

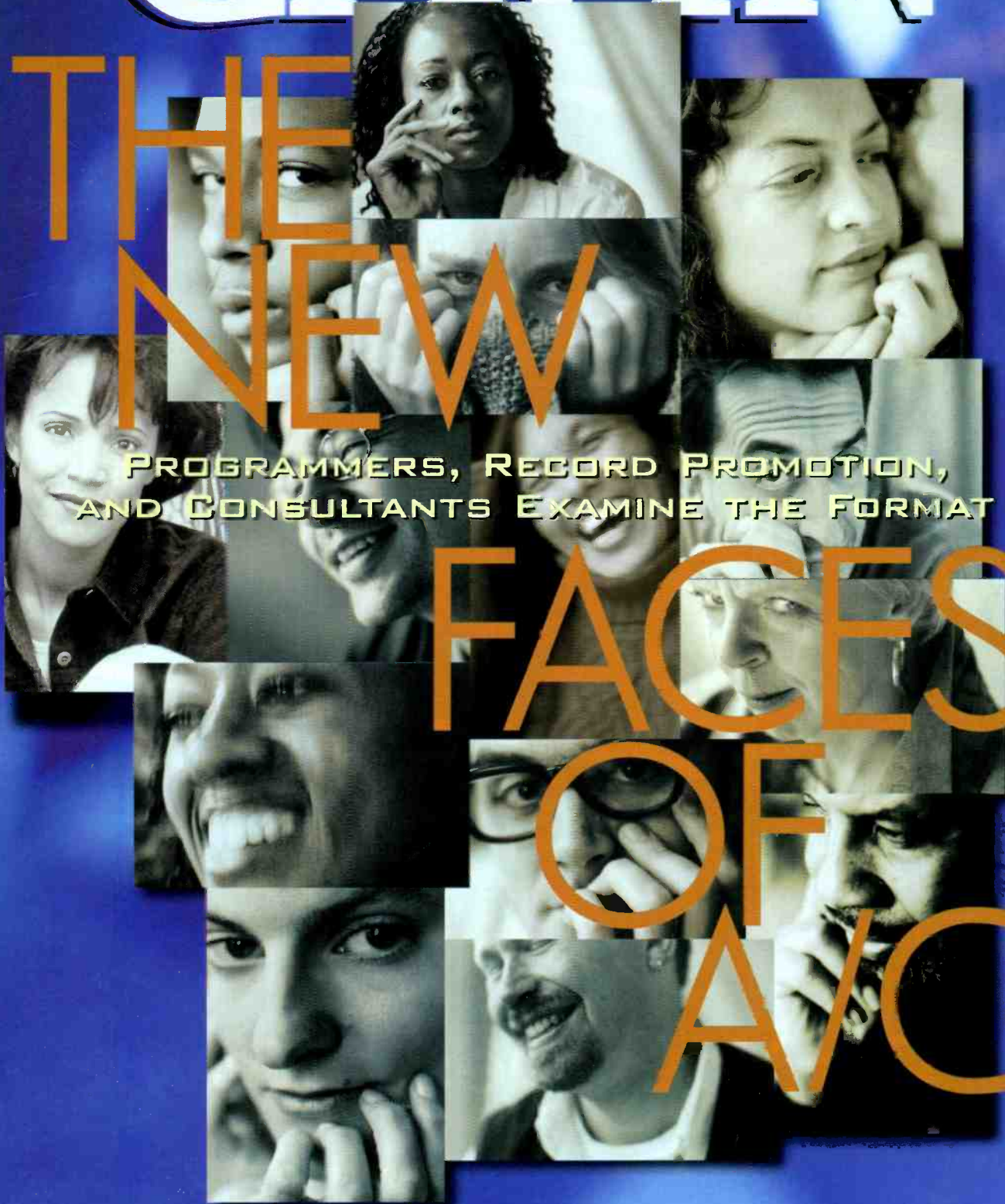


THE MOST TRUSTED NAME IN RADIO SINCE A FIRST MET M  
ISSUE 2227 OCTOBER 9 1998

# GAVIN

IN THE  
PINES  
RECAP

# THE NEW PROGRAMMERS, RECORD PROMOTION, AND CONSULTANTS EXAMINE THE FORMAT FACES OF A/C

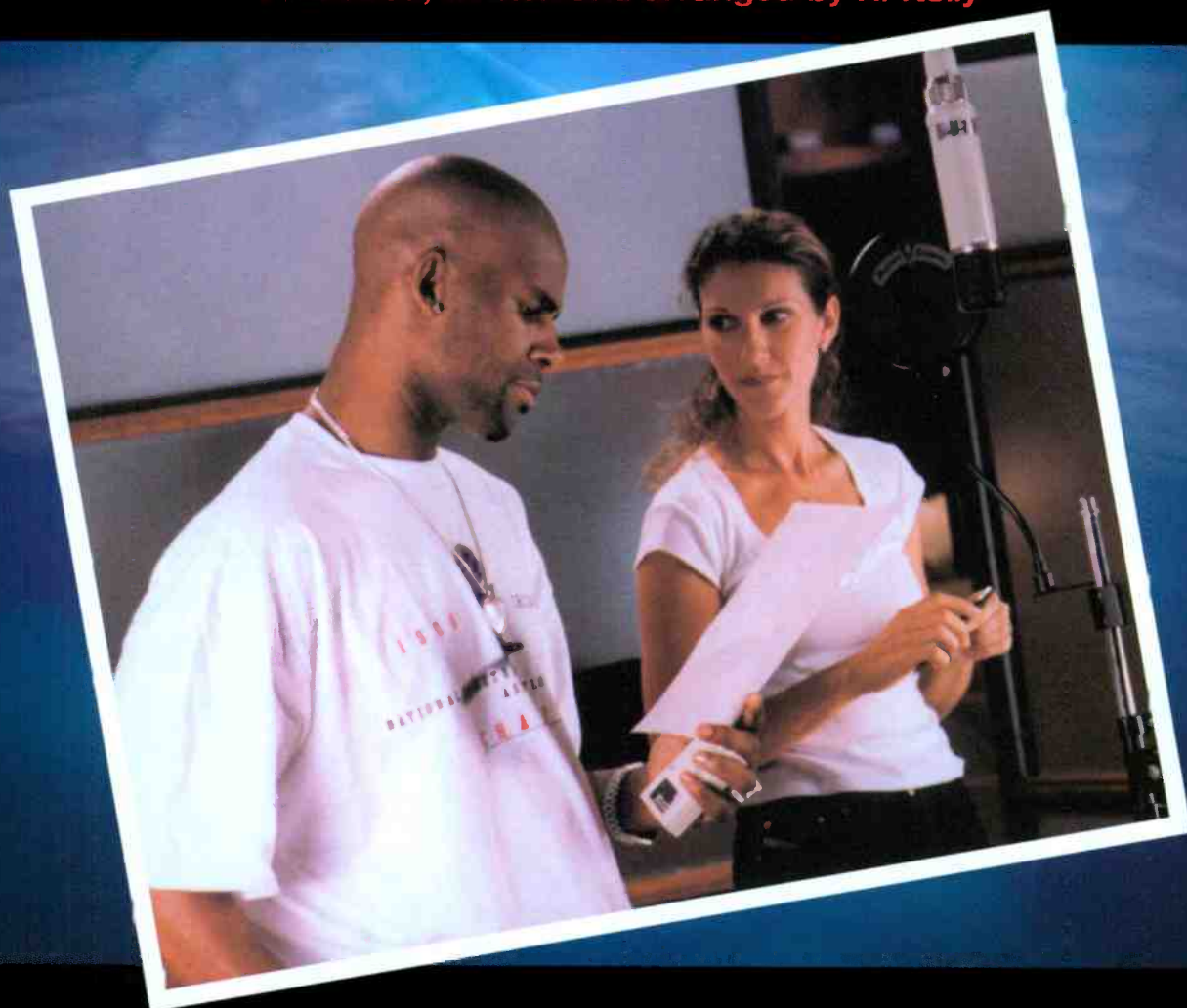


Two sensational voices, two classic artists, one timeless duet!

# R. Kelly & Celine Dion

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Produced, written and arranged by R. Kelly



Impacting Radio and Your Listeners: October 12th

## On Your Desk Now!

Taken from the upcoming albums:

R. Kelly **R.**

and

Celine Dion **These Are Special Times**

PAGE 11

## Room to Grow

Tony Sanders discovers there's still room in the A/C format for groups other than the top 10 to get a piece of the action. A/C is one of the more diversified formats not only in its niches, but also in its ownership, and the top 10 groups control less of the ad revenue in A/C than they do in Top 40 or Country.

PAGE 20

## A/C = All enCompassing?

A/C radio has undergone the same dramatic growing pains experienced by Top 40—mainly, self-splintering into several sub-niches. GAVIN decided to sit down with some of America's leading practitioners of Adult-oriented radio to discuss the new issues that are changing the way we look at Adult radio.

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## After the Party's Over

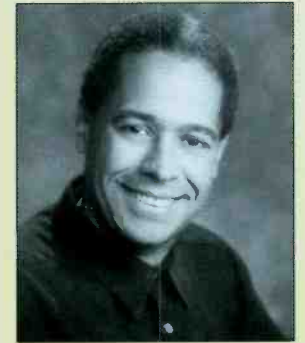
By all accounts, the recent Americana In the Pines was a rousing success. Under clear, sunny skies aside Lake Tahoe, programmers, promoters, and fans gathered to discuss the future of the format and enjoy a feast of musical performances. Americana Editor Chris Marino tells the tale.

## Chuck Collins

PD, WKDD-Akron  
On Stepping Lightly Through a Musical Minefield

*I program a true Pop/Adult Top 40 in the shadow of Cleveland, with all of its radio stations booming into my market. My main concern is that my station not sound like something I don't want it to sound like—which it would do if, like many programmers, I turned a blind eye and relied solely on a record's chart strength.*

I'm often confused by the rapid chart rise and fall of certain titles and artists. Many times I see a Modern A/C record rapidly gaining ground with only 40-50 stations on it; it's actually not becoming a national smash, the way some would have you believe, it's simply a frequently-played title at that moment for that particular format niche. Certain Modern A/C titles are driven only by that format—by those 40 to 50 panel members who spin them a lot—which I feel artificially inflates the importance of these records. They may not be ready for mass appeal acceptance; they're only dominant with those core stations.



definition, a true Pop-Hot A/C station cannot—and should not—take on that role.

I'm still taking a wait-and-see attitude toward the recent resurgence of swing music. I continue to do my homework, looking closely at which stations are driving these records up the charts. Now more than ever, however, I'm looking beyond the type of station playing a record. I'm also taking into consideration the bigger picture, including the overall personality of the station and that of the PD and owner. I also need to know that station's particular competitive situation. If that station's only requirement is that they win 18-34 or 25-34 females, then they can take musical risks that I can't afford to take.

Some songs, like 'Iris' by Goo Goo Dolls and 'The Way' by Fastball, outgrew that Modern A/C universe. Barenaked Ladies and Semisonic recently followed suit. Actually, the songs did, not the artists. That's why Hot A/C has such trouble today finding and keeping core artists.

If there is any solution to this, it's what I call the "40 percent convergence" method. Titles by any new artist, in my view, must transcend those 40 to 50 Modern A/C panel members or those that are in competitive situations that allow them the luxury of being "artist breakers." By

When in doubt, I check out a radio station on the Internet to hear exactly what certain records sound like in context, rather than listening to a record rep giving me a bunch of faceless call letters.

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## AM Listening Drops as FM Stays Flat

There's good news inside the bad news, at least for the FM band. Radio usage has slipped again, but this time the fault lies firmly on AM's shoulders. "It looks like usage of AM radio was down in the spring while FM use was just a bit better than flat," Duncan VP/Operations Thom Moon told GAVIN earlier this week.

According to Duncan's latest tally of Spring Arbitron numbers, radio use—expressed as the average percent of the 12-plus population using radio in any

given quarter hour—dropped from last year's 15.94 percent in Spring 1997 to this year's 15.78 percent.

Radio usage has been dropping almost every year since hitting a 20-year high of 17.53 percent back in 1989. The only exception was in 1993, when usage moved up a bit (to 16.95 percent) before continuing the slide to current levels.

The current APR level of 15.78 percent is only slightly higher than the usage levels last seen in the late 1970s and early 1980s.

## Andrea Ganis Upped to Exec/VP at Atlantic

Andrea Ganis has been elevated to the position of Executive Vice President at Atlantic Records, moving up from the position of Exec. VP, Promotions.

"It has been a rare gift to be able to work at Atlantic, which is without a doubt the greatest label in our business," Ganis said. "This is a company which truly nurtures and develops long-term careers

of its artists and executives alike. I would like to take this opportunity to thank my



great promotion staff for their tremendous achievements, year-in and year-out. Most of all, I would like to thank Val [Azzoli] and Ahmet [Ertegun] for

their phenomenal encouragement and support, and for giving me this wonderful new opportunity."

## Figenshu Sr. VP at CBS Radio

Bill Figenshu has been named Senior Vice President of CBS Radio, Dan Mason, CBS Radio's President announced.

The appointment comes on the heels of CBS' announcement that the corporation will transition into Infinity Broadcasting Corporation, which will be managed by CBS Corporation. Figenshu initially will oversee ten stations in the Detroit and

Tampa markets, with additional stations to be included as the need arises. He will join the company October 19 and report to Mason.

Figenshu moves to CBS from Chancellor Media Corporation, where he has held the position of Senior Vice President since 1997. He previously spent 16 years at Viacom Radio, serving as the company's President for ten years.

## Kasem Signs 'On the Air'

Casey Kasem, host of AMFM Radio Network's *American Top 40* countdown, will be signing copies of *On the Air: Forty Years That Shaped the Sound of America* at the NAB Radio Show in Seattle. Meet this radio legend and have him sign a copy of the book, from 1:30-2:30 p.m. at the NAB Store, immediately following Friday's Radio Lunch.

"Radio stations don't 'own' any artist. The overall collection of artists a station plays is what defines its personality. That's what helps you create a mood and a presence in the community."

TRACY JOHNSON

—SEE PAGE 20

## Hollywood Launches New Latin Division

The Buena Vista Music Group has launched Hollywood Records Latin, a new division for recording Latin music and talent.

The division will record and produce artists in various Latin genres such as pop, regional Mexican, and rock en español, promoting the music in mainstream and Latin avenues. Joe Trevino has been appointed Vice President/Latin, and will head up Hollywood Records Latin. Trevino joins Hollywood from Arista Latin Records,

where he was Director of Promotion and Artist Development since 1993.

The initial roster for HRL includes mariachi diva Nydia Rojas, rock veterans Los Lobos, and rock en español group the Chris Perez Band, all slated for an early 1999 releases.

Buena Vista Music Group Chairman Bob Cavallo commented, "With Latin music sales experiencing phenomenal growth, this is the time to establish a strong presence in the Latin market."

## Monte to VP/ Crossover at RCA

Tony Monte has been appointed Vice President of Crossover Promotions for RCA Records, Ron Geslin, Senior Vice President, Promotion has announced.

Monte will be responsible for setting up, coordinating, and developing all RCA artists at the rhythm radio format. He will also direct the field staff on format priorities and work with the Top 40 and Urban departments to maximize the potential of all artists.

Monte was formerly with

Pellegrino Entertainment for 12 years, where he helped develop the company into a full service rhythm/crossover promotion and marketing entity.



Geslin commented, "When the opportunity to have Tony arose, we were ecstatic. Tony's experience, integrity, and tremendous relationships will add significantly to

the winning team we have assembled this past year, and take us to our goal of being a major player at the Rhythm/Crossover format."

There's good news and bad news. Yet it all seems to be the *same* news, just with a different slant depending on who's giving it and when you hear it.

The music business is having a rough time apparently, struggling to sell records and break artists. Yet, according to official industry figures released this week, sales in the US grew 12 percent in the first half of 1998 to \$5.7 billion, with unit sales up by eight percent.

The Seagram purchase of PolyGram was hailed as the "deal of the century" when it was announced, catapulting the combined entity to preeminence among music companies.

Yet now, just a few months later, the deal is viewed by the financial community as having lost its luster, with the same analysts focusing on difficulties rather than synergies.

Radio is starting to suffer in the same way, with rapidly growing companies that were darlings of Wall Street a short while ago now being downgraded.

Even on broader economic issues, the financial community is exhibiting a pendulum fever that starts to affect everybody.

Perhaps we could all take a lesson from Alan Greenspan who, when the stock market was soaring, did not get carried away in the euphoria. And now, when the bulls are starting to charge down Main Street as well as Wall Street, the Chairman of the Federal Reserve Board maintains that there is cause for concern from abroad, but that the US economy is fundamentally sound.

David Dalton

David Dalton, CEO

## The G-files

### ACQUISITIONS

- **MEGA COMMUNICATIONS HAS INKED A DEAL TO** purchase five AM stations from Mega Broadcasting for \$13 million. Properties include WURD-Philadelphia, WKDL and WKDV in Washington, and WLAT and WNEZ in the Hartford market.
- **MULTICULTURAL RADIO IS BUYING WVOP/AM AND** WSBG/FM-Wilkes Barre/Scranton from Nassau Broadcasting Partners for \$7 million. Brokers: William Schutz, Jr. (Multicultural) and Serafin Bros. (Nassau).
- **MEGA BROADCASTING IS BUYING WSSK/AM IN THE** Philadelphia market from WSSJ Broadcasting for \$2 million. Brokers: Force Communications ((Mega) and Richard A. Foreman Assoc. (WSSJ).
- **RENDA BROADCASTING PICKED UP WSGI/FM-FT.** Myers/Naples, Fla. from Sterling Communications for \$3.7 million. Broker: Media Services Group (Sterling).
- **NORTH TEXAS RADIO AGREED TO BUY FIVE STATIONS** in Texas in three separate deals totaling \$2.7 million. The company picks up KFYN/AM and KFYZ/FM in Bonham from Bonham Broadcasting for \$1.2 million, KNET/AM-Palestine and KYK/AM-Tyler/Longview from Quail Management for \$1 million, and KBOC/FM-Bridgeport from Community Broadcast Network for \$500,000.
- **ALLIANCE BROADCASTING AGREED TO PURCHASE** WWCA/AM, in the Chicago market, from Pinnacle Broadcasting, for \$2.1 million.
- **RADIO FRIENDZ IS BUYING WJMW/AM AND** WHLM/FM in Wilkes Barre/Scranton, Pa. from Magee Industrial for \$2.5 million.
- **EDUCATIONAL MEDIA FOUNDATION SIGNED A DEAL TO** buy KOCC/FM-Oklahoma City from Oklahoma Christian University for \$1.2 million.
- **JWC BROADCASTING IS ACQUIRING WCSD/FM IN** Cookville, Tenn. from Sunny Broadcasting for \$1 million.

### CLOSINGS

- **CUMULUS BROADCASTING COMPLETED ITS \$14** million acquisition of WKMI/AM, WKFR/FM, and WRKR/FM in Kalamazoo, Mich. Broker: Kalil & Co. The company also closed on its \$6 million purchase of WDBQ/AM, WLYV/FM, WJOD/FM, and KXGE/FM, all in the Dubuque, Iowa market, from Communication Properties.
- **FULLER-JEFFREY BROADCASTING CLOSED ON ITS \$3.2** million purchase of WCLZ AM/FM in Portland, Maine. Broker: Media Services Group.

## CDnow and N2K Merge; Bertelsmann Buys Stake in Barnes & Noble Online

It's been a busy week for online music and book retailers. CDnow ([www.cdnow.com](http://www.cdnow.com)) and N2K's Music Boulevard ([www.musicblvd.com](http://www.musicblvd.com)) have announced they are merging. The newly formed company, which will be run by CDnow founders Jason and Matthew Olim, will operate under the CDnow name and boast a customer base reportedly put at more than one million.

Meanwhile, Bertelsmann AG, the parent of Arista Records and RCA, as well as Random House books, is paying \$200 million to take a 50 percent stake in bookseller Barnes & Noble's online business, [barnesandnoble.com](http://barnesandnoble.com). The two companies plan a major push into online retailing and will reportedly contribute \$100 million to the Internet venture. The announcement means the planned public stock offering for [barnesandnoble.com](http://barnesandnoble.com) will be delayed.

## Analysts: Seagram Paid Too Much For PolyGram

Seagram may look to renegotiate the price it agreed to pay Philips Electronics last May for the acquisition of PolyGram.

Industry analysts say that weaknesses in the global marketplace, an inability to get a good price for PolyGram's film division, as well as a slowdown in music sales, combine to make the \$10.4 billion price tag look "extremely extravagant."

Seagram, which agreed to pay 115 guilders per share for the purchase, watched PolyGram's share price dip to 100.8 guilders on Tuesday (Oct. 6). Meanwhile, Seagram's share price has dropped from \$64.10 (Canadian) the day before the acquisition was announced to \$40.70.

## Karmazin Wants TV Consolidation Addressed Next

Mel Karmazin must be singing "can't get enough of you, baby."

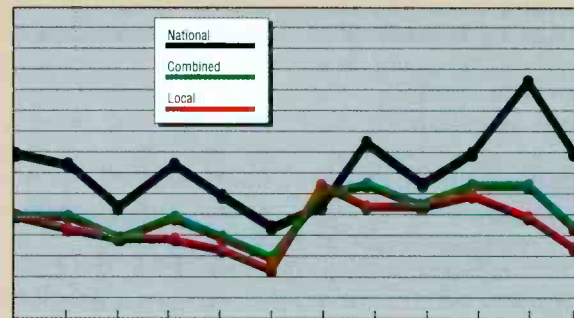
The CBS President told the FCC last week that the television industry is in dire need of deregulation similar that granted to radio in 1996.

Karmazin asked the FCC to raise the ceiling limiting the number of TV stations one company can own from 35 percent coverage of the U.S. to 50 percent. "The limit has got to move and move quickly," said Karmazin, who insisted that there was no reason why a network shouldn't own a station in every market.

Rules for network "multipoly" also should be relaxed, allowing major networks to acquire another, Karmazin said. "The dual-network rule should go away. If General Electric decides it wants to sell the NBC network, we should be allowed to be the buyer."

## Radio Marks 6th Year of \$ Gains

Radio celebrated its 72nd consecutive month—that's six straight years—of revenue growth, finishing August with combined local and national dollars up 9 percent compared with same-month figures for 1997. Local advertising was up 7 percent for the month vs. one year ago, while national spot sales increased 16 percent. Year-to-date, local ad revenues were 10 percent ahead of last year, national figures were 15 percent higher, while combined dollars were 11 percent greater. Calculations are based on the RAB radio revenue index of more than 100 markets.



## In the Soup

Gary Owens, a long-time friend of GAVIN, will appear at two events connected to the release of the first book to be published under the GAVIN imprint: *The Hits Just Keep on Coming: The History of Top 40 Radio*, by Ben Fong-Torres (Miller Freeman Books). The legendary DJ and voice talent will be Fong-Torres' special guest at a reading at The Book Soup in West Hollywood on November 19, and he is part of the all-star panel saluting Top 40 radio at the Museum of Television & Radio in Beverly Hills on December 2. Here's a variation on a drawing by Owens that we published in our special 40th anniversary book, *On the Air: Forty Years That Shaped the Sound of America*. Thank you, Gary, for 40 years of great radio.





**\* first step from the upcoming L.P. \***

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## Appeal in Mancow Case Could Chill Hiring, Content

The Illinois Supreme Court over the last few days has heard what could be a landmark case for the radio industry: radio talk show host "Mancow" Muller's appeal against former Chicago Bear lineman Keith Van Horne, who claims that Mancow's radio station, WRCX, and its owner, Evergreen Media Corporation (now Chancellor Broadcasting), were negligent in hiring and supervising Mancow and his sidekick, Irma Blanco.

The appeal, which began on September 24, stems from the Illinois First District Appellate Court decision to reinstate Van Horne's claim. "No other court in history has ever imposed liability on a broadcast company for negligently hiring on-air talent," said Steve Baron, defense attorney in the case. "This decision sets a dangerous precedent. It will have a severe chilling effect on the industry."

The lawsuit came about after Muller and Van Horne exchanged words in the hallway of Chicago's John Hancock Center in 1994, where both broadcast their shows. Muller then announced—and later repeated on his show—that Van Horne allegedly chased him down the hall and threatened his life.

Van Horne filed the lawsuit in November 1994, charging that Mancow and Blanco's statements about him were defamatory. The charges against Blanco were dismissed with prejudice, but the counts against Muller and his employers stood. Van Horne filed an amended complaint in April 1995 adding the negligent hiring counts. The new counts were dismissed, and Van Horne appealed. Van Horne's lawsuit alleges that Muller had a history of reckless conduct while a DJ at WRCX and other stations, and that WRCX should have known of a defamation risk in hiring him.

## Pirate Broadcasters March on NAB, FCC

A band of about 50 pirate radio operators staged a protest march on the NAB and FCC on Monday (10/5). According to the *Washington Post*, the pirates carried three large puppets as part of their procession. "The largest symbolized Corporate Radio pulling the strings of the NAB, which in turn pulled the strings of 'Kennardio,' a Pinocchio puppet meant to represent [FCC Chairman Bill Kennard], complete with growing nose," the *Post* said.

Despite the pirates' view of Kennard, the FCC chairman has been championing microradio as a way for minorities and entrepreneurs to have an opportunity to develop a new over-the-air broadcast service.

The *Post* story reported that "the highlight [of the protest] came outside NAB headquarters, when they hauled down the association's flag and hoisted the Jolly Roger to lusty cheers." Local police handcuffed two protesters, presuming that they had stolen the flag. The two were reportedly released after the pirates agreed to disband in exchange for the NAB declining to press charges.

NAB spokesman Dennis Wharton was quoted as saying, "We are absolutely for free speech, but we are not for adding interference to the already crowded airwaves—or for breaking the law."

## Gene Autry: Cowboy, Singer, Broadcaster

Gene Autry, America's beloved singing cowboy who went on to create an immense business empire, died on October 2 in Los Angeles. He was 91. He is survived by his wife Jackie and a sister.

Autry began his career in 1928, singing on the radio before heading for the big screen. He made 95 films and starred in a television show from 1950 to 1956. He also has 635 records to his credit, including his signature song, "Back in the Saddle Again," and "Rudolph the Red-Nosed Reindeer," which has sold more than 30 million copies.

Autry ended his performing career in 1956, but continued ownership of four radio stations, the Gene Autry Hotel in Palm Springs, and other properties. In 1982, he sold Los Angeles television station KTLA for \$245 million.

Autry bought the California Angels baseball team in 1960, selling 25 percent of the team to the Walt Disney Company, which gained operating rights to the franchise in 1996.

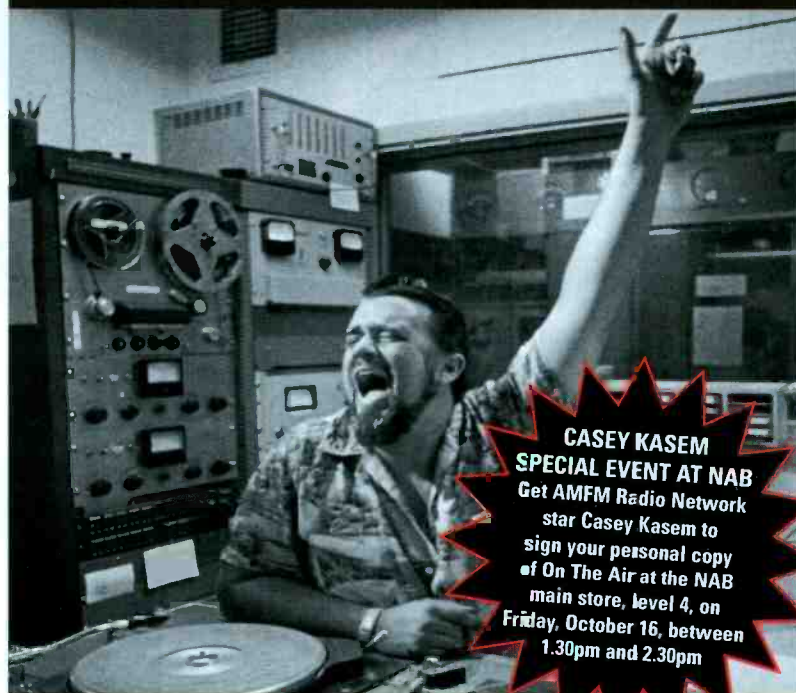
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"...It's a great-looking publication, and I'm really enjoying the comments by (and about) so many of the personalities who have made radio what it is for the past 40 years."

—Casey Kasem

"I just attacked a copy of *On The Air*, and I am amazed at what a wonderful talent you have for communication!!!"

—Your fan, Rick (Dees)

"The 'On The Air' special is absolutely beautiful! I've only begun to sample the rich treasures contained... But the really magnificent aspect of your special is that it preserves media reality... a reality that is/was, perhaps, much too fast becoming mere myth." —Claude Hall

"...I hope you can pull back and enjoy this package as much as we who are experiencing a classic movie—or book—for the first time. We can enjoy the meal, as we were not a part of the chaos in the kitchen.

As I thumbed through it at the station (only I knowing it was the bug-eyed Mel Leeds who came up with the call letters K-PC and stroking flashbacks), some of the staff ooh'd and aah'd, impressed with both the style and content of your creation." —Ron Jacobs

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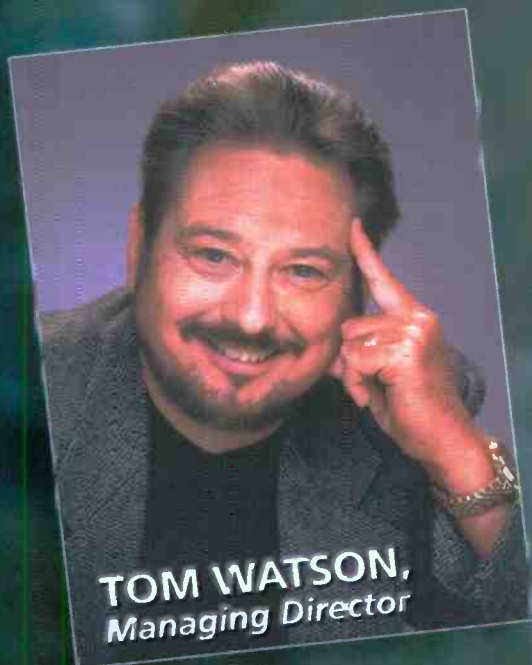
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## News from NYC and Chicago

BY BEN FONG-TORRES

You know how it is when you visit New York City: there's never enough time for everything. Same thing when it comes to writing about it. There's never enough space.

So, picking up from my last column, I'd like to wrap

up my report on my recent week in the Big Apple with my visit to the Museum of Television and Radio, in midtown Manhattan. I was there to say "Hi" to radio curator Ken Mueller, and to nail down some details on the Top 40 seminar the MTR is staging in its Beverly Hills museum on December 2nd in tandem with GAVIN.

The timing was great. Pete Fornatale, the long-time WNEW/FM DJ, and a con-

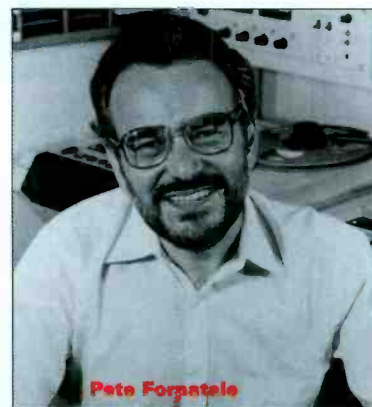
tributor to GAVIN's 40th anniversary publication, *On the Air*, was there, taping a special to promote his new book, *All You Need is Love...and 99 Other Life Lessons From Classic Rock Songs*. Just before he and co-author Bill Ayres (who hosts a call-in show on WPLJ-New York) settled into the studios, Fornatale told me he was no longer on WNEW. The station has switched from classic to a more active rock, and he's out. But not for long, he hopes. He's looking into a couple of possibilities, including a college station.

Hey, a microphone is a microphone.

The New York Museum, meantime, is rocking into the fall season. Its two-week Radio Festival (October 26 to November 6) will include a WMCA reunion. "A Gaggle of Good Guys," on October 28, will feature Dan Daniel, Harry Harrison, Gary Stevens, Joe O'Brien, Dean Anthony, and Ed Baer. Baer will also be part of "Urban Country: A WHN Reunion"

on November 3, celebrating the 25th anniversary of the start of New York City's progressive Country station, alongside Lee Arnold, Charlie Cook, Del Demontreaux, Mike Fitzgerald, Pam Green, Larry Kenney, Ed Salamon, and Jessie Scott. One of the best things about the MT&R is its screenings of rare films and videos. Their latest is Bob Dylan's *Eat the Document*—circa his 1966 European tour—showing from October 8 to November 20. To kick off the screening, the Museum will present a panel October 5, including Donn Pennebaker, director of *Don't Look Back*, the film from which *Eat...* derived, and Greil Marcus, author of *Invisible Republic: Bob Dylan's Basement Tapes*.

Speaking of museums: As you read this, I'm in Chicago, getting set for the annual Radio Hall of Fame induction. No, they haven't enshrined me yet, but, on the



recommendation of emcee Casey Kasem, the Museum of Broadcast Communications asked me to write the script for the broadcast. If you're within range of one of the 45 stations carrying the ceremonies, you can hear Top 40 legend Dick Biondi, the "fly-jock" Tom Joyner, *Car Talk* bros Tom and Ray Magliozzi, long-time Detroit Tigers announcer Ernie Harwell, and the late Bing Crosby, who had a two-decade run as a network radio star, being inducted. I've added spotlights on the return of swing music and the birth of Top 40 radio. Enjoy...

# WEBSITE OF THE WEEK

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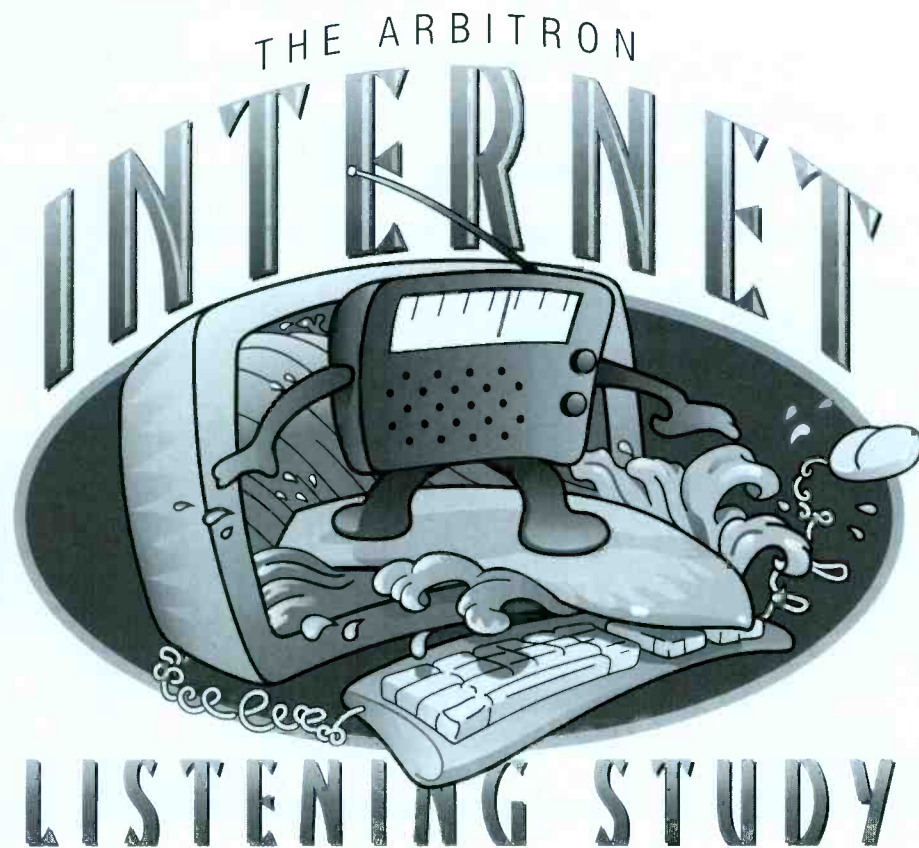
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# Leading A/C Revenue Generators: There's More Room at the Top

BY TONY SANDERS

**H**ere's some good news about ownership concentration: There's still room in the A/C format for groups other than the top ten to get a piece of the action. A/C is one of the more diversified formats, not only in its format niches, but also in its ownership—and the top ten groups control less of the ad revenue in A/C than they do in Top 40 or Country.

