



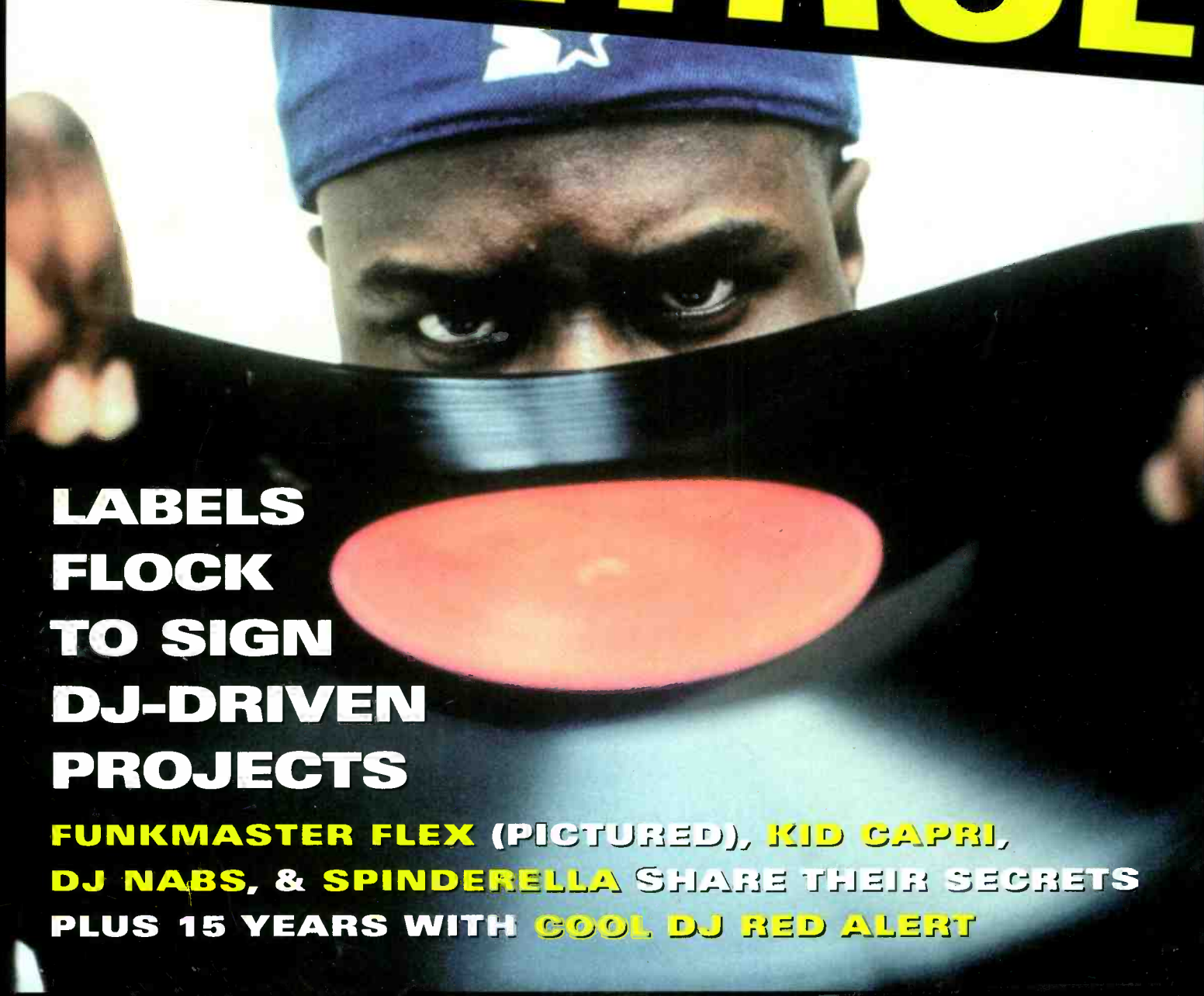
THE MOST TRUSTED NAME IN RADIO SINCE THE BEASTIE BOYS WERE BOUNCING BABES
ISSUE 2229

OCTOBER 23 1998

GAVIN

**HIP-HOP
MIXMASTERS GO
ON RECORD**

DJS TAKE CONTROL



**LABELS
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TO SIGN
DJ-DRIVEN
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PAGE 7

Getting on Track

One fact of radio industry life is that programmers often have questions that have no immediate tangible answers. But a new passive audience research technology called MobilTRAK™ promises to shed some light on the previously imponderable. Darlene Fiscus investigates.

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He Ain't Heavy...

