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ISSUE 2226

OCTOBER 2 1998

RADIO'S
STARR-TRIPP
TROOPERS

GAVIN



1998
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Americana

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Lake Tahoe



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Britney. Get to know her on a first-name basis.



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PAGE 10

Disaster Strikes Again

In the '70s, one of the running gags on *the Mary Tyler Moore Show* was Mary's propensity to throw disastrous parties. Nothing ever went right. In the field of radio promotions, you're bound to have an occasional Mary Richards Party, if only because of the sheer odds. Paige Nienaber gathers some horror stories.

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Campfire Songs

People who are passionate about Americana music this week gather for three days, devoid of distractions, to exchange ideas and information. Meet the artists who will entertain at the Americana event of the year.

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Change Is in the Air

In just 30 days, five stations—from divergent parts of the country—have dropped the Smooth Jazz format. Upon closer inspection, part of this recent volatility has as much to do with the calendar year as it does with seemingly unimpressive or inconsistent ratings.

ON THE COVER (clockwise from top left): Charlie Robison, John Jennings, Deke Dickerson, Rosie Flores, Jim Lauderdale, Chris Hillman, Robert Earl Keen, Jr., Bob Cheevers, The Great Divide, Ricky Skaggs, Kevin Welch, Hot Club of Cowtown, Kieran Kane, Greg Trooper, Heather Myles, Steve Riley & the Mamou Playboys, Bad Livers.

AS TOLD TO ELIOT TIEGEL

Evelyn Shriver

Link Sought With Asylum's Singer-Songwriter Heritage

"I'd like to go back to the origins of the original Asylum, which David Geffen started as a home for Jackson Browne," says Evelyn Shriver, who left the public relations world to become Asylum's—and Nashville's—first female label president April 7. "It was a very singer-songwriter label." First releases under her regime: the recent all-star Tammy Wynette Remembered and, on November 3, the follow-up to the 12-year old Trio, featuring Dolly Parton, Emmylou Harris, and Linda Ronstadt.

My transition from PR was probably more difficult than I realized. The first three months I was caught up in how fabulous everything was; I was in a honeymoon period. As I discovered, that honeymoon ends quickly when the realities of doing business come into play.

Country's had a very good ride with radio and it's become dependent upon the thousands of radio stations available to it as its only form of marketing. You have to work to get great music through and you have to look at different opportunities. And Country has to be more aware of that.

I've been listening to a lot of old stuff—albums by Gordon Lightfoot, Joan Baez, Donovan, and the first Trio album—and they really hold up well. I can see so many things by Lightfoot and Leonard Cohen that are a part of the underground thing that is happening in Country. There are a lot of artists today who are writing daring lyrics. In recent years, Country has become so predictable, so teen-oriented, so simple. Country music is sup-

posed to be a real reflection of the hardships and highs of life, and yet lyrically we're so dead.

I think young and old fans respond to good music that moves them



emotionally. The Country music industry so often doesn't give the audience any respect for having taste. They're capable of liking intense and emotional songs, and I think that's what they want.

Nashville is truly becoming a home for music, and not just Country music. I'm thinking of expanding into special soundtrack projects and a natural evolution of the swing era dance craze into Country through western swing. It was such a big part of Country history, but in recent years it's been a very difficult type of music to work.

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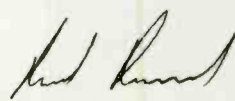
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There are two types of people in this world: those who've attended a GAVIN Seminar and those who haven't. If you're one of the thousands fortunate enough to be a GAVIN regular, you already know you're going to experience the best meetings in all of radio. And if you've never been before but are considering it this year, keep in mind that GAVIN does it like no one else.

Ask anyone who's been to any one of our Seminars, and they'll tell you that GAVIN doesn't do the standard "talking-heads-at-a-table" routine. In fact, for 1999, we're lining up a veritable "rogue's gallery" of the most provocative and influential people both inside and outside the entertainment business. We're developing a full slate of controversial town meetings, one-on-one discussions, jukebox juries, and format huddles. And you know we'll have the most cutting-edge musical performers the industry has seen or heard in years.

Forget the same old same-old you've come to expect from other meetings. Life's too short and your job's too tough. Plan to attend the 1999 GAVIN Seminar, February 17-21 in New Orleans. Make it a line item in next year's budget today!


Reed Bunzel,
 Editor-in-Chief

GAVIN NEWS

GAVIN Seminar to Blow Into Big Easy

After preparing for the worst this week, the rain-soaked city of New Orleans now is looking for-

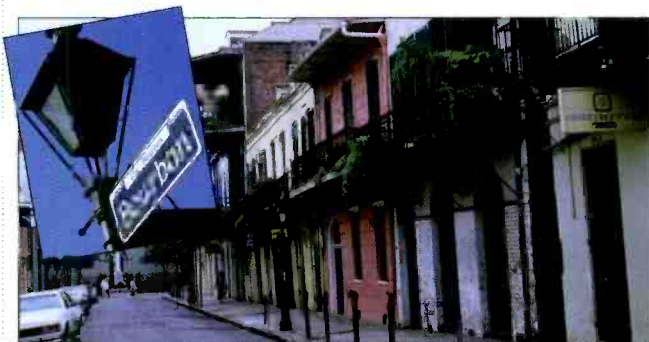
out the industry as "the best damned party this side of Mardi Gras."

Get a jump on the new

Services department at 415-495-1990, ext. 653.

No one ever said radio was going to be easy...but it can still be fun.

"If you know a part-timer is a fan of an artist coming to town, throw some tickets their way, even before they ask for them. It will help develop an emotional connection..."
ROB BROOKS
 —SEE PAGE 33



ward to the best this coming February, as the GAVIN Seminar blows into the Big Easy.

That's right: the world's largest gathering of radio and music people is returning to New Orleans February 17-21, 1999. And you know what that means: a full line-up of music-intensive "huddles," one-on-one debates, jukebox juries, cutting edge performances, and what is widely regarded through-

millennium. Don't be left out in the winter cold (literally) as the final year of the 20th Century begins to wind down. Call the New Orleans Hyatt Regency today (504-561-1234) and ask for the special GAVIN Seminar rates for February 17-21, 1999...or come a couple days early and take advantage of our Fat Tuesday discount.

For more information on the 1999 GAVIN Seminar, call our Convention

Westwood Launches Two New Networks

Westwood One has announced the launch of two new networks, CNN Max and Source Max. Effective immediately, the CNN Max Network reaches over 2400 affiliates, forming what WW1 calls "the largest adult radio network in the country." Affiliates include New York's WCBS AM/FM, WINS/AM, and WFAN/AM,

KRTH-FM and KFVB/AM-Los Angeles, WBBM/AM and WUSN/FM-Chicago, and KFRC AM/FM-San Francisco.

Effective January 1999, youth network Source Max will kick off, including such stations as WXRK/FM-New York, KROQ/FM-Los Angeles, WYSP/FM-Philadelphia, and KOME/FM-San Francisco.

Foster Upped to VP, Universal Pop Promo

Charles Foster has been promoted to Vice President, Pop Promotion of Universal Records, moving up the ranks from Senior Director of Top 40 Promotion.



In his new role, Foster will continue to coordinate all of the label's pop promotional activities for such artists as Sister Hazel, Cherry Poppin' Daddies, Billie Myers, and Monifah.

"Charlie is a dynamic and seasoned executive who has repeatedly demonstrated his commitment to enhancing the quality of Universal," Monte Lipman, Senior Vice President of the label, said. "We are pleased to recognize his passion for music and hard work with this well-deserved promotion."

Premiere Resets Management Tier

Premiere Radio Networks has restructured its sales management staff, merging Multiverse Networks and Premiere's sales staff into a unified team for a more integrated approach to advertising agencies and sponsors.

Ken Williams and David Landau, co-founders and Presidents/CEOs of Multiverse, have been appointed Executive Vice Presidents of Premiere. Both will report to Kraig Kitchin, Premiere President/COO. Williams, based in Los Angeles, is responsible for sales operations, including pricing and inventory management and Premiere's sales representative relationships. Landau, based in New York, will concentrate on sales strategies and the development and implementation of the company's business plan.

Schedule to Meet Us
at NAB Booth #1230
- Limited Availability -

JONES RADIO

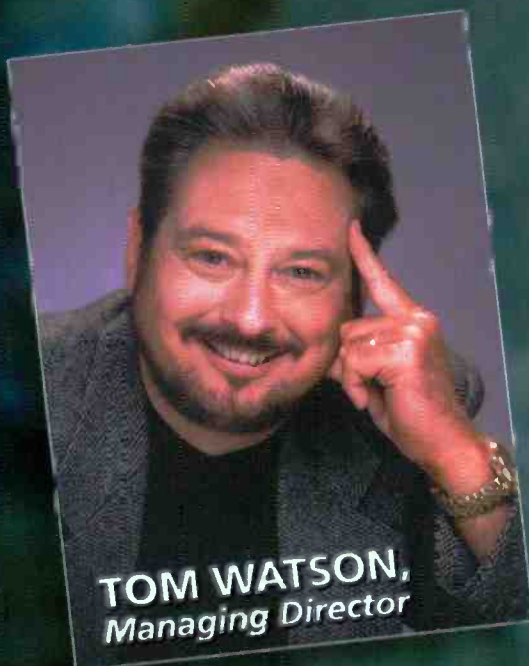
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The G-files

ACQUISITIONS

■ **JACOR COMMUNICATIONS IS ACQUIRING FIVE STATIONS**

in four markets for \$16.4 million. Included in the multiple transaction: WZLE/FM-Cleveland, which is being purchased from Baldwin Broadcasting for \$8 million; WCHI/AM and WFCB/FM in Chillicothe, Ohio, acquired from Wyandot Radio Corp. for \$4 million; KBET/AM in non-rated Canyon Country, Calif., picked up from Saddleback Broadcasting for \$3 million; and WPAL/AM-Charleston, S.C., purchased for \$1.4 million. Broker for the KBET deal: Mark Jorgenson.

■ **ARCH BROADCASTING ANNOUNCED IT WAS BUYING**

WFUN/FM in the St. Louis market from Coltre Broadcasting for \$6.7 million.

■ **SOUTH CENTRAL COMMUNICATIONS HAS INKED A DEAL**

to buy WGAP AM/FM-Knoxville, Tenn., from James Calkin, Fred Lawson, and Harry Plumlee, for \$3 million.

CLOSINGS

■ **MARATHON MEDIA COMPLETED ITS \$4.5 MILLION ACQUISITION**

of four properties in Idaho from Western Communications. Included in the transaction: KECN/AM, KCVI/FM, and KLCE/FM in Blackfoot; and KICN/AM-Idaho Falls. Broker: Media Services Group.

■ **JACOR COMMUNICATIONS FINALIZED ITS PURCHASE OF**

KRKT AM/FM in Albany, Ore. Purchase price: \$3.9 million. Seller's broker: Media Services Group.

MISCELLANY

■ **BROADCASTING PARTNERS HOLDINGS, BACKED BY**

Veronis, Suhler & Assoc. has announced its intention to sell its 35 stations in 11 markets (10 of them rated). Analysts suggest that BP expects to sell the group for \$200 million.

Bertelsmann Could Pursue EMI "If Price Is Right"

German media giant Bertelsmann AG revealed it might consider bidding for U.K.-based EMI—but only if the asking price was considerably lower than its current value of \$5 billion.

When asked whether the company would be interested in pursuing EMI, Bertelsmann Entertainment CEO Michael Dornemann told reporters in New York, "for sure," but stressed that would only happen if the share price declined further.

Earlier this year, EMI had been considered a likely takeover target of Seagram, which ultimately struck a deal with PolyGram. A slowdown in Asian music sales, which could reduce EMI's earnings by 20 percent, has helped drive the company's stock to a five-year low.

The Year Bill Gavin Went Pro



By now, most of us know the Bill Gavin story as it relates to the publication he founded 40 years ago. But in 1978, he offered a brief sketch of his birth and genealogy in a "bi-chronology":

"October 6, 1907. Born to Irving Raymond and Dorothy Mae Gavin (nee Slocum), in Chetek, Wisconsin. Father was asst. cashier in Farmers & Merchants Bank of Chetek. He later was manager of Chetek Light & Power Co., owned and founded by his father, William J. Gavin. Mother's father, Charles A. Slocum, was pastor of the Advent Christian Church of Chetek.

"After training to be a high school teacher in the mid-'20s, he moved to California in 1929 and attended UC Berkeley. By then, he was a singer and tried out at radio stations, which presented programs of live music.

"When I auditioned at KPO (an NBC station)...a kindly, gray-haired program director, Mrs. Crowe, put me in an empty studio, where I sat at the piano and played and sang ('On the Road to Mandalay,' I think it was) while she and an engineer listened in the booth. When she came out, she hired me to be on KPO's weekly variety show for just one appearance fee, \$10. This was my first paid job in radio. I was now a pro!"



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Warner Launches Web-Based Musicfest

Warner Music Group has announced it will launch "earl MusicFest '98," a month-long music event on the Web, kicking off today (October 2). In association with Cornerpost.com and produced in conjunction with Warner Music Group's labels under Warner Bros./Reprise, Elektra, Atlantic,

Sire, Rhino, and affiliates, the festival features at least one exclusive Webcast each day.

The October 2 performance features Hootie & the Blowfish live at the House of Blues in Chicago, and future shows will include artists such as Paula Cole, Luna, Morcheeba, and Better Than Ezra.

WEBSITE



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Wednesday, September 30, 1998

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OF THE WEEK

BACKSTAGE

BY JAAN UHELZKI

HIGHWAYMAN STUCK IN TRAFFIC



Waylon Jennings has rounded up his old sidekick and collaborator **Willie Nelson**, and the two of them are fixing to record a rockabilly album under the evil eye of rock star-turned-producer **Mark Knopfler** of **Dire Straits** fame. The three of them have booked studio time for April and will record this opus for **Miles Copeland's Ark 21** label. Jennings told the wags at *Entertainment Asylum* that he's been looking for a new challenge for some time, claiming, "at this point in my life, nobody can tell me not to." Well, almost nobody.

Nelson and Jennings are busy penning a handful of originals for the album. Just in case you're hoping that Jennings will reform the **Highwaymen**—since he's paling around with Willie again—we're afraid we're going to have to rain on your parade.

Jennings insists that while working with **Johnny Cash**, **Kris Kristofferson**, and Nelson was rollicking fun, "we did that for ten years and that was long enough." Look for old (he just blew out 61 candles on his cake) Waylon to do a short ten-city tour in the near future.

The rest of us are still admiring the old pirate's gall after he walked off *The Late, Late Show With Tom Snyder* just moments before he was scheduled to go on. The day of the show, Jennings had given a pre-interview to one of the show's producers, who told the Country music legend that his segment would run at least 45 minutes. When the first guest's segment ran over-time, Jennings sat stewing in the green room, watching his time slot whittling away before his very eyes. He informed a studio employee that if he had to wait much longer he would leave. And that's exactly what he did. "I came a long way to do this show, and when I tell somebody I'll do something my word is good, but I expect the same from them. Furthermore, if this ever happened again, I would do the same thing. I don't care what the show is."

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STARR-TRIPP TROOPERS

Radio Gets Creative in Sexcapade Coverage



Now that Kenneth Starr's report on the presidential sexcapades has hit the newspapers, Internet, and virtually every other media outlet (radio included), many of us are more familiar with the intimate details of the White House scandal than we ever cared to be.

Radio, always on the forefront of controversy, is contributing its own perspective in the form of presiden-

tial jokes and commentary of this unprecedented news event while dealing with the sticky situation of reporting the explicit details of Bill and Monica and Kenneth and (not to be forgotten) Linda.

Because of the graphic detail in the Starr Report, many jocks are using a note of caution when reporting the events revealed over the past weeks. Dale O'Brian, PD of WWZZ (Z104)-Washington, concedes that listeners seeking in-depth news will tune into an all-news station rather than his Top 40, but says that Z104 has a responsibility to report the highlights without getting too detailed. "We do not get graphic with it on the air," he says. "Being a youth format, we just can't. We don't get into any cigar details."

Instead, their morning man, Billy Bush, who happens to be the nephew of George Bush and a staunch Republican, reported the facts on his

show and opened a dialogue with listeners when the Starr Report first became public. "He alluded to the fact that some of these things took place and tried to put it in a way that was acceptable for us on the air so that the adults would understand what we're



talking about and the kids wouldn't know the difference. We spent a greater part of the morning discussing it the day it came out."

KMEL-San Francisco had a more lighthearted response to the scandal. Although the station used the same discretion in referring to specific events when reporting the news twice an hour, the air staff also jokes about the presidential predicament. Their Clinton impersonator calls the morning show daily and the DJs poll listeners on what they think of the situation and whether the president should resign. "Our emphasis isn't on news," morning man Rick Chase says, "so we kind of give them an alternative to, put a light spin on it and maybe a place to get away from all that."

Getting away from the scandal was the impetus behind KJR-Seattle's new stance as a "Clinton Free Zone." Vowing to never again mention Clinton or the White House fracas until he's out of office—when his term is up or before—was a struggle at first. Originally airing Clinton impressions and comedy bits on the morning show, PD/Jock Gary Bryan says they finally decided enough was enough. "We were getting calls from people at first saying, 'No, keep making fun of it,' but my feeling was it's beyond the point of being funny anymore. Now it's just sad."

In addition to offering listeners a refuge from presidential news, the decision was partly based on negative response to the humor, especially from female listeners. "You almost can't win talking about it,"

Bryan continues. "It's such a weight off my shoulders to not have to talk about it." He says the most recent phone calls have been two to one in favor of the "Clinton Free Zone."

Encouraging listener participation in the humor is one way KMEL has kept from offending its audience. When it was rumored that Monica Lewinsky would be offered a book deal, the station asked listeners to invent possible titles. (The winner: "I Was a White House Intern and I Blew It.") Diana Steele of KMEL's New Morning Zoo is not worried about listeners becoming bored with talk about the scandal, and says she and her co-host will continue to mention it. "I don't think they're sick of hearing about it; most of our listeners think that it's wrong that they're going into his personal life so much. As long as it's the top of the news, we'll be doing it. We find new creative ways to tackle it each time so that it doesn't get tired. That's our thing, to do it so it doesn't get tired."

Some of the many creative ways stations have dealt with the story is by creating presidential giveaways, offering listener involvement in the jokes and taking advantage of promotional opportunities. One of the many that have cropped up over the airwaves in the past few weeks has been KPNT-St. Louis' President's Package, given away to callers on the morning show, consisting of mouthwash, stain remover, El Presidente Cigars, kneepads, a White House Internship Application, and a copy of the Kenneth Starr Report. Response has been so enthusiastic, the station will continue the promotion until further notice. Meanwhile, KHTS-San Diego is offering \$10,000 to the listener that correctly predicts the exact day, hour, minute, and reason Clinton will leave office, given that he leaves before December 31, 1999.

And of course, throughout the scandal, radio has not forgotten about the music. One of the recent topical tunes is KPNT's special version of the Getaway People's "She Gave Me Love" interspersed with Clinton dialogue. ■

250 **FRIENDS OF RADIO**

Dennis Lord

Vice President, Business Affairs/Writer-Publisher Relations, SESAC, Inc.

Hometown: Born in Virginia, Nashville is home now.

Birthday: February 27

What radio stations did you grow up listening to? Underground FM, when I could find one.

What radio stations do you listen to now? Wherever I can find a great song or a great artist singing.

If you owned a radio station, you would... broaden the format in Country to be truly different and varied; balance my gut instincts with my pocketbook.

The first record you remember buying? Elvis Presley "Blue Hawaii" and Jimmy Dean "Big Bad John"

The last record you went out of your way to listen to? Gillian Welch *Revival*, Bobbie Cryner's first record, and Sonny Landreth *South of 1-70*.

The thing you like most about your job? I get to pay attention to the art in the music.

The thing you like least about your job? I don't get to spend enough time promoting the GAVIN Americana® format.

Future ambitions: To play lots of roots music and do lots of stuff in the industry.

by Jamie Matteson



EXIT: DIARYKEEPERS AHEAD

Arbitron to Obtain Diary Feedback



For the first time in years, Arbitron is gearing up to conduct post-survey interviews with diarykeepers, obtaining their perceptual feedback about the key stations listed in their recent diaries.

"For years our customers have been trying to understand the connection between the things they do on-air (and in marketing) and the results they see in Arbitron," observes VP/Marketing Bill Rose. "Now we finally can tap into recent listener/diarykeeper perceptions and relay those to our clients."

Before you begin to salivate at the prospect of being able to get inside the heads of actual diarykeepers, understand that Exit Poll is not yet available in most markets. According to Rose, effective with the Fall '98 survey, Arbitron is doing a limited roll-out of the service. "We've tested it in two top-20 markets, and we're now offering it to customers in the top 10 markets, plus Atlanta and St. Louis," he says. Clients have until October 26 to commit to the Exit Poll idea, and the first five markets where at least three clients/stations sign up will be the initial Exit Poll roll-out.

HOW IT WORKS

Each "Exit Poll" telephone diary-keeper interview project is a two-book cycle. The five markets that make up the initial effort will see the re-interviews of diarykeepers begin in November (those folks who were in the first month of the Fall book), with full results of at least 300 interviews available in February. That should help client stations make

adjustments for the Spring sweep. In May, interviews of the phase one (April) diarykeepers will result, with the final report done in August (to see if Spring's adjustments to the station based on earlier Exit Poll data made any difference). That will help customers get geared up for the Fall book. That two-book survey cycle constitutes one Exit Poll contract.

You get to pick the stations that you want to delve into, typically yours and up to three or four others. According to Rose, "We can't customize demos—all listeners in a target station's cume would be eligible. But the bulk of the diarykeepers should fall into your target audience."

WHAT CAN YOU ASK?

Rose points out that "this is not intended to be custom perceptual research. Thus, there are 28 standard questions each respondent will be asked." Among the areas that will be probed, Rose says, are:

- What do you like most/least about your favorite (and second choice) station?
- What stations are you listening to more lately...and why?
- What stations are you listening to less...and why?
- Which station airs the best morning show?
- Can you recall any advertising on behalf of local stations?

"These questions serve as a medical check-up," Rose explains. "If some issue is uncovered, you can

use early intervention, call in a specialist/consultant to help address the challenge, avoiding more costly complications had the diarykeeper perceptual feedback not alerted you to a priority."

WHAT DO YOU GET?

"There is no printed report," Rose tells Gavin. "We offer two electronic summaries. The first we think of as an electronic "book," which shows totals for key questions, as well as how PIs (your partisans) responded. This is detailed for each key station in the study. You also get verbatims, the 'whys.'"

Arbitron also will make the data available in an open data format, Rose continues. "This will allow creative folks to use off-the-shelf software to obtain more detailed cross-tabs than Arbitron may have broken out," he explains.

HOW MUCH MONEY?

Compared with the cost of standard perceptual research studies, Exit Poll is being priced reasonably. A single station would pay about \$15-20,000 total for the two annual studies, Rose says.

With an October 26 decision deadline, you may want to talk to contact your Arbitron rep or Bill Rose (212-887-1327) for details. Exit Poll definitely is one of the best ideas Arbitron has had lately...if you want to talk about this or any research issue, give me a call at (831) 648-3822. ■

Exit Poll vs. Perceptual Research

If you work with a perceptual research firm, what does Exit Poll mean to you? Arbitron deftly is trying to say they are not doing customized perceptual studies, just standardized diarykeeper re-interviews that uncover issues your consultants then can attack specifically. However, in today's tightening economic atmosphere, many GMs/PDs are going to look at their research budgets...and this is a slice Arbitron might get (reasonably priced as it is). Due to sample size criteria, Exit Poll likely won't ever be available in markets outside the Top 100—but it will be very interesting, as Exit Poll becomes more widely available in larger markets, how this product will affect the offerings (and the pricing) from other research consultants.

GAVIN

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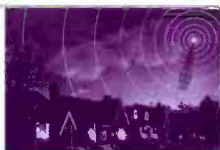
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NEW

MAINSTREAM

THE RADIO  HIT MUSIC CONNECTION



As a child of the '70s, I was weaned on an era of classic TV. Maybe it was because it was set in my hometown of Minneapolis (or perhaps I had some freakish, lurking obsession with Phylis' daughter Beth), but I always particularly enjoyed the *Mary Tyler Moore Show*. One of the running gags on that comedy was Mary's propensity to throw disastrous parties. Nothing ever went right.

In the field of radio promotions, you're bound to have an occasional Mary Richards Party, if only because of the sheer odds. If you do enough promotions, one is sure to go south on you.

I, too, have had my share of MRPs. I had Exposé perform to eight students in a high school gym the night after their debut album went platinum. I broke nine ribs in a limo accident while escorting winners to a concert. A tornado hit a giant outdoor party we threw for a record release. My first week on the job at one station, a car went out of control in a grocery store parking lot, striking me and the Co-op Director, almost severing both her legs. And there are more. On the other hand, I've probably done 8000 promotions over the years, so do the math.

I've asked some other radio people to recount their worst promotional experiences:

Mark Gullett,
Promotions/Marketing Director,
Wild 98.7 and U-92-Tampa

Mark had just started at Q102-Philly when he learned that, in the absence of a Promotion Director and without anyone's knowledge, the National Sales Manager had promised a client that the station would hand out chicken samples at the city's largest downtown, outdoor

Nightmare on Promotions Street

BY PAIGE NIENABER

event. Fine. But when a semi truck delivered close to 10,000 units of canned chicken, Mark became well acquainted with Mary Richards. "We tried handing the stuff out from the back of the trailer truck and were mobbed by about 500 homeless people who cleaned us out in under ten minutes."