Sure, Chancellor Media owns the most A/C radio stations on the planet and takes the largest slice of the A/C ad revenue, but at least the slices taken by nine other top groups are thinner. Collectively, A/C's top ten groups take in just over half (51 percent) of A/C's \$1.46 billion in annual revenue, according to an exclusive analysis by GAVIN. By comparison, the 10 highest groups in Top 40 control more than two-thirds (67 percent); likewise, the ten largest groups in Country control 61 percent of Country radio revenue.

**A/C'S FINAL FOUR (PLUS ONE)**

Each time GAVIN has examined a format's top-billing groups, Chancellor Media and CBS Radio have emerged as number one and two. Third in line, usually, is Jacor, with either Clear Channel or Disney/ABC following close behind.

This is true again, as our chart on the opposite page shows. It should come as no surprise, then, that these five groups, which are the top five in A/C, Top 40, and Country, are also the five largest radio groups in overall billing. Positions six through 10 are taken up by Cox, Sinclair, Bonneville, Citadel, and Saga. Other groups have taken up similar positions in GAVIN's study of Top 40 and Country, appearing either once or twice so far in our three special reports.

**A/C'S 50 BIGGEST GUNS?**

Nineteen different groups own A/C's 50 top-billing radio stations. Taken together, the 50 stations bill a combined \$678.5 million, or 46.3 percent, of A/C's total \$1.46 billion in ad revenue. Chancellor holds 18 of those 50 stations and takes in

\$282 million annually with them, according to revenue data supplied to GAVIN by BIA. CBS Radio, soon to be renamed Infinity Broadcasting, has eight of the top 50 stations and bills about \$105 million with them, out of a total of \$120.4 million. It's interesting to note that most of CBS's total A/C revenue comes from these eight FM stations and that the

remaining 13 stations CBS has in the format collectively bring in another \$15 million.

Jacor has five stations on the top 50 list, which bring in a combined \$60.5M in revenues. Disney/ABC, Cox, and Bonneville each have two FMs in the ranks of the top 50, while 13 other owners have one each on the list.

## Top Ten A/C Groups Ranked by Radio Billing

BY TONY SANDERS

Guess who's got the most A/C stations on Earth? Aside from being the largest radio group on the planet, Chancellor Media also is the largest operator of Adult Contemporary stations. And as GAVIN has reported in recent issues, Chancellor also ranks as the top-biller in Country and Top 40. To determine Chancellor-Capstar's A/C-radio billing, GAVIN combined the revenue estimates from BIA for Capstar's various subsidiaries with those for Chancellor to arrive at that group's \$336.7 million in total billing from 65 A/C stations. BIA counts nearly 1,400 A/C-formatted stations in the U.S., and has 1997 billing estimates for just over 500 of those stations. Together, those stations generate \$1,464,640,000 in annual revenues. That would mean Chancellor-Capstar's \$336.7 million in A/C revenue represents 23 percent of all A/C billings. Chancellor's own billing estimates for its entire group of 463 radio stations comes in at \$1.7 billion. This means the group's A/C stations represent 19.8 percent of Chancellor's total radio revenue. Fast-growing Cumulus Broadcasting just missed making GAVIN's top 10 list by a slim \$100,000; the group's estimated \$20.4 million in A/C billing (from 23 stations) was edged out by Saga's \$20.5 million (from six stations).

Rank	Group	# of A/C stations	A/C Revenue (\$000,000)	% of All A/C Revenue	Total Group's Revenue	A/C % of Group's Revenue
1	Chancellor-Capstar	65	\$336.7	22.9	\$1,700.0	19.8
2	CBS	21	120.4	8.2	1,492.4	8.1
3	Jacor	28	83.9	5.7	612.9	13.7
4	Disney/ABC	2	43.0	2.9	327.1	13.2
5	Clear Channel	20	37.9	2.6	473.9	8.0
6	Cox Radio	8	33.3	2.3	246.8	13.5
7	Sinclair	8	24.5	1.7	130.25	18.8
8	Bonneville	2	23.4	1.6	109.6	21.4
9	Citadel	14	23.4	1.6	123.7	18.9
10	Saga	6	20.5	1.4	64.7	31.7

Source: GAVIN analysis of BIA's Estimated Gross 1997 Station Revenues from BIA's Media Access Pro Radio Analyzer Database Software (as of Sept. 21, 1998).

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# The 60 Top-Billing A/C Stations

(includes A/C, Hot A/C, and Modern A/C stations)

Station/Market	Mkt #	Owner	Revenue(\$000s)
1 WLTW-New York	1	Chancellor Media Corp.	\$37,900
2 KVIL-Dallas/Ft. Worth	6	Infinity Broadcasting	32,800
3 WPLJ-New York	1	ABC Radio Inc.	27,400
4 KOST-Los Angeles	2	Cox	23,000
5 KBIG-Los Angeles	2	Chancellor Media Corp.	22,000
6 KYSR-Los Angeles	2	Chancellor Media Corp.	21,000
6 WLIT-Chicago	3	Chancellor Media Corp.	21,000
8 WNIC-Detroit	7	Chancellor Media Corp.	20,000
9 KODA-Houston	9	Chancellor Media Corp.	20,000
10 WPCB-Atlanta	12	Jacor Communications Inc.	18,000
11 WVAZ-Chicago	3	Chancellor Media Corp.	17,000
11 KIOI-San Francisco	4	Chancellor Media Corp.	17,000
13 WRQX-Washington	8	ABC Radio Inc.	15,600
14 WMJX-Boston	10	Greater Media	15,100
15 WBEB-Philadelphia	5	WEAZ/FM Radio Inc.	15,000
15 KHMJ-Houston	9	Jacor Communications Inc.	15,000
17 WTMX-Chicago	3	Bonneville International Corp.	14,500
17 WASH-Washington	8	Chancellor Media Corp.	14,500
19 WBMX-Boston	10	Infinity Broadcasting	13,500
20 WKQI-Detroit	7	Chancellor Media Corp.	13,000
20 WALK-Nassau/Suffolk	16	Chancellor Media Corp.	13,000
22 KBLX-San Francisco	4	Inner City Broadcasting Corp.	11,950
23 KSTP-Minneapolis/St. Paul	14	Hubbard Broadcasting Inc.	11,900
24 WWMX-Baltimore	19	Infinity Broadcasting	11,500
25 KYXY-San Diego	15	Chancellor Media Corp.	11,200
26 KCMG-Los Angeles	2	Chancellor Media Corp.	11,000
26 WSNY-Columbus	32	Saga Communications Inc.	11,000
28 KOSI-Denver/Boulder	22	Tribune Broadcasting Co.	10,800
29 WLTE-Minneapolis	14	CBS	10,500
30 WRCH-Hartford	42	CBS	10,300
31 WYXR-Philadelphia	5	Chancellor Media Corp.	10,000
31 KDMX-Dallas/Ft. Worth	6	Jacor Communications Inc.	10,000
31 KKCW-Portland	24	Jacor Communications Inc.	10,000
34 WBIX-New York	1	Chancellor Media Corp.	9,300
35 KYKY-St. Louis	18	Infinity Broadcasting	9,100
36 KLLC-San Francisco	4	Infinity Broadcasting	9,000
36 WRMF-W. Palm Beach	49	James Crystal Ent.	9,000
38 WNND-Chicago	3	Bonneville International Corp.	8,900
39 KFMB-San Diego	15	Midwest TV	8,700
40 WFLC-Miami/Ft. Lauderdale	11	Cox Radio Inc.	8,600
41 WDOK-Cleveland	23	Tom Embrescia	8,500
42 WEBE-Bridgeport	113	M.L. Media LP	8,350
43 KSFI-Salt Lake City	35	Simmons Family	8,250
44 KEZK-St. Louis	18	CBS	8,000
44 KALC-Denver/Boulder	22	Chancellor Media Corp.	8,000
44 WOMX-Orlando	38	Chancellor Media Corp.	8,000
47 WQAL-Cleveland	23	Chancellor Media Corp.	7,800
48 KLSY-Seattle/Tacoma	13	Sandusky Radio	7,600
49 KZZP-Phoenix	17	Jacor Communications Inc.	7,500
50 WRAL-Raleigh/Durham	48	Capitol Broadcasting Co.	7,400
51 WKTI-Milwaukee/Racine	30	Journal Broadcast Group Inc.	7,300
52 WLIF-Baltimore	19	CBS	7,200
53 WRRM-Cincinnati	25	Susquehanna Radio Corp.	7,000
53 KGBY-Sacramento	27	Chancellor Media Corp.	7,000
53 WJBR-Wilmington	74	BBR Corp.	7,000
56 WENS-Indianapolis	37	Emmis Communications	6,900
57 KEZR-San Jose	28	Infinity Broadcasting	6,600
58 WAKS-Tampa-St./Petersburg	21	Jacor Communications Inc.	6,500
59 KPLZ-Seattle	13	Fisher BCG	6,200
59 KZZO-Sacramento	27	CBS	6,200

Source: BIA's Estimated Gross 1997 Station Revenues (in \$000s), From BIA's Media Access Pro Radio Analyzer Database Software (as of Sept. 21, 1998).

# A/C: Long-Time Top \$ Format Edged Out by Rock in 1997;

## Urban A/Cs Still Lose Out in Race for Ad Dollars

For the first time in a long time, A/C stations, as a group, missed winning the neck-and-neck race as the top money-converting musical format. The winning format last year by a statistical hair, according to figures from Duncan's American Radio, was Traditional/Classic Rock. The latest figures for the two formats (based on 1997 data) give A/C stations a 1.26 ratio and Rock stations a 1.27.

A conversion ratio is computed by dividing a station's market share of radio revenue by its audience share. For example, a station that gets a 10 share in the ratings should get at least 10 percent of the market revenues in order to have a conversion ratio of 1.00. A/C stations have some of the best conversion ratios in the business, with only News/Talkers, Talk, and Sports stations doing better. Among music formats, and except for last year's statistical loss to Rock, the A/C format consistently has had the best conversion ratio (see table below).

The conversion ratio for A/C has stayed above 1.30 for eight of the last 11 years, while the ratio for Duncan's Rock category has had a much more erratic trend. Last year's 1.27 ratio for Rock was a large jump from the 1.17 posted in 1996, for example. And both of those figures are down from the format's 1994-'95 high point of 1.30 and 1.32.

Urban-leaning A/C stations don't get anything close to the same conversion ratios for advertising revenue as mainstream A/Cs. As the Duncan numbers show, that's been the story for all of the last decade, with conversion ratios for Urban and Black A/C stations coming in at only about 50-60 percent of the levels of other A/C stations.

### Adult Contemporary Conversion Ratios 1986-1997

Year	Ratio	Year	Ratio
1986	1.37	1992	1.27
1987	1.34	1993	1.33
1988	1.36	1994	1.32
1989	N/A	1995	1.32
1990	1.36	1996	1.28
1991	1.34	1997	1.26

Note: From 1986-88 Duncan's A/C figures included Soft A/C and Oldies stations. As of 1990, the formats were split into three separate categories.

### Urban A/C & Black A/C Conversion Ratios 1986-1997

Year	Ratio	Year	Ratio
1986	0.78	1992	0.70
1987	0.77	1993	0.73
1988	0.77	1994	0.74
1989	N/A	1995	0.76
1990	0.69	1996	0.77
1991	0.71	1997	0.74

Source: Duncan's American Radio "Share-to-Revenue Conversion Ratios and Format Performance Analysis." 1998 Edition.

## Powering the A/C Format(s)

This report has focused primarily on A/C and Hot A/C stations, without trying to include or rank Urban A/C stations, based on revenue results. While Urban A/C stations generally are hampered by a lack of advertising support (as demonstrated by their lower conversion ratios), there are at least a few Urban A/Cs that do better than average in converting ratings into revenue.

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## 1. Communicate with and Understand Arbitron

■ Update and send in your Facilities form before each book.

■ Make sure Arbitron knows if your station uses a Name, such as "KISS," "Q," "Mix," etc. Also let them know if you round off your frequency.

■ Make sure other stations are not taking credit for slogans they either don't use, or do not use any longer.

## 2. Work Closely With Your Air Talent

■ Hold weekly aircheck sessions. Air talent loves feedback (although they might not say it!)

■ Spend time with your jocks outside of the station. Get to know them.

■ Work as hard as they do. Show up at promotions. Support whatever they do.

■ Know the names of their spouses and kids. When you overwork a jock, send his wife flowers to thank her. Send your jocks' kids birthday cards. They must see you as their #1 support mechanism.

■ Make sure the jocks understand the Arbitron ratings system and how it works. Hold an Arbitron Workshop for the jocks. If you're not sure how to conduct one, find someone who can. They can't win the game unless they know the rules.

## 3. Be Anal About Everything... The Details Make the Difference.

■ Have systems in place to control promos. Nothing sounds worse than hearing a spot on a Monday for an event that happened last Friday!

■ Have other people look at your daily music log and see what they might change.

■ Always freshen and update your liners and sweepers.

■ Make sure the control room is always kept neat and clean. A clean studio makes for a clean air sound!

■ Put out your weekend schedule by Wednesday. Jocks should not be made to wait until Friday at 5 p.m. to get the weekend schedule.

### Most Important:

■ Return your phone calls! Treat oth-

ers as you would want to be treated.

■ Respond to every person who applies to you for a job! The payback will be huge down the road.

■ Make your station sound like it's always 85° and sunny!

## 4. Be Focused on Your Key Demo. Always Be Benefit Driven.

■ Supervise the core. Deliver on expectations. You're the PD. You *can* do it.

■ Make sure everything you do, from music to news stories to promotions, is targeted to your key target demo. Are you a music station or a contest station?

■ No matter what you do, always tell the listener *what's in it for them!*

If you're programming a music station, tell them to listen for your "Ten in a Row." If you're a News Station, tell them to listen for "Traffic and Weather Together, Every Ten Minutes."

■ Don't get too cutesy with liners. *Sell the Benefits and Sell Them Over and Over!*

## 5. Become Computer Literate

■ If you're not great with computers, take a class!

■ Know Selector (or a similar music scheduling system). Make sure you keep up with all of its latest tricks and gimmicks.

■ Make sure you're using the latest versions of your software. Use email.

■ Learn all you can about Hard Drive Systems. If you don't, your replacement will!

## 6. Listen to Your Station

■ Take a day off and really listen to your station. If you don't listen, you're not doing your job as PD.

■ Be a consultant. Write down all the things you hear going right and wrong. Make sure your stop sets are competitive with your competition. How do you stack up technically against the others? Who is louder and sounding better?

## 7. Work Effectively With Other Managers

■ PDs can no longer afford to be islands—they must interface with sales and other departments.

■ Get to know the Sales Manager as well as the Traffic Manager. Good relations with these people will help you execute your plan more smoothly and effectively.

## 8. Plan Ahead. Know What's Going to Happen.

■ Christmas happens every December. Don't wait until December 15 to start thinking about what you're going to do. That goes for other major holidays and times of the year.

■ You also have ample notice with each ratings book. Plan promotions. Have jock meetings to go over important elements of the station that will take place during the book.

■ Put together your own Arbitron Checklist and go through it, point-by-point, two to three weeks before the start of the book.

■ Do not do maintenance on the transmitter or studio during a book!

■ Plan your research projects around major rating books. Do the same with marketing. With Arbitron, nothing kicks in instantly. Start early. Be prepared.

■ Have a plan! Know what you're going to do.

# Ten Ways to Be a Better A/C PD

BY GARY BERKOWITZ

## 9. Muster All Resources and Use Them to Your Advantage.

■ General Managers can be great resources. They know the big picture. They can teach you things about radio that some programmers never learn.

■ Research. Do as much as you can. If you don't have a budget, go to malls, stores, and local events. Ask people for their opinions on your station. They will tell you a lot! Call record stores to see which songs are selling. Ask everyone you know what he or she thinks of your station. Listen to what they say.

■ Consultants travel all over the country and can give you a great snapshot of what's happening at other radio stations. Call them. Get to know them. If you're lucky enough to have one, use them a lot. Ask a lot of questions.

■ Call Other PDs. Ask how certain songs are researching. Ask about promotions that are working. This kind of information can only help you.

## 10. Be a Radio Groupie

■ You'll never get where you're going if you don't know where you're coming from.

■ Great PDs are students of the business.

■ Read and learn as much as you can about the early days of radio. Know the old companies. Know the great programmers. Know who Rick Sklar was and who Paul Drew is. Who was Bill Drake and why is he so important?

■ Read the trades.

■ Go to conventions and meetings.

■ Listen to AM radio at night.

■ Pick up the phone and call some major market PDs. Get to know them.

GARY BERKOWITZ IS PRESIDENT OF BERKOWITZ BROADCAST CONSULTING. PRIOR TO THE FORMATION OF BBC, BERKOWITZ PROGRAMMED STATIONS SUCH AS WPRO-PROVIDENCE, WROR-BOSTON, WJR, WHYT AND-WKQI, DETROIT. REACH GARY @ (248) 737-3727; FAX (248) 737-0243; EMAIL GARY@GARYBERK.COM. WEBSITE: HTTP://WWW.GARYBERK.COM

# Luke Records Gets Loud with No Good "Lizard"

BY JANINE COVENEY

Luther Campbell, President/CEO of Luke Records, has signed a joint venture deal for the label with Loud Records, headed by founder/CEO Steve Rifkind. Loud will provide marketing, promotion, publicity, and creative services for the Luke Records roster. The first release through the deal is the new single, "Lizard Lizard," by the group No Good featuring Jiggie.

In announcing the deal, Rifkind said, "Loud Records prides itself in being the leader in promoting underground hip-hop. Luther 'Luke' Campbell is the king of bass music, and Loud Records is extremely elated that he has joined our family."

"Everybody knows Loud is a very street-oriented label," says Campbell. "I've talked to a lot of other labels and I had great interest in doing something with them, but it always came down to the street aspect. A lot of other labels use Loud's street team to work their product, so why do I want to go somewhere where eventually I'm going to have to go back and hire Loud to work my product, other than just being a part of that family?"

Campbell, best known as leader and co-founder of the controversial and groundbreaking group 2 Live Crew (with which he is no longer associated), had last been signed as a solo artist to Island Records, through which he released the bass music hit

"Raise the Roof." Luke Records had been distributed independently. Campbell notes that his particular recording specialty, bass music, has had an up-and-down track record with major labels, but feels that Loud's chief executives have both a respect for and understanding of the music.

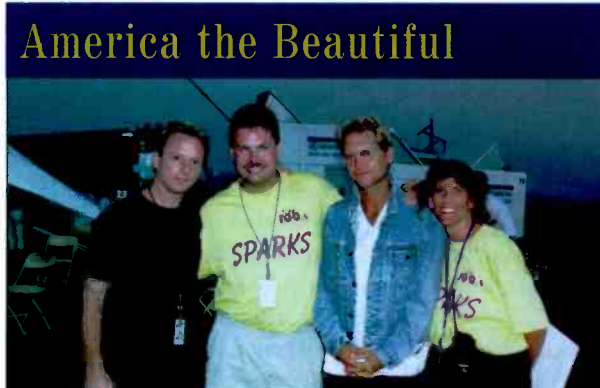
"We've got the same philosophy. In having conversations with Steve and Rich [Isaacson, Loud President], they basically said, 'We want you to guide us in working this type of music.' And that's the first time I heard anyone say anything like that," says Campbell, who acknowledges the persistent independent spirit of entrepreneurs like himself and the heads of other small bass labels like

Quad City and Mercedes. "All of our ventures in dealing with major labels have been like failure, because nobody really understands the music and nobody really wants to listen to us. So [now] I got a situation where they want my expertise."

While records featuring bass music have received infrequent airplay on Urban radio, Campbell points to the music's enduring sales success. "When you look at it, our records will be a novelty on black radio but a big hit and a successful record on a crossover station," he says, adding that the top three sales markets for "Raise the Roof" were New York, Chicago, and Detroit, areas where the record had zero airplay. He adds that there has been a slowdown on

production of bass music by all the key labels: "There ain't enough bass product out there like it used to be. A lot of our audience are buying Master P records."

Currently, Campbell is developing a film called *Luther Campbell's Freakfest* through Loud's film division, headed by John Rifkind, as well as *Peep Show*, for which a soundtrack is likely to be released. That project may well go to pay-per-view or straight to home video, a market where Campbell has turned a profit before with a string of wildly popular X-rated features. Street date for the No Good single "Lizard Lizard," with a chorus loosely based on the Taco Bell commercial tie-in to the film *Godzilla*, is October 13. ■



**America the Beautiful**  
 Lite 100 (KMZQ/FM)-Las Vegas recently welcomed Grammy winners America to Sin City for the first annual Sparks in the Park station event. Shown backstage (l-r): America's Dewey Bunnell, KMZQ PD Burke Allen, America's Gerry Beckley, and station Promo Goddess Melea Rinaldi.



**Don't Sweat It**  
 Elektra Entertainment recently hosted a release party for recording artist Keith Sweat, whose *Still in the Game* just hit retail shelves—and radio airwaves (l-r): Gavin's Top 40 Marketing Director Steve Resnik, Elektra Sr. VP Promotion Greg Thompson, Mary Resnik, Keith Sweat, VP West Coast Promotion Mike Whited.

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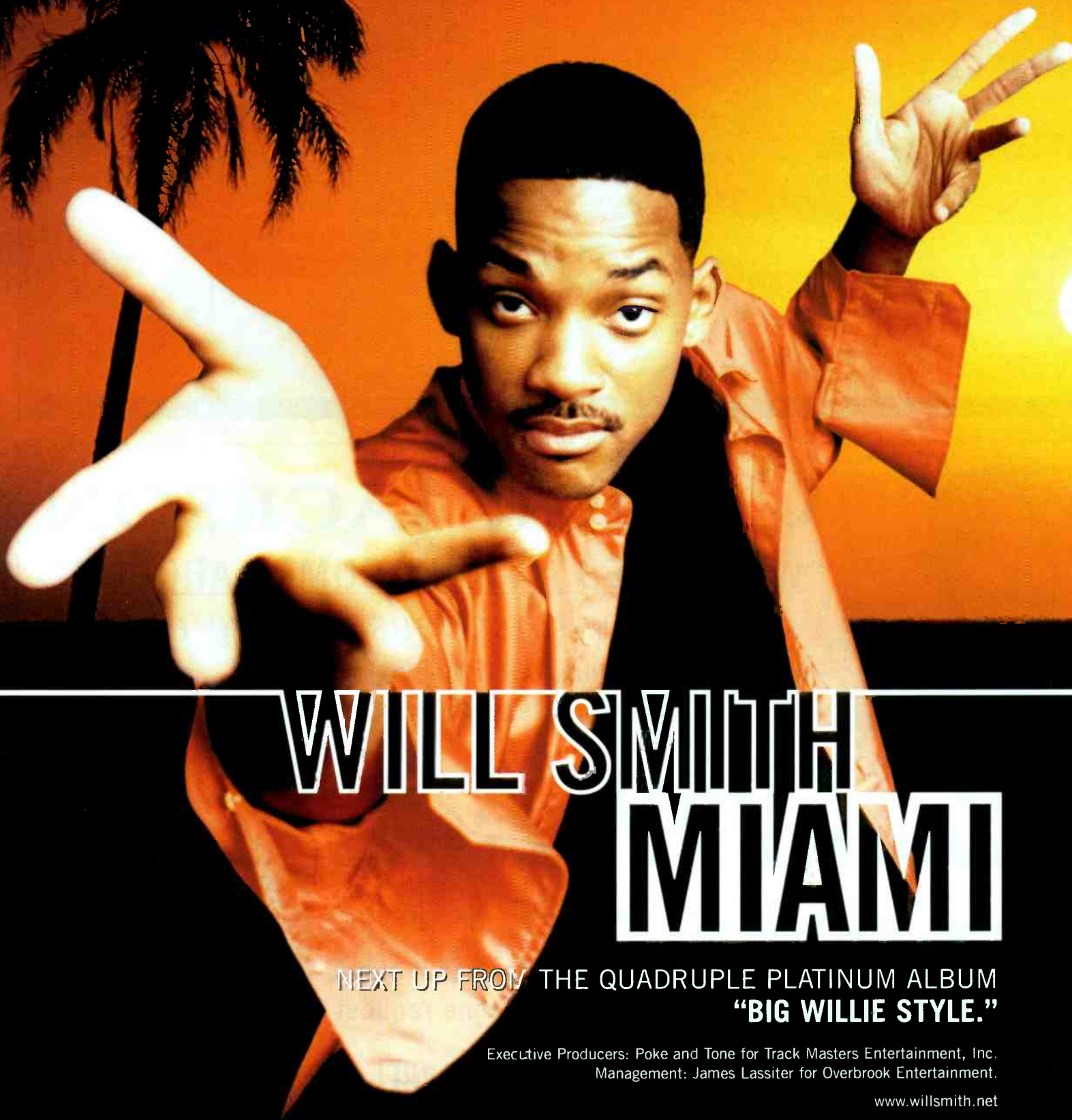
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# Angela Perelli

**Chancellor Media's KYSR (Star 98.7)- Los Angeles**

**First gig and career highlights:** "I started as a morning show intern for Don Bleu at KYUU-San Francisco. The three month internship lasted a year-and-a-half because Don Bleu, Whitey Gleason, and the rest of the staff was so much fun to work with. From there, I moved over to K-101 and stayed for seven years, moving up from Morning Show Producer to Programming Assistant to Music Director, to APD, to PD. The characters that worked there...it was a sitcom!

"I've been in L.A. for three-plus years now, two as PD. Career high-

lights? Building a great team of A-level talent in my programming staff."

**You grew up listening to:** "KFRC and KMEL (when it was 'Camel, rockin' the bay!"). They were both 'larger than life' with music, personality, promotion, and great production."

**Mentors:** "Don Bleu, who taught me the responsibility of personalities to provide not only entertainment but consistency to the audience. I never really thought about it until the S.F. earthquake when Johnny Carson was off the air for three days because of special news reports. When he was back on, I knew that all was right with

the world; that's what Don was talking about. Randy Lane taught me to follow my gut. [My consultant] Guy Zapoleon taught me to play the hits and get morning show-level talent in every daypart. My GM, Ken Christensen, has really taken me under his wing."

**Define Star 98.7 musically:** "We're early on core artists like Hootie, Matchbox, Jewel, etc. We're also early on records we all feel passionate about like Fastball's 'The Way'; or pop records like Shania Twain or Celine Dion, which we usually get on early when hot and get off early before they're burnt to a crisp. We tend

to be later on unproven artists with songs we're not as gung-ho about, as well as on more Alternative sounding records that need to be 'softened' by KROQ. Our current to recurrent/gold ratio is about 40-60.

"We use research to gauge songs' appeal to our audience. If we're not sure about a record, we like to hear success stories."

**Stations you monitor:** "I monitor KIIS, KROQ, KLOS, Arrow, KBIG, KOST, Mega, and 105.1—the classical station (OK, so that's on the weekends when I need a break). I look at everyone around the country from Z100-New York, KISS 108 and

WBMX-Boston, to 99X-Atlanta, and Star 100.7-San Diego."

**Car pre-sets:** "Star, KIIS, KROQ, KBIG, and Arrow."

**Bosses:** "My boss is VP/GM Ken Christensen, but I also communicate with the folks on the Chancellor corporate level such as Steve Rivers, John Madison, Bev Tilden, Steve Streit, David Lebow and of course, our Commander-in-chief, Jimmy de Castro."

**Best promotion:** "By far, our biggest promotion was 'A Bug a Day in May,' where we gave away the new VW bug every weekday all month. The audience loved it, and we had



the biggest month, trend-wise, in the station's history."

**Favorite L.A. restaurant:** "Casa Vega."

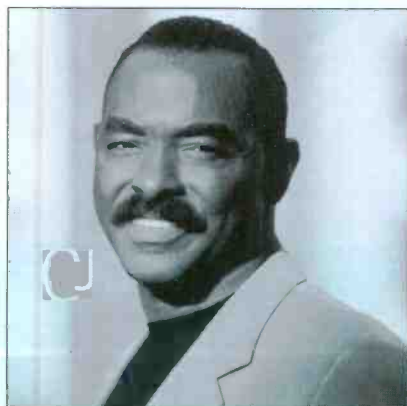
**Favorite movie of all-time:** "Singin' in the Rain."

**Favorite recent movie:** "Ever After."

**First concert:** "Chicago at the Cow Palace, 1976."

**Next career direction:** "I'd like to see this station really grow, and then what? Something peaceful sounds good."

by Annette M. Lai



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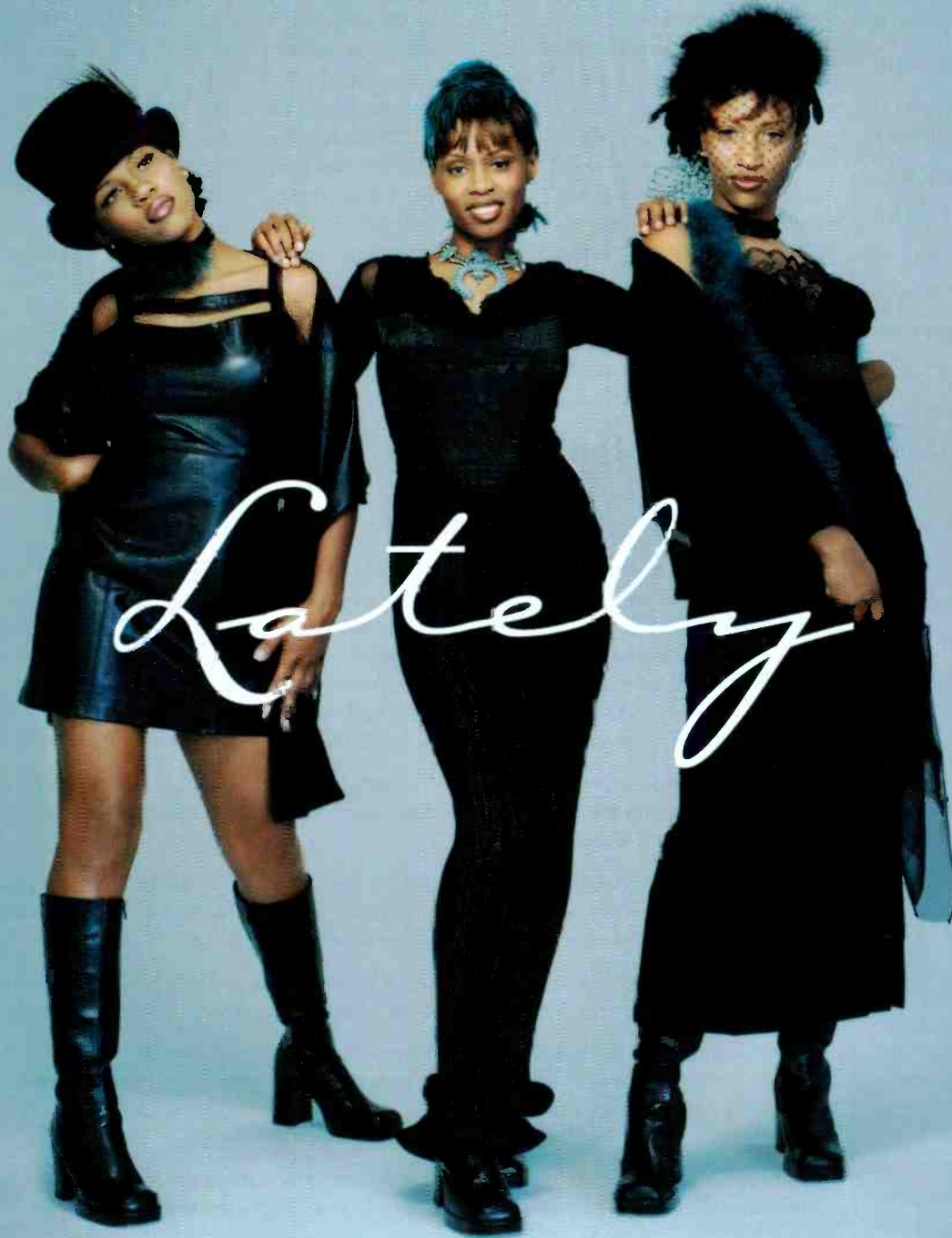
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"Lately" 63291-12325-2/4

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Produced By: John Howcott and Donald Perks for Urban Vibe Entertainment  
Co-Produced By: Will and Pete for Urban Vibe Entertainment  
Management: Gaman Entertainment



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# Modern Adultery: Caught in the Act

At an industry convention several years ago, Ken Benson, then-PD of #1 ranked Top 40 KKRZ-Portland, described the competitive situation (as if there was one) between his station and the Modern A/C upstart, KBBT (The Beat), which was languishing in the low single digits. By way of illustrating his point, Benson held his arms as wide apart as he could, telling the audience, "This is the musical universe I have to play in," then, moving his hands about a foot apart, said, "this is the universe the Beat has to play in."

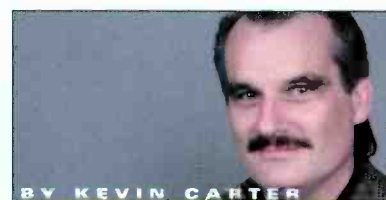
And therein lies the eternal debate over the musical content of Modern A/C, Modern Adult, Pop/Alternative, whatever convenient label you choose to apply to this format offshoot. Some critics claim this format, by its own design, is too narrow, too exclusive—too Modern and not enough A/C. If you're a record exec, you've heard the argument from programmers: "If I let Celine Dion in, then I have to let all of her friends in too, and there goes the neighborhood." Which leads, invariably, to that other formerly unspoken thought, a thought now spoken with increasing volume at Alternative, Triple A, and A/C panels at recent conventions (and in the bar later). Is Modern A/C too musically narrow to actually qualify as its own format? Is it just the bastard lovechild of some too-hip-for-the-room Hot A/C PDs and consultants who now have a built-in excuse not to have to deal with

Rod Stewart records?