Remember the case, not long ago, of a station that was seemingly doing everything right, but the ratings hit the skids? What went wrong? The station needed to be visible everywhere...and it wasn't. They were the victims of weighting. Dr. Jerry Boulding examines the trend.



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Crazy For Ya, Mr. DJ

As the original sonic architects of hip-hop, why haven't DJs attained the superstar status that MCs have? Here in 1998, the DJ's star has definitely risen, with considerable more space for growth. Janine Coveney turns the spotlight on the growing trend toward DJ-driven projects.

AS TOLD TO ELIOT TIEGEL

Paul Drew

Radio Station Groups Can Hit \$ Mark as Record Co. Owners

*If the TV networks can own or have a share in the programs they broadcast which are then syndicated, major radio station groups should start owning record labels and music publishing companies. This will provide a new source of revenue, believes Paul Drew, the legendary hyphenate DJ-
PD-station manager and current head of the consulting firms Paul Drew Enterprises and the USA Japan Company. "I spoke to Chancellor about this last summer," Drew says, "and they are planning their own record label."*

This is not a new idea. CBS owned Columbia Records; RCA, former parent of NBC, owned RCA Records; and Disney, which owns ABC, has its own label and music publishing companies plus the Radio Disney kids network. It's just that the timing is right for this to happen. Three years ago, nobody could envision some company with 100 or more radio stations. These large groups reach millions of people across the United States. Every record company would like to have some kind of edge with radio since promotion is very competitive. One way to own an edge is to handle the distribution of a major broadcasting company's record label—and it's all above-board.

Radio chains need to move into new areas because they can't continue to raise their advertising rates. There's a limit to the number of spots they can run. So the only place to increase revenues is between the commercials.

This is an historic moment in the history of the relationship between the record and radio businesses, because we've

never had so few major global companies and so many radio stations under so few owners. That's power. The motion picture and television industries



parade the same guests promoting their new product. If you can be on a couple hundred radio stations, they'll probably reach far more people than being on some of the syndicated talk shows. For example, *Antz* is an important new picture for DreamWorks. Eight months ago, Jeffrey Katzenberg should have flown to Cincinnati to sit down with Randy Michaels, COO at Jacor, to carve out a time-buy schedule. Motion picture and record companies generally know what their future releases will be. They should be sitting down now with the heads of Jacor, Chancellor, and Clear Channel and making arrangements to buy advertising and have music played.

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The producers in Sean Combs' Bad Boy Productions camp know it: The songs that are usually hits are those you can dance to. Jermaine Dupri knows it: His track-opening statement, "Y'all wanna dance? I'm'a make you dance," says it all. And those technicians who stand over the turntables nightly in a DJ booth with the sole purpose of making bodies move also know it: The primal connection between a well-crafted series of beats, rhymes, vocals, scratches, and breaks and the audience's demand for entertainment and physical release.

These are the DJs. Many have become so popular on the hip-hop club circuit they are urban legends, hosting their own radio shows as jocks and/or mixers, championing new music, and setting trends as remixer/producers. Their skill lies between the tangible (technological know-how, spinning, mixing, scratching) and the intangible (a sixth sense about the mood of the crowd, an ability to both cater to it and influence it, and a feel for what records are gold).

DJs have ears. And each has his/her own style. This is what has drawn record labels to sign them for album projects that offer cutting-edge hip-hop sounds with a broad variety of talent. This week GAVIN talks to some of the DJs-turned-artists about their careers and why DJs are hot properties on CD. If we're all searching for the perfect beat, DJs have the answer.

Janine Coveney
Janine Coveney
 New Mainstream

GAVIN NEWS

Record Sales Slump May Be Over

Despite a global market downturn, there's evidence on the horizon that the music industry may be bouncing back from a nearly three-year slump.

Time Warner's cash flow has grown for the first time in two years, due in part to artists such as Barenaked Ladies, Madonna, and soundtracks from *City of Angels* and *The Wedding Singer*.

Seagram's, home of Marilyn Manson and Hole, probably will report cash flow growth of

around 19 percent in the most recent quarter, according to Merrill Lynch's Jessica Reif Cohen. Although retailers and distributors such as Camelot Music and Wherehouse Entertainment suffered recently, "a lot of that seems to have shaken out," said Richard Broadwater of Veronis, Suhler & Associates in *USA Today*. "It's a healthier industry."

According to VSA's annual assessment of the communications industry released Wednesday, CD,

tape, and record shipments will increase only 0.2 percent in 1998, but that number is expected to grow by 2.5 percent in 1999 and by 5.9 percent in 2002.