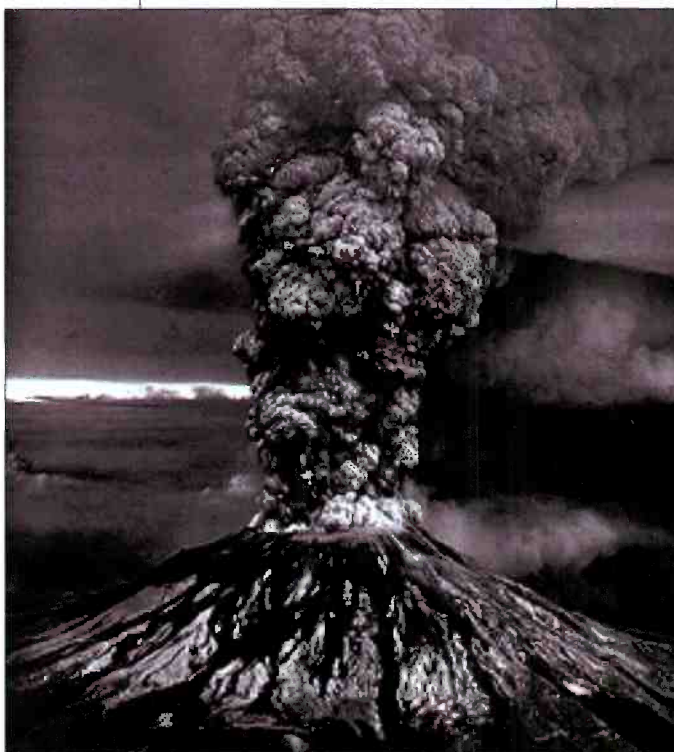
Mike Karsting,
President, Big Shot
Entertainment

When Mike was Promotion Director at KGGI-Riverside, his station became involved in a festival that later became a part of station history as "Cinco De Melee." "The GM and I met with the event organizers and the police the day before, just to make sure they were ready for what we knew was going to be a massive crowd. The cops said, and I quote, 'We'll handle security. You handle the radio.' They stopped selling tickets early in the day because so many people were in line and they just basically opened up the gates and let everyone in." The 12,000 people, with the aid of heat, beer, and tequila shots that were being sold at booths, soon rioted.

David Martin, General Manager,
CBS Radio/Dallas

When he was PD at WCFL-Chicago, his station undertook a contest that backfired in a big way. "We thought it would be really cool and hip to

give away a fur coat. We obviously didn't do our homework and were completely oblivious to animal rights activists' attitudes toward this kind of thing. It started with hate calls to the studio and soon they were waiting for us outside the building with buckets of blood,"



says Martin. The promotion generated a ton of entries and was a success on the air, but for the station it was a PR nightmare that never went away. "It was like Jason. It wouldn't die."

Kenny Bernstein, Promotion
Director, Power 96-Miami

Power was approached to be the radio sponsor for a charity volleyball tournament in South Beach featuring models. How could this possibly go wrong? The event organizers wanted

to throw an opening concert to raise funds for the charity. Power 96 was in charge of getting the artists, and organizers were in charge of finding the venue. The station got New Kids on the Block. The event people got the biggest 21-and-over gay club in South Beach. "There were like five people in the club watching the band and 3000 teenage girls lined up outside, crying because they couldn't get in," recalls Bernstein.

Mickey Johnson, Program
Director of 95.7 Jamz-
Birmingham

Don't get on the air April 1 promising to fly over a mall parking lot in a helicopter, dropping \$100 bills. "When we got to the mall—and it took awhile since we had to take back roads because all the highways were clogged—it was like Woodstock. A sea of humanity," says Johnson. Of course, these weren't real \$100 bills. They were bills for listening to the station. But try explaining that to a mob of nine or ten thousand people. "They never even dropped them. They made a pass over the crowd and the decision was made that it would invite disaster, so they flew off." The mass of people turned on the station personnel and started pelting the vehicles with rocks and bottles. "I thought I was going to die," Mickey remembers.



If you have a Mary Richards story to share, e-mail it to me and I'll do a follow up to this piece in the near future.

PAIGE NIENABER STILL PINES FOR BETH LINDSTROM AND IS VP/FUN 'N GAMES FOR NEW WORLD COMMUNICATIONS AND C.P.R., RADIO'S FIRST PROMOTIONS CONSULTANCY. YOU CAN REACH PAIGE AT (612) 433-4554 OR AT NWC PROMO@EARTHLINK.NET



THE FIRST SINGLE FROM

willie max

CAN'T GET ENOUGH

FEATURING RAPHAEL SAADIQ

from the mind of Raphael Saadiq

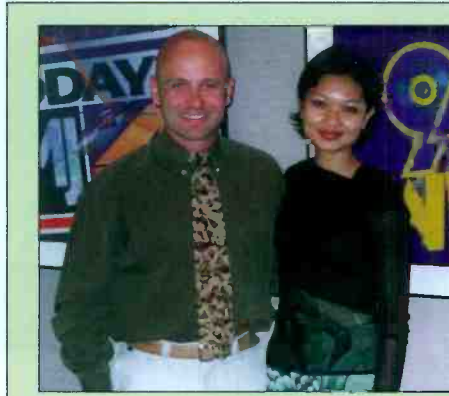
POOKIE
RECORDS





MAKE A WISH

Friends and fans gathered to wish chanteuse Whitney Houston a Happy 35th Birthday at a party at the China Club in New York (l-r): Tony Bennett, Houston, Bobby Brown, producer Narada Michael Walden.



HI RADIO!

New Zealand native and new Columbia recording artist Bic Runga stops by WKTI-Milwaukee during a recent romp through the States promoting her debut album, *Drive* (l-r): WKTI PD Danny Clayton, Runga.

TIGER MAKES MONIE

After wrapping the sessions for their Tiger Records debut single, "Get at Me," Kansas City R&B quartet Monie mug it up with No Limit rappers Kane & Abel, who guest on the track. Distributed through Platinum Entertainment, the single will ship Oct 6 (l-r): Rah'man "Rock" Freeman and Adrian Washington of Monie, producer Chucky Thompson, Tiger CEO Nickie M. Lum, Monie's James "Bimmy" Hatcher, and (kneeling) Melvin "Mel J" Wesley.



From the artist that gave you one of the most enduring Hits of the Spring and Summer of '98

To a song that will warm your heart and the hearts of your listeners this Fall and Winter"

“ Marilyn Scott's

the last day

AC RADIO ADD DATE OCTOBER 5

Early ADDS!
WLIF - Baltimore
KELO - Sioux Falls
KWAY - Monterey ”



Contact: Jack Ashton – Image Consultants (323)658-6580



The Risks of Flying Solo

“Hey, I’m thinking about becoming a consultant. Tell me what you did wrong when you tried it, so I won’t make the same mistakes.”

That’s what my good friend Bernie said to me last week, referring to my first failed consultancy in the late ’80s. Boy, that Bernie can be painfully candid...but he’s not stupid.

Every new consultant needs a compass to navigate in the unfamiliar territory of working solo. I thought about the reasons I had wanted to go independent, and it’s the same reason Bernie and so many other people today decide to become free agents: They are tired of working scared. Scared that they’ll be unexpectedly laid off, downsized, or outsourced. Going solo gives you the juice to do your own thing and control your own destiny.

One of the cool things about becoming a consultant is that you can unite your personal interests with your business interests, your lifestyle with your work style. Ask yourself: “Am I ready to choose my own path?” Are you ready to decide which clients you want to work with and what projects you want to work on, always reserving the right to say no? Everyone with a true consultant’s spirit understands that, if you’re going to spend half your life working, then you should insist that the work be enjoyable.

But why, then, do so many people who declare themselves consultants fail and eventually return to the clutches of corporate America? I’ve put together a list of tools that I *didn’t* utilize that could have helped my consultancy succeed. If Bernie (and you) avoid the following obstacles, you could become a successful consultant.

Timing

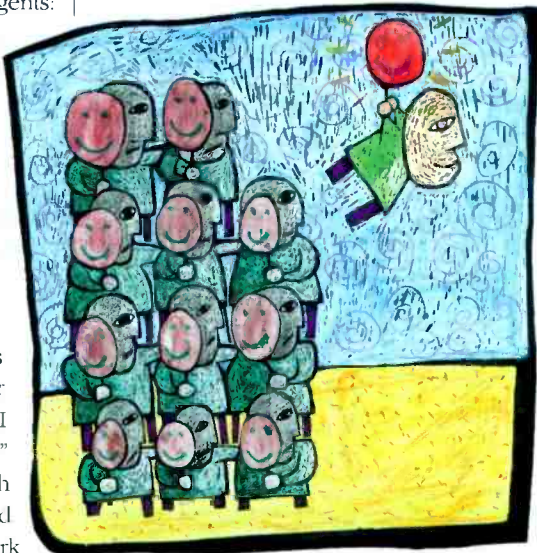
People think every little detail has to

BY QUINCY M c C O Y

be worked out before they start. They’re wrong. Don’t wait until everything is just right, because everything will *never* be just right. Prepare as best as you can, be diligent, and stop putting off your jump to freedom.

Standing Out

There are a lot of consultants out there, so your first priority should be to distinguish yourself from the start. Give yourself the traditional 15-words-or-less challenge. Start by identifying all the qualities that make you distinctive. Ask yourself: “What do I do that adds remarkable, measurable, distinguished, distinctive value?” What would your customers think is your



greatest asset? From these answers, you should be able to form a branding statement about what makes you and your work exceptional.

Friendships

Surround yourself with advisors. Not just your lawyer and accountant, but people in your field. Find colleagues you can trust to give you objective answers, who will surprise and challenge you. Seek out people with wisdom and experience, and tap into those resources.

Surround yourself with friends who have business connections. Your new best friends should include someone trustworthy at the copy store, your

package delivery and mail persons, and most important, someone in each of your clients’ accounts payable departments.

Prevention

The best way to prevent not getting paid is to intervene before it happens. Before embarking on a new project, ask about the client’s pay procedure, who in the organization must sign off on your contract, and how long it will take before you get a check. If you’re wary of your new client, ask for half of your fee up front.

The best way to avoid a bad client, again, is early prevention. Early warning signs of an impossible client include: 1) those who give you a hard time over your fee; 2) those who demand an extensive written proposal; and 3) those who ask you to do a lot of preliminary work for free. Trust your gut and say no to clients that give you an immediate feeling of distress.

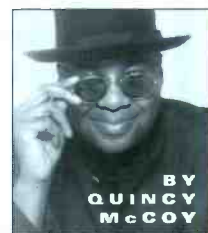
Marketing

Usually, consultants are too busy to remember to market themselves to potential clients. Fortunately for them, the rules of marketing have changed in our world, and ads in trade publications are no longer relevant. The quality of your work, above all else, is your trademark—and your calling card. You’ve got to check with the market on a regular basis to keep a reliable read on your brand’s value. Ask customers for honest feedback on your performance, your growth, and your value to their product. It’s the only way to make sure you’re still in a strong marketing position. Encourage word-of-mouth referrals and tips from existing clients on possible new customers.

Loyalty

A lot of people believe that loyalty no longer exists in today’s business world. But loyalty is the strongest quality you can possess as a consultant. Without loyalty to your colleagues, your team,

your projects, your customers, and yourself, you’ll never continue learning, growing, and building relationships. Delivering great results and having a strong partnership with clients is the best way to keep a steady diet of more customers.



Rest

So far I’ve been describing how to get and keep customers, but I think I also should emphasize the value of free time. It’s important to replenish your creative well. When you’re hiking in the woods or reading a novel, solutions to problems that you’ve been struggling with can become clear. I’ve learned that the more time I take off, the more productive I can be. Remember: You are your business. Give your most important employee ample time off.

In an essay about branding, motivational author Tom Peters enumerated four things you must do if you’re going to go solo. First, you’ve got to be a great teammate and supportive colleague to your customers; second, you have to be an expert at something that has value for your customers; third, you have to be a visionary leader; and fourth, you’ve got to be a business person obsessed with pragmatic outcomes.

A career as a consultant offers many rewards, but there are also some downsides. The biggest of these, in my opinion, is the heavy amount of travel required by the job. Clients can be anywhere, and it’s up to you to keep a personal connection with each and every one.

But if you’re ready to rack up thousands of frequent flyer miles (that you’ll probably never get to use), eat tons of airplane food, sleep in cramped hotel rooms, and spend less and less time with your family, then working solo may be the right choice for you.

After all, freedom does have its price.

TOP 40

RAVES

Raves are written by New Mainstream Editor Annette M. Lai

R.E.M.

"Daysleeper" (Warner Bros.)

OK...so we're jumping the gun (the "official" impact date for you Top 40 and Modern-Hot A/C types is October 12 and 13), but the long-awaited release from R.E.M.



deserves some sort of build-up, don'tcha think? Michael Stipe and company return with a mid-tempo offering with a hook that'll probably end up spinning round and round in your brain—it's already swirling around in mine.



BRANDY

"Have You Ever" (Atlantic)

This is a no-brainer: chart-topping vocalist Brandy singing a soul-stirring love song penned by Diane Warren, produced by award-winner David Foster. Put it all together, it spells H-I-T! Her latest already has early believers at WJMN-Boston, WKSS-Hartford, WSNX-Grand Rapids, and more. Impacting Top 40 and A/C.



DIVINE

"Lately" (Red Ant)

More music to swoon by courtesy of Tonia, Kia, and Nikki. Collectively they're Divine, which, in their own words, "defines the purity of our music." Their stunning debut effort is already turning out to be a divine

Continued on page 17

MOST ADDED



- ALANIS MORISSETTE (47)
- BRITNEY SPEARS (44)
- GOO GOO DOLLS (39)
- SHAWN MULLINS (37)
- U2 (31)

TOP TIP



MATCHBOX 20
"Back 2 Good" (Lava/Atlantic)
It's all good for matchbox 20, as their latest gains more spins and 26 new believers.

RADIO SAYS



BRITNEY SPEARS
"...Baby One More Time" (Jive)
"If Robyn and the Backstreet Boys had a love child, her name would be Britney Spears. We love this song!"
—Lara Scott, MD, Z95.7-San Francisco

LW	TW		Weeks	Reports	Adds	SPINS	TREND
2	1	BARENAKED LADIES - One Week (Reprise)	13	162	0	7562	+333
<i>Everybody sing along...Canada's Barenaked Ladies hit #1!!</i>							
1	2	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	20	152	0	7308	-262
3	3	JENNIFER PAIGE - Crush (Edel America/Hollywood)	17	159	0	7169	+175
5	4	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	14	151	0	6287	+150
4	5	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	27	132	0	6126	-89
6	6	'N SYNC - Tearin' Up My Heart (RCA)	15	145	0	5762	+128
7	7	ALL SAINTS - Never Ever (London/Island)	26	121	0	5068	+27
8	8	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	7	145	0	4799	+201
12	9	SHERYL CROW - My Favorite Mistake (A&M)	6	146	2	4395	+400
13	10	JANET JACKSON - Go Deep (Virgin)	17	122	2	4004	+188
16	11	THIRD EYE BLIND - Jumper (Elektra/EEG)	8	147	1	3964	+392
9	12	MATCHBOX 20 - Real World (Lava/Atlantic)	27	105	0	3959	-476
11	13	SEMISONIC - Closing Time (MCA)	28	110	1	3903	-273
17	14	EVERYTHING - Hooch (Blackbird/Sire)	11	129	1	3897	+325
15	15	FAITH HILL - This Kiss (Warner Bros.)	14	119	4	3857	+232
10	16	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	14	116	0	3850	-516
22	17	AALIYAH - Are You That Somebody (Atlantic)	17	111	0	3589	+477
14	18	EDWIN McCAIN - I'll Be (Lava/Atlantic)	47	101	2	3580	-206
21	19	EAGLE EYE CHERRY - Save Tonight (WORK)	12	120	5	3435	+255
20	20	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	15	124	2	3426	+187
18	21	INOJ - Time After Time (So So Def/Columbia/CRG)	14	105	0	3176	-115
25	22	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	5	128	3	3088	+592
19	23	BRANDY & MONICA - The Boy Is Mine (Atlantic)	22	83	0	2970	-300
23	24	NEXT - Too Close (Arista)	37	79	0	2899	-111
27	25	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	5	107	1	2639	+291
—	26	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	2	130	47	2464	N
<i>No sophomore jinx here...Alanis debuts in her official "impact" week!</i>							
24	27	WILL SMITH - Just The Two Of Us (Columbia/CRG)	22	71	0	2411	-276
29	28	P.M. DAWN - I Had No Right (V2)	8	97	5	2157	+204
26	29	FIVE - When The Lights Go Out (Arista)	24	72	0	2089	-359
31	30	SHANIA TWAIN - From This Moment On (Mercury)	6	96	4	2002	+225
32	31	EVE 6 - Inside Out (RCA)	10	96	11	1879	+155
—	32	SHAWN MULLINS - Lullaby (Columbia/CRG)	4	112	37	1759	N
28	33	HARVEY DANGER - Flaggpole Sitta (Slash/London)	17	75	0	1682	-280
36	34	98° - Because Of You (Motown)	8	78	11	1672	+348
30	35	FASTBALL - The Way (Hollywood)	32	58	0	1662	-203
34	36	MONICA - First Night (Arista)	12	76	1	1649	+216
—	37	GOO GOO DOLLS - Slide (Warner Bros.)	4	99	39	1409	N
33	38	USHER - My Way (LaFace/Arista)	23	48	1	1330	-287
37	39	NATALIE IMBRUGLIA - Torn (RCA)	36	40	0	1157	-83
—	40	IDINA MENZEL - Minuet (Hollywood)	6	68	7	1151	N

Total Reports This Week 195 Last Week 193

CHARTBOUND

	Reports	Adds	SPINS	TREND
matchbox 20 - "Back 2 Good" (Lava/Atlantic)	68	26	799	+574
TATYANA ALI - "Daydreamin'" (MJJ/Epic)	51	6	1089	+103
*BRITNEY SPEARS - "...Baby One More Time" (Jive)	47	44	299	+265
REPUBLICA - "Ready to Go" (RCA)	37	5	624	+303

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

ARTIST PROFILE

IDINA MENZEL

LABEL: Hollywood
SENIOR VP. PROMOTION: Dan Hubbert
CURRENT SINGLE: "Minuet"
HOMETOWN & BIRTHDATE: "New York City, May 30."
MAJOR MUSICAL INFLUENCES:

"Aretha Franklin, Chaka Khan, Janis Joplin, Annie Lennox, etc."
WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO? "Z100 and WPLJ."
THINGS THAT MAKE YOU HAPPY: "A double-header at the movies on a rainy day."
THINGS THAT MAKE YOU SAD: "Loneliness."
BEST PERSONALITY TRAIT:



"I'm overly sensitive."
WORST PERSONALITY TRAIT: "I'm overly sensitive."
YOUR FONDEST RECY MEMORY: "Our first rehearsal of [the song] 'Seasons of Love.'"
IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE: "...a professional tennis player, a kindergarten teacher, or an FBI agent."
THE ROLE ON BROADWAY YOU'D STILL LIKE TO PORTRAY SOMEDAY

AND WHY? "Being one of the 'Dreamgirls,' but looks like that won't happen."
AMBITIONS LEFT TO FULFILL: "Being a better singer and songwriter."
SOMETHING WE'D BE SURPRISED TO KNOW ABOUT YOU: "I get nervous right before I perform—every time."
MENZEL ON HER MUSIC: "Performing my music is the only time I feel completely free."

TOP 40 UP & COMING

Rpts.	Adds	SPINS	TREND	
40	22	467	+202	BRYAN ADAMS - On A Day Like Today (A&M)
36	11	492	+38	MONIFAH - Touch It (Universal)
31	5	586	+42	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)
31	—	564	+9	SMASHING PUMPKINS - Perfect (Virgin)
31	4	449	+196	CLEOPATRA - Life's Not Easy (Maverick)
31	31	68	+68	* U2 - The Sweetest Thing (Island)
29	—	588	+19	SWEETBOX - Everything's Gonna Be Alright (RCA)
29	16	261	+188	ACE OF BASE - Whenever You're Near Me (Arista)
28	2	461	+154	NEXT - I Still Love You (Arista)
28	5	424	+48	INNER CIRCLE - Da Bomb (Universal)
28	9	370	+168	STEVIE NICKS - If You Ever Did Believe (Reprise)
25	3	404	+77	THE GOODS - I'm Not Average (Blackheart/Mercury)
24	4	462	+102	NICOLE - Make It Hot (The Gold Mind, Inc./EastWest)
24	3	403	+98	DUNCAN SHEIK - Bite Your Tongue (Atlantic)
23	1	444	-34	EBBA FORSBERG - Hold Me (Maverick)
22	1	393	-6	BABYFACE - You Were There (Epic)
22	20	78	+78	* PHANTOM PLANET - So L Fall Again (DGC)
21	14	174	+96	* SARAH McLACHLAN - Angel (Warner Sunset/Reprise)
19	1	336	+29	REBEKAH - Hey Genius (Elektra/EEG)
18	2	330	+54	TAYLOR DAYNE - Unstoppable (River North)
17	—	352	-56	BJG PUNISHER - Still Not A Player (Loud)
17	1	351	-144	WILD ORCHID - Be Mine (RCA)
17	3	232	+28	MUDHENS - High Tide In Tucson (MH)
17	7	217	+135	KORY & THE FIREFLIES - Sometimes (Kory Van Sickle Music)
16	5	155	-29	MICHELLE LEWIS - Nowhere And Everywhere (Giant/Warner Bros.)
15	4	204	+27	LeANN RIMES - Feels Like Home (MCG/Curb)
14	3	233	+85	NATALIE MERCHANT - Break Your Heart (Elektra/EEG)
14	—	188	+29	NICK HEYWARD - Stars In Her Eyes (Big Deal/Paradigm)
14	9	95	+45	* KEITH SWEAT - Come And Get With Me (Elektra/EEG)
11	2	137	+48	* CALTON COFFEE - You Sexy Thing (Gator)
11	7	131	+30	* FASTBALL - Fire Escape (Hollywood)
10	1	184	+23	THE TUESDAYS - I Was Thinking Of You (Arista)
10	—	158	-30	SEVENTH VEIL - How I Feel (Warped)

Spot the Rock Star



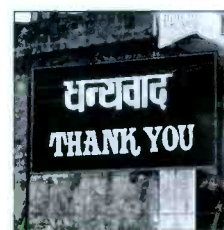
Give up? It's Columbia's John Mellencamp, surrounded by Gavin guys at a recent release party in New York (l-r): Top 40 Editor Kevin Carter, Head of Sales and Marketing Lou Galliani, the Rock Star, Top 40 Marketing maven Steve Resnik, and A/C and Urban Marketing chief Mel DeLatte.

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.

TW		SPINS	TREND
1	JENNIFER PAIGE - Crush (Edel America/Hollywood)	3808	+95
2	BARENAKED LADIES - One Week (Reprise)	3643	+66
3	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	3461	+36
4	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	3209	+91
5	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	2991	+246
6	'N SYNC - Tearin' Up My Heart (RCA)	2852	+19
7	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	2660	+7
8	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2618	+72
9	SHERYL CROW - My Favorite Mistake (A&M)	2579	+241
10	EVERYTHING - Hooch (Blackbird/Sire)	2393	+211
11	THIRD EYE BLIND - Jumper (Elektra/EEG)	2194	+164
12	EAGLE EYE CHERRY - Save Tonight (WORK)	2117	+179
13	ALL SAINTS - Never Ever (London/Island)	2074	+35
14	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	1973	+105
15	SEMISONIC - Closing Time (MCA)	1972	-7
16	FAITH HILL - This Kiss (Warner Bros.)	1965	+117
17	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	1920	+343
18	MATCHBOX 20 - Real World (Lava/Atlantic)	1911	-73
19	JANET JACKSON - Go Deep (Virgin)	1894	+54
20	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	1857	+266
21	INOJ - Time After Time (So So Def/Columbia/CRG)	1679	+28
22	AALIYAH - Are You That Somebody (Atlantic)	1526	+151
23	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1523	+30
24	BRANDY & MONICA - The Boy Is Mine (Atlantic)	1485	-53
25	P.M. DAWN - I Had No Right (V2)	1182	+96
26	SHANIA TWAIN - From This Moment On (Mercury)	1159	+247
27	EVE 6 - Inside Out (RCA)	1105	+75
28	NEXT - Too Close (Arista)	1079	-24
29	HARVEY DANGER - Flapole Sitta (Slash/London)	1076	-19
30	GOO GOO DOLLS - Slide (Warner Bros.)	988	+365
31	SHAWN MULLINS - Lullaby (Columbia/CRG)	921	N
32	IDINA MENZEL - Minuet (Hollywood)	886	+167
33	FASTBALL - The Way (Hollywood)	868	+10
34	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	805	N
35	MONICA - First Night (Arista)	762	+106
36	WILL SMITH - Just The Two Of Us (Columbia/CRG)	737	-12
37	FIVE - When The Lights Go Out (Arista)	736	-25
38	98 DEGREES - Because Of You (Motown)	712	+127
39	TATYANA ALI - Daydreamin' (MJJ/Epic)	528	N
40	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	524	+36

MOST ADDED



- ALANIS MORISSETTE (36)**
- SHAWN MULLINS (22)**
- MATCHBOX 20 (16)**
- GOO GOO DOLLS (14)**
- U2 (13)**

MOST ADDED



FAITH EVANS (16)
REEL TIGHT (12)
MACK 10 (9)
KIRK FRANKLIN (8)
BRITNEY SPEARS (7)

TOP TIP



FAITH EVANS
 "Love Like This"
 (BadBoy/Arista)
 "No one else is getting love like this from coast to coast."