This limited musical philosophy can sometimes lead to serious misperceptions. Indeed, at the risk of sounding like an average listener, during several recent road trips across the country, more than once I caught myself wondering, "Since when did 'Kind and Generous' by Natalie Merchant start testing well enough to be played four times an hour?" followed quickly by, "If I hear 'Always Something There to Remind Me' once more, I'm going to

take my own life, as well as that of whoever is unlucky enough to be standing nearby."

Bottom line: Can a radio station that subsists largely on "The Best Mix of [insert random Lilith Fair artist here]," along with a liberal dose of '80s flashback filler seriously compete head-to-head against a more mass appeal format? Or does the average Modern A/C station serve as nothing more than a cluster-buddy to be sold in tandem with three other low single-digit outlets? Or is it positioned as



a formatic speedbump to protect the flank of the owner's actual cash cow?

That being said, consider the love letter, reprinted below, from a noted industry observer and long-time advocate of A/C in all of its incarnations. ■

## A Letter to the Format

Dear Alice,

To borrow a title from the recent Smash Mouth hit, I "Can't Get Enough of You Baby." Since the early '90s, I've watched you have "The Time of Your Life" in San Francisco, Denver, Buffalo, Charleston, and Fresno. Using your alias, STAR, we've had liaisons in L.A., San Diego, Tampa, Seattle, and in Philadelphia, where we took this thing to the MAX. We LINK-ed up in Charlotte with Alanis, Sarah, Sheryl, a couple of Natalies, and Meredith (she was a "Bitch"). We MIX-ed it up with Paula, Fiona, and Billie in Chicago, Boston, Dallas, D.C., Houston, Cleveland, and Baltimore. There were other encounters with "Iris" and "Adia" involving "Sex and Candy," but I've ZONE-d out on those. I'm sure you get the POINT.

I've tried to introduce you to Shania, LeAnn, Faith, and Lucinda, but you've been a bit cautious about getting intimately involved with any of them. You've been adamant about excluding Celine, Gloria, Mariah, and Whitney from our inner circle of friends.

You've all but dumped Elton, Eric, Lionel, Kenny, Michael, and Rod on the advice of your friends Randy and Dave. You now seem to prefer your male acquaintances in group form, with gender-bending and erotic names like Barenaked Ladies, Goo Goo Dolls, Hootie & the Blowfish, and Eve 6.

Speaking of groups, how does it feel being a kept woman, controlled by rich and powerful men like Mel, Jeff, Randy, Steve, and Lowry? Will you ever be the sweet, innocent everyday Alice I once knew?

As with anyone who is hip and current, imitation seems to become the sincerest form of flattery, so I strongly suggest you take the advice and counsel of Angela, Katherine, Mary Ellen, Michelle, Darla, Trish, Roxy, and Angie on how to stay cutting-edge and contemporary.

The gold and platinum that adorns your walls proves that you are influencing the modern adult female consumer. While you are not "Perfect" (who is?), you have certainly lasted more than "One Week" and it looks like, for the immediate future, you are "The Way" and planning to "Stay" past the proverbial "3AM" "Closing Time."

I would be remiss if I didn't point out one of your glaring shortcomings: you have no rhythm and this sometimes makes me blue. I'd really like you to meet my friends Aaliyah, Brandy, Brian, Janet, Lauryn, Monica, Usher, and Will. At times you seem to be "Nowhere and Everywhere," trying to be "Everything to Everyone." I hope you can understand why at times I'm "Torn."

In spite of all this, I remain dazzled and passionate about you. (I will, however, confess to having a "Crush" on Jennifer.) I'll be "Kind and Generous," because if this affair was "Uninvited," I will always consider it "My Favorite Mistake." And while you continue to try to find yourself in the "Real World," "I Will Wait" until there is "Snow on the Sahara," because there is no one "As Good as You."

"Wishing I Was There,"  
Jerry Lembo



JERRY LEMBO IS THE PRESIDENT OF THE JERRY LEMBO ENTERTAINMENT GROUP, A RADIO PROMOTION AND MARKETING CONSULTING FIRM. HE CAN BE REACHED @ 201-287-9600; FAX: 201-287-9700; EMAIL: JERRYLEMBO@EARTHLINK.NET

# A/C

## Roundtable

NOT SO VERY LONG AGO, THE FORMULA FOR PROGRAMMING A/C RADIO APPEARED DECEPTIVELY SIMPLE. USUALLY, WITHOUT MUCH OF AN EXCEPTION, A/C STATIONS WERE A VARIATION ON THE THEME, "CONTINUOUS SOFT HITS WITH LESS TALK." YOU KNOW THE DRILL: ARMED WITH A STUDIO FULL OF LINER CARDS, A/C STATIONS WOULD THEN CUT LOOSE, UNLEASHING A TORRENT OF RECURRENTS, GOLD, AND NOT TOO MANY CURRENTS (ALL CAREFULLY RESEARCHED, OF COURSE); YOU KNOW, "A BETTER MIX OF MUSIC THAT THE WHOLE OFFICE CAN AGREE ON."

WHILE SOME OF THOSE STATIONS STILL RIGHTFULLY EXIST, A/C RADIO HAS UNDERGONE THE SAME DRAMATIC GROWING PAINS EXPERIENCED BY TOP 40—MAINLY, SELF-SPLINTERING INTO SEVERAL SUB-NICHES: SOFT, MAINSTREAM, HOT, MODERN A/C, URBAN, ETC.

IT IS FOR THIS REASON THAT GAVIN SAT DOWN WITH SOME OF AMERICA'S LEADING PRACTITIONERS OF ADULT-ORIENTED RADIO TO DISCUSS THE NEW ISSUES THAT ARE CHANGING THE WAY WE LOOK AT ADULT RADIO. —KEVIN CARTER AND ANNETTE M. LAI

### PARTICIPANTS:

DANNY CLAYTON,  
PD, WKTI-MILWAUKEE

MARK EDWARDS,  
PD, WLIT-CHICAGO

MICHELLE ENGEL,  
PD, KBBT-PORTLAND

TRACY JOHNSON,  
GM/PD, STAR 100.7  
(KFMB/FM)-SAN DIEGO 4

JHANI KAYE,  
PD, KOST-LOS ANGELES

CASEY KEATING,  
PD, KPLZ (STAR 101.5)/  
KVI-SEATTLE

CHUCK KNIGHT, PD,  
WSNY (SUNNY 95)-COLUMBUS

JIM LAWSON,  
APD/MD, KIMN-DENVER

BARRY MCKAY,  
PD, KLSY-SEATTLE

DUNCAN PAYTON,  
PD, KMXB-LAS VEGAS

BOBBY RICH,  
GM/PD, KMXZ-TUCSON

STEVE STREIT,  
VP OF A/C PROGRAMMING,  
CHANCELLOR MEDIA  
(AND PD OF KBIG-LOS ANGELES)

DARLA THOMAS,  
PD, KZPT-TUCSON

### GAVIN: HOW MUCH MUSIC RESEARCH IS TOO MUCH? OR IS THERE SUCH A THING IN ADULT RADIO?

**Lawson:** In many respects, A/C is like other formats...a little research goes a long way. You can over-research any format or station. In today's environment you need at least two, if not three, AMT's (auditorium music tests) a year, at least bi-weekly callout on currents/recurrents and, depending on how your station is performing, at least one perceptual study a year. This goes for mainstream A/Cs, too.

**Johnson:** I don't think you can ever have too much information in helping make programming decisions. However, the biggest problem I see is the misuse, misinterpretation, and over-reliance on music research. Effective programming is a balance of scientific interpretation (research) and artistic application (making magic on the air).

**Engel:** In any format, research needs to be used as a tool, not a crutch (a.k.a. an excuse not to keep up with music). We are all dealing with an interesting phenomenon in music that I will be the last to complain about...an onslaught of core artists with new records. Now, if you simply look at the research on these songs, burn will be immediate and passion will be low. A simple



Michelle Engel

equation will define this as instant familiarity, and I am afraid that these artists will be immediately dismissed as over because they don't have huge scores the second they come out. Research tracks trends and helps build the recurrent category...and when spins are sufficient, *can* point out mistakes.

**Kaye:** You can never have too much information in today's competitive environment. However, any more than four auditorium music tests per year would seem overkill. A station can never check perceptions too often, especially if the marketplace is changing around you. And if you're playing currents, sustained call-out is always a prerequisite.

**Edwards:** Like Cubs victories, you can never have too much music research. The key is how you use the research, not how many files and reams of paper you have to go through. Knowing your audience's tastes, no matter what kind of radio you're programming, is critical.

**McKay:** It is important to know how the songs you play on the air are doing with your P-1 audience. When is it time to slow down the spins on a current song? How is

the song doing with your competitor? Those are some of the questions I'd like to have answered if I'm playing any kind of current music. This also gives me a chance to "test" songs my competition is playing and see how they do with my listeners.

**Knight:** I don't think we're in danger of over-researching our industry. Automotive, prepared food, and household product industries make our efforts look like child's play. Asking our listeners their opinions is the number one tool we have in programming and marketing our radio stations. All forms of it help develop our "gut." Charles Steinmetz said, "No one really becomes a fool until they stop asking questions." Research can only be destructive when we allow it to be an excuse that freezes us from trusting our gut.



Chuck Knight

**Thomas:** You can never have too much research in an adult music format. Current based formats should do call-out research on newer titles at least every other week and two auditorium tests a year on the gold library. A lot of programmers make the mistake of researching a song too soon, therefore getting an inaccurate score on a song that is unfamiliar. It's not that we're doing too much research—some are just using it inefficiently.

**IS A SIGNATURE MORNING SHOW ABSOLUTELY MANDATORY IF AN A/C STATION HOPES TO SERIOUSLY COMPETE?**

**Keating:** Yes. It becomes one more important benchmark that makes your station unique. Anyone can play the same music you do, but no other station can reach an audience the way local personalities can. It's simply one more way for your station to be famous.



Danny Clayton

**Clayton:** Yes. We're in a heated battle in Milwaukee with every gradation of adult radio. I'm convinced, through both research and ratings, that our morning show is one of the biggest factors in keeping us on top. One of our competitors is a clone in every aspect, except in mornings. They can copy music, but they can't copy personality and fun.

**Streit:** I feel that for Mainstream and Hot A/C, personality in the morning is very

important. For Soft A/C, however, I don't feel it's as important, although a Soft A/C's version of a "signature" morning show could be "the most music, less talk" benchmark.

**Lawson:** There are examples of "more music" or "music intensive" morning shows that are winning, but if you want to win big you need to offer something more compelling to the morning listener. You need a morning show that will out-perform the radio station. Whatever this show is known for—be it outrageous or warm and friendly—they need to do it well and be consistent."

**Johnson:** In order to compete for the top positions in the market, a station must be more than a simple collection of songs. It has to create a mood, an attitude, a personality! A station's overall presentation is essential, and in most cases, a big morning show is an integral part of the station's personality.



Tracy Johnson

**Kaye:** There are many successful A/C stations without high profile morning shows. These "warm and fuzzy" hosts compliment the format quite well. However, if you can secure a morning show that is topical and has a high profile, and yet can showcase the music, you should go for it.

**Payton:** In Modern A/C, it is imperative that you have not only a killer morning show, but also personality-driven air talent. Anyone can play Mix's records, but try as they do, they can't duplicate our talent.

**Edwards:** Our morning show's signature is the fact that we play the most music in the morning. We've done quite well with that, and I consider us a very serious competitor.



Mark Edwards

**Knight:** There certainly are markets where current conditions have been exploited to make "most music in the morning" a legitimate point of product differentiation. It is imperative for us to develop appropriate adult-targeted, high-profile morning shows. Morning shows control the whole image of our radio stations. Music is easy to duplicate—the compelling, winning personality of a station is the difference.

**Thomas:** You can do well without a solid, targeted morning show, but you can't beat the stations you're competing with that have a great team in the a.m. The morning show adds identity to a radio station and helps build listener loyalty. It transcends the music.

**A/C STATIONS ARE FINDING IT INCREASINGLY DIFFICULT TO ESTABLISH OWNERSHIP OF CERTAIN STRATEGIC ARTISTS BECAUSE OF THE PRESSURE FROM MODERN A/C AND TOP 40. CAN THEY ALL PEACEFULLY CO-EXIST?**

**Keating:** There are lots of examples of artists that co-exist within brands of A/C, but the A/C that takes the time to find new and unique artists and develop those projects wins the "ownership" battle.



Casey Keating

**Streit:** Stations can own a particular sound and a mix, but it's becoming increasingly difficult

to own an artist or a song, unless you're a Soft A/C playing artists like Michael Bolton, Air Supply, and such. But the good news is that crossover songs from the Top 40, Country, or Modern charts are very good for the A/C format in general, since it keeps the format relevant to the masses.

**Lawson:** I feel there are no specific format or radio station artists, there are only hit records. Whether you feel you can play them or not is an individual radio station decision.

**Johnson:** Radio stations don't "own" any artist. The overall collection of artists a station plays is what defines the station's personality. That's what helps you create a mood and a presence in the community.

**IS TODAY'S A/C OVERCOMING THE STEREOTYPE OF "LINER CARD" RADIO?**

**Keating:** That's all done with exciting marketing, a vibrant morning show, and creative contesting. The music may be more conservative, but the personality and positioning between the music should be pure Top 40.

**Streit:** Top 40, Alternative Rock, Country, and so forth all rely on liner cards to some degree for formatic consistency, not just A/C. But certainly, creative and relevant air talent is a must in every format.



Steve Streit

**Lawson:** Our feeling at KIMN is that, with so many choices out there for the listener,

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and because our A/C competitor is mainly a background station, the only way we will win is with what's between the records. For that reason, we put on a very foreground, in-your-face (for A/C) presentation, one that is fun with lots of personality. We have big contests, a big sound, and lots of tempo and energy. The last thing a listener needs is to be bored at work and have our radio station sound like that also.

**Engel:** Liner radio is lazy radio. The adults of the '90s are so much younger in heart than ever before. They are in touch with the computer era, career-driven, easily put off, and they respect *new*.

**Edwards:** There are good A/C stations and bad A/C stations, just like in all the other formats. Some of the most focused stations around are A/Cs, and they're none of those things. If a station is all of those things, they deserve to be tagged as such. It's too bad good stations get grouped in with the ones that take the easy route.

**Kaye:** If your perceptual research shows that



Jhani Kaye

If your perceptual research shows that the audience isn't perceiving you as repetitive and boring, you shouldn't worry about what your peers say. Stations only sound boring due to a lack of freshening of the format and a lack of coaching of the talent. A/C stations with a particularly long track record have to work hard to keep the talent, music, and format fresh.

**Payton:** More often than not, we as industry people get too close to the forest to see the trees. It's not a matter of liner-card versus non-structured format; it is, "what is the best way to sell the message." Sometimes the goal is best executed by a liner and sometimes not. Again, you have to address these situations as individual occurrences. Radio becomes boring when you treat everything in the same manner.

**Knight:** I don't understand who is embarrassed or why. A/C is a dominant format, playing passionate music on compelling radio stations that make lots of money. I'm proud to be in A/C! I will always champion its position. The sleepy old stereotype isn't driven by radio consumers; otherwise it wouldn't be the number one adult music format. The problem stems from how we view ourselves.

**DO YOU CONSIDER MODERN A/C A FORMAT? OR IS IT JUST A MORE ALTERNATIVE-SOUNDING HOT A/C?**

**Clayton:** It seems to be more of a "sound"—a preference—than a format. A listener can't articulate it; they just know what

they like, and what they like right now is that "sound."

**Lawson:** As one of the early architects of Modern A/C [at sister KALC], I obviously believe it is a format that plays the hits of today for females in such a rotation that they can actually hear them often. Will it last? There's been a lot of debate about that. I feel that it will, as long as the PDs and MDs continue to evolve their stations and the format to fit the ever-changing tastes of the female listener. This format also needs lots of personality and excitement in order to really last.

**Johnson:** Whatever label the industry is putting on this format is not relevant. To me, it's today's version of Hot A/C, which has always been a reflection of familiar, contemporary, adult-pop music tastes for the present moment. Whether it's the Michael Jackson/Madonna/Prince/George Michael station of the mid-'80s, the Whitney Houston/Mariah Carey/Phil Collins station of the late '80s, or the Alanis Morissette/Sheryl Crow/Hootie station of today, the objectives haven't really changed. The goal continues to be to attract adult women to a radio station with the best music of today, along with familiar, great songs they love from the years that their music tastes were developing. So, the format hasn't really changed, just the music texture and style that is currently most popular happens to have 'alternative' roots."

**Engel:** I have been thinking so much about this question coming from Boston to Portland. WBMX is an Alternative-leaning Hot A/C...and KBBT is a Hot A/C-leaning Alternative. I am starting to believe it's a coastal thing. The base of the music is the same, the difference between Hot and Modern lies in a few Pop records, jingles, and edge. Not to simplify, but there are versions of the format that are available to customize to your market needs.

**Kaye:** Hot A/C, for most stations, is simply a Mainstream A/C that doesn't play any soft or wimpy songs and works hard at maintaining a bright presentation. Modern A/C, meanwhile, delivers an image that gives their audience the perception of hearing music that's on the cutting edge. It has become the MTV of radio and places great emphasis on new artists and new titles as well as talent that breaks the mold from the older established formats. Talent is usually given more freedom in their content and presentation.

**McKay:** Yes, Modern A/C is a format. There is a ton of music to support it. As far as Modern A/C sounding like alternative Hot A/C, I think it depends on who is programming and the market.

**Payton:** Almost three years into this format, I am becoming really tired of this question. Is Urban A/C a format? Is Hot/Young Country a format? Is Rhythmic/Top 40 a format? The answer to all of these is *yes!* There are many, many stations in numerous markets having great



Duncan Payton

success with all of these formats. Formats that were, like Modern A/C, derived of other formats. How much success does it take? In the last trend, Mix was second 18-34 and first 25-54...Modern A/C is not only a format in Las Vegas, it is *the* format!

**Rich:** Modern A/C is not a "format"—it's a style of music. The emergence of a station playing this kind of music represents the opportunity for Mainstream or Soft A/C programmers in the market to more clearly define and fine-tune their libraries and concentrate on all the other elements of their product. Formats have little, if anything, to do with the style of music being played. A "format" is the elements that wrap around, under, and through the music being played.



Bobby Rich

**A FUN QUESTION—WITH NO REGARD TO FORMAT—WHAT'S THE ONE SONG YOU REALLY WISHED YOU COULD HAVE PLAYED IN THE LAST YEAR JUST BECAUSE YOU SIMPLY LOVED IT?**

**Engel:** Beastie Boys "Intergalactic"...probably could have too! The only thing I have to say about our format is the need to embrace artists and their active fan bases...all I have to say is Barenaked Ladies, my friend.

**Kaye:** Arista's "Superhero" by Gary Barlow. It just had a great feel to it and always sounded terrific in the office.

**McKay:** Barenaked Ladies' "One Week"...awesome song!

**Payton:** Tough question. Probably Puff Daddy's "I'll Be Missing You" or even better, Erykah Badu's "Tyrone."

**Rich:** "Tubthumping" by Chumbawumba.

**Knight:** Although their appeal has slid to pre-pubescent levels, I really loved the excitement and energy the Spice Girls and Hanson records brought to Top 40 radio this past spring. It was the return of great uptempo, straight-ahead, mass appeal, make-no-apologies pop music—the center of the format!

**Thomas:** "Du Hast" by Rammstein! That record cracks me up every time I hear it. I actually used it in some "that's *not* us" promos because it's so recognizable and a lot of fun. ●

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for no  
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**The role of research:** I think music research is one area where A/C is hurting. First, you need perceptual studies to make sure you're properly evolving to serve your core. You also need to test your marketing campaigns, ownership of the 'hill,' and your slogans. This should be done at least once a year with a healthy station, which most do.

No longer can you do one or two library tests a year and call it sufficient. Three tests a year on everything you are playing or would consider playing is a minimum. One test every quarter is ideal. Plus, if you play any currents or recurrents at all, you really need some sort of periodic current call-out. Not every week like Top 40, but monthly or bi-weekly would be perfect.



Jim Ryan

I believe the Mainstream A/C format needs to play more currents. We need to be like *People* magazine: if someone is trendy, we need to let our audience know who he or she is and how they sound. I'm not saying play Marilyn Manson, but we need to be there to turn our audience on to the new R. Kelly/Celine Dion, the Whitney/Mariah, and the new Elton/LeAnn Rimes later this fall. We need to know when to power these songs and when they're burned. If we are to own in-office listening, burn is critical. How many A/Cs held on to "My Heart Will Go On" by Celine Dion too long and ended up hurting their time spent listening? Music research? We need it; the more we do, the stronger we'll be.

**Artist Typecasting:** I only wish more of our artists would be typecast as A/C-only. If Tom Poleman at Z100 would stop playing Shania Twain or Celine Dion, I would have an eight share! I think the great Top 40 stations—and there's none greater than Z100—play the hits without regard to the name of the artist.

**Overcoming Stereotypes:** I come from Top 40 radio, long before it was called CHR. When I first did A/C in Portland, Oregon, six years ago, I didn't want to call it A/C. I had that boring, old, stereotype in my mind as well. The only reason I was doing A/C is that I was part owner, and A/C is where the money is.

With the help of people like Guy Zapoleon, Scott Shannon, and Mike Preston, I learned that A/C should be a format for people like me, who grew up on Top 40. The oldies we play today were mostly all top five hits on Top 40 stations in the '60s, '70s and '80s. True, we have to be a bit more background in the "at work" time slot so as to not be too intrusive, but have you heard today's big Top 40 stations during middays? They're gunning for our audience, too.

We should be doing weekend promotions;

## Jim Ryan:

### Not-So-Privately Saving A/C

our talent should be doing the positioning in their own words; we should be active in our communities; and, most of all, we should be having fun on the radio in an "adult" way. Any programmer who listens to a station like WBEB in Philadelphia—or any other really successful A/C of today—can hear the Top 40 elements of yesterday in our programming.

**Songs I miss:** I wish I could have played Third Eye Blind's "Semi-Charmed Life," but I'm just thrilled that I get to play Elton John,

who's been in this business as long as me! ●

JIM RYAN PROGRAMS WLTW-NEW YORK, THE MOST PROFITABLE A/C STATION IN AMERICA—IN FACT, QUITE POSSIBLY THE MOST PROFITABLE RADIO STATION, PERIOD, REGARDLESS OF FORMAT. "WE EXPECT TO BILL AROUND \$45 MILLION THIS YEAR, AND OF THAT, ABOUT TWO THIRDS GOES RIGHT TO THE BOTTOM LINE," SAYS RYAN, TRYING DESPERATELY NOT TO SMILE TOO WIDELY.

## Dave Shakes:

### Random Thoughts on Today's A/C

**Fragmentation:** A/C radio in 1998 basically comes down to these fragments: Hot A/C, Soft A/C, and that A/C with the big morning show. There's also the Old School A/C, Urban A/C, and that Classic A/C-thing starring Streisand, Diamond, and Manilow. In some markets these are separate stations; in most markets though, you will find that an A/C station straddles more than one of these positions to end up with an enhanced share. Format labels aren't as pertinent as knowing the station's target. You get these different flavors by mixing and matching different audiences, like Women 25-34 or Women 35-44, with Anglo, Black, Hispanic, City/Suburb, etc.

**Modern A/C:** I believe that Modern A/C is a different format entirely. Its roots lie in Alternative, which subdivided itself several years ago into "Alternative focused on women," and "Alternative focused on men." Today, a lot of Adult stations are straddling the Hot A/C and Modern A/C positions, which is why there is some confusion about the format. More than likely, some markets just don't have enough Alternative-loving females to support the format long-term. I work with KZZO (The Zone)-Sacramento, KMXB (Mix 94.1)-Las Vegas, and WSSR (Star 95.7)-Tampa, among others. These stations are tapped into a distinct point-of-view and have audiences that are disappointed by other radio choices. The stations constantly work on deserving their listening. Passion from listeners is incredibly important to Modern A/C.

**Soft A/C:** Soft A/Cs are tough to program because they're too easy to tinker with and screw up. I really admire the consistency of

the great Soft A/C stations. They have to be memorable, yet unobtrusive. That's a tough balancing act, and difficult to accomplish by using your own air, hence Soft A/C's heavy use of television and telemarketing. If you were to do something on a Soft A/C in an attempt to be memorable—something that caused the listener to glance at the radio dial—you probably just blew it. I really like the ways that Soft A/Cs are working casual language and linking usage and benefits into their positioning. They're describing how the station can be used at work, after work, and on weekends.

**Breaking Artists:** You have to have a hook if you're a new artist, and you have to create an event if you're an established artist breaking with a new project. Look what Phil Collins is doing to launch this new album, with his cable TV special and the Disney movie later this fall. He's taking it from "so what" to "of course." Movie soundtracks and TV shows have been great hooks for new artists to use to crossover to wider A/C audiences.

**A Happy Discovery:** After programming Top 40 radio for most of my career, I was pleasantly surprised to discover that it's not true that old Top 40 guys either die or retire in A/C-Land. To borrow a line from Oldsmobile, this ain't your father's (or mother's) A/C anymore. Today's version of adult-oriented radio is every bit as vital and competitive as its Top 40 counterpart. ●

CONSULTANT DAVE SHAKES HAS SUCCESSFULLY PROGRAMMED B96-CHICAGO, KMEL AND K101-SAN FRANCISCO, AMONG OTHERS. HE HAS BEEN VICE PRESIDENT OF ALAN BURNS & ASSOCIATES FOR THE PAST THREE YEARS. HE CAN BE REACHED @ (703) 648-0000



# The Hot A/C Challenge

By Lorrin Palagi

Someone recently asked me, "If you could program any format, which one would it be?" That's a tough question, because I've had the good fortune to program several different formats, and enjoyed every one. There was AOR in the early days, then Mainstream A/C, Urban, Top 40, and Hot A/C. Although I don't think I could pick a favorite, I'd have to say that, surprisingly, Hot A/C has certainly been the most challenging.

First of all, it's a hybrid format. It's not really Top 40, nor is it really A/C—although it contains elements of both. And because it's a hybrid, it's difficult to establish and own a clear musical position in the minds of listeners. Rock is a clearly defined musical position, as is Top 40, Country, Jazz, Oldies, and Dance. Stations that play these musical styles can own a clear position in the mind. I've found it tougher to program Hot A/C, because it's difficult to describe.

By its very nature, a hybrid like Hot A/C really doesn't own any particular style, so it must borrow from a variety of musical genres. Once the center of the musical universe is established (based on the target demo's appetite), it's difficult to know where the

edge of each musical style is. Should you play Rhythm? If so, how much? Which titles, and in what dayparts? Which Rock-type songs are too hard for the audience on this particular station, even though they may test well? Is the Country sound an issue? If so, which Crossover titles are appropriate, and how many of them do you play? How many currents should you play? How many Oldies? How old should they be? And on and on...

Some of the other issues Hot A/C programmers grapple with on a daily basis include presentation, contesting, marketing, and on-air content. Should your on-air presentation be "A/C-like," or more "in-your-face?" Contesting is a Top 40 staple, yet with adults, there is usually less demand for contests. How much is too much? Is the marketing campaign tempered for your adult audience but still cutting-edge and hip enough to have a real impact? Are the topics discussed appropriate for the 30-year old mom who's listening along with her eight-year old daughter?

There are a lot of obstacles to overcome, but I look at challenges as opportunities.

The more (seemingly) insurmountable the task, the bigger the payoff once it's conquered. In most markets, a Hot A/C that's executed and marketed properly should be a top three or four player in the 25-54 Adult



Lorrin Palagi

arena. Some owners feel it's just not worth it; that it's better to take the path of least resistance and fill a smaller, yet easier hole. That's fine, but the bigger victory can only come with slaying the bigger giant. And besides, it's just more fun. After all, isn't that one of the reasons we got into radio to begin with? The Hot A/C challenge is formidable. It's not always easy to combine the best elements of Top 40 with the best of A/C in just the right form that appeals to Adult women. But successfully done, the results can be fantastic. ●

LORRIN PALAGI'S RADIO RÉSUMÉ INCLUDES PROGRAMMING STINTS AT WRQX-WASHINGTON, D.C., KDWB-MINNEAPOLIS, WPNT-CHICAGO, AMONG OTHERS. HE IS CURRENTLY FINISHING HIS TENURE AS PD OF JACOR HOT A/C KHMV-HOUSTON BEFORE MOVING TO THE CONSULTING WORLD WITH ZAPOLEON MEDIA STRATEGIES.



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# Urban A/C: Two Concurring Views

By Quincy McCoy

The rapid radio consolidation of the last few years has helped precipitate the growth of the Urban A/C format. As the big companies got bigger, gobbling up smaller groups, many outlets switched to the format, joining existing heritage Urban stations to help cluster the parent company's 25-54 demo. Plus, many of the stand-alone black stations in the country target the black adult. Even though general market A/C and Urban A/C stations both target upper demos, their approach to attracting those listeners are worlds apart.



Maxx Myrick

"The Urban A/C has a completely different relationship with its listeners, says WVAZ/FM Operations Director Maxx Myrick. "Our personality separates us from the general market A/C stations. We employ it, and our listeners—especially here in Chicago—demand it. There are several A/C stations here, but I couldn't tell you the name of any of their personalities."



General Market A/C stations have always been viewed as music-intensive and liner card-oriented, and Myrick believes that it's not stereotyping, it's just reality: "They emphasize only the music they play. We are a research-oriented station, too, and we're music intensive middays, but our personality still connects with the at-work listeners. Even more important, we are the Town Hall for the black community. We are the place they come for information, news, and entertainment."

In New Orleans, WYLD/FM PD LeBron

Joseph echoes the belief that community connection means everything. "I've heard all types of A/C stations and I've heard them executed in different ways, but [none are] as touchy-feely as Urban A/C stations are. We have a higher commitment to the community and our credibility with the audience carries a lot of weight. Our basic functions have always been different in terms of what the general market radio does for its community and what we do for our community.

"Case in point was the hurricane that just blew through New Orleans. We played a vital role in helping our listeners survive. With 60 percent of the power off in New Orleans, the black community wasn't watching TV or listening to talk radio; they were with us, because they know we've got their back."

Another feature that Myrick believes separates the A/C formats is the Urban station's dependence on a signature morning show...and Joseph agrees. Both stations air the *Tom Joyner Morning Show*. "Joyner's show is the national Town Hall,"



LeBron Joseph

Myrick explains. "His show connects the country on black issues, and allows black people to get their point of view out on a national level. Almost all radio commentary comes from the right, and like television, the only news you get about black people is usually negative. Joyner on the other hand

offers the positive side and is the conscience for black America."

Adds Joseph: "The Joyner show is the black national news. The issues, the topic, the commentary by Tavis Smiley, it's the blackest show on radio and offers our listeners a much needed point of view. Do I want Tom putting brothers out of work? No I don't. But, in the atmosphere that black folks have helped to create—by mis-managing our radio properties coupled with deregulation—it could be a whole lot worse."

Both New Orleans and Chicago are musi-

"WE HAVE A HIGHER COMMITMENT TO THE COMMUNITY AND OUR CREDIBILITY WITH THE AUDIENCE CARRIES A LOT OF WEIGHT."

cally rich, and both Joseph's and Myrick's stations play a wide variety of black music.

"Some people have accused us of being early on music," says Myrick. "Fortunately, Urban A/C stations have more diverse music to choose from, compared to the general market A/Cs. We have music with a young feel, like the new Deborah Cox, old school, like the new George Benson, plus we have our core artists and classics to work with."

"I'm awfully glad I grew up here in New Orleans because a lot of what we play comes from feel," says Joseph. "We play a ton of music and probably 20-30 percent more gold—I'm talking many titles, versus some of the more conservative Urban A/Cs in the country. Research is cool, and it's a useful tool, but it's not the gospel." ●



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# Record Labels

## Join the Fun

WHILE A/C PROGRAMMERS CONTINUE TO ADAPT TO THE NUMEROUS AND FAR-REACHING FORCES AT WORK ON THE FORMAT DUE TO CONSOLIDATION AND FRAGMENTATION, THE RECORD INDUSTRY HAS ALSO HAD TO KEEP PACE. WHERE THE MARKETING OF ARTISTS AND SCHEDULING OF NEW RELEASES ONCE SEEMED FAIRLY STRAIGHT-FORWARD, A/C'S ONGOING FRACTIONALIZATION HAS MEANT AN ALMOST COMPLETE CHANGE IN PROMOTION MINDSET. GAVIN TALKS TO SEVERAL FRONT-LINE LABEL AND PROMOTION EXECs TO GET THEIR THOUGHTS ON THE EVER-CHANGING BUSINESS OF A/C PROMOTION. —KC & AML

### PARTICIPANTS:

**TOM CALLAHAN,**  
CALLAHAN & ASSOCIATES

**BILL CASON,**  
MERCURY RECORDS' NATIONAL  
MANAGER OF NAC AND A/C  
PROMOTION

**ROE DILLMAN,**  
HOLLYWOOD RECORDS' NATIONAL  
DIRECTOR OF POP AND A/C  
PROMOTION

**SCOTT EMERSON,**  
A&M RECORDS' NATIONAL A/C  
PROMOTION DIRECTOR

**CHERYL KHANER,**  
RCA RECORDS' NATIONAL  
DIRECTOR OF MODERN  
ADULT/ADULT TOP 40 PROMOTION

**TOM MAZZETTA,**  
MAZZETTA PROMOTION

**VALARIE MOSES,**  
WARNER BROS. RECORDS'  
DIRECTOR, NATIONAL A/C  
PROMOTION

**CLAIRE PARR,**  
CURB RECORDS'  
VP OF NATIONAL PROMOTION

**LINDE THURMAN,**  
ELEKTRA ENTERTAINMENT'S  
DIRECTOR OF A/C, HOT A/C, AND  
NAC PROMOTION

**MARCIA WELCH,**  
WARNER BROS. RECORDS'  
DIRECTOR, NATIONAL ADULT/TOP  
40 PROMOTION

**KERRY WOOD,**  
MERCURY RECORDS' VP OF A/C  
PROMOTION

### HOW DO YOU DECIDE WHICH BRAND OF A/C AN ARTIST SHOULD BE STARTED AT...AND WHY?

**Cason & Wood:** It really depends on the artist and the sound of the record. Lionel Richie has always had tremendous success at Mainstream A/C radio. His catalog continues



Bill Cason

to test well, so it makes perfect sense to start Lionel at Mainstream A/C.

Another example is Lucinda Williams. She's hip, she's cool, so we decided to launch her at the Hot and Modern A/C formats first. We soon plan to cross her over to other formats once the Hot/Modern foundation is built.

**Dillman:** At Hollywood, we'll start acts at every "brand" of A/C, depending on which core audience we feel the song or act will best appeal to. In the past few months, we've seen incredible support at Hot A/C for Jennifer Paige, which has now translated to airplay at both Modern and Mainstream A/C. The Modern A/Cs built Fastball into one of the biggest success stories of the past year, and Mainstream A/C drove a very successful campaign on this summer's *Mulan* soundtrack with Christina Aguilera, a new artist, that the format wholly embraced. I think the Adult formats are sometimes not given enough credit for breaking acts, but we've found that all of the A/C formats have been a very important part of both breaking and developing our artists.

**Emerson:** This decision is completely based on the song. For example, the first Any Grant track we worked last year, "It Takes a Little Time" was targeted for Hot A/C and Top 40 as well as mainstream, while a sub-

sequent single, "I Will Be Your Friend" has been targeted solely to mainstream A/C.

**Khaner:** RCA markets artists to Hot A/C the same as we market to Top 40. Hot adult stations are given the same support and respect because they play an artist such as the Dave Matthews Band—generally earlier than Top 40 does—and are essential to developing the story that we need to take the records to Top 40. With Natalie Imbruglia, the Hot A/C panel embraced her with just as much speed and passion as Top 40 did.

**Mazzetta & Callahan:** It depends on what the song sounds like—and the image and history of the artist.

**Moses:** As a record rep, I do not market artists to any "brand" of radio and that includes A/C. I try to work songs that are appropriate for the format.



Valerie Moses

**Parr:** With Curb artists, we've had great success building at Mainstream A/C. Our records tend to lean very pop—not alternative—and I've found that the mainstreams have an easier time starting these pop records. If I had an alternative or edgy record, I'd be able to go more aggressively to Hot A/C at the start. We usually wind up picking up the majority of the hot stations at the middle to end of our records.

**Welch:** It depends on the artist. Most of our new artists are started at the Modern Adult and Hot A/C "starter stations," because they are much more aggressive and more likely to trust their instincts, as opposed to relying on existing stories. If they feel it fits, they don't worry about what the rest of the world is doing. And thank God for those stations!

### WHEN IT COMES TO THE "OWNERSHIP" OF AN ARTIST, WHICH BRAND OF A/C OWNS WHICH ARTIST? AND CAN THEY ALL PEACEFULLY CO-EXIST?

**Cason & Wood:** A perfect example is Shania Twain, who is now being played at every format. We've encountered no political problems with anyone trying to claim her.

**Emerson:** Ownership of an artist can be a very touchy situation, especially in the



Scott Emerson

Modern A/C world. Often, a Modern A/C will pick up an artist crossing from Alternative and play it through the roof. Who's the owner? The Alternative or the Modern A/C? Of course, they'll both stake their claim, especially when putting on a station show. The reverse of that is when a programmer isn't interested in playing a record, they tend to be quick to discard an artist, saying it belongs in another format.

**Mazzetta & Callahan:** Hot/Modern artists seem to crossover from Alternative/Top 40 and saturate the masses. Mainstream A/C artists tend to stay within their format (with the exception of superstars). Can they peacefully co-exist? Who cares?



Callahan & Mazzetta

**Moses:** I don't adhere to any format of radio claiming ownership of any artist, although I am realistic enough to know that this does happen. I don't believe it's beneficial to the artist, radio, or the record label. We *all* want multi-formatted artists. Isn't that what we do, spread artists from one format to another? And yes, they can peacefully co-exist.

**Thurman:** Artists have become universal, and all formats share ownership.

**Welch:** Nobody "owns" any artist. We are happy to share our artists with every station interested in supporting them, regardless of format. We will always try to do something "exclusive" for each station when we can. Whether they can peacefully co-exist is totally up to them, and I refuse to get in the middle of any of that.

**WHAT ABOUT THE TYPECASTING (SOMETIMES UNFAIRLY) OF AN ARTIST AS "A/C"? DOES IT PREVENT THAT ARTIST FROM BEING TAKEN SERIOUSLY AT OTHER FORMATS?**



Kerry Wood

**Cason & Wood:** Top 40 and Adult Top 40 radio is typically image conscious and thus tends to stay away from some of the core Mainstream A/C artists.

**Dillman:** Any sort of branding or typecasting is dangerous. Listeners tend not to do it on their own, so it's very risky for us to try it. Certain acts, by their appeal, will do well at A/C

radio...but there is nothing to prevent that act from "crossing the board." Some of the biggest hit records we see in the music business are the ones that break a typecast—Shania Twain, Celine Dion, Aerosmith, and Green Day have all proven that.

**Emerson:** Typecasting makes me nuts! The average listener doesn't do it, so why should radio? I've had conversations with people who aren't in the industry, and I explain my frustration in getting a certain artist on the radio. They always sound so shocked that radio won't play some of their favorite artists. I understand a station's need to remain consistent in their product, however I believe programmers should remain open-minded to the possibility of playing an artist no matter who they are.

**Parr:** The formula goes like this: Great Ballad + A/C Success = big fight with pop and Hot A/C = eventual huge hit record. A whole lot of great records have started at A/C and gone on to become huge hits, i.e. LeAnn Rimes, Bob Carlisle, Shania Twain, etc. Adult Contemporary (like pop) is playing music that appeals to the hipper adult artist. The days of elevator music are gone. A/C and Top 40 are intertwined on the biggest hits, and with the success of so many pure pop records and country crossover—that's only going to get them even closer.

Stations tend to typecast, but I think they're just robbing themselves of more hit records. If the song works—play it. Stop trying to fit the artist into some pre-conceived box. If a record or artist works at A/C—where the stations face tougher battles at breaking and solidifying—than other formats should be interested in that record (where it fits) as it has proven itself in a tough climate.

Pop radio cannot afford to ignore the tastes of 18-34 Women—and that definitely means A/C. If it's a pop ballad, it usually gets typed as "A/C," but those wind up being the biggest records of Top 40 and A/C combined.

**WHAT ABOUT THE NEW-FOUND ABILITY OF HOT AND MODERN A/C TO BREAK ARTISTS?**

**Dillman:** I think it's an ability that's always existed, and that goes for Mainstream A/C as well. With Hot A/C and Modern A/C, there is now the perfect bridge between Top 40 and Mainstream A/C listeners, but all have done a tremendous job of breaking acts.

**Khaner:** We are truly excited and encouraged by the ability of adult radio to step out and break artists after the launch of Bruce Hornsby's new single "Great Divide" two weeks ago. At a time when most might have dismissed this particular artist as "over," the

most influential programmers in the format heard this amazing song, put it on the air and are letting their listeners decide. The beauty of this format is that it does not punish artists for having careers. They saw the potential of the song and the talent of the artist and were not afraid to lead the way.



Cheryl Khaner

**Mazzetta & Callahan:** Hot/Modern is definitely an entity unto itself and is a great avenue to break artists with the sound and image that fit the format.

**Welch:** I think that happened for a while, and then between the large corporation buyouts and research-mania, the hot format has definitely taken a backwards step in breaking new artists. Thank God for the moderns, it's just too bad there aren't more of 'em.

**DO YOU CONSIDER MODERN A/C A FORMAT, OR JUST A SLIGHTLY MORE ALTERNATIVE-SOUNDING HOT A/C?**

**Dillman:** Well, it's both really. Modern A/C has really come on and established itself by driving acts and songs into the mainstream



Rob Dillman

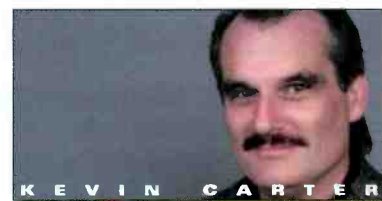
that might have been looked on as fringe a few years ago. The format has certainly changed the face of Top 40 and Alternative by helping to develop bands like matchbox 20, Fastball, the Wallflowers, Alanis Morissette, and Third Eye Blind into some of the biggest acts in America right now. By doing that, Modern A/C has staked its claim as a format of its own as strongly as Alternative did in the early '90s and Rhythm-Crossover before that.

**Khaner:** The ongoing debate as to whether Modern Adult is a format is irrelevant as far as I am concerned. My job is to find outlets to play and support our artists. If stations are willing to do that, then whether they are classified as a Hot A/C, Modern Adult, Adult Top 40, or Adult Alternative is meaningless. If the station is targeting 18-34 year old females, I am working it.

**Thurman:** Modern A/C is an offshoot of Hot A/C. They just play more alternative and less pop records.

**Welch:** Modern A/C is to Hot A/C as Active Rock is to Rock. ●

# TOP 40



## RAVES

By New Mainstream Editor  
Annette M. Lai.

### JEWEL "Hands" (Atlantic)

The buzz on Jewel's latest started last week, thanks to KHKS-Dallas and 104 KRBE-Houston. It's now developed into a roar. In fact, we can't say it better than KRBE MD Jay Michaels, who has already proclaimed, "This is a number one song and Record-of-the-Year material. It's going right into power rotation." 'Nuff said. Impacting Top 40 and the A/C world.



### BRAVO ALL STARS "Let the Music Heal Your Soul" (Edel America)

Need a song to light up those request lines? Pop this baby on the air and you'll get your wish. Just ask WKTU's Andy Shane or Z95.7's Lara, who both testify that since playing it, seems like every call is for this collaborative charity effort that benefits music therapy for challenged children. Starring the Backstreet Boys and 'NSync—two of pop music's hottest acts—the song is already an international success. Need a copy? Contact Peter Weinstein at Edel America (212) 541-9700 x14. Impacting Top 40, but should easily find its way to A/C, too.

Continued on page 32

## MOST ADDED



- FASTBALL (55)**
- BRANDY (40)**
- BRITNEY SPEARS (34)**
- U2 (21)**
- NATALIE MERCHANT (20)**

## TOP TIP



**BRITNEY SPEARS**  
"...Baby One More Time" (Jive)  
This Louisiana native's debut effort nearly triples last week's spins and gains new believers at WNKS, KIIS/FM, and more.

## RADIO SAYS



**BRIAN SETZER ORCHESTRA**  
"Jump, Jive & Wail" (Interscope)  
"[This song] has been in powers for a week, and is requesting, selling and researching. Setzer always does well in this market." —Tom Gjerdrum, PD, WZPL-Indianapolis

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	<b>BARENAKED LADIES</b> - One Week (Reprise)	14	159	1	7473	-89
3	2	JENNIFER PAIGE - Crush (Edel America/Hollywood)	18	153	0	6715	-454
4	3	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	15	146	0	6269	-18
2	4	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	21	140	0	6255	-1053
6	5	'N SYNC - Tearin' Up My Heart (RCA)	16	141	0	5366	-396
5	6	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	28	118	0	5217	-909
7	7	ALL SAINTS - Never Ever (London/Island)	27	117	0	5114	+46
9	8	SHERYL CROW - My Favorite Mistake (A&M)	7	145	0	4612	+217
8	9	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	8	138	0	4579	-220
11	10	THIRD EYE BLIND - Jumper (Elektra/EEG)	9	147	1	4218	+254
26	11	<b>ALANIS MORISSETTE</b> - Thank U (Maverick/Reprise)	3	146	12	4052	+1588
<i>Tops in Spinincreases...Alanis is already thisclose to the Top Ten.</i>							
15	12	FAITH HILL - This Kiss (Warner Bros.)	15	116	0	3951	+94
10	13	JANET JACKSON - Go Deep (Virgin)	18	116	1	3921	-83
14	14	EVERYTHING - Hooch (Blackbird/Sire)	12	128	2	3876	-21
17	15	AALIYAH - Are You That Somebody (Atlantic)	18	110	1	3764	+175
19	16	EAGLE EYE CHERRY - Save Tonight (WORK)	13	121	4	3605	+170
18	17	EDWIN McCAIN - I'll Be (Lava/Atlantic)	48	97	1	3591	+11
20	18	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	16	121	3	3568	+142
12	19	MATCHBOX 20 - Real World (Lava/Atlantic)	28	97	0	3568	-391
22	20	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	6	128	4	3245	+157
13	21	SEMISONIC - Closing Time (MCA)	29	95	1	3105	-798
21	22	INOJ - Time After Time (So So Def/Columbia/CRG)	15	88	0	2675	-501
25	23	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	6	104	2	2633	-6
24	24	NEXT - Too Close (Arista)	38	70	0	2572	-327
32	25	SHAWN MULLINS - Lullaby (Columbia/CRG)	5	120	12	2562	+803
16	26	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	15	80	0	2536	-1314
30	27	SHANIA TWAIN - From This Moment On (Mercury)	7	103	3	2204	+202
31	28	EVE 6 - Inside Out (RCA)	11	100	6	2140	+261
28	29	P.M. DAWN - I Had No Right (V2)	9	93	3	2128	-29
37	30	<b>GOO GOO DOLLS</b> - Slide (Warner Bros.)	5	109	19	2046	+637
<i>Sliding into Top 30 territory, the Goo Goo Dolls score another hit.</i>							
34	31	98 DEGREES - Because Of You (Motown)	9	82	4	2006	+334
23	32	BRANDY & MONICA - The Boy Is Mine (Atlantic)	23	59	0	1907	-1063
27	33	WILL SMITH - Just The Two Of Us (Columbia/CRG)	23	54	0	1887	-524
36	34	MONICA - First Night (Arista)	13	83	4	1849	+200
—	35	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	3	82	8	1546	<b>N</b>
29	36	FIVE - When The Lights Go Out (Arista)	25	54	0	1529	-560
35	37	FASTBALL - The Way (Hollywood)	33	50	0	1369	-293
33	38	HARVEY DANGER - Flaggpole Sitta (Slash/London)	18	59	0	1357	-325
40	39	IDINA MENZEL - Minuet (Hollywood)	7	68	5	1251	+100
38	40	USHER - My Way (LaFace/Arista)	24	41	0	1080	-250

Total Reports This Week 162 Last Week 165

## CHARTBOUND

	Reports	Adds	SPINS	TREND
*BRITNEY SPEARS - "...Baby One More Time" (Jive)	74	34	911	+612
FASTBALL - "Fire Escape" (Hollywood)	63	55	327	+196
BRYAN ADAMS - "On a Day Like Today" (A&M)	46	14	696	+203
MONIFAH - "Touch It" (Universal)	40	2	722	+230
REPUBLICA - "Ready to Go" (RCA)	39	5	682	+58

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

## ARTISTPROFILE

# BARENAKED LADIES

BARENAKED LADIES ARE:  
Steven Page (vocals, guitars);  
Ed Robertson (vocals, guitars);  
Jim Creeggan (bass); Tyler  
Stewart (drums); Kevin Hearn  
(keyboards).  
LABEL: Reprise  
CURRENT SINGLE: "One Week"  
SENIOR VP, PROMOTION:

Steve Tipp  
HOMETOWN: Toronto, Canada  
ARE YOU SERIOUS: "With *Stunt*,  
all we wanted to do was write  
great songs and perform them  
in the best way that suited each  
song. There was nothing in the  
back of our minds that said, 'We  
should write a "serious" record.'



If anything, it was us thinking,  
'Let's write a record that's fun to  
listen to.'" —STEVEN PAGE (TOTALLY

ADULT, JULY 17, 1998)  
ON NATIONALISM: "We don't want  
to seem like an invasion threat,  
but that is what we are doing.  
See, if we did it too fast, we might  
risk appearing hostile. Our intent  
is clearly to control your borders."  
—ED ROBERTSON (MUSIC MONITOR,  
JULY 1998)

"Their show was everything  
we were trying to be: smart,  
funny, and wildly entertaining.  
But it's more: some people might

think they're clowns, but they're  
great pop songwriters." —JIM PITT,  
BOOKER OF CONAN O'BRIEN AND  
PRODUCER OF VH1'S HARD ROCK LIVE  
(USA TODAY, JULY 10, 1998)

"Barenaked Ladies has emerged  
as a model for the bands and  
artists who start in bars, maintain  
a heavy touring schedule, and  
then build themselves, after a  
few cross-country jaunts, into  
theatrical headliners." —VARIETY,  
JULY 30, 1998

TOP 40 UP & COMING

Rpts.	Adds	SPINS	TREND	ARTIST - Song (Label)
45	21	452	+384	U2 - Sweetest Thing (Island)
42	#40	91	+91	* BRANDY - Have You Ever? (Atlantic)
36	11	463	+202	ACE OF BASE - Whenever You're Near Me (Arista)
36	20	371	+138	NATALIE MERCHANT - Break Your Heart (Elektra/EEG)
36	16	326	+248	PHANTOM PLANET - So In Fall Again (DGC)
31	3	534	+164	STEVIE NICKS - If You Ever Did Believe (Reprise)
30	2	526	+77	CLEOPATRA - Life's Not Easy (Maverick)
29	1	608	+20	SWEETBOX - Everything's Gonna Be Alright (RCA)
27	3	452	-9	NEXT - I Still Love You (Arista)
26	—	729	+143	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)
26	3	427	+23	THE GOODS - I'm Not Average (Blackheart/Mercury)
24	3	361	-42	DUNCAN SHEIK - Bite Your Tongue (Atlantic)
23	1	419	-5	INNER CIRCLE - Da Bomb (Universal)
23	6	374	+200	SARAH McLAHLAN - Angel (Warner Sunset/Reprise)
23	16	115	+37	* EVERCLEAR - Father Of Mine (Capitol)
21	4	458	-4	NICOLE - Make It Hot (The Gold Mind Inc./EastWest)
18	2	252	+20	MUDHENS - High Tide In Tucson (MH)
18	2	239	+22	KORY & THE FIREFLIES - Sometimes (Kory Van Sickle Music)
17	—	301	-92	BAByFACE - You Were There (Epic)
17	4	203	+48	MICHELLE LEWIS - Nowhere And Everywhere (Giant/Warner Bros.)
16	2	290	-40	TAYLOR DAYNE - Unstoppable (River North)
15	1	267	-69	REBEKAH - Hey Genius (Elektra/EEG)
14	—	338	-13	WILD ORCHID - Be Mine (RCA)
14	—	322	-122	EBBA FORSBERG - Hold Me (Maverick)
14	13	27	+9	* FIVE - It's The Things You Do (Arista)
13	6	146	+89	* DIVINE - Lately (Red Ant)
13	3	127	-10	CALTON COFFEE - You Sexy Thing (Gator)
12	—	190	-14	LeANN RIMES - Feels Like Home (MCG/Curb)
12	8	107	+39	* LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)
12	6	105	+64	* WILL SMITH - Miami (Columbia/CBG)
11	1	175	+80	KEITH SWEAT - Come And Get With Me (Elektra/EEG)

Drops: #39-Natale Imbruglia ("Torn"), Tatyana Ali, Smashing Pumpkins, Big Punisher, The Tuesdays, Seventh Veil

All in the Family



Chancellor Media recently gathered its San Francisco and LA air personalities together for a meet-greet-and-beat (the competition, that is). Back row, l-r: Rick Diego, KBIG 104; Irma Blanco, MEGA 100; Lisa Foxx, Star 98.7; Hollywood, Wild 94.9; Jamie and Frank, Star 98.7. Front row, l-r: Michael Roberts, MEGA 100; Carolyn Gracie, KBIG 104; Frosty, Star 98.7; J.V. and Elvis, Wild 94.9; John London, 92.3 The Beat; Diana Steele, KMEL; Dennis Cruz, The Beat; Carmen, KMEL; Renel, KISS/FM; Ryan Seacrest, Star 98.7, and Don Bleu, K101.

GAVIN ONLY

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

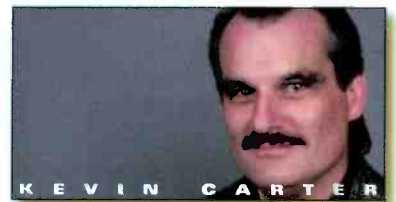
MOST ADDED



- FASTBALL (35)
- BRITNEY SPEARS (24)
- BRANDY (17)
- U2 (14)
- GOO GOO DOLLS (10)

TW	ARTIST - Song (Label)	SPINS	TREND
1	JENNIFER PAIGE - Crush (Edel America/Hollywood)	3625	-98
2	BARENAKED LADIES - One Week (Reprise)	3586	+28
3	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	3138	+43
4	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	3127	-129
5	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	2956	+26
6	SHERYL CROW - My Favorite Mistake (A&M)	2713	+205
7	'N SYNC - Tearin' Up My Heart (RCA)	2638	-114
8	EVERYTHING - Hooch (Blackbird/Sire)	2363	+34
9	THIRD EYE BLIND - Jumper (Elektra/EEG)	2257	+90
10	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2246	-174
11	EAGLE EYE CHERRY - Save Tonight (WORK)	2196	+165
12	ALL SAINTS - Never Ever (London/Island)	2022	+42
13	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	1990	+81
14	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	1981	+123
15	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	1966	+132
16	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	1963	-121
17	FAITH HILL - This Kiss (Warner Bros.)	1946	+40
18	JANET JACKSON - Go Deep (Virgin)	1891	+85
19	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	1790	+985
20	MATCHBOX 20 - Real World (Lava/Atlantic)	1744	-58
21	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1616	+161
22	AALIYAH - Are You That Somebody (Atlantic)	1546	+48
23	SEMISONIC - Closing Time (MCA)	1523	-131
24	SHAWN MULLINS - Lullaby (Columbia/CRG)	1449	+578
25	INOJ - Time After Time (So So Def/Columbia/CRG)	1375	-54
26	GOO GOO DOLLS - Slide (Warner Bros.)	1317	+380
27	SHANIA TWAIN - From This Moment On (Mercury)	1297	+150
28	EVE 6 - Inside Out (RCA)	1195	+104
29	P.M. DAWN - I Had No Right (V2)	1181	+53
30	IDINA MENZEL - Minuet (Hollywood)	1026	+177
31	BRANDY & MONICA - The Boy Is Mine (Atlantic)	988	-116
32	NEXT - Too Close (Arista)	927	-35
33	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	880	N
34	HARVEY DANGER - Flagpole Sitta (Slash/London)	833	-7
35	98 DEGREES - Because Of You (Motown)	805	+112
36	MONICA - First Night (Arista)	804	+77
37	FASTBALL - The Way (Hollywood)	725	+16
38	BRYAN ADAMS - On A Day Like Today (A&M)	560	N
39	WILL SMITH - Just The Two Of Us (Columbia/CRG)	542	-15
40	TATYANA ALI - Daydreamin' (MJJ/Epic)	502	+45

# RHYTHM CROSSOVER



## FOR THE RECORD

"Money's Just a Touch Away' by Mack 10 featuring Gerald Levert is doing amazing for us. Incredible reaction so far." —**Damion Young, APD, Power 106 (KPWR)-Los Angeles**

"Love Me' by 112 featuring Mase (Bad Boy) went in as a Club Cut and is already generating phones." —**Sky Walker, OM/PD, WXXP (Party 105.3)-Long Island**

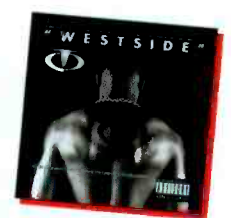
"The R Kelly/Celine Dion duet, 'I'm Your Angel,' is going to be one of the three biggest records of the fall season." —**Erik Bradley, MD, B96 (WBBM)-Chicago**

"The remix of Brian McKnight's 'The Only One for Me' has already gone into heavy rotation." —**Manon Henessey, Director of Programming and Operations, Groove 103.1 (KACD/KBCD)-Los Angeles**

"My Little Secret' by Xscape has been #1 phones for a month." —**Mark Feather, PD, KISV (Kiss 94.1)-Bakersfield**

"Westside' by TQ is #1 phones everywhere!" —**Julie Pilat, MD, KUBE-Seattle**

"Our fax machine took a hit during a lightning strike; starting spewing ink everywhere!" —**Steve Dorrell, PD, KDGS-Wichita**



## MOST ADDED



- BRANDY (27)**
- JANET JACKSON (13)**
- \*JAY-Z (8)**
- \*A+ (8)**
- MARY J. BLIGE (7)**

## TOP TIP



**JAY-Z**  
"Can I Get A..."  
(Roc-A-Fella/DefJam)  
WPGC, KKSS, and KHTN/FM can already bounce with Jay-Z.

## RADIO SAYS



**JAY-Z**  
"Can I Get A..."  
(Roc-A-Fella/DefJam)  
"Nothing is hotter on the station right now than 'Can I Get A...' by Jay-Z."  
—**Joey Arbagey, PD, KMEL-San Francisco**

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	<b>AALIYAH</b> - Are You That Somebody (Atlantic)	7	50	0	2705	-188
2	2	<b>MONICA</b> - First Night (Arista)	7	55	0	2540	-38
3	3	<b>MYA</b> - Movin' On (Interscope)	7	49	1	2338	+72
4	4	<b>MONIFAH</b> - Touch It (Universal)	7	51	0	2258	+282
5	5	<b>LAURYN HILL</b> - Doo Wop (That Thing) (Columbia/CRG)	7	46	4	2069	+242
9	6	<b>XSCAPE</b> - My Little Secret (So So Def/Columbia/CRG)	7	43	1	1849	+401
6	7	<b>TATYANA ALI</b> - Daydreamin' (MJJ/Epic)	7	36	0	1661	-93
11	8	<b>DIVINE</b> - Lately (Red Ant)	7	43	1	1628	+262
12	9	<b>TQ</b> - Westside (Epic)	7	34	1	1501	+155
14	10	<b>DRU HILL</b> - How Deep Is Your Love (Island)	7	46	4	1463	+369
<i>Top five phones and callout at KMEL-San Francisco</i>							
7	11	<b>NICOLE</b> - Make It Hot (The Gold Mind, Inc./EastWest)	7	30	0	1455	-164
8	12	<b>LAURYN HILL</b> - Can't Take My Eyes Off You (Columbia/CRG)	7	37	0	1372	-234
10	13	<b>GINUWINE</b> - Same Ol' G (Atlantic)	7	34	0	1261	-106
17	14	<b>NEXT</b> - I Still Love You (Arista)	7	41	1	1257	+238
15	15	<b>BACKSTREET BOYS</b> - I'll Never Break Your Heart (Jive)	7	27	1	1098	+25
16	16	<b>KEITH SWEAT</b> - Come And Get With Me (Elektra/EEG)	7	35	2	1074	+49
13	17	<b>INOJ</b> - Time After Time (So So Def/Columbia/CRG)	7	25	0	1033	-138
18	18	<b>USHER</b> - My Way (LaFace/Arista)	7	20	0	950	-16
22	19	<b>N SYNC</b> - Tearin' Up My Heart (RCA)	7	20	0	845	+28
20	20	<b>NEXT</b> - Too Close (Arista)	7	21	0	839	-45
21	21	<b>BIG PUNISHER</b> - Still Not A Player (Loud)	7	21	0	775	-90
—	22	<b>FAITH EVANS</b> - Love Like This (Bad Boy/Arista)	4	28	4	755	<b>N</b>
31	23	<b>J. DUPRI</b> feat. <b>M. CAREY</b> - Sweetheart (So So Def/Columbia/CRG)	7	28	3	749	+170
25	24	<b>JENNIFER PAIGE</b> - Crush (Edel America/Hollywood)	7	17	0	740	-32
29	25	<b>TAMIA</b> - So Into You (Qwest/Warner Bros.)	10	25	1	719	+122
24	26	<b>R. KELLY</b> - Half On A Baby (Jive)	7	25	0	718	-65
19	27	<b>BRANDY</b> featuring <b>MASE</b> - Top Of The World (Atlantic)	7	20	0	703	-254
23	28	<b>BRANDY &amp; MONICA</b> - The Boy Is Mine (Atlantic)	7	18	0	666	-143
32	29	<b>SWEETBOX</b> - Everything's Gonna Be Alright (RCA)	7	22	2	649	+85
35	30	<b>SNOOP DOGGY DOGG</b> - Still A G Thang (No Limit/Priority)	7	17	0	602	+105
30	31	<b>J. DUPRI</b> feat. <b>JAY-Z</b> - Money Ain't a Thang (So So Def/Columbia/CRG)	7	19	1	601	+6
37	32	<b>JANET JACKSON</b> - Go Deep (Virgin)	7	14	0	564	+101
39	33	<b>VOICES OF THEORY</b> - Say It (H.O.L.A./Red Ant)	7	13	0	509	+103
34	34	<b>MO THUGS FAMILY</b> - All Good (Relativity)	7	12	0	505	-22
27	35	<b>JON B.</b> - They Don't Know (Yab Yum/550 Music)	7	12	0	505	-115
36	36	<b>DMX</b> - How's It Goin' Down (Def Jam/Mercury)	10	13	0	470	+3
28	37	<b>PRAS MICHEL</b> - Ghetto Supastar (That Is What You Are) (Interscope)	7	17	0	469	-148
—	38	<b>NASTY BOY KLICK</b> - Lost In Love (Upstairs)	6	11	1	468	<b>N</b>
<i>Huge phone reaction wherever it's played.</i>							
26	39	<b>SHAGGY</b> featuring <b>JANET JACKSON</b> - Luv Me Luv Me (MCA)	7	13	0	456	-181
40	40	<b>AEROSMITH</b> - I Don't Want To Miss A Thing (Columbia/CRG)	10	9	1	438	+35

Total Reports This Week **56** Last Week **57**

## CHARTBOUND

	Reports	Adds	SPINS	TREND
<b>*BRANDY</b> - "HAVE YOU EVER?" (ATLANTIC)	30	27	222	+121
<b>REEL TIGHT</b> - "(DO YOU) WANNA RIDE" (RESTLESS)	18	4	247	+160
<b>NICOLE</b> - "I CAN'T SEE" (THE GOLD MIND, INC./ EASTWEST/ EEG)	17	3	368	+101
<b>WILLIE MAX</b> - "CAN'T GET ENOUGH" (MOTOWN)	17	2	258	+118
<b>*JAY-Z</b> - "CAN I GET A..." (ROC-A-FELLA/DEF JAM)	17	8	352	+211

RHYTHM CROSSOVER REPORTS  
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## OUTTATHEMIX

**DJ FILET, MIXER**  
The Bomb/ KBMB, Sacramento, CA

### Brand Nubian

"Don't Let It Go To Your Head." (Arista)  
"Hot. Good to see them back together. This one is going to be the heater for them."

### Jayo Felony

"Nitty Gritty" (Def Jam)  
"Jayo showing his versatility with lyrics and the beat is hot. This one is going to work for the station."

**KEVIN CHASE, MUSIC DIRECTOR**  
KBAT, Mid-Land-Odessa, TX

### Pressha

"Splackavellie" (LaFace)  
"Tested on *Battle of the Beats* and beat out Bizzy Bone's 'Thugs Cry'. Good phones."

### Britney Spears

"Baby, One More Time" (Jive)  
"Good phones coming in on the female version of the Backstreet Boys."

## DID NOT REPORT THIS WEEK:

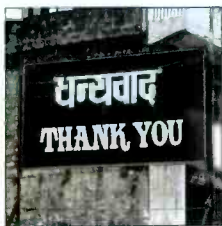
- Power 96-Miami
- KDGS-Wichita
- KZFM-Corpus Christi

## FROZEN THIS WEEK:

- Hot 97-New York
- WBTT-Dayton
- KBTE/FM-Austin
- KPSI-Palm Springs
- KIKI-Honolulu

# HOT A/C

## MOST ADDED



- ALANIS MORISSETTE (19)
- SHAWN MULLINS (17)
- GOO GOO DOLLS (15)
- \*\*MATCHBOX 20 (14)
- \*\*U2 (14)

## TOP TIP



**MATCHBOX 20**  
 "Back 2 Good" (Lava/Atlantic)  
 It's more than good for this Hot A/C core artist. Matchbox 20's latest gains 14 new believers, including KDMX-Dallas.

## RADIO SAYS



**ALANIS MORISSETTE**  
 "Thank U"  
 (Maverick/Reprise)  
 "Thank you, Alanis for a breathtaking and fantastic new single. We're looking forward to your new album."  
 —Frank Brinsley, MD, Big 105 (WBIX/FM)-New York City

LW	TW		Reports	Adds	SPINS	TREND
2	1	<b>HOOTIE &amp; THE BLOWFISH</b> - I Will Wait (Atlantic) <i>Hot A/C has a new #1—thanks to Hootie &amp; the Blowfish!</i>	127	0	4537	+125
1	2	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	116	0	4468	-38
3	3	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	111	0	4082	-213
6	4	<b>SHERYL CROW</b> - My Favorite Mistake (A&M)	124	1	4013	+252
4	5	<b>BARENAKED LADIES</b> - One Week (Reprise)	110	1	4007	+162
5	6	MATCHBOX 20 - Real World (Lava/Atlantic)	102	0	3571	-239
7	7	JENNIFER PAIGE - Crush (Edel America/Hollywood)	99	2	3199	+90
8	8	SEMISONIC - Closing Time (MCA)	95	0	3028	-36
19	9	<b>ALANIS MORISSETTE</b> - Thank U (Maverick/Reprise) <i>Alanis Is Top Ten In just three weeks. Gains 1100+ spins...can you say "smash"?</i>	113	19	2969	+1122
10	10	<b>BRIAN SETZER ORCHESTRA</b> - Jump Jive An' Wail (Interscope)	97	3	2942	+144
9	11	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	94	0	2716	-1908
13	12	<b>JOHN MELLENCAMP</b> - Your Life Is Now (Columbia/CRG)	102	1	2601	+103
15	13	<b>EVERYTHING</b> - Hooch (Blackbird/Sire)	93	7	2453	+155
14	14	<b>FAITH HILL</b> - This Kiss (Warner Bros.)	81	2	2445	+1335
12	15	EDWIN McCAIN - I'll Be (Lava/Atlantic)	87	0	2422	-110
11	16	FASTBALL - The Way (Hollywood)	76	0	2408	-189
17	17	<b>EAGLE EYE CHERRY</b> - Save Tonight (WORK)	89	6	2355	+340
18	18	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	65	0	2014	+12
21	19	<b>THIRD EYE BLIND</b> - Jumper (Elektra/EEG)	86	5	1898	+280
16	20	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	67	0	1893	-319
27	21	<b>SHAWN MULLINS</b> - Lullaby (Columbia/CRG)	73	17	1750	+593
20	22	NATALIE IMBRUGLIA - Torn (RCA)	62	0	1657	-155
26	23	<b>SHANIA TWAIN</b> - From This Moment On (Mercury)	64	3	1402	+152
23	24	GREEN DAY - Time Of Your Life (Reprise)	42	0	1366	-67
22	25	ANGGUN - Snow On The Sahara (Epic)	59	0	1359	-125
36	26	<b>GOO GOO DOLLS</b> - Slide (Warner Bros.)	69	15	1341	+433
25	27	SHANIA TWAIN - You're Still The One (Mercury)	45	0	1178	-138
24	28	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	40	0	1120	-256
30	29	<b>'N SYNC</b> - Tearin' Up My Heart (RCA)	43	3	1041	+2
40	30	FASTBALL - Fire Escape (Hollywood)	55	13	1022	+265
34	31	<b>MADONNA</b> - The Power Of Goodbye (Maverick/Warner Bros.)	55	5	1021	+86
29	32	DAKOTA MOON - Another Day Goes By (Elektra/EEG)	41	1	966	-90
38	33	<b>EVE 6</b> - Inside Out (RCA)	48	2	936	+990
28	34	SARAH McLACHLAN - Adia (Nettwerk/Arista)	51	0	932	-190
32	35	DAVE MATTHEWS BAND - Stay (Wasting Time) (RCA)	39	0	924	-32
33	36	HARVEY DANGER - Flaggpole Sitta (Slash/London)	44	0	922	-20
31	37	CELINE DION - To Love You More (550 Music)	38	1	848	-191
—	38	<b>BRUCE HORNSBY</b> - The Great Divide (RCA)	54	10	789	N
35	39	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	34	0	766	-152
37	40	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	31	1	663	-244

Total Reports This Week 130 Last Week 129

## CHARTBOUND

	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
<b>MATCHBOX 20</b> - "Back 2 Good" (Lava/Atlantic)	37	14	545	+239	<b>SARAH McLACHLAN</b> - "Angel" (Warner Sunset/Reprise)	25	9	407	+181
<b>BRYAN ADAMS</b> - "On a Day Like Today" (A&M)	35	10	556	+207	<b>NATALIE MERCHANT</b> - "Break Your Heart" (Elektra/EEG)	24	9	233	+57
<b>STEVIE NICKS</b> - "If You Ever Did Believe" (Reprise)	31	13	408	+134	<b>*U2</b> - "Sweetest Thing" (Island)	24	14	26	+246
<b>MICHELLE LEWIS</b> - "Nowhere..." (Giant/Warner Bros.)	26	1	465	+66	<b>PHIL COLLINS</b> - "True Colors" (Atlantic)	23	6	372	+117
<b>IDINA MENZEL</b> - "Minuet" (Hollywood)	25	3	449	+39	<b>CHRIS ISAAK</b> - "Please" (Reprise)	22	3	375	+65



RAVES continued

## R. KELLY & CELINE DION "I'm Your Angel" (Jive)

When two superstars from different musical genres combine their talents on one song, it becomes an event. Such is the case with the latest from the award-winning R. Kelly and Celine Dion, which comes complete with a big gospel-chorus finish. Expect this one to be riding the charts through year's end. Impacting Top 40, Rhythm-Crossover, and all shades of A/C.