RADIO SAYS



DRU HILL
 "How Deep Is Your Love"
 (Island)
 "Women can't get enough of this song. Already Top 5 phones; expect single sales to debut Top 5."
 —Tony Manero, PD, KKSS-Albuquerque

RHYTHM CROSSOVER

LW	TW	Weeks	Reports	Adds	SPINS	TREND
1	1	6	51	0	2893	-166
2	2	6	53	1	2578	+78
3	3	6	49	2	2266	+54
5	4	6	47	4	1976	+125
8	5	6	41	0	1827	+187
4	6	6	37	0	1754	-187
6	7	6	33	0	1619	-205
7	8	6	39	0	1606	-127
10	9	6	40	3	1448	+43
9	10	6	35	1	1367	-71
13	11	6	41	5	1366	+181
12	12	6	31	1	1346	+139
11	13	6	27	0	1171	-204
22	14	6	38	2	1094	+86
<i>Still having doubts? See a doctor.</i>						
19	15	6	26	0	1073	+16
18	16	6	33	0	1025	-42
21	17	6	37	2	1019	+7
17	18	6	20	0	966	-128
14	19	6	24	0	957	-173
20	20	6	22	0	884	-142
16	21	6	22	0	865	-238
24	22	6	22	0	817	-14
15	23	6	20	0	809	-320
25	24	6	31	1	783	-24
27	25	6	18	1	772	+45
26	26	6	15	0	637	-135
28	27	6	15	0	620	-77
23	28	6	19	0	617	-224
40	29	9	22	1	597	+98
<i>See Alex Tear's comments at upper right.</i>						
31	30	6	19	1	595	-52
29	31	6	24	1	579	-104
36	32	6	22	3	564	+25
32	33	6	14	0	558	-67
33	34	6	13	0	527	-45
38	35	6	17	1	497	-32
—	36	9	13	0	467	N
30	37	6	12	0	463	-216
34	38	6	13	0	444	-122
35	39	6	10	0	406	-156
—	40	9	8	0	403	+36

Total Reports This Week 56 Last Week 57

CHARTBOUND	Reports	Adds	SPINS	TREND
*Faith Evans - "Love Like This" (BadBoy/ Arista)	24	16	388	+267
Nicole - "I Can't See" (The Goldmind, Inc./EastWest /EEG)	15	5	267	+143
*Voices Of Theory - "Wherever You Go" (H.O.L.A./Red Ant)	14	1	353	+211

FOR THE RECORD

"So Into You" by Tamia is Top 10 sales, plus...early callout showing Top 10 potential."



—Alex Tear, PD, WDRQ-Detroit

"We Can Freak It" by Kurupt is the #1 record on the station."
 —Damion Young, APD, KPWR (Power 106)-Los Angeles

"Splackavellie" by Pressha is a real smooth R&B record, already monstrous at Urban, should cross over with no problem."
 —Steve Wall, PD, B95 (KBOS)-Fresno



"Lately" by Divine has been Top 5 phones for weeks, and while it's still too early for callout, I have a feeling..."
 —Diana Laird, PD, KGGI-Riverside



"I love the new one from 2Pac, 'Unconditional Love'—it's gonna be huge!"
 —Orlando, MD, Wild 98.7 (WLLD)-Tampa
 "My personal fave is 'Angel of Mine' by Monica."
 —Russ Allen, PD, 102 Jamz (WJHM)-Orlando

OUTTA THE MIX

ERIK BRADLEY

B96-Chicago, IL

Stardust "Music Sounds Better With You" (Virgin)

"It's been huge in the clubs for about half a year. The roar and buzz of this record was screaming to be played. It couldn't be ignored."

Pras "Blue Angels" (Ruffhouse/Columbia/CRG)

"Station is very excited about record, we think it's another hit for Pras."



DJ MIND MOTION

Mixer, KMEL 106.1-San Francisco, CA

Brand Nubian "Don't Let It Go To Your Head" (Arista)

"Record sounds dope on the air and in the clubs."

Jay Z "Can I Get A...Feat. Amil and Ja" (Def Jam Record Group)

"Club response to this record is ridiculous. All the mixers here at the station are feelin' it. The station is getting alot of requests."

THE FOLLOWING STATIONS DID NOT REPORT THIS WEEK:

- KCAQ-Oxnard
- Power 96-Miami
- KZFM-Corpus Christi
- KDGS-Wichita
- KGGI-Riverside

THE FOLLOWING LISTS WERE FROZEN THIS WEEK:

- KIKI-Honolulu
- KBTE-Corpus Christi
- KBMB-Sacramento
- KPRR-EI Paso
- KQBT-Austin
- KCHX-Midland/Odessa

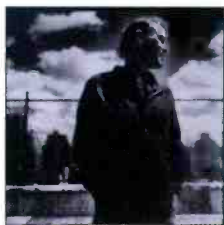
HOT A/C

MOST ADDED



- ALANIS MORISSETTE (56)
- GOO GOO DOLLS (20)
- **SHAWN MULLINS (15)
- **MATCHBOX 20 (15)
- *BRUCE HORNSBY (13)
- *BRYAN ADAMS (13)

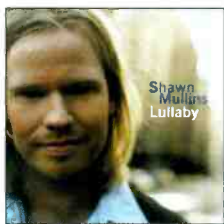
TOP TIP



BRUCE HORNSBY
"The Great Divide" (RCA)

Back with his strongest effort in years, Bruce chalks up another 13 believers including WVMX-Cincinnati and WSHE-Orlando.

RADIO SAYS



SHAWN MULLINS
"Lullaby"
(SMG/Columbia/CRG)

"Shawn Mullins is already getting great phones and favorable e-mail response from excited listeners."
—Dana Lundon, MD,
WKQI-Detroit

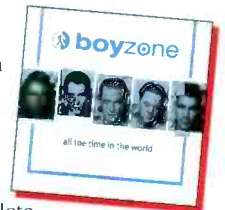
RAVES *continued*

smash for Rhythm-Crossover and Urban radio. We've already had reports of #1 phones at WJMN- Boston and top five phones at KGGI-Riverside, among others. Impacting mainstream Top 40.



BOYZONE "All the Time in the World" (Mercury)

Boyzone has already laid claim to superstar status across the Atlantic, and now, this Irish quintet is ready to make a splash in America. Their vehicle? A song of love and devotion (complete with a hook that you might even be singing already) that's sure to stir up emotions in your younger demo females—and maybe even the older ones, too. Impacting mainstream Top 40 and the A/C world.



FIVE "It's the Things You Do" (Arista)

Let's hear it for boy groups! British popsters Five have already made quite an impression on Top 40 with their debut smash, "When the Lights Go Out." Mid-tempo and hooky, this is a strong follow-up. Impacting mainstream Top 40.

Continued on page 19

LW	TW		Reports	Adds	SPINS	TREND
1	1	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	117	1	4506	-88
3	2	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	126	0	4412	+131
2	3	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	116	0	4295	-22
5	4	BARENAKED LADIES - One Week (Reprise)	106	4	3845	-37
4	5	MATCHBOX 20 - Real World (Lava/Atlantic)	108	1	3810	-118
6	6	SHERYL CROW - My Favorite Mistake (A&M)	121	2	3761	+174
9	7	JENNIFER PAIGE - Crush (Edel America/Hollywood)	97	2	3109	-21
7	8	SEMISONIC - Closing Time (MCA)	97	3	3064	-294
8	9	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	103	1	2906	-404
10	10	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	94	6	2798	-83
11	11	FASTBALL - The Way (Hollywood)	82	1	2597	-118
13	12	EDWIN McCAIN - I'll Be (Lava/Atlantic)	90	1	2532	-20
14	13	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	102	3	2498	+210
15	14	FAITH HILL - This Kiss (Warner Bros.)	83	3	2312	+151
16	15	EVERYTHING - Hooch (Blackbird/Sire)	88	5	2298	+166
12	16	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	75	1	2212	-360
19	17	EAGLE EYE CHERRY - Save Tonight (WORK)	82	10	2015	+251
17	18	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	66	1	2002	+37
—	19	ALANIS MORISSETTE - Thank U (Maverick/Reprise) <i>Her debut at #19 makes "Thank U" Hot A/C's highest debut of the year so far.</i>	92	56	1847	N
18	20	NATALIE IMBRUGLIA - Torn (RCA)	67	0	1812	-125
25	21	THIRD EYE BLIND - Jumper (Elektra/EEG)	78	7	1618	+187
22	22	ANGGUN - Snow On The Sahara (Epic)	65	1	1484	-82
24	23	GREEN DAY - Time Of Your Life (Reprise)	44	0	1433	-31
20	24	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	51	0	1376	-389
21	25	SHANIA TWAIN - You're Still The One (Mercury)	49	0	1316	-302
30	26	SHANIA TWAIN - From This Moment On (Mercury)	61	4	1250	+100
38	27	SHAWN MULLINS - Lullaby (Columbia/CRG)	57	15	1157	+425
23	28	SARAH McLACHLAN - Adia (Nettwerk/Arista)	53	0	1122	-355
31	29	DAKOTA MOON - Another Day Goes By (Elektra/EEG)	47	1	1056	-75
32	30	'N SYNC - Tearin' Up My Heart (RCA)	40	2	1039	-62
29	31	CELINE DION - To Love You More (550 Music)	47	0	1039	-139
7	32	DAVE MATTHEWS BAND - Stay (Wasting Time) (RCA)	41	1	956	-326
33	33	HARVEY DANGER - Flagpole Sitta (Slash/London)	44	3	942	-38
34	34	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	50	3	935	+39
28	35	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	40	0	918	-295
—	36	GOO GOO DOLLS - Slide (Warner Bros.) <i>Chalking up week 14 at #1, the Goo Goo Dolls also slide in at #36 with their follow-up!</i>	52	20	908	N
26	37	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	41	0	907	-402
37	38	EVE 6 - Inside Out (RCA)	46	7	837	+95
35	39	SMASHING PUMPKINS - Perfect (Virgin)	37	1	767	-115
—	40	FASTBALL - Fire Escape (Hollywood)	43	10	757	N

Total Reports This Week 129 Last Week 129

CHARTBOUND				Reports Adds SPINS TREND							
BRUCE HORNSBY	"The Great Divide" (RCA)	44	13	584	+233	LUCINDA WILLIAMS	"Right in Time" (Mercury)	20	1	235	+8
MICHELLE LEWIS	"Nowhere and Everywhere" (Giant/Warner Bros.)	25	3	399	+33	CHRIS ISAAK	"Please" (Reprise)	19	1	310	+53
*BRYAN ADAMS	"On a Day Like Today" (A&M)	25	13	349	+163	*STEVIE NICKS	"If You Ever Did Believe" (Reprise)	18	7	274	+95
IDINA MENZEL	"Minuet" (Hollywood)	23	1	410	+34	*PHIL COLLINS	"True Colors" (Atlantic)	18	10	255	+151
*MATCHBOX 20	"Back 2 Good" (Lava/Atlantic)	23	15	306	+161	*NATALIE MERCHANT	"Break Your Heart" (Elektra/EEG)	15	4	176	+65

Adult Radio 1998

A STATE OF THE FORMAT REPORT... FROM THE INSIDE

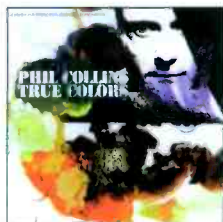
Commentary from label execs, programmers, and consultants, including: Jim Ryan, Dave Shakes, Greg Strassell, Gary Berkowitz, Tracy Johnson, Danny Clayton, and other practitioners of today's A/C.

FOR MARKETING OPPORTUNITIES, CONTACT MEL DELATTE (310) 573-4244

A/C

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

MOST ADDED



- PHIL COLLINS (46)
- BRUCE HORNSBY (26)
- LIONEL RICHIE (17)
- BONNIE RAITT (16)
- STEVIE NICKS (14)

TOP TIP



BRUCE HORNSBY
 "The Great Divide" (RCA)
 This Virginia native more than doubles last week's spins and reels in another 26 new believers.

RADIO SAYS



LIONEL RICHIE
 "I Hear Your Voice"
 (Mercury)
 "[His] latest is a smash. Lionel Richie and Diane Warren have done a great job on this one."
 —Mark Edwards, PD, WLIT-Chicago

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	14	136	0	3332	-288	46	51	32	7
2	2	JOHN TESH featuring DALIA - Mother I Miss You (GTSP/Mercury)	9	149	3	3235	+94	49	35	37	23
4	3	FAITH HILL - This Kiss (Warner Bros.)	12	134	3	3001	+183	40	40	34	17
5	4	GEORGE BENSON - Standing Together (GRP)	15	130	2	2775	+4	46	22	31	25
8	5	SHANIA TWAIN - From This Moment On (Mercury)	6	143	10	2766	+310	33	30	39	32
7	6	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	5	130	8	2729	+206	39	34	32	15
3	7	CELINE DION - To Love You More (550 Music)	21	110	1	2638	-220	30	42	31	7
6	8	ROD STEWART - Ooh La La (Warner Bros.)	21	115	1	2429	-265	26	32	38	19
11	9	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	7	94	3	2234	+91	38	21	25	10
12	10	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	19	87	4	2022	-120	36	19	18	10
9	11	ANNE COCHRAN and JIM BRICKMAN - After All These Years (Windham Hill)	16	105	5	1976	-318	17	24	38	20
16	12	AMERICA - From A Moving Train (Oxygen)	7	96	5	1933	+257	21	29	27	14
14	13	LeANN RIMES - Feels Like Home (MCG/Curb)	8	108	3	1928	+164	22	18	35	24
10	14	GARTH BROOKS - To Make You Feel My Love (Capitol)	21	95	2	1798	-492	12	28	31	18
15	15	DAKOTA MOON - Another Day Goes By (Elektra/EEG)	11	89	5	1766	+21	23	21	23	19
18	16	CHUCK JACKSON - What Goes Around (Wave Entertainment)	12	71	1	1601	+37	29	14	17	11
24	17	SHERYL CROW - My Favorite Mistake (A&M)	6	71	3	1521	+176	20	20	22	9
<i>Who says A/C doesn't rock? Sheryl Crow leaps into the Top 20.</i>											
17	18	SHANIA TWAIN - You're Still The One (Mercury)	38	71	0	1461	-207	13	25	19	13
21	19	MAX CARL & BIG DANCE - One More River (Mission)	17	80	4	1434	-19	18	16	17	25
20	20	NATALIE IMBRUGLIA - Torn (RCA)	35	67	1	1390	-105	14	18	22	13
25	21	AMY GRANT - I Will Be Your Friend (A&M)	11	83	2	1351	+21	8	16	30	25
13	22	LIONEL RICHIE - Time (Mercury)	20	72	0	1350	-434	8	18	35	7
26	23	JAMAICA - Tell Me Where It Hurts (National)	9	66	0	1277	+42	13	19	19	15
27	24	CUTTING EDGE - Without You (Thunder Quest)	16	56	2	1271	+60	21	15	15	4
—	25	PHIL COLLINS - True Colors (Atlantic)	3	34	44	1168	N	0	12	28	40
<i>Tops in Spinincreases, Phil's latest is ringing true with A/C.</i>											
31	26	EDWIN McCAIN - I'll Be (Lava/Atlantic)	47	68	11	1136	+122	8	14	22	16
33	27	JENNIFER PAIGE - Crush (Edel America/Hollywood)	11	42	4	1029	+52	17	10	12	3
19	28	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	16	53	0	1021	-500	8	14	22	7
30	29	SIMON APPLE - A Boy Like Me (Trunk)	22	49	1	1002	-28	15	13	8	12
32	30	LINDA HORNBuckle - Pages Of Time (FT)	20	49	1	989	-25	13	14	11	10
36	31	PLEASURE FORCE - Come With Pleasure (Starbound)	11	52	7	987	+115	11	13	17	8
29	32	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	12	45	0	978	-83	12	13	17	3
28	33	SARAH McLACHLAN - Adia (Netwerk/Arista)	31	56	1	968	-148	8	10	19	16
38	34	LOUVETTE - Living For The Weekend (Private Eye/Mercury)	12	43	0	864	+17	8	18	8	8
35	35	FICTION - So Many Tears (High Time)	21	39	1	851	-53	16	8	6	9
—	36	BONNIE RAITT - Blue For No Reason (Capitol)	3	62	16	850	N	3	7	25	21
—	37	PJ - A Little Bit Of Me (Tidal/Wave)	7	50	1	846	N	4	17	13	14
34	38	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	34	47	0	824	-146	5	13	13	14
—	39	BETTE MIDLER - My One True Friend (Warner Bros.)	8	69	10	820	N	0	9	18	30
40	40	FULL MOON BAY - Back Into The Night (Hudson Valley)	10	46	2	800	0	7	11	15	13

Total Reports This Week 179 Last Week 181

CHARTBOUND	Reports	Adds	SPINS	TREND
BRUCE HORNSBY - "The Great Divide" (RCA)	57	26	743	+424
DAVID CASSIDY - "No Bridge I Wouldn't Cross" (Slamajama)	54	7	633	+157
LISA MOLINA - "I Would Walk Through Fire" (Wave Entertainment)	53	4	788	+117
MADONNA - "The Power of Goodbye" (Maverick/Warner Bros.)	50	8	783	+195
SLIM MAN - "End of the Rainbow" (GES)	45	7	791	+114

SPINCREASE	
PHIL COLLINS	+664
BRUCE HORNSBY	+424
SHANIA TWAIN	+310
BONNIE RAITT	+308
AMERICA	+257

Coming October 9

Mainstream, Hot, Modern, Urban
 Who's in the lead? Where are the lines?
 From breaking artists to programming policy...

A/C: United We Stand?

FOR MARKETING OPPORTUNITIES, CONTACT MEL DELATTE (310) 573-4244

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
44	17	436	+194	LIONEL RICHIE - I Hear Your Voice (Mercury)
42	2	513	+30	FREE CLINIC - Morning Rain (Free Clinic)
39	6	450	+70	TEN SUGAR COFFEE - Stand A Little Rain (Huge Secret)
37	1	698	-5	ALAN ST. JON - Kick (J-Bird)
35	4	419	+36	LIGHTHOUSE FAMILY - High (Island)
35	2	549	+7	JIM WALSH - This Is Home (Photon)
35	2	514	+69	MARSHALL TUCKER BAND - Love I Gave To You (K-TEL)
29	2	606	+31	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)
29	2	374	+22	PATTY O'HARA - Forever Friends (J-Bird)
28	—	391	+25	DAVE ROBYN - Color Blind (High Time)
25	4	269	+33	JOE'S BAND - Daydream Lover (Rag)
24	14	296	+172	* STEVIE NICKS - If You Ever Did Believe (Reprise)
23	4	266	+72	FUSHIA - It's Not Too Late (Finakon)
23	3	278	+55	KENNY LATTIMORE with HEATHER HEADLEY - Love Will Find A Way (Columbia/CRG)
23	11	318	+173	* BRYAN ADAMS - On A Day Like Today (A&M)
22	3	251	+52	MR. BLUE - Shadow On The Wall (TidalWave)
21	1	243	+26	BABYFACE - You Were There (Epic)
20	2	239	+19	ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water)
18	2	206	+37	IN DENIAL - Till The End Of Time (J-Bird)
17	1	353	+23	EAGLE EYE CHERRY - Save Tonight (WORK)
17	1	410	+4	BARENAKED LADIES - One Week (Reprise)
15	3	178	+54	* JOHN FOGERTY - Almost Saturday Night (Warner Bros.)
15	10	175	+109	* ACE OF BASE - Whenever You're Near Me (Arista)
15	13	200	+160	* ALANIS MORISSETTE - Thank U (Maverick/Reprise)

RAVES *continued*

Impact date for Hot and main-stream A/C is October 12.

PATTI AUSTIN
 "If We're Not in Love" (Concord Vista)

No stranger to A/C audiences, Patti Austin returns with a Narada Michael Walden-produced gem. The song's story of two really good friends, who can't admit they just might be in love, grows on you with each listen. Need a copy? Call Dino Barbis at (310) 652-7047. Impacting main-stream A/C.

MARILYN SCOTT
 "The Last Day"
 (Warner Bros.)

Sometimes life goes by at too hectic a pace, but Marilyn Scott's latest puts it all into perspective. Scott turns this message song, co-written by Brenda Russell, into a masterpiece. I've always admired good songs' lyrical content and this is some of the best

I've heard all year. Impacting main-stream A/C.

ELVIS COSTELLO WITH BURT BACHARACH
 "I Still Have That Other Girl" (Mercury)

Two renowned and award-winning songwriters/performers team up to present the first single from their collaborative album, *Painted From Memory*. Elvis Costello's voice always leaves an indelible impression, and with Burt Bacharach as an accompanist, how can you possibly go wrong? Impacting mainstream A/C now.

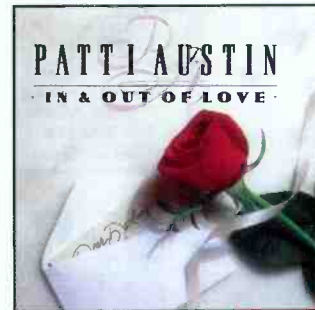


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MOST ADDED



TOTAL (38)

"Trippin'" (Bad Boy/Arista)
Including: WDTJ, WJLB, WJGN, KVJM, WEUP, WJUN, WZHT, WPHI, KJMM, KVSP, WJFX, WCKX, KZWA, WUSL, WJMG, WBLS, WJZF, WJZZ, WVAZ, WJZD

JAY-Z (33)

"Can I Get A ..."
(Roc-A-Fella/Def Jam)
Including: WDTJ, WILD, WJGN, KVJM, WJUN, WKKV, WZHT, WPHI, WJFX, WCKX, KMJJ, KZWA, WJMG, WBLS, KMJM, WJZF, WJZZ, WVAZ, WJZD, WJDM, WJMN, WJJK, KYEA, WJZB

MACK 10 (32)

"Money's Just A Touch Away"
(Priority)
Including: WDTJ, WILD, WJLB, WJGN, KVJM, WJUN, KJMM, KVSP, WJFX, WCKX, KMJJ, WQHH, KZWA, WUSL, WJMG, KMJM, WJZF, WJZZ, WJZD, WJXX, WQOK, WJZB, WZAK, WDWI, WPEG, KPRS, WHRK

GOD'S PROPERTY FEAT.

KIRK FRANKLIN (25)
"Lean On Me" (GOSPOCENTRIC)
Including: WKYS, WCKX, WTLZ, WJLB, KVJM, WDAJ, WAAA, WJUN, WVAZ, WJFX, WQHH, KZWA, WJMG

SHAE JONES (24)

"Talk Show Shhh!"
Universal/MCA
Including: WDTJ, WJLB, WJGN, KVJM, WJUN, WKKV, WZHT, WJFX, WCKX, KMJJ, WQHH, KZWA, WJZD

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 Be Here" (Arista)

R. KELLY

"Half On A Baby" (Jive)

WEST COAST

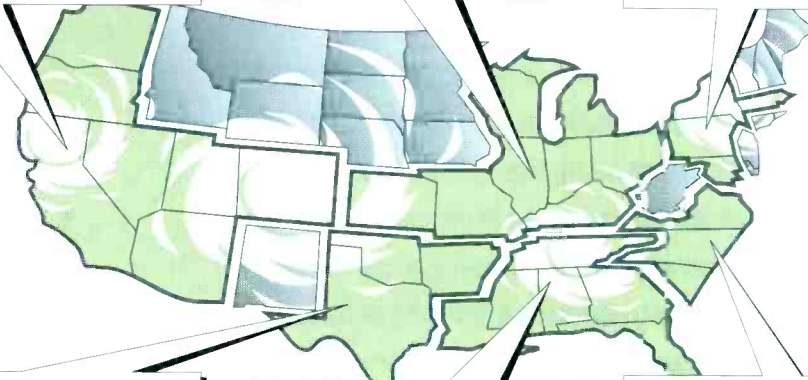
MARY J. BLIGE +42
"Beautiful" (MCA)
BRAND NUBIAN +29
"Don't Let It Go To Your Head" (Arista)
MACK 10 +22
"Money's Just A Touch Away"
(Hoo Bangin'/Priority)
PEABO BRYSON +22
"My Heart Belongs To You" (Windham Hill)
TQ +21
"Westside" (Epic)

MIDWEST

CHICO DEBARGE +89
"Virgin" (Kedar/Universal)
NICOLE +82
"I Can't See" (The Gold Mind/Eastwest)
JON B. +68
"I Do (Whatcha Say Boo)" (YabYum/550 Music)
DEBORAH COX +53
"Nobody's Supposed To Be Here" (Arista)
XSCAPE +53
"My Little Secret" (SoSoDef/Columbia)

EAST COAST

NICOLE +109
"I Can't See" (The Gold Mind/Eastwest)
JD & MARIAH CAREY +86
"Sweetheart" (SoSoDef/Columbia)
MARY J. BLIGE +84
"Beautiful" (MCA)
CHICO DEBARGE +77
"Virgin" (Kedar/Universal)
MAXWELL +68
"Matrimony: Maybe You" (Columbia/CRG)



SOUTHWEST

SHAQUILLE O'NEAL +84
"The Way It's Goin' Down"
(T.W.I.S.M./Trauma)
KIRK FRANKLIN +73
"Lean On Me" (Gospocentric)
LAURYN HILL +72
"Doo Wop (That Thing)" (Ruffhouse/Columbia)
R. KELLY +69
"Half On A Baby" (Jive)
FAT JOE +66
"Don Cartagena" (Big Beat/Atlantic)

SOUTHEAST

BRIAN MCKNIGHT +105
"Hold Me" (Motown)
FAITH EVANS +100
"Love Like This" (Bad Boy/Arista)
MARY J. BLIGE +99
"Beautiful" (MCA)
112 +69
"Love Me" (Bad Boy/Arista)
DIVINE +66
"Lately" (Red Ant)

CAROLINAS/VIRGINIA

CAROLINAS/VIRGINIA
DRU HILL +122
"How Deep Is Your Love" (Island)
KELLY PRICE +99
"Friend Of Mine" (Island)
8 BALL +96
"My Homeboy's Girlfriend" (Suave/Relativity)
R. KELLY +79
"Half On A Baby" (Jive)
DEBORAH COX +73

TOPTENSPINZ

Rank	Artist/Track	Current Spinz	Last Week Spinz
1	R. KELLY "Half On A Baby"	2973	3272
2	LAURYN HILL "Doo Wop (That Thing)"	2887	3073
3	TAMIA "So Into You"	2763	2876
4	XSCAPE "My Little Secret"	2658	2953
5	GINUWINE "Same Ol' G"	2456	
6	NEXT "I Still Love You" 2419	2444	
7	KEITH SWEAT "Come Get Wit Me" 2196		
8	MYA "Movin' On" 1999	2341	
9	TYRESE "Nobody Else" 1941	1968	
10	DRU HILL "How Deep Is Your Love" 1522	1839	

SPINZ LAST WEEK

SPINZ THIS WEEK

REVIEWS *By Janine Coveney*

ANDREA MARTIN "Let Me Return The Favor" b/w "Baby Can I Hold You" (Arista)

Arista Records, a.k.a. House of Divas, introduces yet another worthy chanteuse with this two-sided preview. Martin possesses a dark, subtly-smokey contralto that caresses the ear, and she

does just that on "Let Me Return the Favor," a midtempo ballad produced by Rodney Jerkins that turns into a dancehall-styled break toward the end. She follows it up with a unique version of Tracy Chapman's "Baby Can I Hold You," produced by Wyclef Jean. By blending both hip-hop and Caribbean

elements and showcasing Martin's considerable vocal powers, this version avoids completely comparisons with Chapman's original and the hugely popular dancehall remake of a few years ago.