## WILL SMITH "Miami" (Columbia/CRG)

The multi-talented Will Smith continues his hitmaking streak with "Miami," which is already proving to have just as much appeal outside the Sunshine State, including Los Angeles, St. Louis, and San Francisco. Do you



Continued on page 38

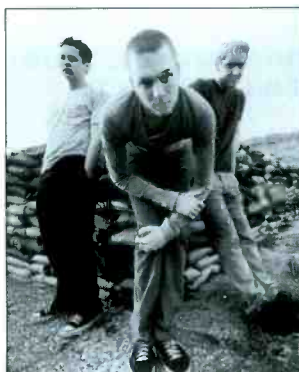
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 GAVIN STATION REPORTING  
 PHONE: (415) 495-1990  
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## ARTISTPROFILE

### EVE 6

EVE 6 IS: Max Collins (vocals/bass); Jon Siebels (guitar/vocals); Tony Fagenson (drums/vocals)  
 LABEL: RCA  
 DEBUT SINGLE: "Inside Out"  
 PROMOTION CONTACT: Cheryl Khaner (212) 930-4309

MUSICAL INFLUENCES: The group says their influences are many and varied, but include the likes of Elvis Costello, Tom Petty, the Pixies, Jawbreaker, and the Muffs.  
 HISTORY LESSON: Collins and Siebels have been collaborating since 1993, brought together by, among other things, the



wish to become rock stars and a love of punk music. They were signed to RCA two years ago and Fagenson has since made the duo into a trio.  
 CURRENTLY ON TOUR: Catch the band as they open up for Third Eye Blind. Presently sponsored by MTV, the tour runs through November.  
 WATCH FOR: Eve 6 will be featured in a six-page story in an

upcoming issue of *Rolling Stone*.  
 COLLINS ON "INSIDE OUT": "That's a song that is interesting because it starts out insecure and ends up being very sure of itself. It takes you through the progression of heartbreak and hating everybody to the point where it's all okay and you're screaming it out and letting it all go." —Venice, May, 1998





**IMPACTING AT MODERN ADULT AND  
ADULT TOP 40 RADIO OCTOBER 12, 1998**

**COULDN'T WAIT:  
WBMX / BOSTON  
WXXM / PHILADELPHIA  
KBBT / PORTLAND  
WSHE / ORLANDO  
KAEP / SPOKANE  
KHTQ / SPOKANE  
WXLO / WORCESTER**

**OVER 50 ADDS AT MODERN ROCK THE FIRST WEEK!  
11\* ON THE AAA MONITOR!**

**DAVE MATTHEWS BAND**

**CRUSH**

**SOLD OUT U.S.  
TOUR CONTINUES  
THROUGH  
DECEMBER!**

The **New Single** From The Multi-Platinum Album *Before These Crowded Streets* ■ Produced by Steve Lillywhite ■ Mixed by Steve Lillywhite & Steve Harris ■ Management: Red Light ■ [www.dmband.com](http://www.dmband.com)



# lionel richie



## i hear your voice

the latest single from the new album

# time

DEBUT 27\* ON R&R MAINSTREAM

AC & #3 MOST ADDED  
MAINSREAM A/C CHARTBOUND  
AND TOP TIP 60/17

WLTW,  
WBEB,  
WLTE,  
KOSI,  
KKCW,  
WRCH,  
WRSN,  
WTVR,  
WTCB,  
WGSY,  
WMGS

WLIT,  
WDOK,  
WSHH,  
WTPI,  
WLIF,  
WLTQ,  
WMYI,  
WAHR,  
WDEF,  
WBBQ,



Produced by David Foster for Chartmaker, Inc. Management: John Reid, Melanie Greene, David Croker Photograph by Peter Lindbergh  
© 1998 PolyGram Records, Inc. <http://www.mercuryrecords.com/mercury>

AND MANY MORE.

# SHANIA TWAIN

## "From This Moment On"

from the 5X PLATINUM album

## Come On Over

Monitor Mainstream AC	5*
Monitor Adult Top 40	33*
Billboard Top 40	37*

R&R AC	4*
R&R Hot AC	27*
R&R Top 40	34*

Gavin AC	4*
Gavin Hot AC	23*
Gavin Top 40	27*

### Already On:

WLTW . Z100 . WALK . WPLJ  
KISS 108 . WMJX . KOST  
KBIG . K101 . KPLZ . KHMV  
KRBE . WLIT . WYXR . WBEB

### CALLOUT AMERICA

#3 Overall

#1 Females 18-24

#3 Females 25-34

Jon Landau  
Management

Produced by  
Robert John  
"Mutt" Lange



a PolyGram company

[www.shania-twain.com](http://www.shania-twain.com)



**MOST ADDED**



**\*\*PHIL COLLINS (31)**  
**\*\*MARILYN SCOTT (31)**  
**PATTI AUSTIN (22)**  
**LIONEL RICHIE (17)**  
**BRUCE HORNSBY (12)**

**TOP TIP**

**LIONEL RICHIE**  
 "I Hear Your Voice"  
 (Mercury)  
 A/C is definitely hearing  
 Lionel's call on this follow-up.  
 Seventeen new including  
 K103-Portland and WTPI-  
 Indianapolis.

**RADIO SAYS**



**PHIL COLLINS**  
 "True Colors" (Atlantic)  
 "It's better than the  
 original...and I really  
 believe that."  
 —Terrie Springs, MD,  
 KMZQ-Las Vegas

**ARTIST PROFILE**

**DAVID CASSIDY**

LABEL: Slamajama  
 CURRENT SINGLE:  
 "No Bridge I Wouldn't Cross"  
 PROMOTION CONTACT: Mazzetta  
 Promotion (303) 545-9990  
 HOMETOWN & BIRTHDATE:  
 "New York City; April 12, 1950."



MAJOR MUSICAL INFLUENCES:  
 "Jimi Hendrix, Stevie Wonder,  
 Marvin Gaye, Wilson Pickett,  
 and Sam Cooke."  
 WHAT RADIO STATIONS DID YOU  
 GROW UP LISTENING TO? "WABC  
 [in New York]; KRLA and KHJ  
 [in Los Angeles]."  
 THINGS THAT MAKE YOU HAPPY:  
 "My children, horse racing,  
 horses, and golf."  
 THINGS THAT MAKE YOU SAD:  
 "Human suffering, telephones,

and rejection."  
 BEST THING SUCCESS HAS  
 BROUGHT YOU: "Learning that  
 fame and money can't make  
 you happy."  
 WORST THING SUCCESS HAS  
 BROUGHT YOU:  
 "Loss of anonymity."  
 IF YOU WEREN'T A RECORDING  
 ARTIST, YOU'D BE: "A television  
 actor, producer, and writer...or  
 a baseball player."  
 THE ODDEST JOB YOU'VE EVER

HAD: "The Partridge Family."  
 YOUR MOST TREASURED  
 MATERIAL POSSESSION:  
 "My father's cufflinks."  
 THE BROADWAY ROLE YOU'D STILL  
 LIKE TO PORTRAY SOMEDAY AND  
 WHY? "I'd like to be the Master of  
 Ceremonies in *Cabaret* because  
 it's so different and unlike me."  
 AMBITIONS LEFT TO FULFILL:  
 "Winning the Kentucky Derby."  
 CASSIDY ON HIS MUSIC:  
 "You ain't seen nothing yet!"

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

LW	TV		Weeks	Reprts	Adds	SPINS	TREND	28+	21+	14+	7+
2	1	<b>JOHN TESH featuring DALIA</b> - Mother I Miss You (GTSP/Mercury) <i>John Tesh and Dalia are tops at A/C with their emotional tribute to Moms.</i>	10	150	2	3369	+134	54	37	31	21
1	2	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	15	132	1	3194	-138	45	46	33	8
3	3	FAITH HILL - This Kiss (Warner Bros.)	13	137	5	3179	+178	45	46	30	13
5	4	SHANIA TWAIN - From This Moment On (Mercury)	7	147	5	3073	+307	40	34	45	23
6	5	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	6	129	0	2856	+127	44	31	34	14
4	6	GEORGE BENSON - Standing Together (GRP)	16	128	4	2729	-46	44	25	27	23
7	7	CELINE DION - To Love You More (550 Music)	22	105	0	2528	-110	33	37	27	8
12	8	AMERICA - From A Moving Train (Oxygen)	8	101	4	2272	+339	37	25	24	12
9	9	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	8	96	4	2271	+37	37	24	24	10
10	10	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	20	87	4	1984	-38	32	19	24	7
13	11	LeANN RIMES - Feels Like Home (MCG/Curb)	9	113	5	1983	+55	25	18	30	27
8	12	ROD STEWART - Ooh La La (Warner Bros.)	22	96	0	1947	-482	17	26	36	15
25	13	PHIL COLLINS - True Colors (Atlantic)	4	124	31	1818	+650	4	24	47	34
11	14	ANNE COCHRAN and JIM BRICKMAN - After All These Years (Windham Hill)	17	97	0	1809	-167	13	25	38	16
15	15	DAKOTA MOON - Another Day Goes By (Elektra/EEG)	12	91	4	1795	+29	22	22	27	14
16	16	CHUCK JACKSON - What Goes Around (Wave Entertainment)	13	72	1	1710	+109	31	15	19	7
17	17	SHERYL CROW - My Favorite Mistake (A&M)	7	77	7	1660	+139	22	23	20	10
14	18	GARTH BROOKS - To Make You Feel My Love (Capitol)	22	84	1	1517	-281	12	21	24	20
19	19	MAX CARL & BIG DANCE - One More River (Mission)	18	81	2	1487	+53	18	16	21	23
18	20	SHANIA TWAIN - You're Still The One (Mercury)	39	70	1	1427	-34	16	19	19	15
23	21	JAMAICA - Tell Me Where It Hurts (National)	10	70	3	1419	+142	16	20	21	12
24	22	CUTTING EDGE - Without You (Thunder Quest)	17	58	2	1312	+41	21	15	16	5
21	23	AMY GRANT - I Will Be Your Friend (A&M)	12	82	3	1309	-42	7	16	28	25
20	24	NATALIE IMBRUGLIA - Torn (RCA)	36	65	0	1243	-147	12	12	22	18
26	25	EDWIN McCAIN - I'll Be (Lava/Atlantic)	48	71	4	1222	+86	10	15	21	16
31	26	PLEASURE FORCE - Come With Pleasure (Starbound)	12	54	3	1111	+124	16	15	13	6
27	27	JENNIFER PAIGE - Crush (Edel America/Hollywood)	12	46	5	1084	+55	17	11	12	5
—	28	BRUCE HORNSBY - The Great Divide (RCA) <i>Bruce is back in a big way with this multi-format winner.</i>	4	69	12	1083	N	5	10	35	15
36	29	BONNIE RAITT - Blue For No Reason (Capitol)	4	68	7	1035	+185	5	12	26	21
39	30	BETTE MIDLER - My One True Friend (Warner Bros.)	9	79	10	989	+169	2	10	20	31
—	31	LISA MOLINA - I Would Walk Thru Fire (Wave Entertainment)	6	62	9	982	N	3	16	22	19
—	32	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	4	55	5	926	N	4	11	24	15
34	33	LOUETTE - Living For The Weekend (Private Eye/Mercury)	13	43	0	925	+61	9	20	8	4
37	34	PJ - A Little Bit Of Me (TidalWave)	8	51	2	897	+51	5	21	8	13
—	35	SLIM MAN - End Of The Rainbow (GES)	22	46	3	834	N	9	12	11	11
33	36	SARAH McLACHLAN - Adia (Network/Arista)	32	48	0	826	-142	7	7	16	16
22	37	LIONEL RICHIE - Time (Mercury)	21	48	0	816	-534	3	10	24	6
38	38	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	35	46	0	798	-26	5	11	14	14
—	39	DAVID CASSIDY - No Bridge I Wouldn't Cross (Slamajama)	4	57	3	748	N	2	9	16	21
29	40	SIMON APPLE - A Boy Like Me (Trunk)	23	34	0	743	-259	14	6	7	7

Total Reports This Week 174 Last Week 173

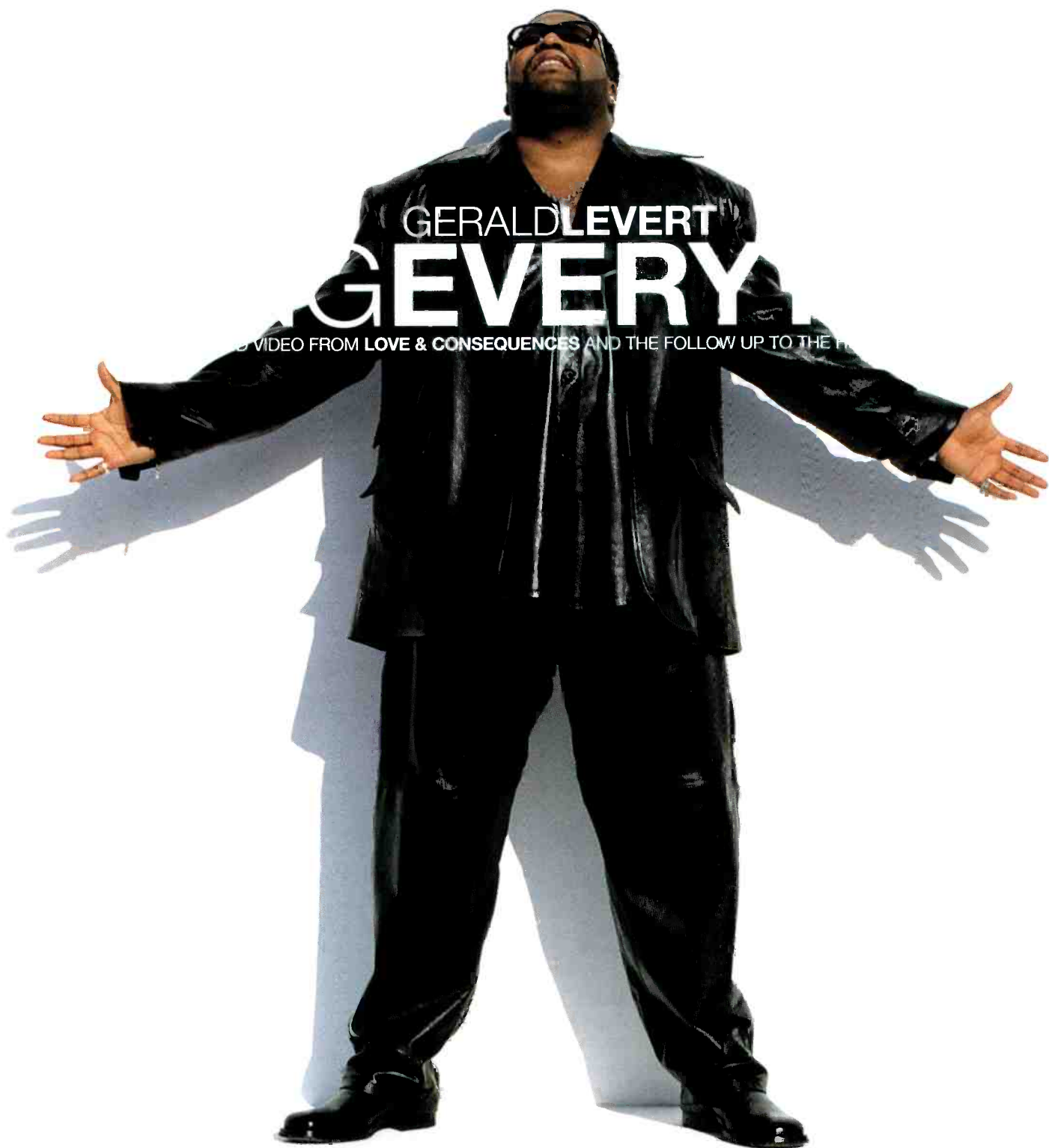
**CHARTBOUND**

	Reports	Adds	SPINS	TREND
LIONEL RICHIE - "I Hear Your Voice" (Mercury)	60	17	707	+271
FREE CLINIC - "Morning Rain" (Free Clinic)	44	3	537	+24
TEN SUGAR COFFEE - "Stand a Little Rain" (Huge Secret)	41	2	523	+73
MARSHALL TUCKER BAND - "Love I Gave to You" (K-Tel)	38	2	595	+81
LIGHTHOUSE FAMILY - "High" (Island)	36	2	436	+17

**SPINCREASE**

PHIL COLLINS	+650
BRUCE HORNSBY	+340
AMERICA	+339
SHANIA TWAIN	+307
LIONEL RICHIE	+271

IMPACTING OCTOBER 12



GERALD LEVERT  
**EVERY**

VIDEO FROM LOVE & CONSEQUENCES AND THE FOLLOW UP TO THE F

MANAGEMENT BY LEONARD BROOKS PRODUCED BY DARRELL "DELITE" ALLAMBY FOR 2,000 WATTS MUSIC INC.  
EXECUTIVE PRODUCERS GERALD LEVERT, SYLVIA RHONE AND MERLIN BOBB CO-EXECUTIVE PRODUCER LEONARD BROOKS



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**A/C UP&COMING**

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
36	1	577	+28	JIM WALSH - This Is Horror (Photon)
34	11	386	+108	KENNY LATTIMORE/HEATHER HEADLEY - Love Will Find A Way (Columbia/CRG)
33	3	434	+60	PATTY O'HARA - Forever Friends (J-Bird)
33	9	432	+136	STEVIE NICKS - If You Ever Did Believe (Reprise)
33	10	489	+171	BRYAN ADAMS - On A Day Like Today (A&M)
33	31	284	+271	* MARILYN SCOTT - The Last Day (Warner Bro)
31	9	326	+75	MR. BLUE - Shadow On The Wall (TidalWave)
29	4	306	+37	JOE'S BAND - Daydream Lover (Rag)
25	1	298	+32	FUSHIA - It's Not Too Late (Finakon)
24	9	397	+197	ALANIS MORISSETTE - Thank U (Maverick/Reprise)
23	10	269	+147	* SARAH McLACHLAN - Angel (Warner Sunset/Reprise)
22	1	269	+30	ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Watet)
22	7	260	+85	ACE OF BASE - Whenever You're Near Me (Arista)
22	22	239	+239	* PATTI AUSTIN - If We're Not In Love (Concord/Vista)
21	3	230	+24	IN DENIAL - Till The End Of Time (J-Bird)
19	2	393	+40	EAGLE EYE CHERRY - Save Tonight (WORK)
17	6	193	+82	* ELVIS COSTELLO/BURT BACHARACH - I Still Have That Other Girl (Mercury)
16	2	180	+48	* THE REGULATORS - Sweet Sustain (Southbound)
16	1	199	+21	JOHN FOGERTY - Almost Saturday Night (Warner Bros.)
15	5	146	+52	* WIREWOOD - Inside Screaming (Tejeca)

**Drops:** #28-Savage Garden ("Moon"), #30-Linda Hornbuckle, #32-Natalie Imbruglia ("Wishing"), #35-Fiction, #40-Full Moon Bay, Alan St. Jon, Brian Setzer Orchestra, Dave Robyn, Babyface, Barenaked Ladies.

**RAVES continued**

think the Miami Chamber of Commerce knows that Will is stirring up business for them? Impacting mainstream Top 40.

**FASTBALL "Fire Escape" (Hollywood)**

Without question, one of 1998's biggest success stories will be this Austin, Texas trio. Fastball continues its multi-format onslaught with this mid-tempo second single from the certified-platinum, *All the Pain Money Can Buy*. "Fire Escape" is the number one Most Added track at Top 40 this week and is already #30 at Hot A/C.



**DAVE MATTHEWS BAND "Crush" (RCA)**

Already a core artist at Triple A, many Modern A/Cs jumped on the DMB bandwagon with his previous efforts. And this mid-tempo entry, complete with some spicy fiddle, should pave the



way for even more—maybe even a few adventurous mainstreams? Early airplay at Kiss 108 and WBMX-Boston, WSHE-Orlando, and KBBT-Portland. Impacting Modern-Hot A/C.

**GEORGE MICHAEL "Outside" (Epic)**

From the last project that George owes Sony, *Ladies & Gentlemen... the Best of George Michael*, this uptempo dance entry should play well across the pop spectrum. Officially added this week at KIIS/FM-Los Angeles. Impacting Top 40, Rhythm-Crossover, and Hot A/C.



**Previously reviewed in the New Mainstream:**

**Five** "It's the Things You Do" (Arista)  
Reviewed October 2. Impacting Hot and mainstream A/C.

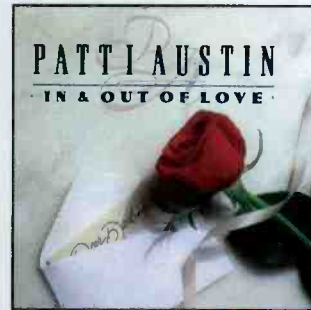
**R.E.M.** "Daysleeper" (Warner Bros.)  
Reviewed October 2. Impacting Top 40 and Modern-Hot A/C.

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# Patti Austin

## In & Out of Love



Patti Austin, one of pop and soul music's leading ladies, presents a new album of heart-hitting to soul-soothing performances that tell both sides of the story of love.

**First Week!**  
**3rd Most Added in Gavin 22/22**

Added At:

- |      |      |      |      |
|------|------|------|------|
| WJDF | WPXZ | WSFW | WAWV |
| WBLG | WDMG | WOYS | WRZI |
| KTRN | KAYL | KCCR | KEZU |
| KLKC | KMXL | KOKO | KRTI |
| WHIZ | KATW | KNTI | KWXX |
| KGY  | KSND |      |      |

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**MOST ADDED**



**BRANDY (45)**

Have You Ever? (Atlantic)

Including: WDTJ, WILD, KBMS, KMKJ, WKGN, WMCS, WDAS, WJMG, WJZD, WPLZ, WJUN, KKZZ, KVJM, WBLS, WPHI, WEUP, WPAL, WDAI, WRNB, WKND, KRRO, WVAZ, KZWA, WJFX, WTLZ, WUVA, KKDA, WQDK, WQHH, WZFX, WGBZ, KVSP, WENN, KPRS

**DANESHA STARR (27)**

As Long As I Live (Interscope)

Including: WKGN, WFLM, WJMG, WJZD, WDLT, WPLZ, WJUN, KKZZ, KVJM, WPAL, WKND, KRRO, KZWA, WJFX, WTLZ, KKDA, WJTT, WUSL, WQHH, WGBZ, KVSP

**III FRUM THA SOUL (26)**

Black Superman (RCA)

Including: WJMG, WZZZ, WJUN, KVJM, WEUP, WPAL, KZWA, WJFX, WTLZ, KKDA, WJTT, WUSL, WQHH, WWWZ, WGBZ, KVSP, WENN, KPRS, WIBB, WPEG

**MASTER P (25)**

Major Players (No Limit/Priority)

Including: WKGN, WBCI, WJMG, WJZD, WZZZ, WJUN, KVJM, KZWA, WJFX, WTLZ, KKDA, WQHH, WWWZ

**A+ (25)**

Enjoy Yourself (Kedar/Universal)

Including: WJZD, KBMS, WJUN, KVJM, WPAL, KZWA, WJFX, WTLZ, WJTT, WUSL, WQHH, WZFX, WWWZ

**BLACK A/C**



**TAMIA**

"So Into You" (Qwest/Warner Bros.)

**THE TEMPTATIONS**

"Stay" (Motown)

**GERALD LEVERT**

"Thinkin' Bout It" (Eastwest/EEG)

**DEBORAH COX**

"Nobody's Supposed To..." (Arista)

**R. KELLY**

"Half On A Baby" (Jive)

**URBAN**  
L A N D M A P

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**WEST COAST**

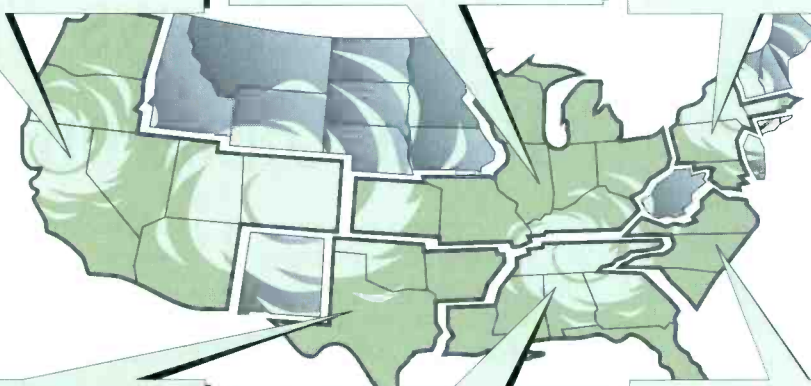
**FAITH EVANS +33** "Love Like This" (Bad Boy/Arista)  
**NICOLE RENEE +32** "Strawberry" (Atlantic)  
**DIVINE +27** "Lately" (Red Ant)  
**SHAQUILLE O'NEAL +25** "The Way It's Goin' Down" (T.W.I.S.M/Trauma)  
**MAXWELL +23** "Matrimony: Maybe You" (Columbia/CRG)

**MIDWEST**

**MARY J. BLIGE +87** "Beautiful" (MCA)  
**JON B. +72** "I Do (Whatcha Say Boo)" (YabYum/550 Music)  
**KIRK FRANKLIN +69** "Lean On Me" (GospoCentric)  
**FAITH EVANS +59** "Love Like This" (Bad Boy/Arista)  
**USHER +56** "One Day You'll Be Mine" (LaFace/Arista)

**EAST COAST**

**BRIAN MCKNIGHT +111** "Hold Me" (Motown)  
**DEBORAH COX +102** "Nobody's Supposed To Be Here" (Arista)  
**FAITH EVANS +87** "Love Like This" (Bad Boy/Arista)  
**112 +76** "Love Me" (Bad Boy/Arista)  
**TOTAL +75** "Trippin'" (Bad Boy/Arista)



**SOUTHWEST**

**FAITH EVANS +75** "Love Like This" (Bad Boy/Arista)  
**DIVINE +64** "Lately" (Red Ant)  
**JD AND MARIAH CAREY +55** "Sweetheart" (SoSoDef/Columbia/CRG)  
**LEVI LITTLE +55** "Somebody To Love" (BMG)  
**SHAQUILLE O'NEAL +25** "The Way It's Goin' Down" (T.W.I.S.M/Trauma)

**SOUTHEAST**

**FAITH EVANS +154** "Love Like This" (Bad Boy/Arista)  
**USHER +110** "One Day You'll Be Mine" (LaFace/Arista)  
**BRIAN MCKNIGHT +107** "Hold Me" (Motown)  
**112 +89** "Love Me" (Bad Boy/Arista)  
**BRANDY +86** "Have You Ever?" (Atlantic)

**CAROLINAS/VIRGINIA**

**KIRK FRANKLIN +147** "Lean On Me" (GospoCentric)  
**FAITH EVANS +141** "Love Like This" (Bad Boy/Arista)  
**BRIAN MCKNIGHT +115** "Hold Me" (Motown)  
**MAXWELL +109** "Matrimony: Maybe You" (Columbia/CRG)  
**8 BALL +97** "My Homeboy's Gir friend" (Suave/Relativity)

**TOPTENSPINZ**

1	R.KELLY "Half On A Baby"	3121	3272
2	LAURYN HILL "Doo Wop (That Thing)"	3008	3073
3	KEITH SWEAT "Come And Get With Me"	2219	2368
4	NEXT "I Still Love You"	2259	2419
5	XSCAPE "My Little Secret"	2251	2658
6	TAMIA "So Into You"	2193	2763
7	DRU HILL "How Deep Is Your Love"	1839	2005
8	JON B. "I Do (Whatcha Say Boo)"	1826	1994
9	DIVINE "Lately"	1614	1863
10	MONIFAH "Touch It"	1720	1837

SPINZ LAST WEEK

SPINZ THIS WEEK

**ARTISTPROFILE**

**112**

LABEL: Arista Records  
PROMOTIONAL CONTACT: Donna Torrence (212) 830-2328  
CURRENT RELEASE: "Love Me" from their second CD *Room 112*.  
112 ARE: Daron (the group's producer), Q, Mike, and Slim, "the Gentlemen of Bad Boy,"

from Atlanta, Ga.  
WHAT DO THEY SOUND LIKE? 112 evokes the sense of unity, purpose, and expression in such classic groups as the Temptations, the O'Jays, and the Spinners, with a contemporary R&B sound.  
WHERE'D THEY GET THE NAME? 112 is an Atlanta club where they were first introduced to

Puff Daddy.  
ALL-STAR LINEUP OF ARTISTS WHO CONTRIBUTE THEIR TALENTS TO *ROOM 112* INCLUDE: Songwriter Diane Warren, who offers the ballad "Your Letter," Kelly Price and Stevie J's "8th Wonder," Leslie Braithwaite delivers "Love Me" featuring Puff Daddy, who collaborate on "Stay With Me." Puff Daddy and Daron co-produce "The

Only One," featuring Lil' Kim. SINGER SLIM SEZ: "I look at 112 like the Chicago Bulls. Everyone knows their role. It's the same way as Michael Jordan, Pippin, Rodman, and those guys know what

they've gotta do to win, we all know. We all enable each other to shine."



# FROM THE STREET

## THE RAP CONNECTION



BY JANINE COVENEV

Since 1989, industry types and media types have tied themselves into knots trying to define what rap crusaders Cypress Hill are all about. But that doesn't concern the group, made up of nasal-voiced B-Real, producer DJ Muggs, newly returned member Sen Dog, and newest member Bobo. Fresh from triumphant stints with the Smokin' Grooves Tour in both the U.S. and Japan, Cypress is releasing its fourth studio album, titled simply *IV* (Ruffhouse/Columbia).

The album is produced by the group's DJ Muggs, and as George Clinton would say, it gives fans more of what they're funk'n' for: Tales of hanging, getting high, dealing with the forces of racism and brutality, and exploring alternate consciousness. It's a confident work by a group that has a distinctly stylized and instantly recognizable sound, a rare commodity in a field crowded with hip-hop camp followers.

Recently GAVIN caught up with Muggs, who talked about the group's stature in the marketplace.

"In '87 I was with this group 7A3, We did a song for the movie *Colors*, which introduced me to the music industry. So then I went back to Cypress to B and Sen and said, 'Yo, we need to do this whole music industry thing.' So we went to these different shows with 7A3 and checked it out.

"Cypress Hill talks about what was going on at Cypress at that time:



## Kings of the Hill: Cypress Stays True To the Game on 'IV'

selling weed, people doing drivebys on us, just smokin herb and hanging out. That's what the record was and we just brought it to the world. At the same time we always would listen to different types of music, and I would bring records from New



York. We listened to rock & roll and other things; I think those influences came through in our music. I got fucked over by 7A3 so bad that by the time Cypress came out we knew what to do and what not to do, so it was a blessing.

"Now, we don't follow no trends, man. Every time you follow the trend you gotta keep changing to keep up. We don't try to do that. I read an article that said we're just a one trick pony, still talking about the same shit. We're talking about the same shit but it's so different.

"I think this album is as good as some of the top-notch stuff we've done; I like it as much as the first album. We try to switch up a lot and look at what's going on in the rap game right now and do exactly the opposite. We tried to bring a lot of fat beats back, to come real uptempo, and bring a little bit of the

rock element back into hip-hop.

"See, it's funny because there isn't a typical Cypress fan. We have straight-up hardcore hip-hop fans all the way to alternative rock fans all the way to Chinese, Latinos. Our fan base is so broad they don't know how to work us. They work us from the black department and the alternative department because our base is so wide and so varied—that's what hip-hop is turning into these days. We bring an energy so we're able to tour with a Busta Rhymes, Wyclef, Gangstarr, MOP, but then we can go on tour with Rage Against the Machine and bring the energy to hang onstage with a rock group. We're diverse enough that we're able to do that.

"The school I come from is the

NWA school. They was selling 2 million records with no radio and no video, and that's who we patterned ourselves after. It works for us. We got lucky and got a song on the radio on our second album and it was good, but then you see the difference between 2 million and 3 million records. Last year we didn't get no radio and no video and we did 1.5 million [albums]; if we had a song on the radio we probably would have doubled that.

What fucks us up is, that's all these label people know about. They look at the *Billboard* to see what radio is playing and that's how they decide how much money they're gonna put behind you. When they bring our songs to radio and radio ain't jumping all over them, they kind of lay back and don't put as much push behind us as they would another group. But we got a fan base. There are groups selling their souls to go platinum, but we put our records out, like last year, and our fans came out to support us. So I would rather have a true army of real fans than a Top 40 fan base that has the fast food mentality and their attention span is like an inch long, because they're off onto the next thing next month." ■

## MIXSHOW *Real Spins*

LW	TW		Spinz	Trend
3	1	SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M)	47	+1
15	2	LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)	43	+16
18	3	A TRIBE CALLED QUEST - Find A Way/Steppin' It Up (Jive)	41	+25
—	4	BIZZY BONE - Thugs Cry (Relativity)	40	+27
—	5	BLACK EYED PEAS - Joints & Jams (Interscope)	36	N
4	6	CAM'RON - Horse & Carriage (Remix) (Epic)	35	0
2	7	KURUPT - We Can Freak It (Antra/A&M)	35	-13
—	8	JD FEAT. JAY Z - Money Ain't A Thing (Columbia/CRG)	31	N
5	9	SILKK THE SHOCKER - Ain't My Fault (Northland)	29	-6
—	10	FATAL HUSSEIN - Ghetto Star (Relativity)	28	N
—	11	LORD TARIO & PETER GUNZ - Cross Bronx feat. Big Pun & Fat Joe (Codeine/Columbia)	27	N
10	12	WC - Better Days feat. Jon B (London/Payday)	27	-3
8	13	M.C. LYTE - I Can't Make A Mistake (Elektra/EEG)	27	-6
12	14	JAYO FELONY - Whatcha Gonna Do (Insomniac)	26	-4
—	15	KING TEE - Got It Locked (Interscope)	25	N
—	16	DMX - How's It Goin' Down (Def Jam/Mercury)	25	+13
11	17	GOODIE MoB - Beautiful Skin (LaFace/Arista)	25	-5
17	18	OUTKAST - Skew It On The Bar-B feat. Raekwon (LaFace/Arista)	21	+4
20	19	RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10/H2O Proof (PatchWerk Recordings)	20	+6
16	20	SNOOP DOGGY DOGG - Still A G Thang (No Limit/Priority)	20	+1



# RAP

## MOST ADDED



**KARIM JAMAL (47)**  
**RUGGED BROOD (45)**  
**BIG L (22)**  
**TRAGEDY (14)**  
**WAYNO O (13)**

## MOST REQUESTED



**A TRIBE CALLED QUEST**  
**NOREAGA**  
**RAS KASS**  
**PETE ROCK**  
**MEDINA GREEN**

## RADIO SAYS



**BIG L**  
 "Ebonics"  
 (Fat Beats)

"Big L still lyrically tight and concept is definitely in there."  
**Ahsan "The Golden Child"**  
 with D.O.A., WRSU FM  
 New Brunswick, NJ

LW	TW		Spins	Diff.
1	1	<b>A TRIBE CALLED QUEST</b> - Find A Way/Steppin' It Up (Jive) <i>Tribe found a way to keep holding it down for 3 weeks in a row</i>	1515	-127
2	2	NOREAGA - Superthug (Penalty Recordings)	1393	-38
5	3	<b>PETE ROCK</b> - Tru Master feat. Insp. Deck & Kurupt (Loud)	1182	+194
3	4	RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10/H2O Proof (Priority Recordings)	1136	-15
8	5	<b>MEDINA GREEN</b> - Crosstown Beef (Rawkus Entertainment)	1081	+148
7	6	<b>GANG STARR &amp; M.O.P.</b> - Half & Half (Blunt/TVT)	967	+12
19	7	<b>THE ROOTS</b> - Don't See Us (MCA)	956	+341
9	8	<b>SUNZ OF MAN</b> - The Plan/Collaboration '98 (Wu-Tang Records/Red Ant)	928	+34
11	9	<b>HELTAH SKELTAH</b> - I Ain't Havin' That (Duck Down/Priority)	876	+111
6	10	FLIP MODE - Everybody On The Line Outside/Cha Cha Cha (Elektra/EEG)	857	-123
4	11	CANIBUS - I Honor U/Get Retarded (Group Home/Universal)	825	-217
12	12	JIGMASTAS - Last Will And Testimony (Black Label/Tommy Boy)	783	+25
16	13	<b>EMINEM</b> - Just Don't Give A F*ck/Brain Damage (Interscope)	763	+95
24	14	<b>KEITH MURRAY</b> - Incredible feat. LL Cool J (Jive)	735	+197
14	15	LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)	688	-63
35	16	<b>KURUPT</b> - We Can Freak It (Antra/A&M) <i>Don't sleep on this remix with Noreaga. WWWhat!</i>	671	+276
15	17	FAT JOE - Don Cartagena / John Blaze (Atlantic)	663	-17
18	18	BIG PUNISHER - You Came Up Feat. Noreaga (Loud)	653	+35
13	19	GANG STARR - Milita II feat. W.C. & Rakim (Noo Trybe/Virgin)	637	-115
20	20	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	630	+33
28	21	<b>NETWORK REPS</b> - Dos Collabo (Nervous)	592	+125
25	22	<b>TONY TOUCH</b> - Rican-Struction EP (Touch Ent.)	563	+35
26	23	<b>VARIOUS ARTISTS</b> - Slam Soundtrack feat. Black Rob /Various Artists (Epic)	529	+1
22	24	THE ASSOCIATES - From The Ground Up (Blackberry/Nu Groove)	527	-31
10	25	CHANNEL LIVE - Red Rum (3-2-1 Records)	466	-305
31	26	<b>BRAND NUBIAN</b> - Brand Nubian / The Return (Arista)	465	+39
17	27	XZIBIT - What U See Is What U Get (Loud)	465	-172
34	28	<b>VISIONARIES</b> - Come On (UP ABOVE)	448	+39
27	29	THE LORDS - Take Dat (Island)	439	-29
21	30	SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M)	432	-144
38	31	<b>A.D.O.R.</b> - The Rush (Tru Reign)	431	+79
29	32	CHARLI BALTIMORE - NBC feat. Noreaga & Cam'ron (Entertainment)	405	-41
33	33	THE ANONYMOUS - Green & Gold feat. Eminem (Goodvibe)	401	-9
36	34	<b>WYCLEF</b> - Another One Bites The Dust (DreamWorks)	399	+8
—	35	<b>D.I.T.C.</b> - Dignified Soldiers/Themes, Schemes, & Dreams (Black Label/Tommy Boy)	389	<b>N</b>
—	36	<b>CAM'RON</b> - Horse & Carriage (Remix) (Entertainment)	365	<b>N</b>
39	37	<b>JOHN FORTE</b> - They Got Me feat. Fat Joe (RCE/Ruffhouse/Columbia/CRG)	364	+42
32	38	PAULA PERRY - Extra, Extra / Down To Die For This (Motown)	361	-50
37	39	BLACK STAR - Definition (Rawkus)	342	-42
—	40	<b>CYPRESS HILL</b> - Tequila Sunrise feat. Fat Joe (Ruffhouse/Columbia/CRG)	340	<b>N</b>



## RAP REVIEWS

All reviews written by Janine Coveney

### DA KAPERZ

#### "Don't Stop" (Likwid Entertainment)

New female trio featuring Rasheeda, Kiki, and rapper KP of KP & Envyi ("Swing My Way") hails from Atlanta, home of trunk and bass music. On this debut, the threesome deliver a party-tempoed booty-shaker designed to create a fierce new street identity for hip-hop females. Forthcoming album features production by Jermaine Dupri and special guests like Kurupt, Da Brat, and Chris Kelly (Kris Kross). Adventurous Urbans and Crossover stations will win raves from the youngsters with this one

### NO GOOD-N-JIGGIE FEAT. LUKE

#### "Lizard Lizard" (Luke /Loud)

For hardcore bass music fans, this is a hard-driving party record that bumps along at breakneck pace over a hectic groove. The chorus of "Here Lizard Lizard" is taken from the Taco Bell commercials featuring the popular Chihuahua character co-promoting the Godzilla movie. Produced by Luther Campbell.

RAP REPORTS ACCEPTED

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

STATION REPORTING PHONE:

(415) 495-1990

FAX: (415) 495-2580

## CHARTBOUND

A+ - "Enjoy Yourself" (Kedar Entertainment/Universal)

SAAFIR - "Smart Bomb" (Qwest)

BOUNTY KILLER - "Next Millenium Feat. Noreaga" (Blunt)

BRAND NUBIANS - "Don't Let It Go To Your Head" (Arista)

DJ HONDA - "Traveling Man" (Relativity)

## UP&ADD'EM

OUTKAST - "Rosa Parks" (LaFace) 10/15

PHELON - "I See You Partyn' / N—z" (Interscope) 10/15

KID CAPRI - "Follow Me Feat. Bucshot & Cocoa Brovas" (Track Masters/Columbia) 10/15

KASINO - "Nasty Girl"/"Men Of Respect Feat. The Lox" (Jive) 10/22

## RECORDPOOLPROFILE #21

### DJ FAMILY

3871 Piedmont Ave.  
 STE 318  
 Oakland, Ca. 94611  
 CONTACT: Marty Smith  
 PHONE: 510-436-SOUL  
 FAX: 510-436-7685  
 WEB ADDRESS:  
 djfamily@earthlink.net  
 PICK SINGLE: MYA - "Movin' On"

feat. Raekwon & Noreaga (Interscope)  
 ALBUM: E-40 - "Element Of Surprise" (Jive)  
 PROPS: "We strive to service our members with the best in urban Hip-Hop, Soul, R&B, and Dance. Our diverse and committed Dj's break records early and by hand thanks to the support of all our servicing

labels and promotional efforts."—Marty Smith

#### TOP TEN SINGLES:

1. MYA - "Movin' On" (remix) feat. RAEKWON & NOREAGA (Interscope)
2. BRANDY - "Top Of The World" feat. MASE (Atlantic)
3. GINUWINE - "Same Ol' G" (Atlantic)
4. CAM'RON - "Horse & Carriage" (remix) feat. MASE (Entertainment)

5. RAS KASS - "Ghetto Fabulous" feat. DR. DRE & MACK 10 (Priority)
6. NEXT - "I Still Love You" (remix) (Arista)
7. MONIEFA - "Touch It" (Uptown)
8. MONICA - "The First Night" (remix) (Arista)
9. TAMIA - "I'm So Into You" (remix) (Qwest)
10. A TRIBE CALLED QUEST - "Find a Way" (Jive)



After three long years of near silence—maybe dramatic pause?—maverick artist Polly Jean Harvey has released her fifth album, *Is This Desire?* It's been a long and building anticipation, as fans were teased by sporadic side projects (with Tricky, John Parish, Nick Cave), but well worth the wait.

Since debuting seven years ago with *Dry*, Polly Jean Harvey has managed to solidify her reputation as a core alternative artist while steadily cultivating a wider listening audience. 1992's *Dry* earned ubiquitous raves and she was named Best New Female Singer and Best New Songwriter in *Rolling Stone*. A year later, now signed to Island, Harvey released *Rid of Me* and embarked on a worldwide tour. A collection of unreleased material, entitled *4-Track Demos*, closely followed, and in 1995, *To Bring You My Love* achieved her most critical acclaim to date. The single "Down By the Water" achieved mid-chart commercial Alternative success and topped College charts. Also in '95, Harvey was nominated for two Grammys and named Artist of the Year by both *Rolling Stone* and *Spin*.

Predictably, this new album will continue the upward spiral. Recorded in Dorset and London with longtime musical cohorts Eric Drew Feldman (Captain Beefheart, Pixies, Pere Ubu), John Parish (co-collaborator of last year's "Dance Hall at Louse Point"), Joe Gore (Tom Waits), Mick Harvey (The Bad Seeds), and Rob Ellis (original PJ Trio), *Desire* emotes the timeless pull between angst and pleasure, pain amid passion, given life by PJ's confounding, low moan-and-wail vocals and lyrics grated melodically against dissonant guitars.

With several potential singles, including the mournful piano ballad

## PJ Harvey: Breaking More Than the Silence

BY KATIE ZARLING

"The River" and the venomous, gut wrenching "Joy," "We have every reason to believe that *Desire* will be Harvey's biggest commercial break yet," says Alexis Aubrey, Director of Production/Marketing at Island. "She's got a broad appeal in a good top 20 markets, major cities, and college towns."

The first single, "A Perfect Day Elise," was widely accepted upon its pre-release to radio September 14. Rich Robinson at WHTG-New Jersey calls it, "the best thing she's ever done." Like the mythical Sirens that beckoned to wayward sailors, the song stands out in rotation, compelling

listeners to take notice. Rich Wall at WEDG-Buffalo adds, "The more



you hear it, the more you like it. We get a lot of women calling for it."

PJ Harvey has had a winning history at college radio since her

debut, and *Is This Desire* should easily follow suit. Nic Harcourt at KCRW in Santa Monica agrees that the album has been, "anticipated, obviously, both at College and commercial radio. We're really getting the opportunity to see an artist evolve and develop."

"It's a great album," he adds. "One of my favorites of the year."

Island Records expects *Is This Desire* to bring Harvey to wider recognition in commercial radio markets. Great expectations? Maybe, but as Joe Riccitelli, Senior Vice President of Island Records says, "PJ sells herself. Our job is not to change what PJ does, but to act as an instrument for what she does."

Island is planning several retail incentives, including limited edition double-packaged *Desire* CDs available at Best Buy stores, with the second disc featuring collected B-sides. Also available will be several import 7-inch and CD singles with B-sides, and an assortment of autographed PJ Harvey memorabilia,

*Harvey Cont. on next page*

## Laying the Foundation for the Next Millennium

BY VINNIE ESPARZA

"We want to be the first people to throw a party on the next planet we colonize," says Simon Ghahary, founder of the UK-based Blueroom label. "That is how far ahead we are thinking."

While you may have not heard of Blueroom just yet, it's only a matter of time before they stake their claim in America as the premier electronic dance label. Already established in Europe as a force to be reckoned with, the company has recently opened its U.S. doors in San Francisco.

Blueroom's origins go back to Brighton, in southern England, where Ghahary would throw massive free parties in the late '80s

and early '90s. "We were doing things that were different than what was going on in the club scene," says Ghahary. "We created a vibe that attracted free thinkers."

The club brought both Ghahary and future Blueroom Americas CEO Nick Crayson into contact with a plethora of artists whose music, Ghahary says, "really didn't have a label or genre."

"We decided to set up a record company, because a lot of these artists that we were meeting didn't have any financial backers. They were freaks. We created Blueroom Released, which became a house for them to come to and live under."

At the same time, Ghahary was garnering attention for a set of speakers he had designed espe-

cially for the club. "The design of the speakers, called Pods, is quite revolutionary," he says. "We put them in our club because we wanted to see how much abuse they could take. They're still in there today."

The Pods caught the attention of Robert Trunz, a partner in B&W, an audio equipment manufacturer and jazz and world music record label. "That's where I met a lot of the people who eventually joined the Blueroom family," says Ghahary. "Trunz became so enthusiastic about the project, that he left B&W to pursue what we were doing." Trunz sold the manufacturing element of B&W and

*Blueroom Cont. on next page*

*Harvey Cont. from previous page*

including some limited-edition photographs.

And for the Internet savvy, Island instigated an extensive Web push for the album. Beginning September 20 and each successive day thereafter building up to the September 28 street release date of *Desire*, a new track from the album became available on the official PJ Harvey Web site [www.pjh.org](http://www.pjh.org) (also [pjharvey.net](http://pjharvey.net)). Further Web chats are planned for sometime between tour dates (watch website for details). Harvey will tour North America for three weeks starting in Seattle October 20. And, for the first time since the *Rid of Me* tour, she will perform with guitar.

The raw essence of PJ Harvey's appeal is an esoteric mysticism that makes her music both classically primordial and fascinating. As Riccitelli says, "her mystique works to her advantage. It creates an aura that makes her more desirable; that's the way she's always been." ■

*Blueroom Cont. from previous page*

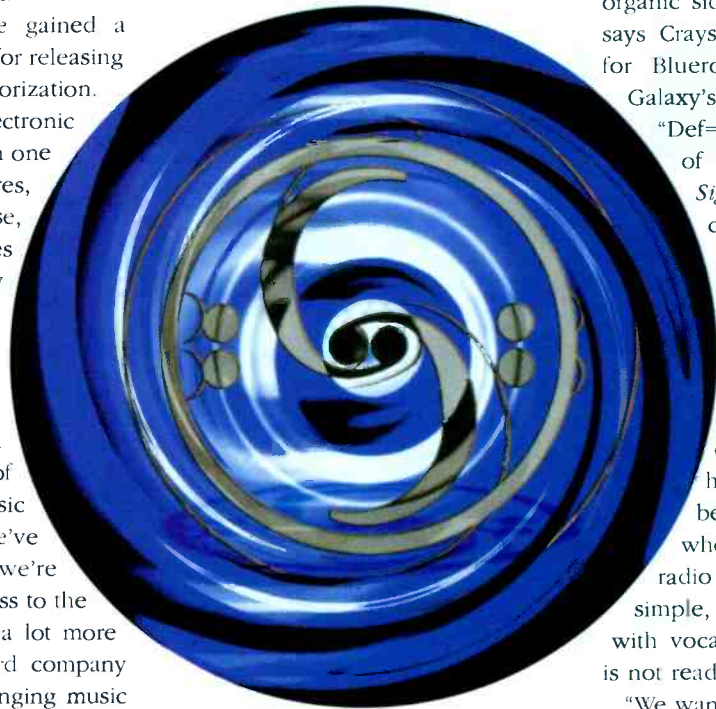
renamed the remaining label Melt 2000. Melt is now the holding company for Blueroom.

Blueroom has since gained a reputation worldwide for releasing music that defies categorization. Unlike many other electronic labels that specialize in one or two specific genres, such as jungle or house, Blueroom encourages its artists to stay away from labels as much as possible.

"We're building and breaking genres," says Ghahardy. "We've been responsible for some of the electronic music scene starting. We've added things and we're bringing a consciousness to the scene. We're bringing a lot more than an average record company does, which is just bringing music into the market."

Indeed, the company will soon launch Blue Peace, "a non-profit

organization that will focus on alternative forms of energy. We're also working on an international festival that will encompass the



whole Blue Peace mindset. We're putting our words into action. We're also going to be doing many benefit compilations," says Jonathan Obera, label manager for the U.S. office.

Blueroom has plans to expand at a very rapid rate, and will launch two new labels in the very near future. Trunz, whose Melt 2000 label still produces quality world music, will now be collaborating with Blueroom artists on the new Electric Melt label, while Blueroom itself is starting up the

Freek Style imprint, which will release all the beats that were left behind by Blueroom, including "drum & bass, trip-hop, and the organic side of electronic music," says Crayson. Upcoming releases for Blueroom Americas include Galaxy's "Angels," Montauk P's "Def=Lim," Alien's "Pleasure of Leisure," and the *More Signs of Life* compilation; coming next spring is the latest from Eat Static.

Obera admits that radio is not yet a priority for the label. "We're not driven by commercial radio hits," he says. "We're true believers of the music, whether it's played on the radio or not. Our music is not simple, three-minute pop songs with vocalists. Commercial radio is not ready for us...yet."

"We want the underground level of support to be so great that radio will have to play this music," adds Crayson. "We don't want to push it from the top and force it on people who don't want to hear it. We want people to be calling radio stations and asking why they're not playing our music."

FOR FURTHER INFORMATION ON BLUEROOM RELEASES OR TO VIEW THE POD SPEAKERS, CHECK OUT THE BLUEROOM WEBSITE AT [WWW.BLUE-ROOM.CO.UK](http://WWW.BLUE-ROOM.CO.UK) OR [WWW.BLUE-ROOM.COM](http://WWW.BLUE-ROOM.COM). CALL (415) 487-7810.

## News From the Zone

The good **Rev. Moose**, formerly of **Cargo Records**, has landed at **The Syndicate** in beautiful Weehawken, N.J.. Expect him to start phoning you sometime in mid-October...**Chris Elles**, formerly of **Elektra**, is heading the newly reactivated college department at **Arista**. Expect him to shine, as he always has. You can reach him at (212) 830-0717, fax (212) 830-2248, or e-mail him at [chris.elles@bmge.com](mailto:chris.elles@bmge.com)...**WMUA**-Amherst, Mass. has a new Music Director. His name is **Craig Holland**, and he promises to report on a weekly basis. Yeah!!!...**Mark Burgoyne**, former Radio Promotion and A&R person at **Om Records**, has moved on and can be reached at the following number: (415) 826-6569 or e-mail him at [markbur@earthlink.net](mailto:markbur@earthlink.net)...**Dennis Huff**'s been named the new host of **KUPD**-Phoenix's Heavy Metal/Aggro Specialty Show *Into the Pit*. The show, which has been on KUPD for three years, moves to a new time slot of 10 p.m.-midnight on Sunday nights. *Into the Pit* is in

serious need of library and current music, since the former host heisted most of la musica. Huff's call hours will be Thursdays from noon-3 p.m. Give Dennis a buzz at (602) 838-0400 or mail him the goods c/o *Into the Pit* KUPD, 1900 W. Carmen, Tempe, AZ. 85283...In other KUPD related news, **Larry Mac** returns to the station to do an Alternative and local specialty show Sunday nights from 7-10 p.m....**Mark Abramson** has been appointed to the position of Director of Rock Promotion for **TVT Records**. He'll be responsible for the national promotion of all mainstream and active rock label releases. Abramson is actively involved in the current releases by **Gravity Kills**, **Sevendust**, and the *Strangeland* soundtrack... **WHTG PD Rich Robinson** resigned from the Asbury Park station on October 5. Rich is entertaining offers and can be reached @ (732) 530-2899... Congratulations to **Christine Chiappetta** who has been named National Director, Modern Rock Promotion, West Coast for **Mercury Records**.

### Legends...Both New and Old



**U.K. sonic outfit Rialto spends some quality time with two California legends: the Beach Boys Brian Wilson and KROQ's own Rodney Bingenheimer. Pictured l-r: Guitarist Jonny Bull of Rialto, Brian Wilson, KROQ's Rodney B., and Rialto's frontman Louis Eliot.**

# COLLEGE



## REVIEWS

### MERCURY REV

#### Deserter's Song (V2)

The members of Mercury Rev have been experimenting with music for over ten years now. Their highly singular sound, a mixture of mental cacophonous fuzz and whipped cream has cultivated a vast following. *Deserter's Songs* shows strong signs of a metamorphosis towards the almost orchestral and melodic. Mercury Rev have decided to explore the realm of porch music, trading their cheese grater guitar and kitchen appliances in for some bow saws, harpsichord, Wrurlitzzer organs, piano and acoustic guitars.



### HOVERCRAFT

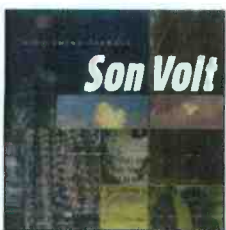
#### Experiment Below (Mute/Blast First)

Seattle based since 1993, this empirical trio releases their second album akin to lunar eclipse or psychic meltdown. Hovercraft is a mental and musical process. The combinations of frequency, pitch, and tone move through stages of emotions on an experimental cyber level. Low level bass and subjective abstract melodies converge to express modern states of industrial confusion. Guitar, drums, and bass push new levels of high-tech innovative expression.



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TUESDAYS 9 A.M.-3 P.M.  
GAVIN STATION REPORTING  
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FAX: (415) 495-2580

## MOST ADDED



### SON VOLT (38)

Wide Swing Tremolo (Warner Bros.)

KBOD, KCMU, KCOU, KCPR, KCSU, KFSR, KGLT, KJHK, KTXL, KWBU, KZSC, WBNY, WCBN, WCDR, WDCR, WEGE, WICB, WITR, WJCU, WMNF, WMSE, WMSV, WNHU, WPRK, WRFL, WRSU, WRVU, WSMU, WTSR, WUSB, WUSC

### AFGHAN WHIGS (34)

1965 (Columbia/CRG)

XBOD, KCMU, KCRW, KCSU, KFSR, KGLT, KTXL, KWBU, KZSC, WBNY, WCBN, WDCR, WEGE, WFDU, WITR, WJCU, WMNF, WMSE, WMSV, WNHU, WRSU, WRVU

### CINERAMA (30)

Va Va Voom (SpinArt)

CITR, KBOD, KCMU, KCOU, KCPR, KDVS, KJHK, KUOM, KVRX, KWBU, KWVA, KZSC, WBNY, WCDR, WEGE, WFDU, WICB, WITR, WMSE, WNHU, WRAS, WRSU, WSMU

### COMBUSTIBLE EDISON

The Impossible World (Sub Pop)

KBOD, KCMU, KCOU, KCPR, KDVS, KFSR, KGLT, KUOI, KUGS, KYMR, KWBU, WBNY, WCDR, WDBM, WEGE, WFDU, WMNF, WMSE, WMSV, WNHU, WRSU, WSMU

### FLAT DUO JETS (28)

Lucky Eye (Outpost)

KBOD, KCMU, KCRW, KUGS, KWVA, KZSC, WBNY, WCBN, WCDR, WDBM, WDCR, WFDU, WJCU, WMNF, WMSE, WNHU, WRAS, WRSU, WRVU, WSMU, WTSR

## RECORD TO WATCH



### WHALE

All Disco Dance Must End In Broken Bones (Virgin)

Take some time and listen to this record. This is the best work this band has ever done. It is worthy of endless praise.

LW	TW		Rpts.	Adds
1	1	BELLE & SEBASTIAN - The Boy With the Arab Strap (Matador)	44	0
2	2	SUNNY DAY REAL ESTATE - How It Feels to be Something On (Sub Pop)	46	0
6	3	SOUL COUGHING - El Oso (Slash/Warner Bros.)	31	0
14	4	FRANK BLACK AND THE CATHOLICS - Frank Black and the Catholics (SpinArt)	28	0
5	5	JULIANA HATFIELD - Bed (Zoe)	27	2
4	6	U.N.K.L.E. - Psyence Fiction (Mo'Wax/ffrr/London)	32	0
3	7	ELLIOTT SMITH - XO (Dreamworks)	27	0
26	8	DJ SPOOKY - Riddim Warfare (Asphodel/Outpost)	35	3
Guests include Thurston Moore and Kool Keith. Choice headphone listening.				
N	9	MERCURY REV - Deserter's Song (V2)	35	1
Try not to wet your pants over this one. Will make tons of "Best of..." lists.				
7	10	BLONDE REDHEAD - In An Expression of the Inexpressible (Touch & Go)	26	1
28	11	PJ HARVEY - Is This Desire? (Island)	31	5
13	12	BIS - Intendo (Grand Royal)	26	0
16	13	ST. ETIENNE - Good Humor (Sub Pop)	24	0
15	14	PROLAPSE - The Italian Flag (Jet Set)	29	2
8	15	KNAPSACK - This Conversation is Ending Starting Right Now (Alias)	22	0
19	16	JUDE - No One Is Really Beautiful (Maverick)	18	0
12	17	SNOWPONY - The Slow-Motion World of Snowpony (Radioactive)	19	0
36	18	HOVERCRAFT - Experiment Below (Blast First/Mute)	23	0
10	19	BOB MOULD - The Last Dog and Pony Show (Rykodisc)	20	0
37	20	ARCHERS OF LOAF - White Trash Heroes (Alias)	20	0
17	21	THEY MIGHT BE GIANTS - Severe Tire Damage (Restless)	16	0
9	22	SQUIRREL NUT ZIPPERS - Perennial Favorites (Mammoth)	14	0
24	23	R.L. BURNSIDE - Come On In (Fat Possum/Epitaph)	18	0
31	24	KID ROCK - Devil With A Cause (Lava/Atlantic)	15	0
22	25	CRACKER - Gentleman's Blues (Virgin)	14	0
20	26	FANTASTIC PLASTIC MACHINE - The Fantastic Plastic Machine by Fantastic Plastic Machine (Emperor Norton)	22	0
21	27	KENT - Isola (RCA)	11	0
50	28	LESS THAN JAKE - Hello Rockview (Capitol)	13	0
27	29	MINERAL - End Serenading (Crank!)	20	0
18	30	MEDESKI MARTIN & WOOD - Combustication (Blue Note)	21	0
11	31	LIZ PHAIR - whitechocolatespaceegg (Matador/Capitol)	15	0
N	32	JULIE RUIN - Julie Ruin (Kill Rock Stars)	20	4
42	33	WILLIE NELSON - Teatro (Island)	15	0
38	34	SIX BY SEVEN - The Things We Make (Beggars Banquet/Interscope)	17	0
N	35	SEAM - The Pace is Glacial (Touch & Go)	14	1
N	36	PHOTEK - Form and Function (Astralwerks)	14	0
32	37	SLOAN - Navy Blues (Murder)	15	1
N	38	NADA SURF - The Proximity Effect (Elektra/EEG)	12	0
34	39	ZOOBOMBS - Welcome Back Zoobombs (Emperor Norton)	14	2
45	40	VARNALINE - Sweet Life (Zero Hour)	13	0
N	41	SWELL - For All The Beautiful People (Beggars Banquet)	12	1
43	42	VOODOO GLOW SKULLS - Band Geek Mafia (Epitaph)	11	0
25	43	THE NOTWIST - Shrink (Zero Hour)	14	0
N	44	FUCK - Conduct (Matador)	16	1
30	45	BEATNIK FILMSTARS - Boss Disque (Merge)	13	0
N	46	MUDHONEY - Tomorrow Hit Today (Reprise)	15	0
48	47	LEGENDARY PINK DOTS - Nemesis Online (Soleilmoon)	16	1
N	48	MEAT BEAT MANIFESTO - Actual Sounds and Voices (Nothing/Interscope)	15	1
39	49	LOVE & RCKETTS - Lift (Red Ant)	9	0
N	50	WES CUNNINGHAM - 12 Ways to Win People to Your Way of Thinking (Warner Bros.)	8	0

## ARTIST PROFILE

### CUBANISMO!

WHO: Jesus Alemany, Musical Director and trumpet

LATEST RELEASE: Reencarnation

LABEL: Hannibal

WEBSITE & E-MAIL: www.rykodisc.com, info@rykodisc.com

FOR FANS OF: Afro-cuban rhythms, swing-dancing, cocktails, etc...

DID YOU KNOW?: The impact of Cubanismo has been tremendous. Reencarnation is the band's third album. They have toured the world three times and have quickly become one of Cuba's hottest exports.

HISTORY: "I was born just

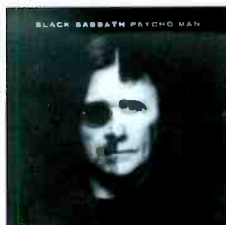
outside of Havana. I started my career as a musician at age twelve by attending college. I specialized in trumpet and music theory. I was accepted to the National Conservatoire Amadeo Roldan and in 1978, when I was 16, I joined Sierra Maestra, one of the leading contemporary bands." WHAT'S THE BIG IDEA?: "The idea behind Cubanismo was to go back into the vast history

of Cuban music. I wanted to make an instrumental record that allowed the talents of my musicians to shine. Most of the band were people I went to music school with. I also wanted to

work with three generations of Cuban musicians."



**MOST ADDED**



**BLACK SABBATH (41)**  
 Psycho Man (Epic)  
 Including: KBPI, KEYJ, KFGX, KIBZ, KLAQ, KLSZ, KNAC, KRZR, KTUX, KZQZ, KZRO, WCCC, WEBN, WHMH, WTOS, WWBN, WBUZ, WRCK, KIXA, KUPD, KXXR, KISW, WRIF, WXTB, WMFS, KIOZ, WLZR, KILO, KZZK, WQXA, WIYY, KFVW, WTFX, KOMP, KZRK, KISS, WALC, WYSP, KLBJ, KRQR, WSDU.

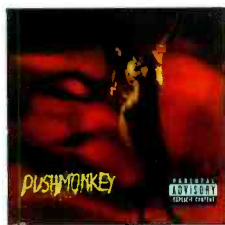
**OFFSPRING (30)**  
 Pretty Fly (For A White Guy) (Columbia/CRG)  
 Including: WRIF, WMFS, WYSP, KIOZ, WBUZ, KRQR, KILO, KFVW, WQXA, WLZR, KSJO, WIYY, WEBN, KRXX, KISS, WRCK, WXTB, WTFX, WHMH, WCCC, WAAF, KZRO, KZRK, KTUX, KRZR, KPOI, KLBJ, KLAQ, KIBZ, KEYJ.

**CANDLEBOX (9)**  
 10,000 Horses (Maverick/Warner Bros.)  
 Including: KSJO, KISS, KFGX, KLSZ, KZRK, KZRO, WAAF, WTFX, WWBN.

**MOTLEY CRUE (6)**  
 Bitter Pill (Motley/Beyond)  
 Including: WRCK, WWBN, WTOS, KZQZ, KFGX, KNAC.

**R.E.M. (6)**  
 Daysleeper (Warner Bros.)  
 Including: WXRK, WPUP, KZZK, KEYJ, KSOY, KRAB.

**RADIO SAYS**



**PUSHMONKEY**  
 (Arista)

"I think these guys are going to be a very serious band to be reckoned with over the next few years."  
 —KZZK-Quincy, Illinois APD/MD, Paul "The Rock Dog" Ericson

**ACTIVE**

LW	TW	Spins	Diff.
1	1	1356	-90
2	2	1312	+61
3	3	1221	+100
5	4	1083	+77
10	5	1019	+161
6	6	971	+4
8	7	969	+27
4	8	939	-117
9	9	837	-23
12	10	816	+79
19	11	748	+154
7	12	741	-213
15	13	735	+50
14	14	719	+17
11	15	718	-107
17	16	673	+57
13	17	656	-52
18	18	651	+37
20	19	553	+36
22	20	525	+33
21	21	482	-29
43	22	424	+183
23	23	422	-29
16	24	417	-222
25	25	411	+34
30	26	408	+54
—	27	396	N
31	28	394	+56
26	29	381	+6
39	30	376	+120
32	31	375	+42
28	32	331	-28
—	33	320	N
33	34	317	+14
34	35	316	+30
48	36	303	+74
29	37	297	-61
38	38	287	+28
44	39	270	+36
37	40	267	+2

**CHARTBOUND**

SEVENDUST - "Bitch" (TVT)	FEAR FACTORY - "Resurrection" (Roadrunner)
JONNY LANG - "Still Rainin'" (A&M)	LIMP BIZKIT - "Faith" (Flip/Interscope)
GRAVITY KILLS - "Alive" (TVT)	FIREWATER - "Dropping Like Flies" (Universal)
FEEDER - "Descend" (Elektra/EEG)	TWISTED SISTER - "Heroes Are Hard To Find" (TVT Soundtrax)
U2 - "Sweetest Thing" (Island)	INCUBUS - "New Skin" (Immortal/Epic)
OFFSPRING - "Pretty Fly (For A White Guy)" (Columbia/CRG)	JERRY CANTRELL - "Dickeye" (Columbia/CRG)



**REVIEWS**

**VARIOUS ARTISTS**  
 Steve Austin's Stone Cold Metal (Mars/PolyGram)



One of the most popular and best known sports entertainers in America, Stone Cold Steve Austin, has just compiled a CD containing fourteen classic heavy metal tunes. Stone Cold, the WWF (World Wrestling Federation) champion, personally selected the songs by such artists as Accept, Scorpions, Ted Nugent, Rainbow, Def Leppard, Molly Hatchet, Dio, Dokken, Foghat, Deep Purple, the Cult, and Kiss (who incidentally have never before agreed to be on a compilation). Steve Austin's Stone Cold Metal is a must for every station's library, dammit. And that's the bottom line... 'cause Stone Cold said so!!! For more information on this disc, please contact Mallory "Stone Cold Stunner" Kasdan at (212) 966-0024.

**ADDS FOR ROCKTOBER 12 & 13**

Sprung Monkey "Super Breakdown" (Surfdog/Hollywood),  
 The Rolling Stones "Memory Motel" (Virgin), Storyville  
 "Two People" (Atlantic), Seven Mary Three "Each Little  
 Mystery" (Mammoth/Atlantic), Rammstein "Sehnsucht"  
 (Slash/London), Oasis "Acquiesce" (Epic), Kenziner "Future  
 Signs" (Leviathan).