OLU "Baby Can't Leave It Alone" (Gee Street/V2)

The success of artists like

Erykah Badu, Maxwell, and D'Angelo are evidence of the market's hunger for progressive R&B artists with something unique to say over a soul-steeped groove. Into this arena steps 24-year-old New York bred newcomer Olu. The singer-songwriter-producer possesses a warm tenor and some production assistance from Stewart Matthewman, a player with

Sade and Sweetback who also lent Maxwell his production skills. On this head-nodding, soulful leadoff track from a five-sampler teasing his new album *Soul Catcher*, Olu tells the compelling story of a young woman caught between tradition and the confusions of modern life. Also noteworthy for R&B adult programmers: "Sweet Harmony."

FROM THE STREET

THE RAP CONNECTION



BY JANINE COVENEY

When Brand Nubian busted out in 1990 with the album *One for All*, they represented an exciting new direction for hip-hop. Afrocentric, conscious, philosophical, and musically influenced as much by jazz as by funk and R&B, the group introduced the talents of Grand Puba, who went on to release two solo albums and produce other artists. Brand Nubian, meanwhile, released another album, *In God We Trust*, which featured the classic "Punks Jump Up to Get Beat Down." But since 1993 or so, the marketplace has heard little from this innovative group. Until now.

With the recent release of *Foundation*, the original members of Brand Nubian—Grand Puba, Lord Jamar, Sadat X, and DJ Alamo—return in classic form. Now signed directly to Arista Records, a label whose rap product has primarily been acquired through joint ventures or distributed labels, Brand Nubian is set for a renewed presence in the market. The group came to the attention of Arista A&R exec Drew Dixon after they performed a track on the *Money Talks* soundtrack.

"No doubt, there was a plan to break up," notes Puba of the days when members went their separate ways. "But it wasn't really no major

Brand Nubian Is Brand New On Arista



thing. Plus the flavor changes [in hip-hop] made it perfect for us to come back; like nature, everything changes course." Puba says members decided to come back together in 1996, and began recording a number of tracks. When they got their Arista deal in 1997, recording began in earnest.

While the sound of rap and how it is accepted in the mainstream has altered somewhat since Brand Nubian's first incarnation, the group says that its return to the marketplace fills a void for conscious lyrics that has not been satisfied in the current run of West Coast hardcore and East Coast materialistic party rhymes. "There's always been a balance of positive and negative in hip-hop, but there's not too much positive shit out right now," explains Puba. "The market got bigger, and it's a lot harder to tell the truth on certain things and become a big star

when you're opposing the people that's paying you. But you still have to take that chance if you truly believe in what you believe in."

And while the group is aware of the other elements of hip-hop, just as when they first came together, they are only intent on doing their own thing. With production by Grand Puba, DJ Premier, Lord Finesse, Alamo, Buck Wild, and Diamond D, among others, the group's tracks are just as head-nodding and thought provoking as the lyrics. First single "Don't Let It Go to Your Head," which bites its melody and chorus from the Gamble & Huff-produced Jean Carne tune of the same name, cautions hip-hop new jacks against believing their own hype

with a rhyme flow that is articulate, witty, and right on target. The track "Probable Cause" breaks it down about the injustices young black men suffer at the hands of the police, while "I'm Black And I'm Proud" keeps it on the positive tip. But the Nubians can also party with style, as they do on "Let's Dance," a straight uptempo groove featuring Busta Rhymes, and the vocals and melody of Rebbie Jackson's "Centipede."

According to Jeff House, VP of Street Promotion and Marketing for Arista, the label serviced a 12-inch, "The Return" b/w "Brand Nubian" for a five-week run starting August 19, then shipped a promo CD of the new single "Don't Let It Go to Your Head" on September 4. The video for the track was aired on BET Sept. 25, and House says that play for the track is coming in from major stations like WGCI-Chicago and KKBT-Los Angeles. "It's a very radio friendly, R&B-ish—but still street at the same time—record, and we're looking to do very well with it," says House.

"It felt like it hasn't been that long," confides Lord Jamar, "As soon as we got back into the studio, we picked up right where we left off." ■

MIXSHOW *Real Spins*

LW	TW		Spinz	Trend
3	1	FAT JOE - Don Cartagena / John Blaze (Atlantic)	48	+4
1	2	KURUPT - We Can Freak It (Antra/A&M)	48	-6
2	3	SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M)	46	+1
4	4	CAM'RON - Horse & Carriage feat. Mase (Epic)	35	0
5	5	SILKK THE SHOCKER - Ain't My Fault (Northland)	35	0
6	6	69 BOYZ - Woof Woof (Atlantic)	34	0
7	7	QUEEN LATIFAH - Bananas (Motown)	33	0
8	8	M.C. LYTE - I Can't Make A Mistake (Elektra/EEG)	33	0
10	9	PRAS MICHEL - Blue Angels (Ruffhouse/Columbia/CRG)	31	0
14	10	WC - Better Days feat. Jon B (London/Payday)	30	+2
11	11	GOODIE MoB - Beautiful Skin (LaFace/Arista)	30	+1
9	12	JAYO FELONY - Whatcha Gonna Do (Insomniac)	30	-1
15	13	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	27	0
13	14	HEATHER B - Do You (MCA)	27	-1
12	15	LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)	27	-1
16	16	SNOOP DOGG - Still A G Thang (No Limit/Priority)	19	0
—	17	OUTKAST - Skew It On The Bar-B feat. Raekwon (LaFace/Arista)	17	N
17	18	A TRIBE CALLED QUEST - Find A Way/Steppin' It Up (Jive)	16	+1
—	19	MASTER P - I Got The Hook Up (No Limit/Priority)	15	N
—	20	RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10 (PatchWerk Recordings)	14	N

RAP

RAP REVIEWS

All reviews written by Janine Coveney

FIRST PLATOON "M.I.A.M.I."

(First String Entertainment)

Newcomers First Platoon, made up of Louis Knuckles, Nemesis, and L-R Hoox, are determined to reclaim a hardcore ID for Miami, which has recently become better known as one of the capitals of booty/bass music. Over this sparse beat, the threesome comes out hard, describing life in Miami that goes beyond palm trees and beaches. The guys have a rapidfire flow and nice synergy; the lyrics are standard street rhymes. Sampler CD includes "Money Hungry," the story of a player's evolution in gold-digging style, and the musically sparse "Capital Punishment." Call First String at (305) 571-8568.

TRAGEDY, CAPONE, & INFINITE '98 Thug Paradise (H.O.L.A.)

Yet another in a strong string of high-octane rap collaborations, three unique stylists join together for this hardcore celebration over an old school-type track. While the original bites an old funk groove, the remix gets a funk style workout replete with horns. Executive produced by Jellybean Benitez and Al "Butter" McLean, this track is the leadoff for the forthcoming soundtrack to the new big-screen drama *One Tough Cop*, starring Stephen Baldwin, Gina Gershon, and Chris Penn.

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MOST ADDED



KURUPT (57)
CAM'RON(36)
SAAFIR (34)
TARIO & GUNZ (26)
UNKLE (14)

MOST REQUESTED



NOREAGA
A TRIBE CALLED QUEST
CANIBUS
FLIPMODE SQUAD
RAS KASS

RADIO SAYS



CAM'RON
"Horse & Carriage" (Remix)
(Untertainment)

"With a heavy-hitter lineup behind him on this joint, Cam' is sure to 'cause some static on your box. Ju don't know?"

—DJHAZE1,
WMSC Harrison, NJ

LW	TW		Spins	Diff.
1	1	A TRIBE CALLED QUEST - Find A Way/Steppin' It Up (Jive)	1642	-7
2	2	NOREAGA - Superthug (Penalty Recordings)	1431	+61
7	3	RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10 (PatchWerk Recordings)	1151	+316
3	4	CANIBUS - I Honor U/Get Retarded (Group Home/Universal)	1042	-144
11	5	PETE ROCK - Tru Master feat. Insp. Deck & Kuruft (Loud)	988	+241
4	6	FLIP MODE - Everybody On The Line Outside/Cha Cha Cha (Elektra/EEG)	980	-124
8	7	GANG STARR & M.O.P. - Half & Half (Blunt/TVT)	955	+130
20	8	MEDINA GREEN - Crosstown Beef (Rawkus Entertainment)	933	+433
13	9	SUNZ OF MAN - The Plan/Collaboration '98 (Wu-Tang Records/Red Ant)	894	+249
10	10	CHANNEL LIVE - Red Rum (3-2-1 Records)	771	+20
14	11	HELTAH SKELTAH - I Ain't Havin' That (Duck Down/Priority)	765	+145
18	12	JIGMASTAS - Last Will And Testimony (Tommy Boy)	758	+207
16	13	GANG STARR - Militia II feat. W.C. & Rakim (Noo Trybe/Virgin)	752	+159
12	14	LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)	751	+33
9	15	FAT JOE - Don Cartagena / John Blaze (Atlantic)	680	-113
36	16	EMINEM - Just Don't Give A F*ck/Brain Damage (Interscope)	668	+327
6	17	XZIBIT - What U See Is What U Get (Loud)	637	-216
21	18	BIG PUNISHER - You Came Up Feat. Noreaga (Loud)	618	+124
—	19	THE ROOTS - Don't See Us (MCA)	615	N
31	20	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	597	+222
5	21	SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M)	576	-332
22	22	THE ASSOCIATES - From The Ground Up/Blackberry (Blackberry/Nu Groove)	558	+70
19	23	N.O.T.S. CLICK - World Reknow/N.O.T.S. (Official Jointz)	550	+34
—	24	KEITH MURRAY - Incredible feat. LL Cool J (Jive) <i>The most beautiful MC and Uncle L hook up for something incredible.</i>	538	N
—	25	TONY TOUCH - Rican-Struction EP (Touch Ent.) <i>Not only a DJ, Tony Toca, flexin' mic skills. Tu sabes?</i>	528	N
24	26	VARIOUS ARTISTS - Slam Soundtrack feat. Black Rob /Various Artists (Epic)	528	+69
40	27	THE LORDS - Take Dat (Island)	468	+167
—	28	NETWORK REPS - Dos Collabo (Nervous)	467	N
25	29	CHARLI BALTIMORE - NBC feat. Noreaga & Cam'ron (Epic)	446	+3
15	30	FUNKMASTER FLEX - Wu-Tang Cream Team Line Up (Loud)	434	-172
38	31	BRAND NUBIAN - Brand Nubian / The Return (Arista)	426	+98
17	32	PAULA PERRY - Extra, Extra / Down To Die For This (Motown)	411	-157
29	33	The Anonymous - Green & Gold feat. Eminem (Goodvibe)	410	+26
39	34	VISIONARIES - Come On (UP ABOVE)	409	+88
28	35	KURUPT - We Can Freak It (Antra/A&M)	395	-30
—	36	WYCLEF - Another One Bites The Dust (Dreamworks)	391	N
27	37	BLACK STAR - Definition (Rawkus)	384	-42
—	38	A.D.O.R. - The Rush (Tru Reign)	352	N
32	39	JOHN FORTE - They Got Me feat. Fat Joe (RCE/Ruffhouse/Columbia/CRG)	322	-41
—	40	OUTKAST - Skew It On The Bar-B feat. Raekwon (LaFace/Arista)	312	N

CHARTBOUND

A+ - "Enjoy Yourself" (Kedar Ent.)

Cypress Hill - "Dr.Greenthumb/Tequila Sunrise" (Ruffhouse/Columbia)

LMNO - "Radiant" (C.R)

D.I.T.C. - "Dignified Soldiers / Themes, Schemes, and Dreams" (Tommy Boy)

UP&ADD'EM

Brand Nubian - "Don't Let It Go To Your Head" (Arista)

10/8

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PICK SINGLE: BRAND NUBIAN - "The Return" (Arista)

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music scene, servicing all DJ's from top 92Q mixshow jocks to impact street jocks who normally wouldn't receive service."

—Kool Breez

TOP FIVE SINGLES:

1. A TRIBE CALLED QUEST - "Find A Way" (Jive)
2. FLIPMODE SQUAD - "Cha Cha Cha" (Elektra)
3. DRU HILL feat. REDMAN - "How Deep Is Your Love" (Island)

4. BLACK ROB - "I Dare You" (Epic)
5. PETE ROCK - "Tru Master" (Loud)

TOP FIVE ALBUMS:

1. GANG STARR - "Moment Of Truth" (NooTrybe/Virgin)
2. SOUNDTRACK - "Slam" (Epic)
3. E-40 - "The Element Of Surprise" (Jive)
4. SOUNDTRACK - "Rush Hour" (Def Jam)
5. CAM'RON - "Confessions Of Fire" (Untertainment)





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BY KENT ZIMMERMAN

Duke Daniels' Dan Clark not only looks amazingly like Kiefer Sutherland, his smoky voice is similar as well. He laughs at the comparison, which he's heard a lot.

"We even ran into each other at a bar one night. It was sort of like looking in the mirror. He gave me this strange look, as if he was thinking, 'Wow, who the hell are you and why do you look so much like me?'"

Clark may not be as famous as Sutherland, but he's working on it. As frontman for Duke Daniels, a fine Southern California band, he's finally seeing his music fully realized on a new record, *Help Is On the Way*, released on the E Pluribus Unum label. The label is the creation of artist managers Martin Kirkup and Steve Jensen with their biggest client, Counting Crow's Adam Duritz. Together the three have taken Duke Daniels under their wing. The resulting album—produced beautifully and sensibly by Andrew Williams (Scot Thomas Band, Peter Case, Victoria Williams)—is brimming with honesty, and features endearing songs like "Following a Star," "Baby Please," and "Clarice."

"I knew I wanted to be in music right when the opportunity first presented itself, which was in the fourth grade," says Clark. "I played cello for a year. Later I started to teach myself piano and guitar, and by the age of 16, I moved to Los Angeles. I had a friend who was a drummer, and he turned me onto drums."

Clark soon became a rock & roll drummer, keeping time with the Hoodwinks, a much-acclaimed local L.A. outfit. From the ashes of

Duking It Out With Duke Daniels

the Hoodwinks came Duke Daniels, born as an outlet for Clark's songwriting, which had slowly become more and more of a distraction from his drumming.

Despite the name, Duke Daniels is very definitely a band featuring a steady line-up of young session players. Guitarist Golfery Moore has roots in R&B and hip-hop, but is capable of both rocky and jazzy tones. Bassist Nick Sample is the spitting image of his famous father, jazz legend Joe Sample. Keyboardist Byron Thames is an actor who squeezes movie parts and

television commercials between band time, and drummer Larry



Aberman has grooved with the Vaughan Brothers and Ben Harper. All combined, Duke Daniels' brand

of rock & roll, while singer-songwriter-based in nature, occasionally takes on aspects of white, '70s blue-eyed soul. Yet Clark seems to have no such influences.

"As a very young child, Ray Charles really affected me," he says. "I would stay up until the television signed off to hear him sing 'America the Beautiful.'"

"I was also influenced by Paul Simon and Bob Dylan, because both of them touch on lyrical ideas. I also love Lyle Lovett's lyrical style; he's got such a definite Southern flair. John Fogerty and Creedence is another influence."

An avid songwriter, Clark portrays Duke Daniels as a band with important family ties. For instance, Nick Sample's famous father serves as one of the band's "spiritual advisors."

"It's definitely a family band, a brotherhood," says Clark. "Everybody has wonderful personalities and incredible talents. They are just as much a part of the sound of Duke Daniels as the songs themselves." ■

E Pluribus Unum: Small Label, Big Plans

Martin Kirkup ponders the name of his label: "E Pluribus Unum: Out of many comes one." As a first generation immigrant, I feel that's really the true spirit of America," says the Englishman, who is also co-founder of Direct Management with his partner Steve Jensen.

"The label actually came out of conversations I had with Steve and Adam [Duritz of the Counting Crows], long conversations about what's right with labels and what's wrong with them. For instance, why is it so very hard to be an artist development-based label these days? E Pluribus came from a desire to work with good bands—and help them grow."

Once Kirkup, Jensen, and Duritz decided to pool their resources, they started the small label with a strong philosophy. "As a label, we'd like to help with the promotion and

marketing, focusing on finding regions and cities where our bands can break out," Kirkup notes.

Geffen Records is the newest member of the EPU family, and Kirkup says the major is "very supportive of this venture." The "loosely structured" partnership will only kick in after Kirkup and company feel they've started something on a grassroots level. "Our notion of artist development isn't going to include hopping from one band to the next," explains the A&M Records vet. "It nearly always takes three records for a band to break. I remember bands like Supertramp, Peter Dinklage, and Squeeze all taking three records and multiple tours to hit. It's hard to do that in today's market with everybody looking for that fast hit."

"These days," Kirkup continues,

"if the A&R person who signs the band, the label President, and the head of marketing are still around by the time your record gets released, you're extremely lucky."

As a result, E Pluribus will be judicious in its signings and, according to Kirkup, bands will have the chance to make more than one record. The label will release only two or three albums this year, including one by Gigolo Ants.

For now, though, the four-person E Pluribus Unum (besides label manager Margie Cheske, who first discovered Duke Daniels playing at The Mint, they've recently hired radio veteran Mike Morrison, who Kirkup calls "a terrific addition to our team") is basking in the trust they've developed with Duke Daniels, and starting on the slow road toward radio acceptance. ■

A Friend Indeed: Alt Radio Jumps Out Early on Placebo

BY SPENCE D.

U.K.-based trio Placebo has definitely found a friend at Alternative radio. This based on the fact that to date, 19 stations have jumped out on the band's single "Pure Morning," many adding it to rotation far in advance of the official October 5 add date. WXRK-New York and 89X-Detroit lead the pack, jumping out the week of Labor Day—a full five weeks early!

The following week (Sept. 14), an additional four stations—including Live105-San Francisco, KROQ-Los Angeles, KTEG-Albuquerque, and KNDD-Seattle—added the song to their playlists; on Sept. 21, WEQX-Manchester, CFNY-Toronto, WBTZ-Burlington/Montreal, KMYZ-Tulsa joined the list of early believers, followed by WHFS-Washington D.C., WBCN-Boston, WOXY-Cincinnati, KLLK-Willits, KQXR-Boise, WHTG-Asbury Park, KFTE-Lafayette, and WXDG-Detroit the week of 9/28. WBER-Penfield has also been heavily testing the track.

What does this mean? It means that "Pure Morning" could be Alternative's first bona fide hit of fall.

What makes the track a no-brainer is the grab-you-by-the-throat combination of searing, glam-tinted power chord riffs combined with rich, full drums and sing-song, quasi-nonsense lyrics that stick in the cerebellum like Lysergic residue. But perhaps the defining proof that Placebo's "Pure Morning" is a hit in the making is the amount of passion that the song instills in those who

listen to it.

Ray Seggern, MD at KMYZ-Tulsa, not only has passion for the group, but offers a bit of history as well. "When I was at KNNC in Austin, I played some of the first record on



my indie show. When I got up here I stumbled across the *Smiths Is Dead* tribute album which had Placebo doing a version of 'Big Mouth Strikes Again,' which is my favorite Smiths song. So I was acutely aware of who Placebo was long before there started to be a buzz on this track," says Seggern. "I was able to obtain a leak probably seven, eight weeks ago...and when I got it I was just thinkin' the righteous indie show angle: 'I want to have this first, play it, and make sure that the locals know that I have my thumb on the pulse with the indie stuff.'

"I took it down to Lynn Barstow, [KMYZ PD], just to see if it was more indie tripe or if it had a shot on radio. I mean, this is one of those songs that I felt strongly about. It was neat because Lynn was familiar with it, he'd listened to it a couple of times, and agreed that it had a shot, so we went with it early."

That same passion is also apparent on the label side, where Virgin VP of Alternative Promotion Dawn

Hood, was an early (and avid) advocate of the band. "Virgin wasn't preparing to release this record 'til 1999, but when I heard the song it stopped me dead in my tracks," remembers Hood.

and decided to push the record out this year based on the pure adrenaline rush you get after listening to the song. I mean it's just such an obvious hit song and it's so friggin' credible and hip. And it's already proven itself. It's Top 5 phones at K-Rock in New York and Top 10 phones at The End in Seattle after, like, a week. And 24 spins on KROQ in the first week is such an endorsement. And that's based on pure belief and enthusiasm of the song. There's nothing out there like it."

"I knew it was coming out in the U.K. in late August/early September and I knew when people heard this record they wouldn't wait 'til next year. So we met with the managers

PLACEBO WILL ASSAULT THE AMERICAN ROADS WITH A TOUR LAUNCHING IN DECEMBER; THE BAND WILL MAKE ITS FIRST 1998 U.S. APPEARANCE AT CMJ

Meitus Exits WYEP; Three Jobs Open

BY KENT ZIMMERMAN

As of September 30, Greg Meitus will exit WYEP, leaving the positions of music director and midday host open. Meitus, a well respected figure in public radio, is reviewing his options while staying in the Pittsburgh area.

"Greg really professionalized the Music Director's position," says WYEP PD Rosemary Welsch. "For the four years he was here, he was extremely respected. I'm going to miss him."

Meitus' departure opens two job slots at WYEP plus, Welsch explains, "our morning host Joe Ruesch has just taken on the job of production

director, so we're looking to fill the morning slot as well. It's a big transition period for the station."

For the music director/on-air host, Triple A music knowledge and on-air experience is a must. For the morning host (who will also assist the MD), interviewing skills and a vibrant personality are necessary, as well as a minimum of four years on-air experience. In addition, WYEP is looking for a Development and Financial Director. Pittsburgh is rated as market #25.

Send tapes, letters, and resumes to Welsch at WYEP, 2313 E. Carson Street, Pittsburgh, PA, 15203. No calls, please. The station hopes to fill the jobs by mid-October.



The World's Rock Superstation
Read Audio: www.z-rock.com

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Eric Brown

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ROCK 103.5

MOST ADDED



U2 (29)

"The Sweetest Thing" (Island)
Including: WXRW, WMWV, WXPB, WRNR, WRIT, KFAN, KGSR, KACV, WAPS, WTTT, WMMM, KTCZ, WEBX, The River, KBCO, KSPN, KUWR, KRXS, KFLX, KTAO, KBAC, KTHX, K-OTTER, KFOG, KRSH, KFXJ, KINK, and KMTT

ALANIS MORISSETTE (20)

"Thank U" (Maverick/Reprise)
Including: WRNX, WMWV, WVOD, WRIT, KROK, KFAN, KGSR, WWCO, WAPS, WMMM, KSPN, KTAO, KTHX, KPCC, KNWB, KFXJ, KINK, KRVM, and KNBA

NEW RADICALS (17)

"You Get What You Give" (MCA)
Including: WMVY, WMWV, WEBK, WXPB, WIIS, KGSR, KACV, WTTT, KSPN, KTAO, KBAC, KTHX, KFXJ, KBSU, and KMTT

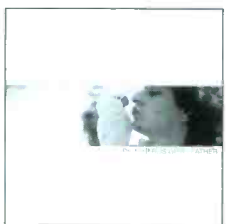
CRY CRY CRY (16)

"Fall On Me" (Razor & Tie)
Including: WMWV, WERU, WEBK, WFUV, WXPB, WYSD, KPFT, WMNF, KFAN, WOET, KSUT, KUWR, KTAO, KPIG, KBSU, and KRVM

THE KENNEDYS (11)

Angel Fire (Philo/Rounder)
Including: WKZE, WRNR, WFHB, WMNF, WMKY, KERA, KVNK, KUWR, KPIG, KBSU, and KRVM

RECORD TO WATCH



PHISH

"Birds of a Feather" (Elektra/EEG)
If you hadn't heard it on the GRIDdle, you'd never believe it was Phish. First to jump into the pond is WXPB and WMVY. Now go sample Ben & Jerry's Phish Food. It's heavenly.

TRIPLE A

Red entries highlight a stronger performance than on the combined A3

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
1	1	CHRIS ISAAK (Reprise)	1	1	CHRIS ISAAK (Reprise)	4	1	LYLE LOVETT (Curb/MCA)
2	2	SHERYL CROW (A&M)	2	2	SHERYL CROW (A&M)	2	2	WILLIE NELSON (Island)
5	3	LYLE LOVETT (Curb/MCA)	7	3	SHAWN MULLINS (SMG/Columbia)	1	3	KEB' MO' (550 Music)
7	4	SHAWN MULLINS (SMG/Columbia)	3	4	EAGLE EYE CHERRY (WORK)	3	4	EMMYLOU HARRIS (Eminent)
4	5	KEB' MO' (550 Music)	4	5	DAVE MATTHEWS BAND (RCA)	12	5	CHRIS ISAAK (Reprise)
3	6	EAGLE EYE CHERRY (WORK)	10	6	LYLE LOVETT (Curb/MCA)	8	6	DR. JOHN (Virgin)
8	7	JOHN MELLENCAMP (Columbia/CRG)	5	7	BARENAKED LADIES (Reprise)	5	7	LUCINDA WILLIAMS (Mercury)
6	8	BARENAKED LADIES (Reprise)	6	8	JOHN MELLENCAMP (Columbia/CRG)	9	8	LIZ PHAIR (Matador/Capitol)
9	9	DAVE MATTHEWS BAND (RCA)	9	9	KEB' MO' (550 Music)	6	9	JAMES McMURTRY (Sugar Hill)
22	10	BRUCE HORNSBY (RCA)	8	10	BRIAN SETZER ORCHESTRA (Interscope)	10	10	SINEAD LOHAN (Interscope)
13	11	BONNIE RAITT (Capitol)	11	11	NATALIE MERCHANT (Elektra/EEG)	11	11	CRACKER (Virgin)
11	12	LUCINDA WILLIAMS (Mercury)	12	12	HOOTIE & THE BLOWFISH (Atlantic)	32	12	SON VOLT (Warner Bros.)
14	13	HOOTIE & THE BLOWFISH (Atlantic)	18	13	BRUCE HORNSBY (RCA)	13	13	JENNIFER KIMBALL (Imaginary Road)
12	14	NATALIE MERCHANT (Elektra/EEG)	16	14	SUSAN TEDESCHI (Rounder)	20	14	SHAWN MULLINS (SMG/Columbia)
10	15	BRIAN SETZER ORCHESTRA (Interscope)	13	15	BONNIE RAITT (Capitol)	15	15	ELLIOTT SMITH (Dreamworks)
19	16	SUSAN TEDESCHI (Rounder)	17	16	TRAGICALLY HIP (Sire)	7	16	EAGLE EYE CHERRY (WORK)
16	17	SINEAD LOHAN (Interscope)	14	17	LUCINDA WILLIAMS (Mercury)	18	17	ROOMFUL OF BLUES (Bulseye/Rounder)
15	18	CRACKER (Virgin)	22	18	FASTBALL (Hollywood)	17	18	JUNIOR BROWN (Curb)
17	19	LIZ PHAIR (Matador/Capitol)	23	19	SINEAD LOHAN (Interscope)	48	19	JONI MITCHELL (Reprise)
24	20	WILLIE NELSON (Island)	19	20	SEMISONIC (MCA)	14	20	GILLIAN WELCH (Almo Sounds)
23	21	FASTBALL (Hollywood)	21	21	CRACKER (Virgin)	19	21	SQUIRREL NUT ZIPPERS (Mammoth)
18	22	COWBOY JUNKIES (Geffen)	15	22	SMASHING PUMPKINS (Virgin)	21	22	RANDY SCRUGGS (Reprise)
36	23	SON VOLT (Warner Bros.)	31	23	SON VOLT (Warner Bros.)	16	23	COWBOY JUNKIES (Geffen)
26	24	TRAGICALLY HIP (Sire)	24	24	LIZ PHAIR (Matador/Capitol)	26	24	LOWEN & NAVARRO (Intersound)
27	25	SEMISONIC (MCA)	20	25	COWBOY JUNKIES (Geffen)	25	25	BARENAKED LADIES (Reprise)
20	26	NEIL FINN (WORK)	33	26	GOO GOO DOLLS (Warner Bros.)	31	26	SUSAN TEDESCHI (Rounder)
45	27	GOO GOO DOLLS (Warner Bros.)	N 27	27	ALANIS MORISSETTE (Maverick)	28	27	SUSAN WERNER (Bottom Line)
29	28	ROOMFUL OF BLUES (Bulseye/Rounder)	25	28	NEIL FINN (WORK)	23	28	NEIL FINN (WORK)
25	29	PATTY GRIFFIN (A&M)	26	29	PATTY GRIFFIN (A&M)	43	29	DUKE DANIELS (E Pluribus Unum)
21	30	SMASHING PUMPKINS (Virgin)	30	30	TRAIN (Aware/Columbia)	24	30	MICHELLE LEWIS (Revolution)
28	31	EMMYLOU HARRIS (Eminent)	39	31	JONNY LANG (A&M)	22	31	BRIAN SETZER ORCHESTRA (Interscope)
41	32	JONNY LANG (A&M)	34	32	WILLIAM TOPLEY (Mercury)	29	32	JOHN HIATT (Capitol)
47	33	JONI MITCHELL (Reprise)	35	33	JONI MITCHELL (Reprise)	37	33	TINY TOWN (Pioneer Music Group)
N 34	34	ALANIS MORISSETTE (Maverick)	27	34	LENNY KRAVITZ (Virgin)	N 34	34	SOUL COUGHING (Slash/Warner Bros.)
34	35	DR. JOHN (Virgin)	41	35	MATCHBOX 20 (Lava/Atlantic)	30	35	BILLY BRAGG & WILCO (Elektra/EEG)
37	36	TRAIN (Aware/Columbia)	28	36	MARC COHN (Atlantic)	33	36	WILLIAM TOPLEY (Mercury)
43	37	ELLIOTT SMITH (Dreamworks)	43	37	WILLIE NELSON (Island)	34	37	RANDALL BRAMLETT (Capricorn)
35	38	LENNY KRAVITZ (Virgin)	N 38	38	CAKE (Capricorn)	40	38	PATTY GRIFFIN (A&M)
38	39	WILLIAM TOPLEY (Mercury)	38	39	dada (MCA)	27	39	SHERYL CROW (A&M)
30	40	JAMES McMURTRY (Sugar Hill)	29	40	BILLY BRAGG & WILCO (Elektra/EEG)	36	40	NANCY GRIFFITH (Elektra/EEG)
32	41	SQUIRREL NUT ZIPPERS (Mammoth)	49	41	LOWEN & NAVARRO (Intersound)	45	41	MORLEY (WORK)
46	42	LOWEN & NAVARRO (Intersound)	32	42	CITY OF ANGELS SOUNDTRACK (Reprise)	39	42	BONNIE RAITT (Capitol)
N 43	43	CAKE (Capricorn)	N 43	43	DUKE DANIELS (E Pluribus Unum)	35	43	GRANT LEE BUFFALO (Slash/Warner Bros.)
33	44	GRANT LEE BUFFALO (Slash/Warner Bros.)	44	44	PETE DROGE (Epic)	46	44	JOHN MELLENCAMP (Columbia/CRG)
31	45	BILLY BRAGG & WILCO (Elektra/EEG)	37	45	GRANT LEE BUFFALO (Slash/Warner Bros.)	N 45	45	GOO GOO DOLLS (Warner Bros.)
48	46	JENNIFER KIMBALL (Imaginary Road)	N 46	46	THIRD EYE BLIND (Elektra/EEG)	N 46	46	THE BAND (River North)
39	47	JOHN HIATT (Capitol)	36	47	TORI AMOS (Atlantic)	N 47	47	MARY CUTRUFFELLO (Mercury)
N 48	48	TINY TOWN (Pioneer Music Group)	N 48	48	CPR (Samson Music)	N 48	48	BRUCE HORNSBY (RCA)
40	49	MARC COHN (Atlantic)	47	49	JOHN FOGERTY (Reprise)	42	49	TRAGICALLY HIP (Sire)
50	50	MARTIN'S OAM (Hybrid/Sire)	—	50	TINY TOWN (Pioneer Music Group)	—	50	SONIA DADA (Capricorn)

ARTISTPROFILE

ANDERS PARKER

FROM VARNALINE
ALBUM: *Sweet Life*
LABEL: Zero Hour
WEBSITE: www.zerohour.com
HOME BASE: Brooklyn
MULTI-TRACK VS. LO-FI:
"I think some people can write

[music] in a studio. Put down a bass part or a guitar part, and build a song that way. I've never been able to do that. I immediately get confused. For me, it comes down to playing the song on the guitar or the piano first. [The Song] has to stand on its own in that way before moving on to stand up with the weight of a full band.

Extra tracks can get you into trouble if you feel you can adorn something that isn't that great. By putting layers of things on it, its gonna be better, but that can be a complete trap and ultimately it can be very dangerous." ISN'T LIFE SWEET?
"There is a sense of irony within it. Its no matter where you are, there is always something to worry about.

There is always some sort of suffering, and there is always some thorn in everyone's side. And things can always get heavier, but life's not perfect. I don't think we'll ever get to the point where it's all good. I think there's a certain point where we can say: 'Wow. That moment was great, or significant. I'm at peace.' And you can realize that you take the good with the bad."



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)

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Appearing on Saturday
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KGSR KINK KRVM WRNX *and many more!*

www.dreamworksrec.com

produced, recorded, mixed by tom rothrock, rob schnapf and elliot smith
except "baby britain" recorded by joanna bolme and
"andy" recorded by larry orane
management: margaret mittleman
©1998 ekg music l.l.c.



ALTERNATIVE

MOST ADDED



U2 (52)
Sweetest Thing (Island)
Including: WENZ, CFNY, WQXY, KLZR, WPLY, WEDG, WPGU, WXEG, KVCO, WDST, WPLT, KHLR, WBZ, WMAO, WQDX, KMYZ, KROQ, WKQX, WXEX, WWOZ, WYRK, KACV, WKDC, KTEG, KTOZ, KWOD, WIXD, WHMP, WKRL, WHTG, KDGE, KEJZ, KENZ, WEOX, KMJR, WGRD, KJEE, WEJE, WJSE, WBCN, KTCL, WLIR, WKRO, KTBZ

REEL BIG FISH (23)
The Set Up (You Need This) (Mojo)

Including: WENZ, KLZR, WPBZ, WXEG, KHLR, KRQZ, WQXO, KROQ, WXEX, WWOZ, KACV, KPNT, KTOZ, KWOD, WHMP, KNSX, WKRL, WHTG, WEJE, WBER, WLIR, WPLA, WMRQ

NEW RADICALS (22)
You Get What You Give (MCA)

Including: WLIR, WENZ, MUSI, KLZR, WEDG, WPBZ, WDST, WPLT, KACV, WIXD, WKRL, KDGE, KEDJ, KENZ, WEOX, WGRD, WEJE, WJSE, KTBZ, WHFS, XTRA, WWCD

ALANIS MORISSETTE (14)
Thank U (Maverick/Reprise)

Including: CFNY, KVCO, WGBD, WYKT, WMAO, KPNT, WKRL, WHTG, WEJE, WBCN, KTCL, WMRQ, WNNX, KLLK

CARDIGANS (12)
My Favourite Game (Mercury)
Including: WQXY, WBZ, WYKT, KACV, KWOD, KNSX, WHTG, WEOX, WBER, WJSE, WLIR, XTRA

RECORD TO WATCH



LIMP BIZKIT
"Faith" (Interscope)

"I think they kept a lot of the spirit of the original in there and I think people who liked the original will like this version too. It's just cool."

— KNRX-Kansas City MD
Jason Justice.

LW	TW		Spins	Diff.
2	1	HOLE - Celebrity Skin (DGC)	2065	+110
1	2	EVE6 - Inside Out (RCA)	2033	-65
8	3	EVERCLEAR - Father of Mine (Capitol)	1839	+257
6	4	GOO GOO DOLLS - Slide (Warner Bros.)	1830	+174
4	5	GARBAGE - I Think I'm Paranoid (Almo Sounds)	1722	-9
9	6	BARENAKED LADIES - One Week (Reprise)	1683	+118
3	7	SMASHING PUMPKINS - Perfect (Virgin)	1648	-232
5	8	BEASTIE BOYS - Intergalactic (Capitol)	1627	-81
7	9	EAGLE EYE CHERRY - Save Tonight (WORK)	1593	+6
10	10	THIRD EYE BLIND - Jumper (Elektra/EEG)	1566	+23
12	11	SEMISONIC - Singing In My Sleep (MCA)	1564	+171
16	12	CAKE - Never There (Capricorn)	1538	+290
14	13	LENNY KRAVITZ - Fly Away (Virgin)	1505	+229
11	14	FASTBALL - Fire Escape (Hollywood)	1490	+81
13	15	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1364	-2
15	16	SHAWN MULLINS - Lullaby (SMG/Columbia)	1319	+51
17	17	CREED - What's This Life For (Wind-Up)	1169	-46
18	18	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	1131	-78
—	19	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	1107	N
19	20	MARILYN MANSON - The Dope Show (Nothing/Interscope)	1102	+85
21	21	SOUL COUGHING - Circles (Slash)	1076	+148
20	22	LOCAL H - All The Kids Are Right (Island)	1039	+67
29	23	FUEL - Bittersweet (550 Music)	806	+180
22	24	HARVEY DANGER - Flaggpole Sitta (Slash/London)	744	-174
24	25	BETTER THAN EZRA - One More Murder (Elektra/EEG)	731	-43
27	26	KORN - Got The Life (Immortal/Epic)	725	+22
25	27	SHERYL CROW - My Favorite Mistake (A&M)	718	-21
30	28	PJ HARVEY - A Perfect Day Elise (Island)	691	+108
28	29	FUEL - Shimmer (550 Music)	642	-17
32	30	DEPECHE MODE - Only When I Lose Myself (Reprise)	630	+100
23	31	DISHWALLA - Once In A While (A&M)	576	-199
33	32	LIZ PHAIR - Polyester Bride (Matador)	540	+15
26	33	DAVE MATTHEWS BAND - Stay (RCA)	482	-240
44	34	EVERLAST - What It's Like (Tommy Boy)	422	+100
36	35	COWBOY MOUTH - Whatcha Gonna Do? (MCA)	412	+19
—	36	PEARL JAM - Do The Evolution (Epic)	411	N
31	37	DAYS OF THE NEW - The Down Town (Outpost)	406	-131
41	38	STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG)	397	+43
34	39	MONSTER MAGNET - Space Lord (A&M)	395	-62
37	40	THE URGE - Closer (Epic)	383	-10
38	41	ROB ZOMBIE - Dragula (Geffen)	375	-15
35	42	EVERYTHING - Hooch (Blackbird/Sire)	351	-53
—	43	U2 - Sweetest Thing (Island)	350	N
Gloria in excelsis deus!				
46	44	ATHENAEUM - Flat Tire (The Truth) (Atlantic)	349	+30
39	45	dada - California Gold (MCA)	324	-41
47	46	SONICHROME - Honey Please (Capitol)	318	+4
48	47	LEAH ANDREONE - Sunny Day (RCA)	311	+17
—	48	EELS - Last Stop This Town (DreamWorks/Geffen)	295	N
—	49	GREEN DAY - Nice Guys Finish Last (Reprise)	292	N
Green Day Debuting at #49 proves that nice guys don't always finish last				
—	50	STRETCH PRINCESS - Sorry (Wind-Up)	278	N

REVIEWS

REMY ZERO

Villa Elaine (DGC)

The emphasis track off the new Remy Zero LP is "Prophecy." It's filled with skirling guitar spasm, sinewy vocals and thundering cascades of rhythm. A nice respite from the jugular crunch and skilistic sounds currently dominating Alt. The rest of the album contains hypnotic swirls of misty euphoria ("Hermes Bird"), schizophrenic meltaway echo-shift veneer ("Hollow"), jilting mid-tempo shuffles ("Problem"), and escalating soniference of neo-orchestral proportions ("Gramarye"). Also check out "Yellow Light" and the rapturous quietude of "Motor-cycle." An enthralling album filled with subtle depth.



KENT

Isola (RCA)

First championed by KROQ, the rest of the Alt world has been a little sluggish to catch on to the luscious guitar crunch of Kent. What's wrong with you folks? "If You Were Here" is bona fide Alt fodder replete with crystalline guitars and mournful vocals. If that's not your bag slip into the warm hypnotism of "Lifesavers," the acoustic tinged bliss of "Things She Said" or the lulling psychedelic bass manipulation of "Before It All Ends." Alt has been quick to embrace other Swedes (Cardigans, Eagle Eye Cherry) so it's high time we give it up for Kent.



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 FLYS

BASE OF OPERATIONS:
Southern Cali
MEMBERS: Adam Paskowitz, vox; Joshua Paskowitz, vox & rhymes; Peter Perdischizzi, guitar; James Book, bass; Nicky Lucero, drums.
CURRENT SINGLE: "I Got You (Where I Want You)"

CURRENT ALBUM: *Holiday Man*
LABEL CONTACT: Ted Taylor @ Trauma (818) 382-2515
FAVORITE LATE NIGHT SNACK: "I don't eat after seven." —Adam
"I usually binge in the middle of the night on Cocoa Puffs or something. I'm a cereal junkie." —Peter
FAVORITE SUPERHEROES: "My favorite is Superman because

he stands for good, he's like the most honest superhero." —Adam
"Mine would be Wonder Woman." —Peter
NON-MUSICAL INFLUENCES: "I gotta say my dad, who I refer to as 'The Doc.' He's so hardcore. He's like an 80-year old dude who still surfs. Nine kids, a doctor, went to Stanford. So I gotta say my dad is the ultimate influence

on me right now." —Adam
Significance of the Album
Title: "That's sort of the lifestyle we live. We're always on vacation, doing what we want, what we love. Nicky the drummer skydives, Adam surfs, I mountain bike, we're all doin' our thing and it's like we're

always on holiday." —Peter



COLLEGE

MOST ADDED



MERCURY REV (53)

Deserter's Song (V2)
CITR, KALX, KBOO, KCMU, KCOU, KCSB, KCSU, KQVS, KFSR, KGLT, KJHK, KLSU, KUCL, KUGS, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WCOB, WDBM, WFDU, WICB, WITR, WMNF, WMSE, WNHU, WNYU, WPRK, WQFS, WRFL, WRSU, WRUV, WRVU, WSMU, WTSR, WUMS, WUDG, WUSC, WUTK, WVFS, WKVR, WVUM.

PJ HARVEY (37)

Is This Desire? (Island)
KCMU, KCOU, KCSB, KFSR, KGLT, KJHK, KTXT, KUGS, KVMR, KWBU, KWVA, KZSC, WBNY, WCBN, WFDU, WMSE, WPRK, WQFS, WRAS, WRFL, WRSU, WTSR, WUSC, WVUM, KCRW, WUTK, KLSU, WDBM, WSMU, KALX, WUMS, WUSB, KBOO, WJCU, WRVU, WITR.

DJ SPOOKY (27)

Riddim Warfare (Asphodel/Outpost)
CITR, KCMU, KCOU, KCSB, KFSR, KGLT, KJHK, KTXT, KUGS, KVMR, KWBU, KWVA, KZSC, WITR, WJCU, WMSE, WNHU, WRAS, WRVU, WTSR, WUTK, WVUM, WXCI, WUSC, WSMU, WBNY, WUSB, KCRW.

TOM ZE (27)

Fabrication Defect (Luaka Bop/Warner Bros.)
KALX, KCMU, KCOU, KCRW, KFSR, KGLT, KJHK, KTXT, KUGS, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WDBM, WITR, WMNF, WQFS, WRFL.

RECORD TO WATCH



JULIE RUIN

Julie Ruin (Kill Rock Stars)
Why, lookee here! It's none other than Kathleen Hanna, formerly Bikini Kill! Hanna played most of the instruments herself and recorded *Julie Ruin* in her own apt. You go, girl!

ARTISTPROFILE

PROLAPSE

FROM: Leicester, England
LATEST RELEASE: *The Italian Flag*
LABEL: Jetset
CONTACT: Robert at (212) 625-0202
HISTORY LESSON: "The band has been together for about six years now. We met as

students in Leicester. We were all different ages, and somehow, inexplicably, we all came together. This is our third album." —Linda Steelyard
WHAT'S WITH THE FLAG? "Our band is a democracy. Everybody had ideas for the title and everyone disagreed with everyone else.

One day 'The Italian Flag' was brought up and it was something that we could all finally agree on."—L.S.
THE SOUND: "It very difficult to say what we sound like. There isn't one songwriter in the band, everybody writes their own music. Because of that, there isn't a single, solid influence. Journalists say they can't really describe us."—L.S.

BLOW-UP: "Other than music, my passion is photography. I love taking photos of the sky. Clouds look really boring, but when you get them printed properly, they look amazing."—L.S.

REVIEWS

DON BYRON

Nu Blaxploitation (Blue Note)

On this debut for Blue Note, Byron delivers a tremendous record that is mostly righteous spoken word, a la Gil Scott-Heron, with words provided by long time collaborator Sadiq Bey—all with a nice funky glaze. Try two funky Mandrill covers, "Mango Meat" and "Fencewalk," "Schizo Jam" featuring Biz Markie, plus a version of Hendrix's "If 6 Was 9." Also worth noting is the tasty Latin "Hagalo." Contact Spectre for more info at (213) 860-7093.



FILA BRAZILLIA

Power Clown (Pork [U.K.])

Anyone who has been paying attention to the electronic music world these past few years knows that Fila Brazillia has been releasing some of the most exciting productions the genre has to offer. *Power Clown* finds the duo delivering mostly laid-back beats on the jazzy tip. Featuring dope bass lines and nice breaks with bits of electro sounds thrown in for good measure, this disc comes very highly recommended. Check out Pork's website at www.pork.co.uk.

ADDS FOR OCTOBER 5/6

Fiat Duo Jets (Outpost), **The Eels** (Geffen), **Phoenix Orion** (Celestial) **Block** (Java), **Stereo Total** (Bobsled), **Buffalo Tom** (A&M), **The Dismemberment Plan** (Interscope), **Fur Slide** (Virgin), **Cinerama** (spinART), **My Friend Steve** (Mammoth), **Natural Calamity** (Ideal/Nickel Bag), **KCRW Rare On Air Vol. 4** (Mammoth) **Group Dogdrill** (Beggars Banquet), **Nevada Bachelors** (Pop Llama) **Spider the Cat** (SVR), **Faithless** (Arista), **Natural Calamity** (Nickelbag), **Cinerama** (spinART), **Big Soap** (Quirk), **David S. Ware** (Columbia/CRG), **Afghan Whigs** (Columbia/CRG), **Whale** (Virgin) **Queens of the Stone Age** (Loosegroove), **Son Volt** (Warner Bros.) **Cypress Hill** (Ruffhouse/Columbia/CRG), **Electric Frankenstein** (Estrus), **Satans Pilgrims** (Estrus), **Thundercrack** (Estrus)

COLLEGE REPORTS ACCEPTED

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

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

GAVIN STATION REPORTING

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FAX: (415) 495-2580



MOST ADDED



CANDLEBOX (17)
10,000 Horses
(Maverick/Warner Bros.)
Including: WIYY, WQXA, WCCC, WRIF, WHMH, KDOT, RDEZ, KHOP, KSDY, KTUX, KLBJ, KPOI, KRQR, KRZR, KLAQ, KFMW, KEYJ.

SEVENDUST (16)
Bitch (TVT)
Including: KRQR, KRZR, KTUX, KXXR, WAAF, WALC, WHMH, WLZR, WMFS, WPUP, WTOS, KRXQ, WBUZ, WQXA, KDOT, WRXC.

U2 (11)
Sweetest Thing (Island)
Including: KLBJ, KPOI, KLAQ, KEYJ, KZBK, KZZK, WHMH, WPUP, WQXA, WXRK, KSDY.

MONSTER MAGNET (9)
Powertrip (A&M)
Including: KDEZ, KRQR, KRZR, KXXR, WALC, WHMH, WYSP, KDOT, KUPD.

GODSMACK (8)
Whatever (Republic/Universal)
Including: KSJO, KEYJ, KRZR, KXXR, WRIF, WHMH, WPUP, WRIF.

GOO GOO DOLLS (5)
Slide (Warner Bros.)
Including: WAAF, WWBN, WBUZ, KCGQ, KFGX.