**ADDS FOR ROCKTOBER 19 & 20**

Smashing Pumpkins "Pug" (Virgin), Kenny Wayne  
 Shepherd Band "Everything Is Broken" (Revolution),  
 Gloritone "John Wayne" (Kneeling Elephant/RCA).

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

**ARTIST PROFILE**

**ALEXI LALAS**

ACTIVE SINGLE: "GoodNight Moon"  
 LABEL: CMC International  
 CONTACT: Ray Koob (919) 875-3545  
 SONIC LULLABY: "Traveling around the world can get very

lonely and my guitar has been like my best friend. I think the years spent traveling the world playing soccer has in many ways helped and indeed inspired my music." —Alexi  
 METRO STAR: "I did not sign Alexi because of who he was on the soccer field, but because of what we heard on the tape. We believe that

Alexi's existing celebrity as a soccer star will open some doors for us with young consumers, but we are marketing the album as that of a new artist. Alexi's brand of rock music will appeal to a variety of age groups, and we feel it will represent one of the new artist surprises of the year. Alexi is a gifted individual with a capacity to excel in his artistic as well as

athletic endeavors." —Tom Lipsky, CMC President/CEO  
 ON THE ROAD AGAIN: "I will go out on tour to support the album (Ginger). I'm currently putting a band together with some musicians I know from Boston and New York. I'll continue to play soccer for as long as my body holds out, but I'll be playing music for the rest of my life."  
 —Alexi





# Elliott Smith Waltz #2 (XO)

From the DreamWorks Debut Album XO

★★★★1/2-Rolling Stone

8/10 -Spin

★★★★ -Los Angeles Times



Elliott Smith  
Waltz #2 (XO)

**On Tour Now!**  
Appearing on Saturday  
Night Live Oct. 17th

*New This Week:* WBOS WMMM WNCS

*Already On:*

KCRW WXPB WXRV WRLT WFUV WYEP WCLZ KOTR KBAC  
KMTT KGSR KINK WCBE KRVM WRNX KRSH KFXJ and many more



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

produced, recorded, mixed by tom rothrock rob schnapf and eliott smith  
except "baby britain" recorded by joanna batme and  
"amity" recorded by larry crane  
management: margaret mittleman  
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*Blues On The Bayou*

*"Of the many records Lucille and I have had the pleasure of recording over the years, this one is especially close to my heart."*

*-B.B. King*

15 Original New Recordings Written & Produced by B.B. King

The New Single

*"Bad Case Of Love"*

ADD DATE 10/13

IN STORE DATE 10/20

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# PETER WOLF TURNIN' PAGES

## Rock

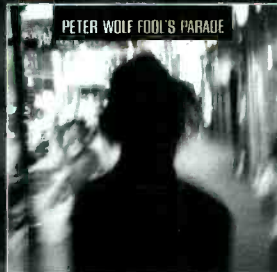
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Plus Many More

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"FOOL'S PARADE"



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R & B, AND ROCK, IT'S AS  
FUNKY AS IT IS SULTRY."  
- ROLLING STONE

"THIS IS REAL SOUL MUSIC...  
AN ALBUM THAT REWARDS  
REPEATED LISTENING."  
- PETER GURALNICK



a PolyGram company

WRITTEN BY PETER WOLF AND TAYLOR RHODES  
PRODUCED BY KENNY WHITE AND PETER WOLF

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# ALTERNATIVE

## MOST ADDED



### R.E.M. (60)

Daysleeper (Warner Bros.)

Including: CFNY, WOXY, KACV, KNRK, WXDX, KENZ, WEDG, WKQX, KFTE, KXPX, WPGU, WGRD, WXEG, KPNT, WBTZ, WFNX, WOBK, WEND, KHLR, KTOZ, WEOX, KKND, WHTG, KLZR, WPLY, KSPI, WKRL, WOST, WBER, WXX, KMYZ, WEJE, WNNX, WPTI, WBRU, WWCD, WXRT

### OFFSPRING (49)

Pretty Fly (For A White Guy) (Columbia/CRG)

Including: CFNY, KNRK, WXDX, WEDG, WKQX, KFTE, WPGU, CIMX, WGRD, WXEG, KPNT, WBTZ, WFNX, WOBK, WEND, KHLR, KTOZ, KKND, WAVE, WHTG, KLZR, WPLY, WENZ, WKRL, WWDX, WXXE, KMYZ, WEJE

### BECK (42)

Tropicalia (DGC)

Including: KACV, KNRK, WXDX, WEDG, WKQX, WPGU, CIMX, WGRD, KPNT, WBTZ, KNDD, WFNX, WEND, KHLR, KTOZ, WEOX, KKND, WHTG, KLZR, WPLY, WKRL, WOST, WEJE, WNNX, WBRU, WWCD, WXRT, WJSE, XTRA

### DAVE MATTHEWS BAND (20)

The Last Stop (RCA)

Including: KPXX, KACV, WXDX, WKQX, WGRD, WXEG, WEND, KHLR, KTOZ, WEOX, WHTG, KLZR, WPLY, WENZ

### PLACEBO (16)

Pure Morning (Virgin)

WBER, KACV, KHLR, KTOZ, KKND, WOST, WWDX, WWCD

## RECORD TO WATCH



### PLACEBO

"Pure Morning" (Virgin)

"We love it. It think it's f\*\*cking great!"

—Steven Strick, MD WBCN-Boston

LW	TW		Spins	Diff
1	1	HOLE - Celebrity Skin (DGC)	2126	+61
4	2	GOO GOO DOLLS - Slide (Warner Bros.)	1986	+156
2	3	EVE6 - Inside Out (RCA)	1852	-181
3	4	EVERCLEAR - Father of Mine (Capitol)	1742	-97
12	5	CAKE - Never There (Capricorn)	1717	+179
13	6	LENNY KRAVITZ - Fly Away (Virgin)	1678	+173
8	7	BEASTIE BOYS - Intergalactic (Capitol)	1432	-195
5	8	GARBAGE - I Think I'm Paranoid (Almo Sounds)	1429	-293
9	9	EAGLE EYE CHERRY - Save Tonight (WORK)	1425	-168
16	10	SHAWN MULLINS - Lullaby (SMG/Columbia)	1409	+90
10	11	THIRD EYE BLIND - Jumper (Elektra/EEG)	1405	-161
19	12	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	1401	+294
15	13	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1394	+30
11	14	SEMISONIC - Singing In My Sleep (MCA)	1393	-171
6	15	BARENAKED LADIES - One Week (Reprise)	1386	-297
14	16	FASTBALL - Fire Escape (Hollywood)	1360	-130
7	17	SMASHING PUMPKINS - Perfect (Virgin)	1312	-336
21	18	SOUL COUGHING - Circles (Slash)	1174	+98
22	19	LOCAL H - All The Kids Are Right (Island)	1103	+64
20	20	MARILYN MANSON - The Dope Show (Nothing/Interscope)	1035	-67
17	21	CREED - What's This Life For (Wind-Up)	1004	-165
43	22	U2 - Sweetest Thing (Island)	944	+594
18	23	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	885	-246
23	24	FUEL - Bittersweet (550 Music)	829	+23
26	25	KORN - Got The Life (Immortal/Epic)	746	+21
—	26	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	726	N
<i>These white guys deliver a pretty fly jammie</i>				
27	27	SHERYL CROW - My Favorite Mistake (A&M)	715	-3
28	28	PJ HARVEY - A Perfect Day Elise (Island)	617	-74
30	29	DEPECHE MODE - Only When I Lose Myself (Reprise)	588	-42
24	30	HARVEY DANGER - Flagpole Sitta (Slash/London)	585	-159
29	31	FUEL - Shimmer (550 Music)	553	-89
—	32	R.E.M. - Daysleeper (Warner Bros.)	536	N
<i>Alt rapid eye movements make this a sleeper hit</i>				
49	33	GREEN DAY - Nice Guys Finish Last (Reprise)	516	+224
25	34	BETTER THAN EZRA - One More Murder (Elektra/EEG)	511	-220
34	35	EVERLAST - What It's Like (Tommy Boy)	467	+45
35	36	COWBOY MOUTH - Whatcha Gonna Do? (MCA)	456	+44
36	37	PEARL JAM - Do The Evolution (Epic)	434	+23
38	38	STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG)	399	+2
41	39	ROB ZOMBIE - Dragula (Geffen)	396	+21
32	40	LIZ PHAIR - Polyester Bride (Matador)	396	-144
46	41	SONICROME - Honey Please (Capitol)	355	+37
31	42	DISHWALLA - Once In A While (A&M)	347	-229
48	43	THE EELS - Last Stop This Town (DreamWorks/Geffen)	341	+46
44	44	ATHENAEUM - Flat Tire (The Truth) (Atlantic)	334	-15
—	45	PLACEBO - Pure Morning (Virgin)	315	N
—	46	NEW RADICALS - You Get What You Give (MCA)	304	N
—	47	ECONOLINE CRUSH - Surefire (Restless)	303	N
33	48	DAVE MATTHEWS BAND - Stay (RCA)	300	-182
39	49	MONSTER MAGNET - Space Lord (A&M)	298	-97
—	50	FINGER ELEVEN - Quicksand (Wind-up)	297	N



## REVIEWS

### SUNNY DAY REAL ESTATE

How It Feels To Be Something On (Sub Pop)

SDRE render their songs with punctuated, edgy undertones saturated in surrealistic dream pop and dripping with crystalline guitar shimmer. I suggest you start with the opening glimmer of "Pillars" move on to the catchy, skirling riffs of "Roses In Water," and then peep the subdued mist of the title track. "The Prophet" is a modern day epic and "Guitar and Video Games" is an introspective wash of deep atmosphere. This is a mesmerizing album that works its way into your consciousness with unbridled sonic purity.

### CANDYSKINS

Death of a Minor TV Celebrity (Velvet)

If you aren't spinning "Feed It" you need to melt the wax from your ears. The glistening guitar wurgle and throbbing rhythms are infectious beyond belief. The rest of the album follows suit with a bevy of equally embracing tunes. Try the strum and surge of "It's A Sign," the epic melancholy of the title track or the melodic-yet-crashing quietude of "Loser Friendly." Additional gems include "Swimming Pool," "Somewhere Under London," and "A Song."

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

## ARTIST PROFILE

# THE CHURCH

BASE OF OPERATIONS:

Australia

MEMBERS: Steven Kilby, vox & bass; Marty Wilson-Piper, guitar; Peter Koppes, guitar; Tim Powles, drums

CURRENT SINGLE: "Louisiana"

CURRENT ALBUM:

Hologram of Baal

LABEL CONTACT: Aaron @

Thirsty Ear (800) 866-2313

THE SECRET TO THE CHURCH'S

LONGEVITY: "We just never broke up and we just really enjoy playing together. Besides, it seems a pity to break up when we seem to have so much more to do. We feel like

we've got a lot more albums in us, a lot more shows." —Steven Kilby

LYRICAL INFLUENCES: "I'm really big on mythology, religions, strange authors, the Bible, and I mix in a lot of personal experience and personal observation. I've always got my ears and eyes open for phrases and ideas and things like that."

—Steven

FAVORITE BOOKS/AUTHORS:

"The Iliad, The Odyssey, French symbolists and surrealists, Dylan Thomas, an English author named Angela Carter. Anything sort or weird and strange. Lord of the Rings, just to be really corny."

It's still a wonderful story." —Steven

FAVORITE LATE

NIGHT SNACK: "Cheese and tomato toasted sandwich. You toast the whole thing together. I'd wash that down with a milkshake or hot chocolate."

—Steven



Jai Guru Deva Om

# *Fiona Apple*

## ACROSS THE UNIVERSE\*



\*The single and video from the soundtrack to the film PLEASANTVILLE. Impacting October 13.



Video directed by Paul Thomas Anderson. Song produced by Jon Brion. Management: HK. Soundtrack in stores 10/13. Film opens 10/23.

WORK

SONY MUSIC  
SOUNDTRAX

CLEAN  
SLATE

# NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

As a parttimer, it's important to be familiar with the radio station you work for and to know what's going on, because even with fewer hours, you are still a member of the team.

No matter how committed you are, elements change during the week while you're not there—formatics can modify, music rotations change, songs are added and deleted, and new contests may be running. The PD has to deal with the full-timers and other programming responsibilities, so it becomes my responsibility as a parttimer to stay in the loop and on top of what's going on. It's counter-productive to come in for a four or five-hour airshift and have to spend the first three hours getting up to speed.

Each week, before my air-shift, I review the station's current music playlist and look over the national charts. When listeners call to make a request, I want to be able to answer any questions they have about a particular artist or song. Also, passion is a big reason why listeners call to request songs, so if someone calls and asks me to play a title and I don't know who sings it or what the song is, I sound passionless and unformed. The charts help me see



## Talent Show, Part 3 A Parttimer's Perspective

BY JACK "J.R." EVANS

what songs are hot and which are coming up and this helps me build awareness of new artists.

I also arrive early enough to make sure I look at all the liners and jingles, ensuring that I am updated on anything new that was added during the week. I check for energy levels of particular liners and whether produced liners are dry or have music beds and the placement of those elements.

Being aware of remotes, shows, events, and what happened on the station during the previous week is important. I check for any remotes during my shift, so that I know who is where and when the breaks need to occur. If there are any concerts coming to town, I keep a list which includes dates, times, venues, and ticket status. For example, Garth Brooks is coming to town soon and I want to make sure I'm aware of every element of that show since, many times, our listeners look to us to give them pertinent information.

It can also be very helpful to know anything interesting that happened during the regular weekday airshifts. If an artist came by and played for the morning show, or something outrageous was said, I can talk about it on my show.

Giveaway information is extremely important to me. On the giveaway log, it is good idea to have specific instructions on how a prize can be obtained, such as will-call, mail, or station pick up. The last thing I want to tell a winner at the end of a call is, 'You'll have to call the promotions department on Monday.' If there is a contest with a grand prize drawing in the near future, I make sure to know the date, time, show, and how the drawing will occur. Also, for any big contest, it helps to have the complete contest rules posted in the control room. ■

JACK "J.R." EVANS HAS BEEN A PART-TIMER AT WQYK-TAMPA, FLA. SINCE 1993.

Finally, we ask our three pros for a final thought on getting the most from parttimers.

### WHAT'S THE BEST WAY TO FIND AND TRAIN YOUNG TALENT?

**Ron Brooks-OM/PD, WESC-Greenville, S.C.**

"Because this is a large, competitive market, it's difficult for someone to start at ground level. That makes grooming the next generation of air talent a challenge. We maintain contact with local trade schools and area colleges to find interns for the promotions department and board operators for syndicated and satellite programming. From there, we can prepare people to go after an airshift in a smaller market and come back with a few years' experience."

**John Q. Morris-PD, WGRL-Indianapolis, Ind.**

"I listen to stations surrounding Indianapolis, searching for somebody who might be ready to make the next step and work in a larger market. We also have a wealth of high school talent in this area, so I maintain contact with the people who run the radio and TV pro-

grams in the local high schools and colleges. Those people can give you a good gauge as to who would be a good broadcaster."

**Mark Phillips-PD, WFMB and WCVS (Classic Rock)-Springfield, Ill.**

"On WCVS, we have a 'Guest DJ' show, where a listener gets to play DJ for an hour. I've found some good parttimers this way. Station jocks have referred people who have either left radio or are in other markets looking to relocate. I've even had people walk in off the street and apply. I also use the University of Illinois, Springfield as a resource. During remotes and events, I've found people who attend our events regularly, show passion, help set-up, and seem genuinely interested. I've hired a few of those people and they've turned out to be really good employees."

### The Scene



Country's Wondermen? GAVIN's Jamie Matteson helps celebrate male branding as Giant's Denny Mosesmen (r) makes good on a bet to paint a "W" on his head if the Wilkinsons' "26¢" hit #1. He had also agreed to shave his head, but fiancée Connie Baer vetoed that idea. Denny somehow managed to convince Giant/Reprise's Jack Purcell (l) to join in the artistry!



Rounder's Rosie Flores jams out on her turquoise Epiphone during an awesome set at In The Pines.



James Inveldt fills in for an airport-stranded Jim Lauderdale during the opening festivities in Lake Tahoe.



After an inspirational One-on-One discussion with Chris Hillman (second from right), GAVIN's Nashville Marketing Director Paula Erickson, Koch A&R Director and panel facilitator Steve Wilkison, and GAVIN's Chris Marino (l-r, respectively) could not resist a photo-op with the legend.

# In the Pines: An Americana Journey

BY CHRIS MARINO

I awoke Thursday morning in the peaceful surroundings of Tahoe City's Granlibakken resort, having flown in the day before with the rest of the GAVIN crew to prepare for the arrival of our guests. Before the madness started, Tohy and I took off in our rental car to check out the lake's shoreline. Even the cigar smoke wafting through the car could not obscure the beauty of Lake Tahoe, and especially Emerald Bay. Later that day, thanks to BNA Records' shuttle service from the Reno airport, everyone arrived safely and on time for the beginnings of a great weekend in the pines.

Sony/Lucky Dog artist Charlie Robison and his band kicked off the Second Annual GAVIN In the Pines Texas style (which means "in a big way"). The setting was spectacular; the band played outside where the sky was clear, the beer was amber (compliments of Mendocino Brewing Company), and we were surrounded by the Sierra Nevada Mountains. Charlie's incredible showcase set a precedent for the rest of the weekend's music.

Afterwards, everyone moved inside for phase two of the first night's festivities. The brew was flowing and Atlantic's Great Divide rocked the house with songs like "Pour Me a Vacation." Jim Lauderdale (BNA) was to perform next, but flight delays from LAX kept Jim from taking the slot. So Steve Riley & the Mamou Playboys (Rounder), who were to play after Lauderdale, stepped in to fill the void, and quickly revved the crowd into a Cajun frenzy.

Riley finished his energetic set,

and the crowd was anxiously awaiting Jim's arrival, but it wasn't in the cards. Lauderdale was still stuck in LA. We were contemplating ending the party early when, from seemingly out of nowhere, James Inveltd walked in with guitar in hand. He had been playing a gig in Tahoe City and stopped by to see what was happening. A few minutes later, he was on stage with Lauderdale's

inspirational One-on-One with Rock and Roll Hall of Famer Chris Hillman. Koch's Steve Wilkerson hosted the session, which was filled with great questions and stories about Hillman's over 35-year career. In between queries, Chris wowed the crowd with songs like "Sin City," "Turn, Turn, Turn," and "Bakersfield Bound." It was unbelievable.

Next up was "How to Sell Your



On a beautiful Friday afternoon, the Hot Club of Cowtown makes a lasting impression on programmers at the Hightone-sponsored lunch.

band, who had arrived earlier that day. The crowd went wild and all was well again at Granlibakken.

Lauderdale, the consummate professional, did his best to make the gig; he even offered to charter a jet when his plane was delayed. Later that evening (about 2 a.m.), remorseful and ready to play, Jim arrived. Unfortunately, the party had already come to an end.

Day two began with a delicious, SESAC-sponsored breakfast followed by an

Station," hosted by GAVIN's own Kent and Keith Zimmerman. Panelists from both commercial and non-commercial stations focused on how to promote themselves to both advertisers and listeners. Lunch was sponsored by Hightone Records, who brought along the Hot Club of Cowtown and Deke Dickerson & the Ecco-Fonics. The weather was superb for the outdoor event, and both bands were captivating.



After Robert Earl Keen wowed the crowd with his performance at the Arista Dinner, he took time to sign posters and CDs for radio station giveaways.



Koch's Greg Trooper knocked quite a few pine cones off the tree during his performance Friday night in Tahoe.



At his gig in Tahoe, Skaggs' Family Label artist Ricky Skaggs demonstrates why "Country rocks, but bluegrass rules."

"Everything That Glitters Isn't a Gold Record," hosted by *No Depression* editor Grant Alden, was both stimulating and controversial. Issues discussed included whether Americana radio play sells records (and how to prove it), independent record distribution problems, and how to make a retail connection. After a break in the afternoon, everyone headed over to Granhall Dining Room for a dinner sponsored by Vanguard Records. Following a delicious peach cobbler, John Jennings took the stage and mesmerized the crowded room.

Day two's evening line-up was headed up by Rosie Flores, who performed both fan favorites and material from her upcoming Rounder release. Awesome. Heather Myles took over after Rosie, and demonstrated to a riveted audience why her record had just topped the Americana charts. Up next was Greg Trooper, who, with the help of his band (including Duane Jarvis), gave his interpretation of what Americana music is all about. Judging by crowd reaction, Greg was right on track.

Returning for his second In the Pines headlining appearance was 1997 Americana Artist of the Year Ricky Skaggs, who this year brought his band Kentucky Thunder. The crowd went wild, and I daresay the Zimmermen had a spiritual experience watching Ricky and his gang move up and down the fingerboards on songs like "Little Maggie." Skaggs, of course, included the traditional "In the Pines" in his amazing set.

And the good times went rolling on...but you'll have to wait until next week for the rest of the story. ■

# COUNTRY



JAMIE MATTESON

## MOST ADDED



- JO DEE MESSINA (73)
- RANDY TRAVIS (53)
- JENNY SIMPSON (48)
- JOHN MICHAEL MONTGOMERY (47)
- VINCE GILL (47)

## MOST REQUESTED

- SHANIA TWAIN
- MARK WILLIS
- DIXIE CHICKS
- GARTH BROOKS
- ALAN JACKSON

## MOST SPINCREASE

- BROOKS & DUNN +889
- FAITH HILL +716
- GEORGE STRAIT +668
- DEANA CARTER +665
- ALABAMA +544

## RADIO SAYS



**RANDY TRAVIS**  
"Spirit Of A Boy, Wisdom Of A Man" (DreamWorks)  
"Pure Randy Travis. It only took about one week to become one of our most requested songs." —Jerry Austin, MD, KCKI-Tulsa, Okla.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
1	1	<b>MARK WILLIS</b> - Don't Laugh At Me (Mercury)	14	198	0	7293	-55	146	47	3	2
<i>Holding steady for a second week in the top spot.</i>											
6	2	<b>REBA McENTIRE</b> - Forever Love (MCA)	13	197	0	6891	+206	127	53	16	1
5	3	<b>SHANIA TWAIN</b> - Honey, I'm Home (Mercury)	10	194	0	6864	+153	129	49	13	3
4	4	<b>LONESTAR</b> - Everything's Changed (BNA)	16	194	0	6847	+91	127	47	18	2
7	5	<b>GARTH BROOKS</b> - You Move Me (Capitol Nashville)	7	198	0	6724	+400	110	62	26	0
12	6	<b>ALABAMA</b> - How Do You Fall In Love (RCA)	13	197	1	6232	+544	90	66	34	7
9	7	<b>LeANN RIMES</b> - Nothin' New Under The Moon (MCG/Curb)	12	197	0	6144	+244	73	85	36	3
10	8	<b>TRACY BYRD</b> - I Wanna Feel That Way Again (MCA)	18	195	1	6069	+232	82	75	32	6
14	9	<b>DIXIE CHICKS</b> - Wide Open Spaces (Monument)	8	197	0	5935	+523	61	90	46	0
13	10	<b>LEE ANN WOMACK</b> - A Little Past Little Rock (Decca)	11	198	0	5884	+249	55	94	48	1
3	11	<b>TIM MCGRAW</b> - Where The Green Grass Grows (Curb)	12	172	0	5625	-1577	104	30	18	20
15	12	<b>TY HERNDON</b> - It Must Be Love (Epic)	11	195	2	5234	+323	32	92	61	10
16	13	<b>COLLIN RAYE</b> - Someone You Used To Know (Epic)	9	197	2	5145	+270	24	92	77	4
19	14	<b>GEORGE STRAIT</b> - We Really Shouldn't Be Doing This (MCA)	4	197	3	4958	+668	23	87	74	13
17	15	<b>TRISHA YEARWOOD with GARTH BROOKS</b> - Where Your Road Leads (MCA)	5	196	1	4872	+415	18	91	71	16
18	16	<b>TERRI CLARK</b> - You're Easy On The Eyes (Mercury)	8	192	3	4780	+382	21	81	78	12
2	17	<b>ALAN JACKSON</b> - I'll Go On Loving You (Arista)	12	158	0	4776	-2429	80	31	23	24
20	18	<b>FAITH HILL</b> - Let Me Let Go (Warner Bros.)	5	193	6	4498	+716	11	79	82	21
24	19	<b>BROOKS &amp; DUNN</b> - Husbands And Wives (Arista)	4	196	11	4336	+889	10	67	91	28
<i>This familiar theme has struck a chord with listeners as it races up the chart.</i>											
21	20	<b>KENNY CHESNEY</b> - I Will Stand (BNA)	10	186	2	4111	+347	13	67	72	34
23	21	<b>CLAY WALKER</b> - You're Beginning To Get To Me (Giant)	8	186	10	3978	+497	14	56	80	36
22	22	<b>WADE HAYES</b> - How Do You Sleep At Night (Columbia/DKC)	17	178	2	3934	+180	13	58	77	30
25	23	<b>AARON TIPPIN</b> - For You I Will (Lyric Street)	10	181	10	3731	+381	13	51	73	44
8	24	<b>DIAMOND RIO</b> - You're Gone (Arista)	21	139	0	3664	-2379	55	20	26	37
29	25	<b>DEANA CARTER</b> - Absence Of The Heart (Capitol Nashville)	5	192	10	3572	+665	4	38	97	53
28	26	<b>BLACKHAWK</b> - There You Have It (Arista)	8	170	5	3277	+286	6	46	72	46
11	27	<b>CLINT BLACK</b> - Loosen Up My Strings (RCA)	10	109	0	3062	-2716	33	38	27	11
30	28	<b>TRAVIS TRITT</b> - If I Lost You (Warner Bros.)	8	169	10	3000	+353	2	34	72	61
34	29	<b>MARTINA McBRIDE</b> - Wrong Again (RCA)	4	175	10	2946	+571	2	24	81	68
33	30	<b>TOBY KEITH</b> - Getcha Some (Mercury)	5	162	17	2886	+483	2	33	75	52
32	31	<b>PAM TILLIS</b> - Every Time (Arista)	6	160	9	2776	+244	1	29	68	62
37	32	<b>JOHN MICHAEL MONTGOMERY</b> - Hold On To Me (Atlantic)	3	162	47	2443	+902	0	18	65	79
38	33	<b>RANDY TRAVIS</b> - Spirit Of A Boy, Wisdom Of A Man (DreamWorks)	3	164	53	2355	+925	0	13	65	86
35	34	<b>JOE DIFFIE</b> - Poor Me (Epic)	5	139	8	2193	+287	1	16	62	60
42	35	<b>VINCE GILL</b> - Kindly Keep It Country (MCA)	2	144	47	2140	+937	0	15	62	67
36	36	<b>DANNI LEIGH</b> - If The Jukebox Took Teardrops (Decca)	7	105	3	1793	+87	1	20	44	40
39	37	<b>THE WARREN BROTHERS</b> - Guilty (BNA)	6	124	16	1724	+358	0	10	48	66
41	38	<b>MARK CHESNUTT</b> - Wherever You Are (Decca)	4	113	24	1572	+367	0	12	35	66
45	39	<b>DAVID KERSH</b> - Something To Think About (Curb)	5	103	19	1516	+406	1	12	30	60
49	40	<b>DERYL DODD</b> - A Bitter End (Columbia/CRG)	4	111	28	1404	+417	1	3	37	70
44	41	<b>T. GRAHAM BROWN</b> - Wine Into Water (Intersound)	5	89	5	1364	+182	1	10	38	40
40	42	<b>MONTY HOLMES</b> - Alone (BANG II)	8	90	4	1317	+106	0	13	30	47
43	43	<b>TRINI TRIGGS</b> - Straight Tequila (MCG/Curb)	8	89	6	1299	+111	0	10	32	47
—	44	<b>JO DEE MESSINA</b> - Stand Beside Me (Curb)	1	83	73	1120	N	1	4	34	44
—	45	<b>MICHAEL PETERSON</b> - By The Book (Reprise)	3	93	32	1118	N	0	2	28	63
—	46	<b>LARI WHITE</b> - Take Me (Lyric Street)	2	85	33	1042	N	1	1	26	57
—	47	<b>PATTY LOVELESS</b> - Like Water Into Wine (Epic)	2	76	28	1042	N	0	4	29	43
—	48	<b>SAMMY KERSHAW</b> - One Day Left To Live (Mercury)	2	85	29	998	N	0	0	30	55
—	49	<b>MARK NESLER</b> - Slow Down (Asylum)	4	80	14	991	N	0	3	24	53
48	50	<b>WYNONNA</b> - Woman To Woman (Asylum)	6	64	0	988	-45	0	9	25	30

## COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.		Rpts.	Adds	SPINS	Wks.	*INDICATES DEBUT
66	43	784	1	<b>* SARA EVANS</b> - No Place That Far (RCA)	34	33	412	1	<b>* SPRINGER!</b> - Don't Try To Find Me (Giant)
57	35	619	1	<b>* CLINT DANIELS</b> - When I Grow Up (Arista)					
49	48	474	1	<b>* JENNY SIMPSON</b> - Ticket Out Of Kansas (Mercury)					
42	42	493	1	<b>* ALLISON MOORER</b> - Alabama Song (MCA)					
36	11	443	1	<b>* DON WILLIAMS</b> - Cracker Jack Diamond (Giant)					

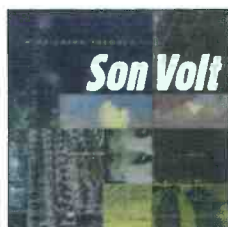
**Questions? Comments?**  
E-mail Jamie Matteson at [gavingirl@earthlink.net](mailto:gavingirl@earthlink.net)

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



# AMERICANA®

## MOST ADDED



**SON VOLT (24)**  
**PAUL BURCH (21)**  
**DON WILLIAMS (15)**  
**CRY CRY CRY (15)**  
**ONE RIOT ONE RANGER (9)**  
**RUTHIE/WRANGLERS (9)**

## HOT PICKS



**BAD LIVERS**  
**GREG TROOPER**  
**CHARLIE ROBISON**  
**LYLE LOVETT**  
**WILLIE NELSON**

## RADIO SAYS



**HOT CLUB OF COWTOWN**  
 "Swingin' Stampede"  
 (Hightone)

"It works for us because it's familiar sounding though fresh. That old country sound but with hipness."  
 —Bruce Kidder, P.D.  
 KHYI, Plano, TX

LW	TW		Repts.	Adds	Spins	Trend
1	1	<b>JUNIOR BROWN</b> - Long Walk Back (Curb)	80	0	1010	-20
2	2	HEATHER MYLES - Highways & Honky Tonks (Rounder)	71	1	961	-60
4	3	<b>LYLE LOVETT</b> - Step Inside This House (Curb/MCA)	82	2	929	+56
5	4	<b>WILLIE NELSON</b> - Teatro (Island)	73	3	876	+55
3	5	BR5-49 - Big Backyard Beat Show (Arista)	63	1	859	-67
6	6	<b>DALE WATSON</b> - The Truckin' Sessions (Koch)	69	3	702	+26
7	7	<b>CHARLIE ROBISON</b> - Life Of The Party (Lucky Dog)	62	2	701	+64
10	8	DOLLY PARTON - Hungry Again (Decca)	48	1	580	-35
9	9	EMMYLOU HARRIS - Spyboy (Eminent)	65	0	575	-40
11	10	JAMES McMURTRY - Walk Between the Raindrops (Sugar Hill)	53	2	521	-15
8	11	RANDY SCRUGGS - Crown Of Jewels (Reprise)	49	1	498	-122
13	12	BRUCE ROBISON - Wrapped (Lucky Dog)	38	0	475	-1
12	13	LUCINDA WILLIAMS - Car Wheels On a Gravel Road (Mercury)	47	0	475	-46
16	14	<b>TAMMY WYNETTE</b> - Remembered - Various Artists (Asylum)	35	2	472	+51
17	15	<b>CHASING THE DREAM</b> - Various Artists (Cold Spring)	52	1	458	+38
21	16	<b>MOLLIE O'BRIEN</b> - Big Red Sun (Sugar Hill)	58	1	408	+13
15	17	MOLLY & THE MAKERS - Lucky Flame (Media)	39	0	399	-31
25	18	<b>BAD LIVERS</b> - Industry And Thrift (Sugar Hill)	59	6	383	+87
<i>This week's largest spincrease, the Bad Livers move up seven spots to #18!</i>						
14	19	GILLIAN WELCH - Hell Among the Yearlings (Almo Sounds)	52	1	382	-68
20	20	DWIGHT YOAKAM - A Long Way Home (Reprise)	34	1	374	-22
22	21	<b>ROBBIE FULKS</b> - Let's Kill Saturday Night (Geffen)	59	6	373	+16
19	22	WILL SING FOR FOOD - SONGS OF DWIGHT YOAKAM - V/A (Little Dog)	35	1	366	-44
18	23	NANCI GRIFFITH - Other Voices, Too (Elektra/EEG)	40	1	366	-51
28	24	<b>GREG TROOPER</b> - Popular Dreams (Koch)	51	5	356	+78
24	25	<b>CHRIS JONES</b> - Follow Your Heart (Rebel)	41	1	324	+20
23	26	<b>LONESOME RIVER BAND</b> - Finding The Way (Sugar Hill)	47	3	316	+12
27	27	<b>RED MEAT</b> - Red Meat 13 (Ranchero)	40	2	303	+16
26	28	<b>JUDITH EDELMAN</b> - Only Sun (Compass)	39	1	302	+6
—	29	<b>THE V-ROYS</b> - All About Town (E-Squared)	41	3	285	<b>N</b>
<i>As this week's top debut, the V-Roys V-8 it onto the chart!</i>						
36	30	<b>THE HOT CLUB OF COWTOWN</b> - Swingin' Stampede (Hightone)	41	3	268	+29
—	31	<b>DON WILLIAMS</b> - I Turn The Page (Giant)	37	15	264	<b>N</b>
31	32	WYLIE & THE WILD WEST SHOW - Total Yodel! (Rounder)	35	2	264	-6
—	33	<b>THE BAND</b> - Jubilation (River North)	47	8	253	<b>N</b>
32	34	JOHN HIATT - The Best of (Capitol)	25	2	252	-9
—	35	<b>VERN GOSDIN</b> - The Voice (BTM)	28	5	236	<b>N</b>
34	36	RICHARD BUCKNER - Since (MCA)	37	0	234	-14
39	37	LOS SUPER SEVEN - Los Super Seven (RCA)	49	8	230	+21
29	38	WANDERING EYES - Songs Of Forbidden Love (Lazy SOB Recordings)	27	1	225	-51
40	39	<b>THE FREIGHT HOPPERS</b> - Waiting For The Gravey Train (Rounder)	35	4	224	+15
30	40	NASHVILLE BLUEGRASS BAND - American Beauty (Sugar Hill)	33	2	213	-59

## CHARTBOUND

THE KENNEDYS (Philo)	PAUL BURCH (Checked Past)
DAVID CHILDERS (Rank)	SON VOLT (Warner Brothers)
MARK DAVID MANDERS (Blind Nello)	
STEAM DONKEYS (Landslide)	
CRY CRY CRY (Razor & Tie)	
KEVIN DEAL (Blind Nello)	



## AMERICANA REVIEWS

### GREG TROOPER

#### Popular Demons (Koch)

If you were at In the Pines, you experienced firsthand the magic of this immensely talented performer and songwriter. The standing O at the conclusion of his performance was the equivalent of a 5-star review.