RADIO SAYS



QUEENS OF THE STONE AGE
(Loosegroove)

"We're playing four cuts off this brilliant debut album. Kyuss rocked, but Queens has that mass appeal."
— **Imagine Radio-San Francisco, California MD, Mad Money Matt**

ACTIVE

LW	TW		Spins	Diff.
1	1	CREED - What's This Life For (Wind-Up)	1446	+1
2	2	KISS - Psycho Circus (Mercury)	1251	+140
5	3	EVE6 - Inside Out (RCA)	1121	+71
3	4	METALLICA - Better Than You (Elektra/EEG)	1056	-22
8	5	HOLE - Celebrity Skin (DGC)	1006	+154
4	6	MONSTER MAGNET - Space Lord (A&M)	967	-93
7	7	AEROSMITH - What Kind Of Love Are You On (Columbia/CRG)	954	-7
9	8	ROB ZOMBIE - Dragula (Geffen)	942	+110
6	9	DAYS OF THE NEW - The Down Town (Outpost)	860	-120
11	10	LENNY KRAVITZ - Fly Away (Virgin)	858	+110
10	11	BROTHER CANE - Machete (Virgin)	825	+11
14	12	MARILYN MANSON - The Dope Show (Nothing/Interscope)	737	+42
12	13	KENNY WAYNE SHEPHERD - Somehow, Somewhere, Someway (Revolution)	708	-30
15	14	LOCAL H - All The Kids Are Right (Island)	702	+56
16	15	KORN - Got The Life (Immortal/Epic)	685	+59
13	16	CANDLEBOX - It's Alright (Maverick/Warner Bros.)	639	-96
18	17	SECOND COMING - Soft (Capitol)	616	+89
17	18	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	614	+64
23	19	GOO GOO DOLLS - Slide (Warner Bros.) <i>The Buffalo, New York trio slides their goo into the top twenty.</i>	594	+154
20	20	SCREAMING CHEETAH WHEELIES - Boogie King (Capricorn)	517	+32
24	21	FASTBALL - Fire Escape (Hollywood) <i>If the second hand smoke doesn't kill you, the stalkers sure as hell will.</i>	511	+84
21	22	STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG)	492	+27
26	23	FINGER ELEVEN - Quicksand (Wind-up)	451	+60
19	24	JERRY CANTRELL - My Song (Columbia/CRG)	426	-100
28	25	PEARL JAM - Do The Evolution (Epic)	377	+25
31	26	STABBING WESTWARD - Save Yourself (Columbia/CRG)	375	+26
22	27	SEVEN MARY THREE - Over Your Shoulder (Mammoth/Atlantic)	368	-89
27	28	RAMMSTEIN - Du Hast (Slash)	359	-16
30	29	SMASHING PUMPKINS - Perfect (Virgin)	358	+7
40	30	JACKYL - We're An American Band (Geffen)	354	+93
37	31	FUEL - Bittersweet (550 Music)	338	+67
33	32	SEMISONIC - Singing In My Sleep (MCA)	333	+30
41	33	ECONOLINE CRUSH - Surefire (Restless)	303	+46
44	34	PUSHMONKEY - Handslide (Arista)	286	+57
32	35	FUEL - Shimmer (550 Music)	285	-39
25	36	DISHWALLA - Once In A While (A&M)	281	-112
34	37	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	265	-33
38	38	VAST - Touched (Elektra/EEG)	259	-9
—	39	MOTLEY CRUE - Bitter Pill (Independent)	256	N
45	40	FLIGHT 16 - If All The World Hated Me (550 Music)	244	+18

CHARTBOUND

GODSMACK - "Whatever" (Republic/Universal)	JONNY LANG - "Still Rainin'" (A&M)
CANDLEBOX - "10,000 Horses" (Maverick/Warner Bros.)	FEEDER - "Descend" (Elektra/EEG)
GRAVITY KILLS - "Alive" (TVT)	SOAK - "Do It" (Sire)
COWBOY MOUTH - "Whatcha Gonna Do?" (MCA)	FIREWATER - "Dropping Like Flies" (Universal)
MONSTER MAGNET - "Powertrip" (A&M)	ONE MINUTE SILENCE - "A Waste Of Things To Come" (Big Cat/V2)
FEAR FACTORY - "Resurrection" (Roadrunner)	JOHN MELLENCAMP - "Your Life Is Now"

REVIEWS

BLACK SABBATH

"Psycho Man" (Epic)

They're on a mission from God...hey, we're getting the band back together!!! Ozzy Osbourne, Tony Iommi, Geezer Butler, and Bill Ward are back in black with a brand new studio single from their double-live reunion album. "Psycho Man" is five minutes of aural ecstasy for all you Sabbath fans. It's time to break out the sweet leaf, get paranoid, and play the dickens out of the original iron men. "Psycho Man" impacts Active radio on Rocktober 5 & 6. Give Scott "Lo/Jack" Douglas a ring at (212) 833-5011 for your copy.



VARIOUS ARTISTS

Bride Of Chucky

(CMC International)

The music from and inspired by the motion picture includes previously unreleased songs by Powerman 5000, Slayer, Coal Chamber, and the Kidneythieves. The Kidneythieves track is a real cool cover of "Crazy," the Willie Nelson-penned Patsy Cline hit. The Screaming Cheetah Wheelies, Monster Magnet, White Zombie, and many more hits are all included on this killer soundtrack. I can't wait for the movie.

ADDS FOR ROCKTOBER 5 & 6

Phish "Birds Of A Feather" (Elektra/EEG), Queens Of The Stone Age "If Only" (Loosegroove), Black Sabbath "Psycho Man" (Epic), Placebo "Pure Morning" (Hut/Virgin), Cold "Give" (Flip/A&M), Dave Matthews Band "Crush" (RCA).

ADDS FOR ROCKTOBER 12 & 13

Sprung Monkey "Super Breakdown" (Surfdog/Hollywood), The Rolling Stones "Memory Motel" (Virgin), Storyville "Two People" (Atlantic).

ACTIVE ROCK REPORTS ACCEPTED
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TUESDAYS 9 A.M.-4 P.M.
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PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTIST PROFILE

SECOND COMING

FROM: Seattle, Washington
ACTIVE SINGLE: "Soft"
LABEL: Capitol
CONTACT: Tommy Daley (212) 253-3053
WEB SITE:
www.hollywoodandvine.com

WHO THE HELL ARE SECOND COMING: Yanni "Johnny" Bacolas, bass; James Bergstrom, drums; Travis Bracht, vocals, guitar; Dudley Taft, guitars.
STATIONS SPINNING "SOFT": KTUX, KCGQ, KLSZ, KHOP, KKED, KZZK, WALC, KRZR, WMFS, WBUZ, KIXA, KRQR, KRXQ, KUPD, KIBZ, KXXR, KFMW, KEYJ, WLZR, KZOZ,

KZRQ, KDOT, WPUP, WRIF, WYSP, WQXA, KBPI, KFGX, KLBJ, KZBK, WHMH, WIYY, WWBN, KISW, WCCC, KISS, WTOS, WXTB, KPOI, WRXC, KLAQ, and KSJO.
A CONFESSIOAL: "A lot of the bands that have come and gone in the rock arena have been bands that are all about a certain sound. We're more about having good songs that will last a long time. Techno stuff may

make up 10% of one of our songs, but if that's something that rock grows out of in a few years, that's all right with us. We only use it as a flavor for the rest of the music. If we want to do something straightforward, great. If we want to do something soft, with an orchestra, or heavy and guitar-driven, great.
ON THE ROAD AGAIN: Second Coming are touring with Seattle mates Candlebox.



NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

PART 2


Finding and Keeping Good On-Air Talent

BY JEFF HOUSE

Finding good part-timers can be invaluable to program directors. Not only does it allow them some piece of mind during weekends and holidays, but sometimes you hit upon a winner who grows into a programmer's dream: great on-air talent. In Part 2 of our look at finding, training, and keeping part-timers, we check in with several successful programmers to learn their secrets for success.

What important qualities are you looking for in part-timers?

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



"I listen to airchecks in advance to find out if someone has the potential and ability to present the on-air product at the level that we require. During the interview, availability is determined by asking about normal daily schedules. I check references and past employment histories to determine reliability."

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



"It's trial and error—and sifting through a lot of tapes to find people who fit the criteria we want. Hopefully, when I bring a candidate in for an interview, I can gauge their level of enthusiasm and how much they can be molded. I try to figure out where they may fit in the station's future. We promote from within, and most of our cur-

rent on-air staff were promoted from part-time status. I have one guy who works part-time as a hobby, and he's one of my better jocks. Having a 'go to' guy that you can always count on is key."

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



"I look for a person's desire to be on the radio, their availability, and trustworthiness. Luckily, when I inherited this job, we had

a great bunch of part-timers."
What's your strategy for overcoming a shortage of part-timers?

Ron Brooks: "I try to plan ahead the best I can, and it's also very important to communicate with part-timers in advance so they can change their plans, if necessary. Sometimes you need to throw some incentive their way. If you know a certain person is a fan of an artist coming to town, throw some tickets their way, even before they ask for them. It will help to develop an emotional connection and they may help you out in a bind."

John Q. Morris: "In a critical situation, I have borrowed weekend jocks from our sister stations in town. Sometimes I do the airshift or stretch existing staff out a little thinner until we get more help."

Mark Phillips: "If there's a real shortage, the full-time staff or I will cover until the jam is cleared. I also believe that, in order to retain part-timers, it's important to treat them

well and as part of the staff. I remember being a part-timer myself, so I try to treat them the way I wanted to be treated."

How do you incorporate full-time staff into your weekend schedule?

Ron Brooks: "Our station does a lot of weekend remotes where we have to utilize full-timers on the street, so they're pretty much unavailable for weekend shifts. When we're not buried in remotes, the full-timers rotate through mid-day or afternoons on Saturdays. They don't have to work every weekend, but we strive to have the best people we can during some of each weekend's prime shifts."

John Q. Morris: "Full-timers work an airshift every other Saturday and part-timers fill in the rest."

Mark Phillips: "Full-timers get every third weekend off, except for the morning show, which gets every weekend off. I include myself on the weekend rotation as well."

What are some advantages and/or disadvantages to using voice tracking?

Ron Brooks: "While we don't use it, there are certain shifts and emergency situations that could use the technology, because you can load it into the hard drive and save on the cost of a board-op. In a situation where part-timers were difficult to come by or the station had severe budget constraints, it would make sense to automate overnights. During weekend afternoons, I think it's really important to have a live body on the air, paying attention to what's going on in the market and answering the phones while people are out planning their weekend activities."

Continued on next page

The Scene



Capitol's Steve Wariner get up close and personal GAVIN congrats for his CMA Award wins during the label's post CMA bash. (l-r): Gavin's Jamie Matteson, Wariner, and Gavin's Paula Erickson.



Looking snazzy during WB's post CMA party are (l-r): Independent Promoter Mike Sirls, WGTR's Hollie Heart, and Reprise's Matt Williams.



The Gavin Wall of Shame grows by 2! KSKG's Brian Kerivan and KZSN's Dan Holiday smile with Gavin's Jamie Matteson after adding their name to the now infamous wall.



Pure Country 92.5 in West Bend, Wis. with Arista's BR5-49. (back row, l-r): "Smiling" Jay McDowell, "Hawk" Shaw Wilson, Gary Bennett, and Chuck Mead; (front row, l-r): Pure Country PD Rick McKay, promotion staffers Nick Bailey and Kris Schommer, Promotion Director Elizabeth Tennesen, and Don Herron.

Continued from previous page

John Q. Morris: "We are currently switching over to digital and our overnights will probably be voice tracked. One disadvantage is when a jock needs on-air repetitions. If there's not an opportunity for them to improve their on-air skills during a less active shift, when can they improve where it won't hurt the radio station? We want to use overnights as a training ground."

Mark Phillips: "We do use some voice tracking on WCVS. The biggest advantage is saving money. It also allows you to use your familiar full-time staff during week-end shifts. There are some big disadvantages, too, like during severe weather or when a listener wants information on an event in the area, there's no one to relay details. If you have good part-timers, you don't lose a lot on the programming side, and I sleep better at night knowing somebody is at the radio station."

Next week, some final thoughts on part-timers.

SESAC Honors Americana Writers

BY CHRIS MARINO

On September 24, SESAC (the Society of European Stage Authors and Composers) handed out awards to a handful of its Nashville members. Each year, the performing rights organization recognizes stellar accomplishments, based on BDS monitored radio airplay, at the SESAC Country Music Awards.

This year, in addition to the traditional Song of the Year ("I'm From the Country," written by Stan Webb, performed by Tracy Byrd), Publishers of the Year (Monkids and Congregation Songs, a division of Curb Music Group), Songwriter of the Year (Tony Marty) *et al*, SESAC also issued three Americana Awards, making it the first such organization to officially recognize the still-young genre.

SESAC has been a huge supporter of the Americana format for quite some time, and is the only "PRO" that

pays its writers royalties based on Americana chart position. Says Dennis Lord, VP of Business Affairs/Writer-Publisher Relations,

and Annie Tate, who won for co-writing the two Americana hits "Highway Junkie," which appeared on the *Black Dog* soundtrack (performed by Decca's Gary Allan), and "Summer of '75," performed by Chris Knight on his self-titled Decca debut. Both songs were co-written by Chris Knight (who is not a SESAC member) and published by Critter City Music, a division of Bluewater Music.

Dead Reckoning artist Kieran Kane garnered an award for his *Six Months No Sun* album (publisher Little Duck Music and Spur 66 Music). He also won a Performance Activity Award for writing the Alan Jackson hit "I'll Go on Loving You," which has already received in excess of 300,000

radio performances and has yet to peak on the charts. Following the awards ceremony, Kane got up on stage with an acoustic guitar and performed "I'll Go on Loving You" to an enthusiastic crowd.



Kieran Kane (center) receives his Americana Performance Activity Award, for the writing on his album *Six Months No Sun*, from SESAC Senior VP Pat Rogers (left) and Tim Fink Director of Writer/Publisher Relations (right).

"Americana is a natural extension of Country music. It's a genre that contains some of the best talent in music today, and it needs to be recognized."

This year's winners included husband-and-wife songwriting team Sam

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-Steve Williams, KMNT, Centralia, WA

"Keep them coming!

We're getting great response."

-Diana Acord, WJBM, Jerseyville, IL

"They just keep getting better . . . do more of them!"

-Keith Parrell, WJJC, Commerce, GA

"I am very impressed with this service from Rounder. Thanks for helping the small markets."

-Bryan Daye, WKBC, North Wilkesboro, NC

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For scheduling and track availability contact: Peter Crawford 617-354-0700 ext.297 peterc@rounder.com

COUNTRY

MOST ADDED

VINCE GILL (83)



JOHN M. MONTGOMERY (66)
RANDY TRAVIS (58)
BROOKS & DUNN (40)
PATTY LOVELESS (37)

MOST REQUESTED

SHANIA TWAIN
MARK WILLS
ALAN JACKSON
DIXIE CHICKS
TIM MCGRAW

MOST SPINCREASE

GEORGE STRAIT +788
FAITH HILL +688
ALABAMA +452
GARTH BROOKS +432
DIXIE CHICKS +382

RADIO SAYS



VINCE GILL

"Kindly Keep It Country" (MCA)
"If You Ever..." was a strong song from a core artist and we're looking for this one to do the same." —Scott Feist, MD, WRKY-Steubenville, Ohio

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	MARK WILLS - Don't Laugh At Me (Mercury) <i>"Mark scores his second Number One from the album Wish You Were Here"</i>	13	198	0	7348	+146	146	47	5	0
3	2	ALAN JACKSON - I'll Go On Loving You (Arista)	11	197	0	7205	+87	139	50	6	2
1	3	TIM MCGRAW - Where The Green Grass Grows (Curb)	11	197	0	7202	-128	143	45	4	5
6	4	LONESTAR - Everything's Changed (BNA)	15	195	0	6756	+242	119	56	16	4
5	5	SHANIA TWAIN - Honey, I'm Home (Mercury)	9	196	0	6711	+195	118	55	21	2
7	6	REBA McENTIRE - Forever Love (MCA)	12	197	1	6685	+206	113	65	17	2
8	7	GARTH BROOKS - You Move Me (Capitol Nashville)	6	198	0	6324	+432	89	68	39	2
4	8	DIAMOND RIO - You're Gone (Arista)	20	179	0	6043	-979	112	39	15	12
10	9	LeANN RIMES - Nothin' New Under The Moon (MCG/Curb)	11	197	0	5900	+193	58	88	49	2
9	10	TRACY BYRD - I Wanna Feel That Way Again (MCA)	17	194	1	5837	+80	72	76	39	7
11	11	CLINT BLACK - Loosen Up My Strings (RCA)	9	198	0	5778	+146	56	87	51	4
13	12	ALABAMA - How Do You Fall In Love (RCA)	12	196	1	5688	+452	58	82	49	7
12	13	LEE ANN WOMACK - A Little Past Little Rock (Decca)	10	198	0	5635	+267	43	95	59	1
14	14	DIXIE CHICKS - Wide Open Spaces (Monument)	7	197	3	5412	+382	33	99	62	3
17	15	TY HERNDON - It Must Be Love (Epic)	10	193	3	4911	+357	23	85	71	14
16	16	COLLIN RAYE - Someone You Used To Know (Epic)	8	195	2	4875	+260	19	86	81	9
19	17	TRISHA YEARWOOD with GARTH BROOKS - Where Your Road Leads (MCA)	4	195	3	4457	+373	10	78	83	24
20	18	TERRI CLARK - You're Easy On The Eyes (Mercury)	7	189	5	4398	+324	15	72	83	19
23	19	GEORGE STRAIT - We Really Shouldn't Be Doing This (MCA) <i>"On the heels of another successful CMA win, this one rockets into the top 20!"</i>	3	194	11	4290	+788	6	72	93	23
28	20	FAITH HILL - Let Me Let Go (Warner Bros.)	4	187	13	3782	+688	5	55	88	39
24	21	KENNY CHESNEY - I Will Stand (BNA)	9	184	5	3764	+278	5	61	77	41
22	22	WADE HAYES - How Do You Sleep At Night (Columbia/DKC)	16	176	6	3754	+182	10	56	77	33
27	23	CLAY WALKER - You're Beginning To Get To Me (Giant)	7	176	7	3481	+327	4	45	84	43
35	24	BROOKS & DUNN - Husbands And Wives (Arista)	3	185	40	3447	+1287	5	41	83	56
29	25	AARON TIPPIN - For You I Will (Lyric Street)	9	171	8	3350	+302	6	45	72	48
15	26	THE WILKINSONS - 26¢ (Giant)	17	132	0	3161	-1846	38	25	28	41
26	27	KEITH HARLING - Coming Back For You (MCA)	11	154	0	3121	-174	13	42	50	49
30	28	BLACKHAWK - There You Have It (Arista)	7	166	9	2991	+239	4	35	70	56
34	29	DEANA CARTER - Absence Of The Heart (Capitol Nashville)	4	182	21	2907	+573	2	21	79	79
31	30	TRAVIS TRITT - If I Lost You (Warner Bros.)	7	159	8	2647	+226	1	24	64	70
18	31	NEAL MCCOY - Love Happens Like That (Atlantic)	17	116	0	2639	-1512	14	35	44	23
32	32	PAM TILLIS - Every Time (Arista)	5	151	4	2532	+157	1	23	67	60
37	33	TOBY KEITH - Getcha Some (Mercury)	4	145	20	2403	+515	0	27	59	59
38	34	MARTINA McBRIDE - Wrong Again (RCA)	3	165	27	2375	+549	1	10	68	86
39	35	JOE DIFFIE - Poor Me (Epic)	4	131	18	1906	+269	0	13	49	69
40	36	DANNI LEIGH - If The Jukebox Took Teardrops (Decca)	6	103	1	1706	+76	2	16	42	43
—	37	JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic)	2	115	66	1541	N	0	5	47	62
—	38	RANDY TRAVIS - Spirit Of A Boy, Wisdom Of A Man (DreamWorks)	2	111	58	1430	N	0	3	40	68
42	39	THE WARREN BROTHERS - Guilty (BNA)	5	108	16	1366	+207	0	6	37	65
44	40	MONTY HOLMES - Alone (BANG II)	7	86	6	1211	+93	0	10	28	48
47	41	MARK CHESNUTT - Wherever You Are (Decca)	3	90	11	1205	+206	0	6	30	54
—	42	VINCE GILL - Kindly Keep It Country (MCA)	1	98	83	1203	N	0	3	29	65
43	43	TRINI TRIGGS - Straight Tequila (MCG/Curb)	7	84	2	1188	+55	0	7	34	43
45	44	T.GRAHAM BROWN - Wine Into Water (Intersound)	4	84	7	1182	+147	0	7	31	46
49	45	DAVID KERSH - Something To Think About (Curb)	4	85	19	1110	+265	0	6	25	54
33	46	BRYAN WHITE - Tree Of Hearts (Asylum)	12	63	0	1051	-1295	0	17	16	30
25	47	BILLY DEAN - Real Man (Capitol Nashville)	15	56	0	1042	-2371	1	14	22	19
46	48	WYNONNA - Woman To Woman (Asylum)	5	69	1	1033	+33	0	8	27	34
—	49	DERYL DODD - A Bitter End (Columbia/CRG)	3	84	21	987	N	2	1	19	62
48	50	DWIGHT YOAKAM - These Arms (Reprise)	5	64	3	921	+20	0	4	26	34

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	
66	16	791	3	MARK NESLER - Slow Down (Asylum)
62	25	733	2	MICHAEL PETERSON - By The Book (Reprise)
56	31	670	1	* SAMMY KERSHAW - One Day Left To Live (Mercury)
52	26	637	1	* LARI WHITE - Take Me (Lyric Street)
48	37	597	1	* PATTY LOVELESS - Like Water Into Wine (Epic)

Rpts.	Adds	SPINS	Wks.		*INDICATES DEBUT
36	1	458	3	CONFEDERATE RAILROAD - Keep On Rockin' (Atlantic)	

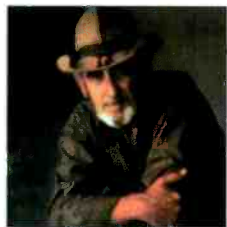
Questions? Comments?

E-mail Jamie Matteson at gavingirl@earthlink.net

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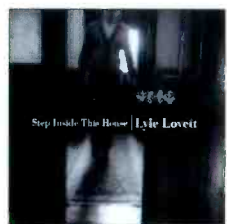
AMERICANA®

MOST ADDED



DON WILLIAMS (22)
THE BAND (17)
CRY CRY CRY (17)
GREG TROOPER (15)
THE KENNEDYS (15)

HOT PICKS



LYLE LOVETT
CHARLIE ROBISON
V/A-TAMMY WYNETTE
JUNIOR BROWN
WILLIE NELSON

RADIO SAYS



GREG TROOPER
POPULAR DEMONS (Koch)
 "Greg Trooper is the essence of Americana. He is so cool, he could have originally been from Texas."
 —Rod Herbert, MD, WDVX-Knoxville, Tenn.
 (formerly MD at KFAN)

LW	TW		Repts.	Adds	Spins	Trend
2	1	JUNIOR BROWN - Long Walk Back (Curb) <i>The master of the quit-steel hits the top spot this week!</i>	81	0	1030	+38
1	2	HEATHER MYLES - Highways & Honky Tonks (Rounder)	74	2	1021	+3
3	3	BRS-49 - Big Backyard Beat Show (Arista)	69	1	926	-26
6	4	LYLE LOVETT - Step Inside This House (Curb/MCA)	80	5	873	+136
4	5	WILLIE NELSON - Teatro (Island)	72	3	821	+32
8	6	DALE WATSON - The Truckin' Sessions (Koch)	67	0	676	+19
10	7	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	60	7	637	+74
5	8	RANDY SCRUGGS - Crown Of Jewels (Reprise)	57	0	620	-142
9	9	EMMYLOU HARRIS - Spyboy (Eminent)	68	1	615	-23
7	10	DOLLY PARTON - Hungry Again (Decca)	55	0	615	-77
11	11	JAMES McMURTRY - Walk Between the Raindrops (Sugar Hill)	55	2	536	-8
12	12	LUCINDA WILLIAMS - Car Wheels On a Gravel Road (Mercury)	50	0	521	-23
13	13	BRUCE ROBISON - Wrapped (Lucky Dog)	41	0	476	-41
14	14	GILLIAN WELCH - Hell Among the Yearlings (Almo Sounds)	55	0	450	-61
15	15	MOLLY & THE MAKERS - Lucky Flame (Media)	46	0	430	-23
21	16	TAMMY WYNETTE - Remembered - Various Artists (Asylum)	35	5	421	+41
19	17	CHASING THE DREAM - Various Artists (Cold Spring)	53	6	420	+20
16	18	NANCI GRIFFITH - Other Voices, Too (Elektra/EEG)	46	1	417	-33
17	19	WILL SING FOR FOOD - THE SONGS OF OWIGHT YOAKAM - Various Artists (Little Dog)	36	2	410	-24
20	20	DWIGHT YOAKAM - A Long Way Home (Reprise)	37	1	396	+10
18	21	MOLLIE O'BRIEN - Big Red Sun (Sugar Hill)	59	3	395	-15
32	22	ROBBIE FULKS - Let's Kill Saturday Night (Geffen)	55	10	357	+98
26	23	LONESOME RIVER BAND - Finding The Way (Sugar Hill)	45	3	304	+8
25	24	CHRIS JONES - Follow Your Heart (Rebel)	43	2	304	+6
—	25	BAD LIVERS - Industry And Thrift (Sugar Hill)	54	8	296	N
23	26	JUDITH EDELMAN - Only Sun (Compass)	41	2	296	-15
28	27	RED MEAT - Red Meat 13 (Ranchero)	39	2	287	+7
—	28	GREG TROOPER - Popular Dreams (Koch) <i>Trooper Greg marches up the chart this week, debuting at #28!</i>	46	15	278	N
24	29	WANDERING EYES - Songs Of Forbidden Love (Lazy SOB Recordings)	31	1	276	-30
22	30	NASHVILLE BLUEGRASS BAND - American Beauty (Sugar Hill)	41	2	272	-51
34	31	WYLIE & THE WILD WEST SHOW - Total Yodel! (Rounder)	34	5	270	+26
38	32	JOHN HIATT - The Best of (Capitol)	25	3	261	+30
29	33	CHARLIE DANIELS BAND - Fiddle Fire -25 Years Of The Charlie Daniels Band (Blue Hat)	19	0	250	-29
39	34	RICHARD BUCKNER - Since (MCA)	41	5	248	+23
27	35	SHAVER - Victory (New West)	32	0	242	-43
40	36	THE HOT CLUB OF COWTOWN - Swingin' Stampede (Hightone)	40	5	239	+24
30	37	TOM ROZUM - Jubilee (Signature Sounds)	40	0	232	-43
31	38	JOE ELY - Twistin' In The Wind (MCA/Nashville)	22	0	227	-36
—	39	LOS SUPER SEVEN - Los Super Seven (RCA)	43	9	209	N
—	40	THE FREIGHT HOPPERS - Waiting For The Gravey Train (Rounder)	32	4	209	

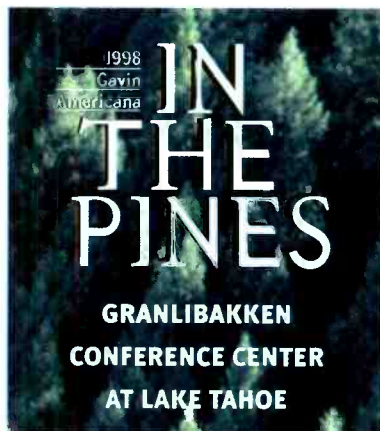
CHARTBOUND

The V-Roys (E-Squared) **Mark David Manders** (Blind Nello)
The Band (River North) **Steam Donkeys** (Landslide)
David Childers (Rank)
Vern Gosdin (BTM)
Randy Thompson (Jackpot)
Don Williams (Giant)

AMERICANA REVIEWS

LOS SUPER SEVEN Los Super Seven (RCA)

So many Americana artists are influenced by the wonderful music that reigns south of the border, but Los Super Seven—featuring some of the top Tex-Mex and Tejano musicians in the biz, including Flaco Jimenez, Freddy Fender, Country singer Rick Trevino, Ruben Ramos, David Hidalgo and Cesar Rosas of Los Lobos, and Texas legend Joe Ely—know the music intimately. This is a rare amalgam of talent together on one project, and the 13 tracks on this menu are better than the Heuvos Rancheros at Las Manitas in Austin (which are pretty damn good, by the way). Hot cuts include Woody Guthrie's "Plane Wreck at Los Gatos (Deportee)" with Joe Ely on vocals, "Rio De Tenampa," and for the true traditionalist, "El Canoero."



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ARTISTPROFILE

CHARLIE ROBISON

CURRENT PROJECT: Life of the Party (Sony/Lucky Dog)
BIRTHPLACE/BIRTHDAY: Houston, Texas; September 1, 1964. Grew up in Bandera, Texas.
EARLIEST INFLUENCES: "I

remember seeing the Dean Martin Show when I was about 6 years old and I thought, 'That's the shit, right there. That's cool, I want to do something like that.' Then I saw Willie Nelson and Johnny Bush and I loved their music. It's one of those things you really can't explain, but I knew I wanted to be a performer

when I was real young. Me and [my brother] Bruce would go to the store and look for anything by Janis and Jimi Hendrix or Creedence. We would buy them back when we were way too young to be buying those records."
EARLY COLLABORATIONS: "Bruce and I started playing in a band called High Voltage when I was 14 and Bruce was 15. We played everything from

Johnny Bush to ZZ Top."

Robison brothers received athletic scholarships to college.



willie nelson

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"the maker"

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and
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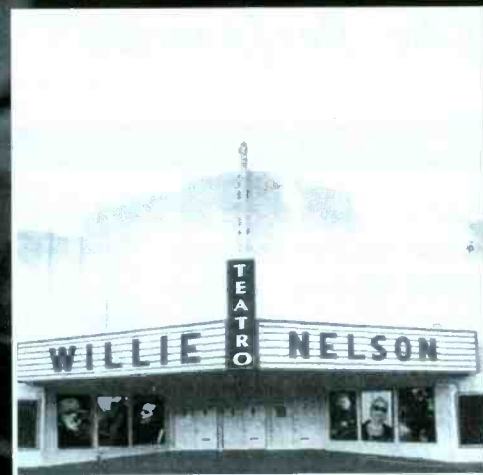
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IN THE PINES

Welcome to Gavin's On the Pines

The time is now, the place is Lake Tahoe.

People who are passionate about Americana music have gathered for three days, devoid of distractions, to exchange ideas and information—and also to experience some of the format's best musicians performing in an intimate setting. Most of last year's attendees are back, in addition to some newcomers who didn't want to miss the Americana event of the year. I hope all who attend In the Pines will leave inspired to take this music to the next level.

—CHRIS MARINO

life with a good dose of irony and a touch of black humor. Country radio needs someone like Charlie to give them direction.

THE GREAT DIVIDE

Mountain Ballroom, 10 p.m.

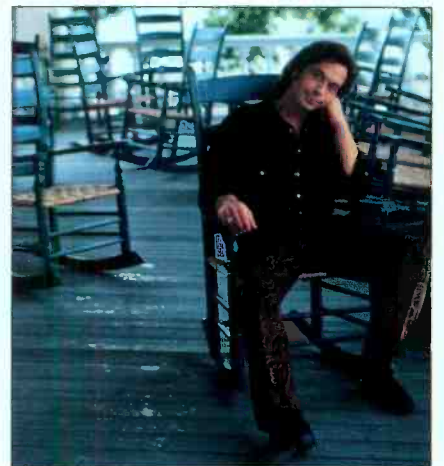
Atlantic recording group the Great Divide has bucked Nashville conventions by insisting on doing things their way. The result is an impressive major label debut, *Break in the Storm*, produced by steel guitar legend Lloyd Maines (who also produced their prior, self-released album). This band from the heartland takes its music seriously and will not disappoint with their brand of Country rock.



JIM LAUDERDALE

Mountain Ballroom, 11:30 p.m.

Diverse influences (from Ralph Stanley to Otis Redding) make Jim the soul man of the Country genre. Lauderdale is at least as good a performer as he is a songwriter, which makes him one hell of an act to follow. His performances are always dynamic and his recordings reflect his all-or-nothing approach to music. His latest project, *Whisper* on BNA Records, is another in a growing list of classics by this gifted artist.



The Performers

THURSDAY

CHARLIE ROBISON

Welcome Reception Sponsored
by Sony/Lucky Dog

Cedar House Deck,
8:30-9:30 p.m.

Charlie's newly released *Life of the Party* is all the proof necessary that this Texan's star is about to rise. An extremely talented performer and writer, this Robison brother usually chooses to present his take on



THE BAND JUBILATION



rick danko

garth hudson

levon hlem

randy ciarlante

jim weider

with guest artists John Hiatt & Eric Clapton

#1 MOST ADDED

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WMMT	WCBE	KFAN	WMKY	KLOA	WHAY
KFDI	KDHX	WNCW	WKZE	KSUT	KPEA
KPFT	WFHB	KKDY	KVMR	WMNF	ACOUSTIC CAFE
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look for live performance on CBS Saturday Morning soon!

The Kennedys "Angel Fire" At radio now!



STEVE RILEY & THE MAMOU PLAYBOYS

Mountain Ballroom, 12:30 a.m.

What would an Americana convention be without a little spice? Last year, it was L.A.'s Latino rockers the Blazers who closed down the reception party; this year, one of the finest Cajun roots bands in the world will handle the



task. Steve and his boys are well entrenched in tradition, but have no qualms about venturing out into the middle of the bayou with bad ass swamp rock. These Rounder recording artists are as good as it gets.

FRIDAY

Breakfast sponsored by SESAC.

9-10:30 a.m. Granhall Dining Room

CHRIS HILLMAN

Mountain Ballroom, 10:30 a.m.

Rock and Roll Hall of Famer, alt-country pioneer, brilliant composer of songs, and a founding member of the Byrds; as if that's not enough, add the Flying Burrito Brothers, the Desert Rose Band, and numerous other



successful collaborations to Hillman's résumé. But Hillman isn't just some nostalgic icon. To the contrary, he's still putting out great music today, currently for Sugar Hill Records. Any way you slice this Burrito, it comes up smelling like Desert Roses.

DEKE DICKERSON & THE ECCO-PHONICS

Lunch sponsored by Hightone Records
Living Room Executive Lodge, 1:45 p.m.

Formerly of L.A.'s popular Dave & Deke Combo, this outstanding guitarist and vocalist has just released his first solo project, *Number One Hit Record*, which showcases an awesome talent that fuses influences such as Country, Jazz, surf, swing and rockabilly. Live, Dickerson will bring the



house down with his energy and incredible fret work.

HOT CLUB OF COWTOWN

Lunch sponsored by Hightone Records
Living Room Executive Lodge, 1:45 p.m.

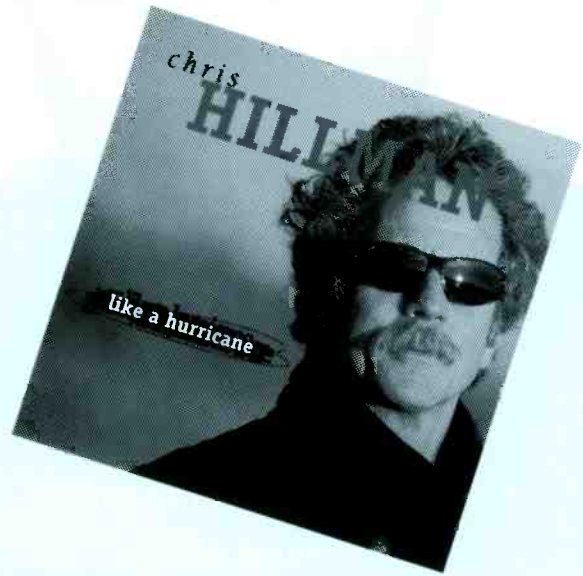
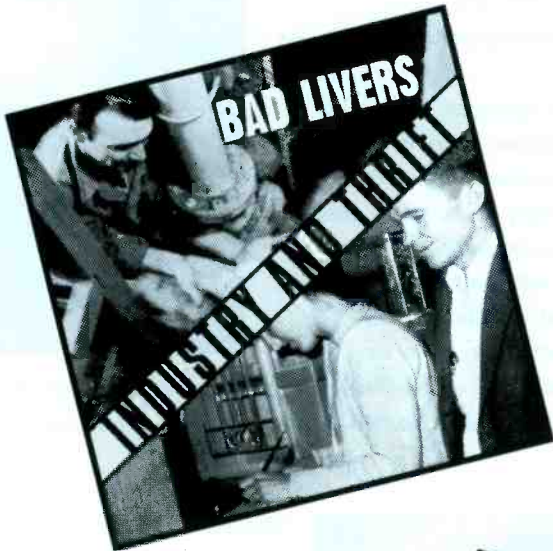
It has taken the Hot Club of Cowtown just a little over a year to become one of the hottest bands in Austin—and that's no easy task, considering that city is a Mecca for talented musicians. But when you hear the Club play their unique



SUGAR HILL

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James McMurtry • *Walk Between the Raindrops* • SH-1060

Nashville Bluegrass Band • *American Beauty* • SH-3882

Mollie O'Brien • *Big Red Sun* • SH-3885

Laurel Canyon Ramblers • *Back on the Street Again* • SH-3881

Lonesome River Band • *Finding the Way* • SH-3884

Jerry Douglas • *Restless on the Farm* • SH-3875

Del McCoury, Doc Watson & Mac Wiseman • *Mac, Doc & Del* • SH-3888



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--*Entertainment Weekly*

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| Fort Worth, TX – 10/8 | 10/21 – Somerville, MA |
| Austin, TX – 10/9 | 10/22 – New London, CT |
| Oklahoma City, OK – 10/10 | 10/23 – Philadelphia, PA |
| Nashville, TN – 10/12 | 10/24 – Vienna, VA |
| Birmingham, AL – 10/14 | 10/27 – Ann Arbor, MI |
| Atlanta, GA – 10/15 | 10/28 – Chicago, IL |
| Carrboro, NC – 10/16 | 10/29 – Berwyn, IL |
| Black Mountain, NC – 10/17 | 10/30 – St. Louis, MO |



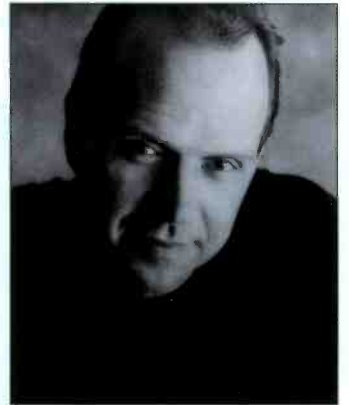
Produced By JD Foster © 1998 MCA Records, Inc. www.mcarecords.com

amalgam of Jazz, western swing, and bluegrass, you'll see they live up to all the hype.

JOHN JENNINGS

Dinner Sponsored by Vanguard Records
Granhall Dining Room, 7-8:30 p.m.

As co-producer, guitarist, occasional songwriting partner, Jennings helped Mary Chapin Carpenter reach the heights of Country music. Now, this talented artist has set out on his own with *Buddy*, a self-produced solo debut on Vanguard which shot up the Americana charts to number two. Filled with great tunes, the record showcases an artist with his own distinct identity. As MCC puts it, “No bull. John Jennings is a brilliant songwriter and musician.”



ROSIE FLORES

Mountain Ballroom, 9 p.m.

San Antonio-born Rounder recording artist Flores has been a favorite at Americana radio since the format's inception. Armed with a Stratocaster and her own signature vocal style, expect Flores to deliver a unique take on honky-tonk and rockabilly music in Tahoe. If you've never seen Rosie do her thing, then this will be a special treat. Expect the



CD Quality Do The Liquid Audio C

BY ROB BLEETSTEIN

As we approach the turn of the century, expect the online development of digital distribution to play an ever-more prominent role in delivering music to consumers, especially given emerging technologies like the one created by Redwood City, Calif.-based Liquid Audio.

Liquid Audio offers a complete, end-to-end solution for the secure delivery of CD-quality music to consumers over the Internet. By perceiving the means of downloading music as another format—like a CD or cassette—much of the mystery, mystique, fear, and confusion about the process will be alleviated.

By using LA's Liquid Music Player, customers can preview music samples, then purchase music on a per-track basis with the push of a button. The CD-quality Liquid Track is then securely

original *Rock-A-Billy Filly* burn the house down.

HEATHER MYLES

Mountain Ballroom, 9:45 p.m.

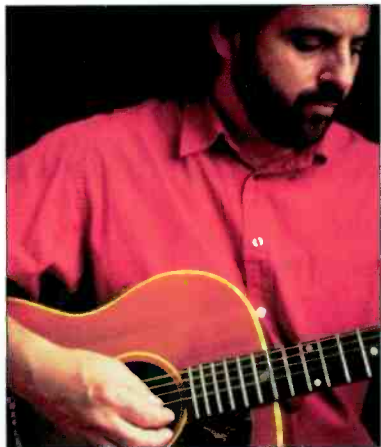
Heather grew up in Riverside, California, where she was inspired by the music of George Jones, Buck Owens, and Loretta Lynn. Now recording for Rounder Records, her voice has been compared to that of Tammy Wynette and Patsy Cline, and she has also been referred to as the female Dwight Yoakam. But as great as these comparisons are, the truth is Heather has a incredible sound that's all her own. Her new record, *Highways & Honky Tonks* soared up the Americana charts to number one, making Myles a bona fide star of the format.



GREG TROOPER

Mountain Ballroom, 10:30 p.m.

Says Trooper, "I've always loved music. I was a fan first as a little kid. To this day I consider myself a fan first." It's that kind of passion that makes the Koch recording artist's latest project, *Popular Demons*, such a triumph. The record is a filled with great songs, reflective of the many musical styles that influence this important



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Connection



downloaded onto the buyer's computer, and, if the consumer has a recordable CD drive, they can burn their own custom discs.

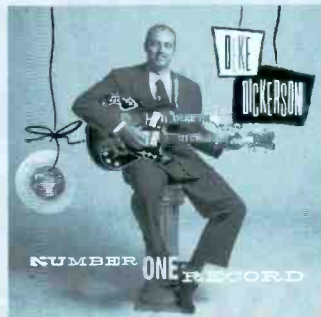
While Liquid Audio's appeal to the consumer and Web surfer is great, their design and applications are also of significant value to the recording industry as a whole. Liquid Audio can, for instance, make a huge difference to independent record labels and artists who are striving to get their material heard by offering not only a new world of commerce, but also strong marketing and promotional opportunities.

"Liquid Audio's technology enables the indie labels and artists to have direct access to fans without relying on traditional means of distribution," says Dick Wingate, VP of Content Development and Label Relations for Liquid Audio.

And with the recent launch of the Web-syndicated Liquid Music Network database, the scope of music in available in Liquid form now has increased visibility. "The Liquid Music Network," continues Wingate, "is a virtual inventory of digital tracks that enables

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AMERICAN MUSIC**

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IN THE PINES!

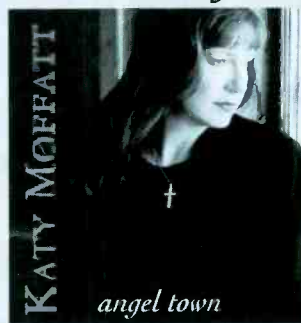


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RICKY SKAGGS

Mountain Ballroom, 11:30 p.m.

An exceptionally gifted musician, Skaggs began his musical career at age 7 with a performance on the Flatt & Scruggs TV show; by the time he was 15, he was a member of Ralph Stanley's Clinch Mountain Boys. For over 35 years, Ricky has been part of some of the most influential collaborations in the business—including the Country Gentleman, J.D. Crowe's New South, Emmylou Harris' Hot Band, and Boone Creek, which he formed with Dobro master Jerry Douglas. All this

and a legendary solo career in Nashville make Ricky one of the most important and enduring artists of our format.

SATURDAY

Breakfast sponsored by SESAC.
9-10:30 a.m. Granhall Dining Room

BAD LIVERS

Mountain Ballroom, 1 p.m.

Their livers may have holes in them, but that hasn't impaired this duo's music in the least. Sugar Hill artists Danny Barnes and Mark Rubin are the next generation of bluegrassers, taking traditional elements of the genre and infusing punk, classical, Dixieland, and Country into an incredible cornucopia of sound. Live, these guys will blow your mind.



KIERAN KANE

Living Room Executive Lodge, 1:45 p.m.



Lunch Sponsored by Dead Reckoning

From Top 10 appearances as a solo artist in the early '80s to a successful stint as one half of the O'Kanes later in that decade and his re-emergence as a solo artist in the early '90s, Kane has stayed true to

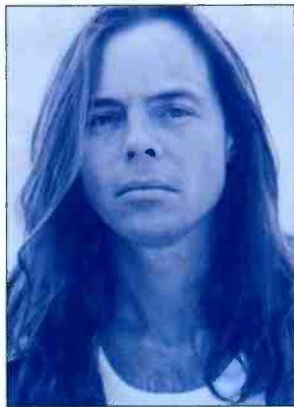
his artistic vision. Three years ago, he co-founded Dead Reckoning Records and released the brilliant *Dead Reckoning* to mark the occasion. Earlier this year came the critically acclaimed *Six Months, No Sun*. And the talented writer currently finds himself at the top of the Country charts via Alan Jackson's recording of "I'll Go on Loving You." So what's next for this awesome talent? He's performing at In the Pines, naturally.

KEVIN WELCH

Living Room Executive Lodge, 1:45 p.m.

Lunch Sponsored by Dead Reckoning

As profound and prolific as Welch's career has been thus far, the best is yet to come. With a voice that is part forged steel, part hand-rubbed mahogany, the 40-year old singer-songwriter defies categorization. While he's most often been marketed as a Country artist, his songs draw on myriad influences and embrace a multitude of styles. As a performer, Welch's songs and charisma can make a cadaver into a zealous fan.



recording is further testimony to this troubadour's genius. Robert will tear the house down.

BOB CHEEVERS

Mountain Ballroom, 10:30 a.m.

A natural storyteller, Cheevers was a favorite at last year's gathering, taking his show from cabin-to cabin to meet and entertain the troops. Described by some as "the new Mark Twain," this prolific storyteller is also a blues/folk artist in the Guy Clark and Townes Van Zandt tradition. Says Cheevers, "my music is pre-retro, delta folk, acoustic story songs that bridge the gap between Gettysburg and Graceland." ■

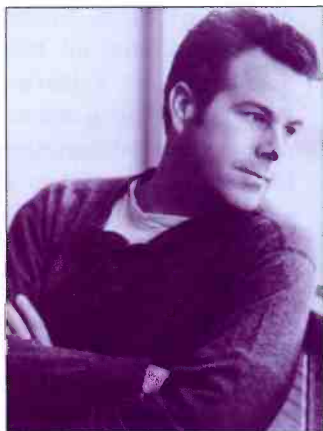


ROBERT EARL KEEN, JR.

Granhall Dining Room, 7 p.m.

Dinner Sponsored by Arista Austin

A defining artist of the Americana format, Keen learned early on that he would have to take his career into his own hands in order to succeed...and succeed he has. Starting out as a grass-roots artist in the Austin club scene, he has since built a substantial following through years of hard work. But it's more than just the road warrior ethic that has made Keen a star, it's also his



immense talent as a songwriter and performer; indeed, each new

Moonlight Jamboree

Living Room Executive Lodge

We won't name names, but expect this final musical event to be something special. Just consider the who's who of participants this year, and use your imagination.

john jennings

Appearing at Gavin's In The Pines
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USA TODAY



For more information, please contact Meg MacDonald (310)829-9355 (meg@vanguardrecords.com)

Internet Radio Made Easy: Magnitude of the Solution

BY ALEXANDRA RUSSELL AND CHRIS MARINO

Chicago-based Magnitude Network was officially founded in April of 1997, but the idea was born two years earlier, when former real estate man Rich Heiss joined with partners to buy radio station WEBX-Champaign, Ill. The roots-leaning Triple A outlet debuted both on the air and as a Webcast in 1995 and, as both broadcast methods developed simultaneously, Heiss saw the opportunities for radio on the Internet open wide.

Using WEBX as a test case, Heiss teamed with Chuck Ball to form Magnitude Networks, an all-encompassing solution for radio

stations interested in joining the Web community.

"We design the site, we host the site at our partners PSI Net in Virginia, we handle the Web casting through our partners RealNetworks, we consult the stations regarding marketing throughout the site, we maintain and license a national banner advertising system—we even pay for the bandwidth," explains Ball, who adds that "station consultants" work with staffs to design and locally market each individual station site.

What this means, in a nutshell, is that radio can continue to be radio while also jumping onto the Internet with the assurance of minimal pain or confusion.

now comes standard on most PCs, so up-front investment can be kept to a minimum.

"Radio is just now discovering that it needs an Internet presence," says Heiss. "Hiring and paying for all that entails can be a barrier. What we wanted to accomplish with Magnitude Network was to deliver a complete, turn-key solution to radio stations in such a way that we address the needs of everyone associated with



Technically, stations need only minimal computer savvy to make their end of the deal successful. Most of the equipment necessary

the station—from the owners and GMs to the programmers and the sales teams—and offer it up in a way that allows them to stay

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focused on the job of running the best radio station that they can."

"Our basic premise was that the thing people would like about radio on the Internet was the same thing they like about radio in the real world, which was programming," Heiss continues. "That made questions of sound quality important."

To that end, the company developed a "mag box," which hooks directly into a station's sound board, thus eliminating the need for special staffers to ensure quality Web casting. "It's completely turn-key, so the station's engineers don't have to touch it," assures Heiss. As an added benefit, the mag box allows Magnitude Network to monitor airplay in order to provide "Now Playing" information to Web site visitors

(this information cues back 30 minutes). From there, users can click directly through to MN's retail site and purchase the music.

"The key thing from a consumer



Rich Heiss

perception is to make the purchasing process as streamlined as possible," says Ball. "That means moving from the point of original

demand—the radio station—to the actual purchase opportunity as efficiently as possible.

"This is one of the key things we feel is unique about what we do," Ball continues. "We're working directly with radio, and one of radio's key concerns is bridging the gap between the fact that they generate 80 percent of the demand for the music, yet share in only 5 percent of the revenues. By having this store that we own and operate, we have access to the record labels and work directly with them to promote artists and product that is actually being played on our radio stations."

Member stations benefit from this feature through revenue sharing, earning a percentage of every unit sold from their station site. In addition, many MN retail accounts

offer opportunities that can be spun off into on-air promotions. Stations also see profits from the national banner advertising MN sells and keep all revenue generated from local Web site advertising sold by their station staff.

"We're getting to a point where we can deliver listener data as well," says Heiss. "Radio will be able to prove incremental listenership, and thereby possibly increase on-air advertising premiums."

"It's absolutely in the best interest of radio stations to promote the heck out of their Web sites," observes Ball.

MN affiliate stations are not "linked" via a central, herding site. Rather, it is up to each individual station to draw in its own listeners—wherever they may be. "WEBX is listened to in all 50

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states and in 68 foreign countries," boasts Heiss. "To a certain extent, the Internet is the great leveler of the playing field. It's just as easy to access a station from Chicago as it is from Podunk, Iowa. Every station is as close to the consumer as every other station. There's no size advantage. This gives an opportunity to the consumer to pick a favorite station free of geographic constraints.

Ultimately it's the quality of the programming that will win," Heiss maintains. "That's why we've been so focused on great Triple A and Americana stations—stations



that are truly unique in what they're offering," he says. "We believe there are people in all kinds of major markets who would love to tune in to these types of stations, but they haven't had access until now."

Of course, the Internet is a new enough animal that even the "big cheeses" of radio programming sometimes find themselves at a loss, which is probably why—with fingers crossed—Heiss and Ball allude to "a very big contract. We expect to double [our number of affiliates] any day now."

"This will help out all our sta-

tions," says Ball. "The more stations we have participating, the easier it will be for us to attract those large national advertisers."

"We're always going to go after the great independent stations," assures Heiss. "We ultimately think listeners will seek them out. But to make that feasible, we also need to go after the larger groups."

"That's the core difference," Ball concludes, referring to his company's prime directive. "Everything we do is about radio. Without radio, there is no us." ■

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JAZZ + SMOOTH

THE JAZZ AND SMOOTH CONNECTION



BY KEITH ZIMMERMAN

In a reeling 30-days, five stations—from divergent parts of the country—have dropped the Smooth Jazz format.

KAJZ-Austin, WEZV-Lafayette and WSMJ-Richmond are switching to Country, while KMJZ-Minneapolis has converted to a Hot A/C format. WVCO in Myrtle Beach, S.C. has changed to what they call a "Carolina Beach Music/R&B/Blues" blend of music.

Upon closer inspection, part of this recent volatility has as much to do with the calendar year as it does seemingly unimpressive and inconsistent ratings.

"While we didn't work with these stations, one reason we see all of them going at once is that this is really the time of the year for format changes," says Allen Kepler, programming VP for Broadcast Architecture. "A lot of stations flip formats right before the Fall book; it gives them three or four months' momentum to go into the next year as they set up their [1999] budgets for a start-up situation. We've done a lot of format flips to Smooth Jazz ourselves in September."

Although he believes otherwise, Kepler says some station owners may be feeling uneasy about the possibility of Smooth Jazz stations colliding with their other adult listener-based holdings.

"New or current ownership of these stations may have been fearful of the potential of this format to compete with other stations they own," explains Kepler. "That's unfortunate because in every market Broadcast Architecture works, the Smooth Jazz format doesn't directly compete with any other adult formats. In fact, Smooth Jazz is a stand-alone position that is great for any multipoly situation."