Produced by Buddy Miller, the record features guest appearances by Steve Earle, Julie Miller, and Emmylou Harris, and is brimming with great songs. Standouts include "Two Drops of Rain," "Every Heart Won't Let You Down," and "Cumberland Square."

### THE V-ROYS

#### All About Town (E Squared)

The V-Roys are simply one of the most exciting bands on the alt-country landscape today. This multi-dimensional band blends elements of '60s Brit pop with bluegrass and Country. Produced by the crew at twangtrust (Steve Earle and Ray Kennedy), *All About Town* has a pop sensibility that gives quite a few cuts hit potential (contingent on airplay, of course). Recommended Americana selections include "Mary," "Virginia Way/Shenandoah Breakdown," and "Fade Away."

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**THANK YOU**  
 to all the labels, artists, and attendees  
 for making *IN THE PINES* a tremendous success!  
 See you next year...

1998  
 Gavin  
 Americana  
**IN  
 THE  
 PINES**

# JAZZ + SMOOTH

THE JAZZ AND SMOOTH CONNECTION



BY KEITH ZIMMERMAN

Technically, WJJZ's Michael Tozzi pulls three different gigs at the station. He works six days a week and even hosts overseas remotes for the Philadelphia Smooth Jazz outlet during critical ratings sweeps.

When VP/GM Sil Scaglione and PD Ann Gress promoted Tozzi three weeks ago from Music Director to Assistant Program Director, Michael kept his Monday through Friday air shift and four-hour Sunday show. He says staying on the air and networking with his audience—both on the listener line and at free concerts—gives him a valuable aerial view when relating to the music.

"Ever since I was in rock radio, being out on the street and talking to people has been the most important thing," says Tozzi. "I love meeting people face to face. The listeners are so passionate about this music, our TSI is going through the roof!"

Tozzi is no stranger to the Philly radio scene. Like many Smooth Jazz broadcasters, Michael is a refugee of album radio and spent 11 years on the air at Classic Rocker WIOQ, which, ironically, is now a sister station of the Chancellor-owned JJZ.

"In 1978 I hosted a radio show [on WIOQ] called *Philadelphia After Dark* from 6 to 10 p.m.," he says. "I used to play acts like Pat Metheny, Weather Report, Return to Forever, Stanley Turrentine, Dan Siegel, Passport, and the Jeff Lorber Fusion."

In the early 1980s, Tozzi also hosted the first nationally syndicated New Age program—*The New Era*—which was produced at the time by the CBS Radio Network.

In 1987, Tozzi left rock radio and

## What Makes Tozzi Run?

opened a retail CD outlet when compact discs first came out. "It proved to be a lucrative business in the mid-1980s," Tozzi recalls fondly, "because there weren't that many CDs available and people were buying anything they could get their hands on for \$18-20 apiece."

After eight years on the sidelines, Tozzi felt the urge to return to radio in 1995. At his wife's insistence, he phoned veteran Smooth Jazz programmer Bernie Kimble, then PD of WJJZ, to see if there were any openings at the station. In February of '95, Tozzi returned to the airwaves doing overnights one day a week. Three months later, when Kimble left to program WNWV-Cleveland, Tozzi inherited Bernie's weekday 11 a.m. to 3 p.m. shift; he was back in radio full time.

With Gress doubled as PD and MD, Tozzi started a bi-weekly interstation newsletter called the *Smooth Jazz Messenger*, in which he wrote informational snippets about songs on the playlist, profiled artists, and compiled upcoming new release info. He passed it around to the full- and part-time air staff as well as to the programming, sales, and promotion staff.

"Information is the single most important thing we have to share around here," explains Tozzi. "We're in the communication business, so why not communicate with everybody at the radio station?"

In January of 1996, Michael's enthusiasm was rewarded when he was appointed Music Director at WJJZ. Since then, he's become one

of Smooth Jazz's most avid disciples. He bristles at criticism that Smooth Jazz is background or "elevator music." Nowadays, Tozzi likes to go along on sales calls to help Account Executives explain and clarify the sophistication and musical intensity



of Smooth Jazz 106.1.

"I like to go on sales calls mostly for support," admits Tozzi, "describing the music we play and how it affects our demographics and psychographics. It's great when the Account Executive invites them out to our listener parties. We drew 35,000 listeners to our Al Jarreau, Boney James, Ronnie Laws, and Brian Culbertson show a couple months ago. We also did a Friday night concert series called Under the Stars at Penns Landing with Ken Navarro, Jeff Golub and Avenue Blue, and Marc Antoine.

"The mix of our audience is 60 percent white and 40 percent black, 50-50 male and female. Everybody is going after 25-54, but our format knows no racial boundaries. WJJZ doesn't have to be specifically white or black, male or female. We keep our spin ratios higher than most Smooth Jazz stations around the country, and we're working hard to build stars out of our artists.

"This town has had its problems

over the past few years with rock music. The heritage station, WMMR, has had a tough time because there's not a lot of great rock music out there. The older guys aren't listening to Modern Rock, so we've been doing some marketing to help bring in those disenchanted rock listeners to something fresh like Smooth Jazz."

Over the past two years, WJJZ has relied heavily on the "Trip a Day" concept, sending listeners to exotic places like Paris, Rome, Bermuda, the Caribbean, and London. With the help of ISDN lines, Tozzi hosts live remotes for the lucky vacationers abroad by airing his Sunday midday show live from places like Paris and Rome.

Every Sunday back at home,

Michael and WJJZ treat listeners to food and live music from a local Philadelphia jazz club featuring successful format artists like Chuck Loeb, Alfonso Blackwell, Brian Tarquin, Dave Koz, and Grover Washington, Jr. Unlike his regular weekday show, which is focused towards at-work listening, Tozzi's Sunday brunch presentation

gives him a chance to stretch out with interviews and a more casual on-air vibe.

So how does he handle the potential burnout of six-day work weeks? By going off on another station vacation flyaway, he says.

"I'm flying to Paris with the lovely Mrs. Tozzi," Michael told GAVIN two weeks ago. "We leave on a Wednesday and come back on a Monday. Then I'll be back on the air that Tuesday."

"But I can handle it because I love the people I work with. Sil, Ann, Marketing Director Jane White; our team is just amazing. I have a guitar and an amp set up in my office, and from time to time, people like the overnight person or the General Sales Manager will come in and play a couple of blues tunes or strum along with whatever we're playing on the air. This place is a really comfortable place to work." ■



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**SPHERE OF FRIENDS**

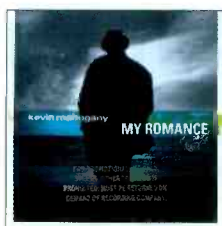
James Alexander  
 Thomasine Anderson  
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 Ornetta Barber-Dickerson  
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 Michi Benjamin  
 Dwight Bibbs  
 Joey Bonner  
 Earl Boston  
 Jerry Boulding  
 James Boyce  
 Tom Bracamontes  
 Ed Bradley  
 Jamie Brown  
 John Brown  
 Lygia Brown-Lott  
 Ortias Brown  
 Vinny Brown  
 Jheryl Busby  
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 Skip Cheatham  
 Wyatt Cheeks  
 Randy Chipegan  
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 Janine Coveney  
 Jocelyn Cooper-Gilstrap  
 Steve Corbin  
 Joann Cordero  
 Frankie Crocker  
 Steve Crumbley  
 Dwayne Cunningham  
 Doug Daniel  
 Shanti Das  
 Craig Davis  
 Sylvia Davis  
 Buddy Dee  
 Cheryl Dickerson  
 Jermaine Dupri  
 Paris Eley  
 Don Eason  
 Ken Ebo  
 Ed Eckstine  
 Kenneth "Babyface" Edmonds  
 Tracey Edmonds  
 Armstead Edwards  
 Joyce Evans  
 Kevin Evans  
 John Fagot  
 Tony Fields  
 Kevin Fleming  
 Randy Franklin  
 Boo Frazier  
 Adriane Gaines

Kenny Gamble  
 Jesus Garber  
 Beverlee Garvin  
 Jack "The Rapper" Gibson  
 April Gordon  
 Tony Gray  
 Jerry Green  
 Lenny Green  
 Verna Green  
 Gerry Griffith  
 Sean Guest  
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 Hector Hannibal  
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 Ray Harris  
 Wanda Hayes  
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 Hiram Hicks  
 Leon Huff  
 Cathy Hughes  
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 Jimmy Jam  
 Dorsey James  
 Maye James  
 Lionel Job  
 Hillery Johnson  
 Michael Johnson  
 Ronnie Johnson  
 Step Johnson  
 Varnell Johnson  
 Al Jones  
 Juliette Jones  
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 Michael Lessner  
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 Kevin Liles  
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 Tommy Lipuma  
 Miller London  
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 Walt "Baby" Love  
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 Audra Washington  
 Grover Washington, Jr.  
 Barry Weiss  
 Maury Weston  
 Troy White  
 Dyana Williams  
 Hilda Williams  
 Jodi Williams  
 Belinda Wilson  
 Ken Wilson  
 Stanley Winslow  
 Cliff Winston  
 (list in formation)

# JAZZ

## MOST ADDED



### KEVIN MAHOGANY (38)

My Romance (Warner Bros.)  
Including: WFNX, WGBH, WBGO, WAER, WBFO, WGMC, WITR, WEEA, WESM, WHRV, WSHA, WNCU, WRQM, WSSB, WCLK, WKGC, WUCF, WDNA, WUSF, WUAL

### HERBIE HANCOCK (37)

Gershwin's World (Verve)  
Including: WCPN, WXTS, WQUB, WDET, KUSO, KCNO, WBEZ, KUVO, KUJZ, KTAO, KSDS, KCBX, KAZU, KCSM, KKJZ, KMHD, KSMF, KPLU, KEWU, WFNX

### DAVE HOLLAND

#### QUARTET (36)

Points of View (ECM)  
Including: WGBH, WWUH, WITR, WRTI, WHRV, WHOV, WWVU, WSHA, WNCU, WSSB, WCLK, WKGC, WFPK, WUAL, WWOZ, WCPN, WNOP, WQUB, KUSO, KIOS

### RAY BROWN TRIO (34)

#### Some of MY Best Friends Are Singers (Telarc)

Including: WGBH, WBGO, WAER, WGMC, WITR, WEEA, WESM, WHRV, WSHA, WSSB, WKGC, WDNA, WUSF, WFPK, WUAL, WWOZ, WCPN, WXTS, WNOP, KBEM

### KEITH JARRETT TRIO (28)

Japan '96 (ECM)  
Including: WGBH, WWUH, WHRV, WSHA, WSSB, WKGC, WUCF, WFIT, WUAL, WWOZ, WCPN, WNOP, WQUB, KWIT, WDCB, WBEZ, KIOS, KKUP, KVNF, KKJZ

## RECORD TO WATCH



### RAY BROWN

#### Some of My Best Friends Are Singers (Telarc)

Ray's third in a series of his "Some of My Best Friends Are..." series, featuring Diana Krall, Kevin Mahogany, and Dee Dee Bridgewater.

LW	TW		Repts.	Adds	Spins	Diff.
2	1	RUSSELL MALONE - Sweet Georgia Peach (Impulse!)	85	0	732	+92
1	2	KURT ELLING - This Time It's Love (Blue Note)	78	0	705	+32
4	3	DARRELL GRANT QUARTET - Twilight Stories (32 Records)	79	0	655	+45
6	4	ANTHONY WILSON - Goat Hill Junket (MAMA Foundation)	77	1	626	+77
7	5	PATRICIA BARBER - Modern Cool (Premonition) <i>This Chicago vocalist/pianist/composer punctures the Top Five.</i>	75	1	585	+45
8	6	CHRISTIAN MCBRIDE - A Family Affair (Verve)	75	0	584	+45
5	7	KENNY DREW, JR. - Crystal River (TCB)	75	0	582	+17
9	8	ELIANE ELIAS - Eliane Elias Sings Jobim (Blue Note)	71	0	569	+36
3	9	RON CARTER - So What (Blue Note)	63	0	532	-85
10	10	RYAN KISOR - The Usual Suspects (Fable)	75	1	523	+21
18	11	DANILO PEREZ - Central Avenue (Impulse!)	80	4	518	+106
12	12	GERI ALLEN - The Gathering (Verve)	71	2	507	+22
22	13	TOMMY FLANAGAN - Sunset and the Mockingbird (Blue Note)	77	3	468	+91
17	14	CHARLES EARLAND - Slammin' & Jammin' (Savant)	74	2	453	+36
15	15	SHERMAN IRBY - Big Mama's Biscuits (Blue Note)	67	0	450	+23
37	16	CYRUS CHESTNUT - Cyrus Chestnut (Atlantic)	79	7	433	+189
30	17	BOBBY SHEW QUINTET - Salsa Caliente (MAMA Foundation) <i>Spacious Latin Jazz recording from trumpet player Bobby Shew.</i>	72	3	427	+108
20	18	STEFON HARRIS - A Cloud of Red Dust (Blue Note)	70	1	423	+37
14	19	BENNY GOLSON - Tenor Legacy (Arkadia Jazz)	59	0	400	-34
21	20	COUNT BASIE - Live at the Sands (Reprise)	62	0	390	+12
13	21	GERRY MULLIGAN ALL-STAR TRIBUTE BAND - Thank You, Gerry (Arkadia Jazz)	61	0	381	-77
16	22	KEN PELOWSKI - Grenadilla (Concord Jazz)	55	0	376	-49
11	23	ELLIS MARSALIS TRIO - Twelve's It (Columbia/CRG)	46	0	370	-125
26	24	MEDESKI MARTIN & WOOD - Combustication (Blue Note)	53	0	365	+17
23	25	HANK CRAWFORD - After Dark (Milestone)	52	0	357	-9
19	26	NICHOLAS PAYTON - Payton's Place (Verve)	45	0	355	-56
29	27	JOHN PATITUCCI - Now (Concord Jazz)	55	0	344	+15
39	28	BRAD MEHLDAU - Songs: The Art of the Trio Volume 3 (Warner Bros.)	70	1	338	+99
32	29	NEW YORK ALLSTARS - Broadway (Nagel-Heyer)	61	2	334	+35
—	30	JOSHUA REDMAN - Timeless Tales (Warner Bros.)	68	5	324	N
47	31	MARCUS PRINTUP - Nocturnal Traces (Blue Note)	66	10	324	+134
34	32	THE GREG HATZA ORGANIZATION - Snake Eyes (Palmetto)	45	1	320	+36
31	33	ALEX RIEL - UnRiel! (Stunt)	59	1	320	+18
28	34	MAKOTO OZONE TRIO - Three Wishes (Verve)	40	0	287	-49
38	35	ANDY FARBER/ANDREW WILLIAMS - Double A (After 6)	49	1	271	+30
27	36	AHMAD JAMAL - Nature (Atlantic)	41	0	266	-76
41	37	ANTON SCHWARTZ - When Music Calls (Anton Jazz)	51	2	257	+27
43	38	ANDY NARELL - Behind the Bridge (Heads Up)	43	3	247	+33
42	39	CHRIS POTTER - Vertigo (Concord Jazz)	47	0	241	+11
24	40	CHUCHO VALDES - Bele Bele en La Habana (Blue Note)	33	0	218	-140
46	41	DAVE PECK - Dave Peck Trio (Let's Play Stella)	57	9	216	+22
—	42	ANDRIENNE WILSON - She's Dangerous (Arabesque)	34	1	209	N
48	43	VITAL INFORMATION - Where We Come From (Intuition)	36	0	205	+17
25	44	4-SIGHT - 4-Sight (N2K Encoded Music)	26	0	204	-147
—	45	EVERETT GREENE - My Foolish Heart (Savant)	45	1	203	N
—	46	JOE LOVANO - Trio Fascination (Blue Note)	49	3	202	N
40	47	HENDRIK MEURKENS - Quiet Moments (Evidence)	33	0	201	-38
36	48	YESKA - SkaifroCubanJazz (Aztlan)	34	0	197	-64
44	49	ERIC JOHNSON - Makin' Whoopie (Bluejay)	32	1	195	-15
35	50	THE HEADHUNTERS - The Headhunters (Hancock/Verve)	33	0	188	-85



## REVIEWS

### KEVIN MAHOGANY

#### My Romance (Warner Bros.)

Vocalist Kevin Mahogany is an important artist on the GAVIN Jazz chart, one who is always capable of scoring Number One chartbusters with each new release. With Jazz's renewed focus on updated standards and serenading its radio listeners with suave, melodic tunes, conceptually, that makes *My Romance* an even more important record to be continuously spun on jazz airwaves. Incidentally, kudos to Warner Jazz for three Most Added titles in a row. It's a race to Number One for Josh Redman, Brad Mehldau and now Kevin Mahogany. "Crosstown traffic," as Hendrix would say.



## SPINCREASE

1. JOSHUA REDMAN +244
2. RANDY JOHNSTON +140
3. COUNT BASIE ORCHESTRA +136
4. MARCUS PRINTUP +134
5. KYLE EASTWOOD +114

## CHARTBOUND

RANDY JOHNSTON (J-Curve)  
\*KYLE EASTWOOD (Columbia)  
\*HERBIE HANCOCK (Verve)  
\*COUNT BASIE ORCHESTRA (MAMA Foundation)  
\*KEVIN MAHOGANY (Warner Bros.)  
LAFAYETTE HARRIS, JR. (Airman)  
Dropped: #33 Pat Martino, #45 Elias Haslanger, #49 Geoff Keezer, #50, Dale Fielder Quartet.

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## ARTIST PROFILE

### ANTON SCHWARTZ

ON ARTIFICIAL INTELLIGENCE  
"I came to the West Coast to work on a doctorate degree at Stanford in artificial intelligence. Before that I was an undergrad in math and philosophy at Harvard, so I

was originally headed into quite a different direction than music.  
"I'm 31 years old, and about three years ago I made the decision to leave the academic rat race and become a full-time jazz musician. *When Music Calls* (on Anton Jazz), my first record, became the first incarnation of my new life choice.

"I originally came from New York City and grew up in Hell's Kitchen, and although I was never part of the New York jazz scene, I used to play with Larry Goldings and Peter Bernstein when we were all in high school together.  
"People kept asking me when I was going to make a record, even though I've been busy playing clubs, festival shows and museum gigs.

"I used the record as an excuse to lay back and do some writing. I worked with my regular group on the album, and after a few conceptual discussions in the studio, we rolled tape direct to two-track. I hope listeners will come away with a lasting feel for the songs I wrote. *When Music Calls* is about a group, a concept, and more than anything else, it's about melody."



# SMOOTH

JAZZ & SMOOTH VOCALS

## REVIEWS

### KOBI

#### All and Enough (Nation Record Company)

Smooth Jazz vocalists must be able to fluently communicate pop delivery, mass appeal tunes, and an R&B crossover-ability to even be considered for the format. Vocalist Kobi is strong on all three fronts. Definitely give a careful listen to "I Feel for You."



### HEADS UP SUPER BAND

#### "Sweet Street" (Heads Up)

"Sweet Street" sounds like a studio track, but the Heads Up Super Band was indeed captured at a recent WJZZ Listener Appreciation gig. Pianist Joe McBride, bassist Gerald Veasley, Pittsburgh saxophonist Kenny Black, and drummer Keih Carlock pool their valuable chops for a slammin' all-star release.



### SPINCREASE

1. WARREN HILL +112
2. PETER WHITE +70
3. PATTI AUSTIN +64
4. ERIC MARIENTHAL +55
5. CHAQUICO/FREEMAN +51

### CHARTBOUND

- RACHEL Z (NYC/GRP)  
 WILL DOWNING/GERALD ALBRIGHT (Verve Forecast)  
 YELLOWJACKETS (Warner Bros.)  
 PATTI AUSTIN (Concord)  
 MARCUS JOHNSON (N2K Encoded Music)  
 Dropped: #48 Duncan Millar, #50 Avenue Blue, Randy Crawford.

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## MOST ADDED



### HEADS UP SUPER BAND (9)

"Sweet Street" (Heads Up)  
 Including: WBJB, WQJZ, WNWV, WONB, KPRS, Art Good, KSBR, KINK, and KNIK

### NAJEE (9)

"Room to Breathe" (Verve Forecast)  
 Including: WTMD, WQJZ, WVAS, WJAB, WONB, KCLC, KPRS, KCIY, and Art Good

### BOBBY CALDWELL (8)

"Good to Me" (Sin-Drome)  
 Including: WTMD, WQJZ, WSNB, WONB, KPRS, Art Good, KXDC, and KNIK

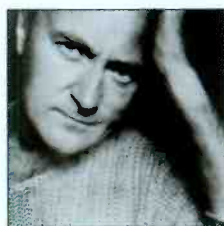
### PHIL COLLINS (7)

"True Colors" (Atlantic)  
 Including: WJJJ, WJZZ, WNWV, WYJZ, WNUA, The Wave, and KKSF

### JEFF LORBER (5)

"Watching the Sunset" (Zebra)  
 Including: WVAS, WONB, KPRS, KMGQ, and KINK

## RECORD TO WATCH



### PHIL COLLINS

"True Colors" (Atlantic)

With Phil Collins' pop background, the songs is no doubt testing well. Added with 14 spins at WNUA, 7 spins at the Wave, and 10 spins at KCCJ. Also on at WJJJ, WJZZ, WNWV, WYJZ, and KKSF.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	GEORGE BENSON - Standing Together (GRP)	51	0	1018	-92
2	2	MARC ANTOINE - Madrid (NYC/GRP)	53	0	948	-23
3	3	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	49	0	912	+14
5	4	JIM BRICKMAN/DAVE KOZ - Visions of Love (Windham Hill)	45	0	774	-49
6	5	BONEY JAMES - Sweet Thing (Warner Bros.)	40	1	711	+22
4	6	LEE RITENOUR - This Is Love (i.e. music)	49	0	645	-233
7	7	LUTHER VANDROSS - "I Know" (Virgin)	47	0	644	-42
11	8	RICK BRAUN - Hollywood & Vine (Bluemoon/Atlantic)	54	2	599	+35
8	9	BRIAN BROMBERG - You Know That Feeling (Zebra)	47	1	577	-32
9	10	FOURPLAY - Four (Warner Bros.)	46	2	477	-121
13	11	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	37	1	472	-26
12	12	JOE McBRIDE - Double Take (Heads Up)	42	0	466	-34
10	13	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	43	1	457	-132
17	14	ERIC MARIENTHAL - Walk Tall (i.e. music)	50	2	453	+55
14	15	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	40	0	447	-23
20	16	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	40	2	394	+17
18	17	BRYAN SAVAGE - Soul Temptation (Higher Octave)	37	0	393	0
29	18	PETER WHITE - Perfect Moment (Columbia/CRG)	43	2	385	+70
16	19	KENNY G - Greatest Hits (Arista)	26	0	379	-51
28	20	WALTER BEASLEY - For Your Pleasure (Shanachie)	39	4	361	+44
<i>Hey! Shanachie has five titles in the Hot 50, including Beasley's sexy soprano sax.</i>						
21	21	GABRIELA ANDERS - Wanting (Warner Bros.)	32	0	361	-10
25	22	ED HAMILTON - Groovology (Shanachie)	35	0	337	-1
15	23	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	28	0	336	-102
19	24	CHRIS STANDRING - Velvet (Instinct)	35	0	332	-53
24	25	FATTBURGER - Sugar (Shanachie)	28	0	306	-32
23	26	RONAN HARDIMAN - Solas (Philips)	28	0	304	-46
36	27	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz)	35	1	296	+51
<i>Chaquico supplies the redwoods, Freeman provides the Rockies.</i>						
26	28	BRIAN McKNIGHT - Anytime (Mercury)	23	0	284	-44
27	29	PEACE OF MIND - Journey to the Fore (Nu Groove)	29	0	280	-43
22	30	MARILYN SCOTT - Starting to Fall (Warner Bros.)	29	0	275	-76
32	31	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	23	2	260	-18
38	32	RAMSEY LEWIS - Dance of the Soul (GRP)	27	1	248	+19
30	33	ALFONZO BLACKWELL - Passion (Street Life)	24	0	248	-37
31	34	GREGG KARUKAS - Blue Touch (i.e. music)	26	3	243	-37
39	35	J.K. - What's the Word (Verve)	25	2	242	+23
34	36	OPEN DOOR - North From Riverside (Helicon)	25	0	236	-25
37	37	ACOUSTIC ALCHEMY - Positive Thinking (GRP)	25	1	214	-26
33	38	KHANI COLE - Places (Fahrenheit)	19	1	214	-55
35	39	KIM WATERS - Love's Melody (Shanachie)	20	0	208	-50
41	40	JEFF LORBER - Watching the Sunset (Zebra)	27	5	194	+2
43	41	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	21	3	186	-2
40	42	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	17	0	180	-25
46	43	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	16	0	169	0
47	44	VESTA - Relationships (i.e. music)	16	1	164	-5
49	45	RICKY JONES - Ricky Jones (Universal)	15	2	155	+11
42	46	SHAKATAK - Shinin' On (Instinct)	19	1	147	-42
45	47	SHAHIN & SEPEHR - World Cafe (Higher Octave)	14	0	135	-47
—	48	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	31	5	134	N
—	49	MARIAH CAREY - Butterfly (Columbia/CRG)	9	0	128	N
44	50	FOUR 80 EAST - Eastside (Boomtang/Cargo)	16	0	124	-62

## ARTIST PROFILE

### CRAIG CHAQUICO

ON TALL TREES AND HIGH ALTITUDES

"This new project [From the Redwoods To the Rockies on Peak/Windham Hill Jazz] would probably have never happened in the first place had

it not been for last February's Gavin Seminar. Seriously! And Howard, Russ Freeman's manager, approached me in San Diego and asked me if I knew who Russ Freeman and the Rippingtons were. I said Yeah! Then she asked if I wanted to collaborate on a project with Russ.

"We had a meeting at Russ'



place in Colorado. What was supposed to have been a meeting about schedules ended up being a really creative writing session. We wrote material so quickly that we decided to do this record in between our existing touring obligations.

"Since we each had studios—mine in California and his in the Rockies—we were able to record in both places separately and together. Hence the title *From the*

*Redwoods to the Rockies.*

"I used time I had set aside for writing my next album to work with Russ, and at first I wondered, if I did this record would I have any ideas left for my own album? But it gave me even more new ideas for the next record, which is due out in the Spring. In fact, now we're talking about touring my band with the Rippingtons right around then."

# PARTINGSHOTS

## WU IS THAT MASKED MAN?

Gee Street recording artist and Wu-Tang Clan frontman RZA met up with Grand Royal/Capitol recording artist Sean Lennon when both performed (RZA as his alter-ego Bobby Digital) at the Virgin Megastore in New York City.



## AIN'T SHE SWEET

Jive Records' newest teen sensation Britney Spears gets all cute and cuddly with video producer Nigel Dick while filming the clip for Spears' "...Baby One More Time."



## SHOWBIZ

**KIIS**-Los Angeles made the *Guinness Book of World Records* when it gave away one million one hundred and two dollars to one lucky listener in its "Million Dollar Birthday Game." PD **Dan Kieley** tells SHOWBIZ: "It's the biggest radio cash giveaway ever, beating the million dollars that **Randy Michaels** gave away on **Q102-Philadelphia** in 1980."

As rumored, **KAMX (Mix 94.7)**-Austin PD **Dusty Hayes** transfers north to become PD of new CBS Modern A/C **KJMZ** (now **104.1 The Point**)-Minneapolis. Hayes' PD experience includes **KBFM**-McAllen/Brownsville and **WABB**-Mobile. He's programmed **KAMX** since 1995. No replacement has been named yet.

**WSNX**-Grand Rapids PD **John Thomas** has been named PD of **Cox** Top 40 **WBLI**-Long Island. Thomas' previous radio experience includes PD of **WQLH**-Green Bay, and Creative Production guy

at **WLUP**-Chicago.

**Jacor** unveils the eclectic format on its **KLDZ**-San Jose as "**Channel 104.9, Music for the Rest of Us.**" The station launched with **R.E.M.**'s "End of the World As We Know It," **Howard Jones'** "What Is Love," **EMF's** "Unbelievable," "Get Up Stand Up" by **War**, and "Bizarre Love Triangle" by **New Order**. Expect a PD announcement soon.

Less than five weeks after **Z Spanish Networks** jammed yet another Rhythmic outlet into Crossover-heavy Sacramento, **KHZZ** (formerly **KQBR**) gets out of the 18-34 game by performing a course correction, morphing into "the Hot New **Z104.3, Playing Old School and R&B Favorites.**" PD/morning guy **Trejo** is still aboard.

**KKXX**-Bakersfield night jock

**Chris Sereno** leaps to nights at **KDMX**-Dallas. Across the street, **KISV (Kiss 94.1)** hires **KPSI**-Palm Springs MD **Bobby Sato** for MD/middays. PD **Mark Feather** also ups **Tony Tecat6** from P/T to nights.



**Mixing It Up in Baltimore.** Mercury recording star **Lionel Richie** recently stopped by **Mix 106.5 (WWMX/FM)**-Baltimore to promote his latest album *Time*. Present for the photo op were (l-r): label rep **Andrea Newton**; **Mix's** MD/p.m. driver **Greg Carpenter**; middayer **Maria Dennis**; **Richie**; and **Bill Pasha**, VP of Programming **CBS Radio Baltimore**.

Jobs: **KKRZ (Z100)**-Portland PD **Tommy Austin** tells SHOWBIZ: "If you know someone who's ready to handle MD and nights here, please have them contact me."

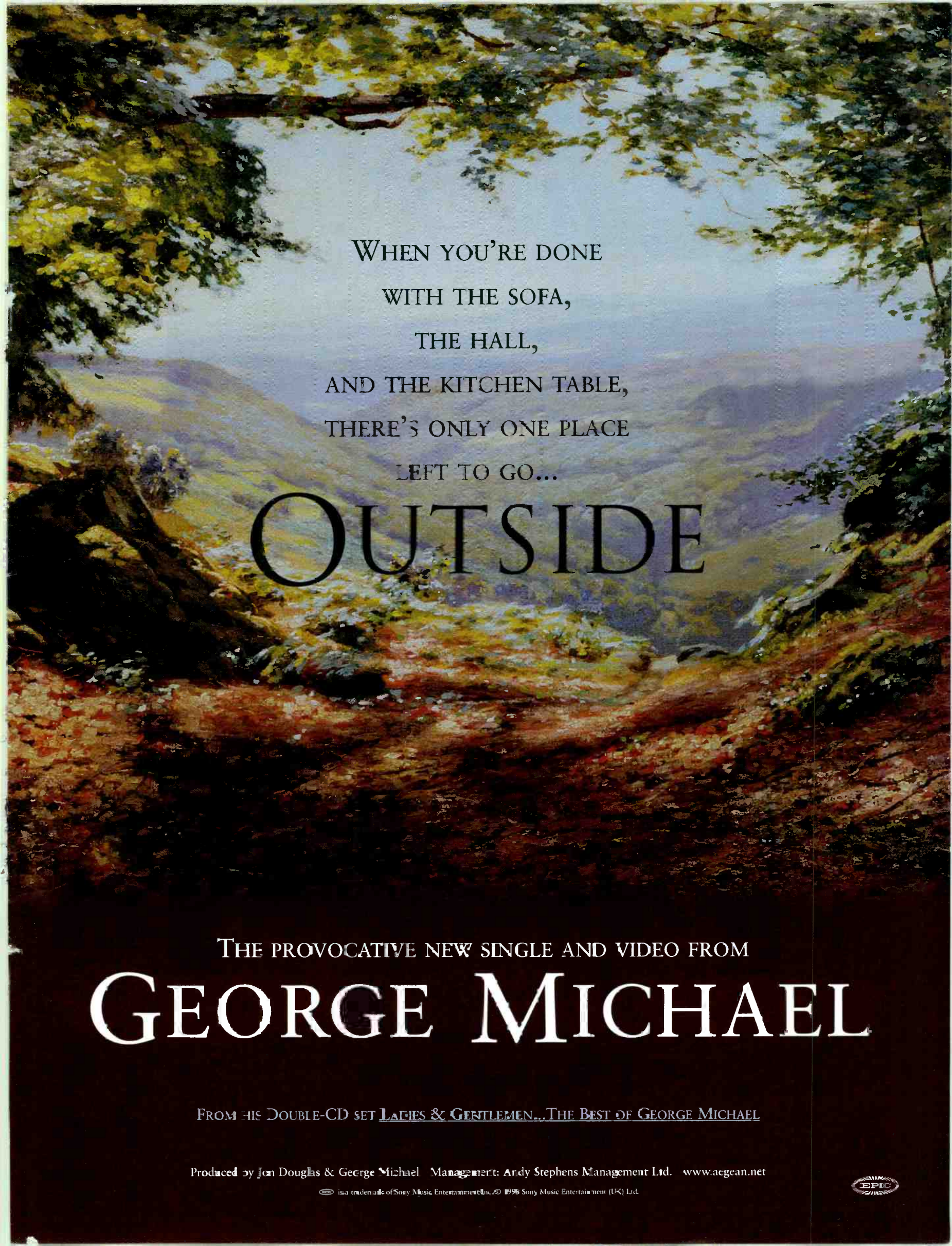
**WZPL**-Indianapolis (5.8-6.2 12-plus) PD **Tom Gjerdrum** is still on the hunt for a night jock to replace **Jason Addams**, recently named MD/afternoons at **KQAR (Q100)**-Little Rock.

**WHTS**-Quad Cities needs an MD/night jock to replace "Red Hot" **Brian Scott**, who's off to a larger market. Packages to PD **Tony Waitekus**.

**Y100**-Miami still has that prime night jock opening. Rush your stuff to OM/PD **Rob Roberts**.

**Universal Records'** New York Regional Promo Manager **David Nathan** has been upped to Associate Director of National Pop Promotion.

Congrats to **Live 105 (KITS)**-San Francisco PD **Jay Taylor** and wife **Heidi** on the birth of their first child, son **Zachary Morgan**. Born October 5 at 5:33 p.m., Zachary weighed in 8 lbs., 13 oz.



WHEN YOU'RE DONE  
WITH THE SOFA,  
THE HALL,  
AND THE KITCHEN TABLE,  
THERE'S ONLY ONE PLACE  
LEFT TO GO...

# OUTSIDE

THE PROVOCATIVE NEW SINGLE AND VIDEO FROM

# GEORGE MICHAEL

FROM HIS DOUBLE-CD SET LADIES & GENTLEMEN... THE BEST OF GEORGE MICHAEL

Produced by Jon Douglas & George Michael Management: Andy Stephens Management Ltd. [www.acgean.net](http://www.acgean.net)

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SINGER. SONGWRITER. POET. **INSPIRATION.**



JEWEL  
**HANDS**

*the first single from the new album Spirit*

From the artist who sold 10 million copies of her  
debut album **PIECES OF YOU** worldwide  
and appeared on the cover of **TIME** Magazine

**IMPACTING OCTOBER 12**

Produced By Patrick Leonard

Management: Jewel Management