Five Stations Flee The Smooth Jazz Flock

While it's taken Smooth Jazz radio about ten years to build up nationwide major market success stories, there's still a learning process that needs to continue in the race for 25-54 listeners.

have, and fortunately we're aligned with several committed broadcasters who take the format seriously. But actually, we root for every Smooth Jazz station to succeed whether we consult them or not.



Broadcast Architecture's
Allen Kepler

"We're in the business of selling marketing opportunities, so we have to believe in it ourselves. A Smooth Jazz station has to be pure to the needs of the marketplace."

"Some people that don't know or aren't educated about the format see it as a softer, workplace usage format which draws adults," says Kepler. "Then they interpret that as being competitive, for instance, with a Lite A/C station."

As proof that Smooth Jazz is a viable stand-alone, Kepler cites the Chancellor Media cluster in Chicago which dominates the 25-54 market with Urban A/C (WVAZ), Lite A/C (WLIT), Smooth Jazz (WNUA), and Urban (WGCI) stations. All co-exist under one ownership umbrella and consistently place within the Top Five of their target demo. Plus, they all compete, Kepler emphasizes, without cannibalizing each other's advertising revenue.

But is it a black eye for Smooth Jazz to lose five stations in one go?

"First of all, none of them were BA client stations, so I can't comment directly on them," he cautions. "But right now our core stations are performing better than they ever

"But I hope it's not a black eye—it shouldn't be," continues Kepler. "Still, the people who are programming Smooth Jazz right now probably need to reevaluate how serious they're willing to take the format. How are they doing with revenue? How can they maximize potential?"

"I don't see it as a failure of the Smooth Jazz format. When you look at the stations who take it seriously, both in marketing and programming, it's never performed better. Plus, we're not just talking about larger market stations and larger companies; there are several success stories with stand-alone operators as well."

While BA has successfully turned Smooth Jazz around in markets like Denver and Seattle, Kepler worries that if Smooth Jazz fails in any particular market, it may not resurface there any time soon.

"My only concern is if someone looks at this development and surmises that the format must not be doing well. Yet a wise owner will look at markets like Los Angeles, Dallas, San Francisco, Phoenix, Seattle, Kansas City, Fresno, Chicago, Philly, and D.C. and see the high cash flow and consistent ratings."

What general advice would Kepler give to stations wanting to solidify their commitment to Smooth Jazz? In an industry that urges other businesses to advertise and market aggressively, Kepler believes radio needs to practice what it preaches in terms of marketing.

"You have to be true to what the public wants, deliver a product that's going to get the highest ratings and be the most mass-appeal and then market it," Kepler stresses. When operators don't focus on all of this as their primary goal they won't succeed, period." ■

New KEZL Staffers, R.I.P. Betty

As Mike Vasquez departs for KIFM, Angie Honda returns to Smooth Jazz as the new PD for KEZL. Also returning to the format is past KEZL programmer Jay Wiedenheimer, who now hosts afternoons at the Fresno Smooth Jazz outlet....We were saddened to hear that jazz vocal diva Betty Carter died on September 28 due to complications from pancreatic cancer. She was 69. Betty was a highly charismatic person, a consummate performer, and a protégé for younger jazz musicians. One personal story pops to mind. When she once attended our GAVIN Seminar in San Francisco, Kent and I took her to a Joey DeFrancesco reception, and we were concerned that her glowing persona would steal Joey's thunder. So we personally took her around and introduced her to radio folks, one-on-one. I'll never forget how happy she was after getting so much love and respect from the people in the room. After losing vocalist Johnny Adams last week to prostrate cancer, we'll certainly miss Betty Carter madly....

JAZZ

MOST ADDED



JOSHUA REDMAN (59)
Timeless Tales (For Changing Times) (Warner Bros.)

Including: WFNX, WEVO, WYBC, WBGO, WAER, WBFO, WRTI, WAAA, WWVU, WFSS, WCLK, WKGC, WDNA, WUSF, WUMR, WWOZ, WCPN, WDET, KCCK, KPLU

COUNT BASIE ORCHESTRA (38)
Count Plays Duke (MAMA Foundation)

Including: WSSB, WKGC, WDNA, KSLU, WCPN, WDET, KRSD, KCND, KANU, KIOS, KUVO, KVNF, KLDN, KSDS, KAZU, KCSM, KXJZ, KLCC, WBGO, WWUH

KYLE EASTWOOD (34)
From There To Here (Columbia)

Including: KUVO, KAJX, KJZZ, KUZZ, KTAO, KUNR, KLDN, KSDS, KCBX, KAZU, KCSM, KXJZ, WAER, WITR, WHOV, WSHA, WRDM, WFSS, WCLK, WWOZ

RANDY JOHNSTON (33)
Riding the Curve (J Curve)

Including: WBGO, WAER, WBFO, WESM, WWVU, WSHA, WFSS, WKGC, WDNA, WUSF, WUAF, KABF, WNOP, WDET, KCCK, KUSD, KCNO, WGLT, KANU, KIOS

CYRUS CHESTNUT (24)
Cyrus Chestnut (Atlantic)

Including: KAJX, KLDN, KCLU, KSMF, KPLU, KEWU, WEVO, WWUH, WBGO, WBFO, WAAA, WWVU, WSSB

RECORD TO WATCH



COUNT BASIE ORCHESTRA
Count Plays Duke (MAMA Foundation)

Grover Mitchell directs this audiophile big band jazz recording. Now jazz programmers have two Count Basie projects to juggle.

LW	TW		Repts.	Adds	Spins	Diff.
2	1	KURT ELLING - This Time It's Love (Blue Note)	76	0	673	-20
5	2	RUSSELL MALONE - Sweet Georgia Peach (Impulse!)	81	2	640	+41
1	3	RON CARTER - So What (Blue Note)	70	0	617	-146
3	4	DARRELL GRANT QUARTET - Twilight Stories (32 Records)	75	0	610	-14
9	5	KENNY DREW, JR. - Crystal River (TCB)	73	0	565	+3
6	6	ANTHONY WILSON - Goat Hill Junket (MAMA Foundation)	70	0	549	-40
8	7	PATRICIA BARBER - Modern Cool (Premonition)	68	1	540	-27
10	8	CHRISTIAN McBRIDE - A Family Affair (Verve)	72	1	539	-16
7	9	ELIANE ELIAS - Eliane Elias Sings Jobim (Blue Note)	69	0	533	-48
19	10	RYAN KISOR - The Usual Suspects (Fable)	70	2	502	+57
4	11	ELLIS MARSALIS TRIO - Twelve's It (Columbia/CRG)	56	0	495	-106
16	12	GERI ALLEN - The Gathering (Verve)	67	1	485	+30
18	13	GERRY MULLIGAN ALL-STAR TRIBUTE BAND - Thank You, Gerry (Arkadia Jazz)	63	1	458	+13
22	14	BENNY GOLSON - Tenor Legacy (Arkadia Jazz)	58	1	434	+12
21	15	SHERMAN IRBY - Big Mama's Biscuits (Blue Note)	64	0	427	0
13	16	KEN PEPOWSKI - Grenadilla (Concord Jazz)	61	0	425	-64
26	17	CHARLES EARLAND - Slammin' & Jammin' (Savant)	69	1	417	+62
39	18	DANILO PEREZ - Central Avenue (Impulse!) <i>Perez masterfully fuses indigenous Latin with trad post-bop.</i>	72	2	412	+152
11	19	NICHOLAS PAYTON - Payton's Place (Verve)	51	0	411	-132
23	20	STEFON HARRIS - A Cloud of Red Dust (Blue Note)	68	2	386	+15
29	21	COUNT BASIE - Live at the Sands (Reprise)	59	1	378	+46
36	22	TOMMY FLANAGAN - Sunset and the Mockingbird (Blue Note) <i>Another jazz immortal records live at the Village Vanguard.</i>	69	3	377	+94
28	23	HANK CRAWFORD - After Dark (Milestone)	54	1	366	+30
12	24	CHUCHO VALDES - Bele Bele en La Habana (Blue Note)	46	0	358	-140
15	25	4-SIGHT - 4-Sight (N2K Encoded Music)	45	0	351	-111
30	26	MEDESKI MARTIN & WOOD - Combustication (Blue Note)	54	1	348	+20
14	27	AHMAD JAMAL - Nature (Atlantic)	47	0	342	-136
17	28	MAKOTO OZONE TRIO - Three Wishes (Verve)	47	0	336	-111
27	29	JOHN PATITUCCI - Now (Concord Jazz)	50	0	329	-15
44	30	BOBBY SHEW QUINTET - Salsa Caliente (MAMA Foundation)	65	8	319	+111
35	31	ALEX RIEL - UnRiel! (Stunt)	56	0	302	+17
43	32	NEW YORK ALLSTARS - Broadway (Nagel-Heyer)	54	5	299	+87
20	33	PAT MARTINO - Stone Blue (Blue Note)	44	0	286	-150
25	34	THE GREG HATZA ORGANIZATION - Snake Eyes (Palmetto)	44	1	284	-84
31	35	THE HEADHUNTERS - The Headhunters (Hancock/Verve)	43	1	273	-51
33	36	YESKA - Ska AfroCubanJazz (Aztlan)	45	0	261	-32
—	37	CYRUS CHESTNUT - Cyrus Chestnut (Atlantic)	71	24	244	N
41	38	ANDY FARBER/ANDREW WILLIAMS - Double A (After 6)	45	1	241	+1
—	39	BRAD MEHLDAU - Songs: The Art of the Trio Volume 3 (Warner Bros.)	71	15	239	N
34	40	HENDRIK MEURKENS - Quiet Moments (Evidence)	38	0	239	-49
45	41	ANTON SCHWARTZ - When Music Calls (Anton Jazz)	50	3	230	+23
40	42	CHRIS POTTER - Vertigo (Concord Jazz)	47	2	230	-13
50	43	ANDY NARELL - Behind the Bridge (Heads Up)	39	1	214	+28
49	44	ERIC JOHNSON - Makin' Whoopie (Bluejay)	33	3	210	+17
37	45	ELIAS HASLANGER - Kicks Are For Kids (Heart Music)	25	0	202	-74
—	46	DAVE PECK - Dave Peck Trio (Let's Play Stella)	48	8	194	N
—	47	MARCUS PRINTUP - Nocturnal Traces (Blue Note)	57	20	190	N
46	48	VITAL INFORMATION - Where We Come From (Intuition)	36	2	188	-16
24	49	GEOFF KEEZER - Turn Up The Quiet (Columbia/CRG)	32	0	185	-184
—	50	DALE FIELDER QUARTET - Short Forms (Blue Fort)	42	3	180	N

REVIEWS

JOSHUA REDMAN

Timeless Tales (For Changing Times) (Warner Bros.)

With a golden quartet (Brad Mehldau, Larry Grenadier, and Brian Blade), Redman explores the front and back door standards, balancing Gershwin ("Summertime") with Stevie Wonder ("Visions," our favorite track), Rodgers & Hart with Bob Dylan, Berlin with Joni Mitchell, Jerome Kern with Lennon/McCartney, Cole Porter with Prince.

KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE

Tokyo '96 (ECM)

In our book, Keith Jarrett is King Keyboard. His performances have a tendency to sound absolutely life and death. When you add Gary Peacock and Jack DeJohnette in the mix, is there really a trio in the world that can match them in stature? They're performing ten standards, so you know the melodic exteriors of the songs. Will this be safer ground for Jazz radio to finally award Keith's trio its airplay due?

SPINCREASE

1. **CYRUS CHESTNUT** +214
2. **BRAD MEHLDAU** +213
3. **MARCUS PRINTUP** +171
4. **DANILO PEREZ** +152
5. **BOBBY SHEW QUINTET** +111

CHARTBOUND

- ***JOSHUA REDMAN** (Warner Bros.)
 - ***JOE LOVANO** (Blue Note)
 - EVERETT GREENE (Savant)
 - ***COUNT BASIE ORCHESTRA** (MAMA Foundation)
 - ***LAFAYETTE HARRIS, JR.** (Airman)
 - ***RANDY JOHNSTON** (J Curve)
- Dropped: #32 Jimmy Cobb's Mob, #38 Reuben Wilson, #42 Chad Lawson, #47 David Sanchez, #48 Trudy Desmond

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ARTISTPROFILE

BRAD MEHLDAU

ON COMFORT AND SOLACE

"With *Songs* [on Warner Bros.], I wanted to document where we were as a trio at that moment. The big difference between *Art of the Trio, Vol. 2* was, of

course, about stretching out and taking chances. We drew inspiration and enthusiasm from the audience.

"It was different being in the studio for *Volume 3*. I felt more conscious of being isolated] there, and didn't want it to be a liability or a sterile atmosphere. Instead, we used it as a chance

to hone in deeper into the essence of the songs we were playing, whether they were originals or standards.

"Song-Song" and "Unrequited," both originals, are simple song forms with a strong melody and nice harmony, which comes from the music I've been listening to over the past two years, be it classical, jazz, and pop. There are 'songs' within all of those genres,

whether it's Schubert, Ellington, Porter or the Beatles.

It's nice to hear people comment that my music is introspective. While it's not what I'm consciously shooting for, composers like Schubert and Nick Drake have a personal aspect that pulls you into a mode of solitude; recreating that feel of comfort and solace when you're alone.



SMOOTH

JAZZ & VOCALS

MOST ADDED



WARREN HILL (22)

"Turn Out the Lights"
(Discovery/Sire)

Including: WHRL, WTMD, WQJZ, WJZW, WCCJ, WFSS, WJAB, KOAI, WVAE, WYJZ, WJPL, KPRS, KCIY, KHIH, KBZN, KUOR/fm, KSBR, KMGQ, KEZL, KXDC, KRVR, and KKJZ

PATTI AUSTIN (9)

"Don't Go Away"
(Concord)

Including: WCCJ, WUKY, WJAB, WNIJ, KXDC, KKSF, KRVR, KSSJ, and KNIK

ERIC MARIENTHAL (6)

"Here Is My Heart"
(i.e. music)

Including: WVAS, WZJZ, WVMY, KSBR, Paul Hunter, and KINK

GEORGE DUKE (6)

"It's On"
(Warner Bros.)

Including: WBJB, WVAS, WUKY, WNIJ, KPRS/fm, and KQEX

RECORD TO WATCH



PATTI AUSTIN (9)

"Don't Go Away" (Concord)

From her Concord debut, In and Out of Love.

Frontrunners include WCCJ, KKSF, KSSJ, KRVR, KXDC, KOAI, WUKY, WJAB, WNIJ, and KNIK.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	GEORGE BENSON - Standing Together (GRP)	54	0	1110	+38
2	2	MARC ANTOINE - Madrid (NYC/GRP)	57	0	971	-67
4	3	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	50	0	898	-26
3	4	LEE RITENOUR - This Is Love (i.e. music)	58	0	878	-101
5	5	JIM BRICKMAN/DAVE KOZ - Visions of Love (Windham Hill)	49	0	823	-45
9	6	BONEY JAMES - Sweet Thing (Warner Bros.)	41	0	689	+84
8	7	LUTHER VANDROSS - "I Know" (Virgin)	50	0	686	+14
10	8	BRIAN BROMBERG - You Know That Feeling (Zebra)	48	0	609	+19
7	9	FOURPLAY - Four (Warner Bros.)	52	1	598	-87
6	10	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	47	0	589	-169
13	11	RICK BRAUN - Hollywood & Vine (Bluemoon/Atlantic)	55	2	564	+38
11	12	JOE McBRIDE - Double Take (Heads Up)	45	0	500	-66
12	13	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	40	0	498	-37
15	14	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	42	1	470	+6
14	15	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	34	1	438	-68
17	16	KENNY G - Greatest Hits (Arista)	29	0	430	-24
28	17	ERIC MARIENTHAL - Walk Tall (i.e. music)	51	6	398	+93
18	18	BRYAN SAVAGE - Soul Temptation (Higher Octave)	41	1	393	-33
16	19	CHRIS STANDRING - Velvet (Instinct)	37	0	385	-74
22	20	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	40	4	377	+1
24	21	GABRIELA ANDERS - Wanting (Warner Bros.)	35	0	371	-1
21	22	MARILYN SCOTT - Starting to Fall (Warner Bros.)	33	0	351	-35
19	23	RONAN HARDIMAN - Solas (Philips)	31	1	350	-49
25	24	FATTBURGER - Sugar (Shanachie)	34	0	338	-4
23	25	ED HAMILTON - Groovology (Shanachie)	34	1	338	-38
27	26	BRIAN McKNIGHT - Anytime (Mercury)	26	2	328	+9
20	27	PEACE OF MIND - Journey to the Fore (Nu Groove)	34	0	323	-69
30	28	WALTER BEASLEY - For Your Pleasure (Shanachie)	35	3	317	+42
44	29	PETER WHITE - Perfect Moment (Columbia/CRG)	42	4	315	+133
<i>The full album, due October 20, will keep Peter visible for another year.</i>						
33	30	ALFONZO BLACKWELL - Passion (Street Life)	28	1	285	+19
36	31	GREGG KARUKAS - Blue Touch (i.e. music)	32	4	280	+52
43	32	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	23	4	278	+95
<i>"Here and Now" breathes new life into Elliot's Jumpin' Off release.</i>						
29	33	KHANI COLE - Places (Fahrenheit)	24	0	269	-27
34	34	OPEN DOOR - North From Riverside (Helicon)	28	0	261	+2
26	35	KIM WATERS - Love's Melody (Shanachie)	25	0	258	-73
37	36	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz)	33	3	245	+24
31	37	ACOUSTIC ALCHEMY - Positive Thinking (GRP)	25	0	240	-33
32	38	RAMSEY LEWIS - Dance of the Soul (GRP)	28	5	229	-37
41	39	J.K. - What's the Word (Verve)	26	4	219	+35
35	40	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	21	0	205	-27
38	41	JEFF LORBER - Watching the Sunset (Zebra)	24	0	192	-16
39	42	SHAKATAK - Shinin' On (Instinct)	23	1	189	-13
45	43	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	22	1	188	+14
42	44	FOUR 80 EAST - Eastside (Boomtong/Cargo)	23	0	186	+2
40	45	SHAHIN & SEPEHR - World Cafe (Higher Octave)	19	0	182	-11
—	46	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	18	3	169	+26
48	47	VESTA - Relationships (i.e. music)	18	1	169	+6
50	48	DUNCAN MILLAR - Dream Your Dream (Instinct)	16	0	147	-3
—	49	RICKY JONES - Ricky Jones (Universal)	15	3	144	N
49	50	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	16	0	137	-20

REVIEWS

GEORGE DUKE

After Hours (Warner Bros.)

George Duke's first instrumental album in 20 years features him on piano and Rhodes, reenacting a day in the life of someone who could well be one of your listeners. The album starts with the uptempo "Rush Hour/Road Rage," instrumentally tracing the character's drive home, tracing time through the following morning. You can guess what happens in between "It's On" and "Together as One." Interesting concept, and a bit of a historical instrumental offering from a Smooth Jazz legend (who the Z'men remember seeing in Frank Zappa's band way back when!).

NAJEE

"Room to Breathe" (Verve

Forecast)

After giving himself some "room to breathe" by putting in some side-line time, Najee is back on a new label. A consistent electric back beat and bass pop is cushioned by strings and some spare flute work. The entire album, *Morning Tenderness*, is due in stores November 3. Welcome back, Najee!

SPINCREASE

1. PETER WHITE +133
2. RICHARD ELLIOT +95
3. ERIC MARIENTHAL +93

CHARTBOUND

WARREN HILL (Discovery/Sire)

RACHEL Z (NYC/GRP)

RANDY CRAWFORD (Bluemoon/Atlantic)

MARCUS JOHNSON (N2K Encoded Music)

*WILL DOWNING/GERALD ALBRIGHT (Verve Forecast)

*YELLOWJACKETS (Warner Bros.)

Dropped: #47 Simply Red.

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

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ARTISTPROFILE

RACHEL Z

ON LEAVING HARD JAZZ

"Love Is the Power [on NYC/GRP] is a healing project for me. We tried to make it deal with [Smooth Jazz] the hippest way we could. "I wasn't getting enough out of playing straight-ahead jazz

anymore. Since I don't play standards, it was difficult getting booked for gigs, so I had to keep being a sideman, which I didn't want to do anymore. Working with Wayne Shorter was the peak. I've studied jazz and did the best I could; I've played with Wayne, Al DiMeola and Steps Ahead,

but now I'm drawn to a more melodic and peaceful approach to music.

"Sometimes you get hit with obstacles so you can grow spiritually. The last two years have been heavy for me. I chanted, delved into spirituality, went to music therapy, took acupuncture, and studied breathing lessons.

"Jazz was great for me, but I

was angry. I played really hard and fast, and it was all for show. I was having trouble connecting my soul to jazz, so I simplified the music and realized I needed to connect my physical well-being with my music. This record was a good exercise for that. When I play jazz again, it's actually better because I'm more relaxed even if I'm playing more technical stuff.



PARTINGSHOTS

OF DEMONOLOGY & PING PONG

Apparently Hybrid/Sire artists Guster decided that the best way to promote their current single, "Demons," was to engage various Alternative MDs in a rousing game of ping pong. Here, WEND-Charlotte MD Rick Brewer faces the challenge.



FORE FUN

Music industry golfers gathered in Phoenix, Arizona last month to participate in the Bill Richards/T.J. Martell Golf Classic, which raised over \$30,000 for cancer, leukemia, and AIDS research. Epic Records Senior VP and T.J. Martell Foundation founder Tony Martell enthused, "I can't say thanks enough to people like Bill Richards and his staff, Sam Kaiser, and the many others that helped make this event so successful—including the participants." Shown here (l-r): Relativity Records' Kevin Carroll, Tom Gorman, and Stan Gleason.

SHOWBIZ

Todd Shannon, PD of Jacor Top 40 **KHTS (Channel 933)** and Urban A/C **KMCG (Magic 92.5)**-San Diego, transfers to the vacant PD slot at **WNCI-Columbus**, replacing **John Dimick**, who, ironically, moved to San Diego as PD of Country **KSON**. Shannon recently helped sign on Jacor's newest Rhythmic outlet, **WBTJ (101.9 The Beat)**-Youngstown under PD **Steve Granato**, who needs record service 3930 Sunset Blvd., Youngstown, Ohio, 44512.

Shocker in Austin, as upstart Rhythm-Crossover **KQBT (The Beat)**, less than three months old, bolts to #2 in the market 12-plus, (4.5-7.1) in the latest trend, besting market mainstay **KHFI**, which slides a point, 7.8-6.8. The Beat is now #1 18-34 with a ten share.

KGGI-Riverside PD **Diana Laird** has turned down the offer to program **Cox** Top 40 outlet **WBLI**-Long Island. "I've decided to remain in Riverside, and, as a matter of fact,

my boss, **Bob Ridzak**, made it civile to stay," she tells SHOWBIZ.

In the station's grand tradition of molding non-jocks into radio personalities (see morning guy **Big Boy**, **Power 106 (KPWR)**-Los Angeles fills its night slot with **SonJoobie**, rapper from recording group **Funkdoobie**.

CBS launches a Modern A/C Minneapolis, "**104.1 the Point, Today's Music Alternative**." Expect a PD announcement shortly, says VP/Programming **Greg Strassell**.

WDRQ-Detroit morning duo **Joe Mama** and **Shawn Dion** exit. Mr. Mama is taking a break from radio, getting married and moving to Florida. That leaves sidekick/diva **Trixie DeLuxe** to his/her own devices. PD **Alex Tear** wants to hear from you.

Across the street at **Chancellor** Hot A/C **Q95.5 (WKQI)**-Detroit, PD **Tom**

O'Brien needs a production director to replace **Jeff Hayes**, recently named GM of **WKSU, Kent State University's** radio station.

Entercom's new Mainstream Top 40, **KDND (107.9 The End)**-Sacramento is up to #6 18-34, (4.7-5.2). Station Mgr./PD **Steve Weed** begins to fill in the airstaff, hiring **KLRS-Chico** PD **Christopher Cair** for nights and **Heather Lee** (ex-**KBOS-Fresno**) for middays.

WPST-Trenton inks **Mark Vanness** (ex-**WWHT-Syracuse**) for mornings, teaming with **Chris Rollins**. **Gabrielle Vaughn** handles middays, followed by station vet **Joel Katz**, MD **Chris Puorro** moves to nights, followed by **Tommy Jordan**.

KKSS-Albuquerque inks the services of **Steve Smith Radio and Ratings**. **Mikey Fuentes** returns from **KISV-Bakersfield** for afternoons, as **DJ Lopez** moves to mid-

days, replacing **Carlos D.** who moves to nights, teaming up with **Big Moon**.

KKLI-Colorado Springs PD **Steve Larson** has left the building. **Bob Swisher** has been named interim PD.

Steve Lake, Sr. Director, National Promotion for **All American Music Group** (formerly **Scotti Bros.**), exits after 18 years to pursue other opportunities. He can be reached at (310) 477-9507.

Congrats to **David Konjayan** of the **National Academy of Recording Arts & Sciences (NARAS)** and his fiancée, **Columbia Pictures' Pam Madieros**, on their October 3rd nuptials.

Last, but certainly not least, congrats from all of us to GAVIN's own **Jennifer Detweiler** and her fiancé **Jim Hill**, who tied the knot September 20 in Kauai.

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IMPACTING
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5TH & 6TH

Mag 7 The Street Mix

the new Single From the Forthcoming debut album with
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featuring the Biv 10 Pee Wee All Stars
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Executive BOSS & Coach: Michael Bivins
Executive Players: Steve Cook, Gary Miles & Marcus Wilson

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AND **"THE CLAPPING SONG*"**

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"AHA ME A RIDDLE," "I'M A GIVIN' WAY,"
AND **"LESS IS MORE"**

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ASSOCIATE PRODUCER: DAVE WILKES
MANAGEMENT: MARY McFAUL FOR McFAUL BOOKING AND MANAGEMENT



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