Electronic commerce on the Internet and new technology such as digital video discs also are expected to boost sales.

"DJs have their finger on the pulse of what's next, especially in the clubs and in the street. They have broken groups and established groups in the hip-hop community."

NAIM ALI
 —SEE PAGE 22

BMI Re-Ups Jones, Preston

BMI Directors announced the re-election of Philip Jones as Chairman of BMI's Board of Directors, and Frances W. Preston as President and Chief Executive Officer of the performing rights organization.

Jones, late of Meredith Broadcasting in Des Moines, Iowa, currently is with Hibernia Communications and WMTV-Madison, Wis. He has been a member of the BMI Board since 1991;

Preston has held her post since 1986.

Elected to four-year terms were Joseph A. Carriere, recently of Gray Communications, Knoxville, Tenn.; Willard W. Hoyt, on the faculty of Ohio University, Athens, Ohio; and new members N. John Douglas, Personal Achievement Radio, San Francisco, Calif., and Cecil L. Walker, Gannett Broadcasting, Arlington, Va.

Lambert Named VP at Epic

Lori Lambert has been promoted to the position of Vice President, Strategic



Marketing & Development of Epic Records Group.

In her new role, Lambert will generate, develop, and

implement strategic marketing campaigns with outside companies and agencies to gain exposure for Epic Records Group artists in a variety of media. She also will oversee the development of various compilation releases, and explore and pursue various cross-promotions and marketing opportunities.

Lambert has served as Senior Director, Marketing for Epic Records since May 1995, previously serving as Director of Marketing for Epic.

Arbitron@NAB: Focus on New Listening Technologies

BY JHAN HIBER

With an eye toward the fragmentation of radio usage by digital satellite services and listening on the Internet, Arbitron took steps at last week's NAB Radio Show to keep up with new technology. First, the ratings firm released the findings of a recent study of Internet listening (and potential satellite impact). Then, Arbitron announced a deal to offer the first audience measurement ratings for Internet listening.

Two well-attended sessions saw Arbitron Executive VP Pierre Bouvard and Edison Research President Larry Rosin review the findings of their joint study, conducted in August. This extensive look at Internet listening involved surveying both diarykeepers and people who were online, with almost 3,000 interviews nationwide. Among key points were:

- 6 percent of Americans have listened to radio via the Internet;
- AOR and News/Talk are the most preferred formats

of Internet listeners;

- Given the choice, 33 percent of Americans would listen to out-of-town stations (as opposed to local stations); and
- 25 percent of Americans are very interested in digital satellite radio.

In a Q&A session, Bouvard revealed that Arbitron currently has no handle on what percent of diary entries are due to Internet listening. "Perhaps we'll have to redesign the diary to include two new 'source' options in addition to AM and FM, such as 'satellite,' and 'Internet,'" he speculated.

Arbitron and Motorola subsidiary RadioWave.com have formed a strategic alliance which, by the end of 1998, is expected to provide a printed volume of Internet listening data, based on third quarter online audience levels. "We'll use regular Arbitron radio terms, such as cume and average quarter hour, to derive and display the data—to make it useful to audio providers and advertisers," Jim Burke, VP of RadioWave.com, told GAVIN.

The G-files

ACQUISITIONS

■ **CITADEL HAS INKED A DEAL TO PURCHASE SIX STATIONS** in the Saginaw/Bay City market from 62nd Street Broadcasting for \$35 million. Included in the deal are WSGW/AM, WGER/FM, WIOG/FM, WKQZ/FM, WMJA/FM, and WMJK/FM. Broker for seller: Richard A. Foreman Assoc.

■ **CUMULUS BROADCASTING HAS ANNOUNCED IT IS** buying six stations in Fayetteville, Ark. from Hochman Communications for \$6.5 million. Stations include KZRA/AM, KREB AM/FM, KAMO/FM, KBRS/FM, and KMCK/FM. Broker for Hochman: Media Services Group. In a separate transaction, Cumulus also acquired WGLF/FM-Tallahassee, Fla. from Tallahassee Broadcasting for approximately \$4 million.

■ **NEW WAVE BROADCASTING HAS AGREED TO BUY** KQMQ AM/FM, KHUL/FM, and KPOI/FM, all in Honolulu, from Caribou Broadcasting for \$7.5 million. Exclusive broker: Kalil & Co.

■ **BARNSTABLE BROADCASTING HAS ENTERED INTO AN** agreement with Legend Broadcasting to purchase KTMO/FM-Kennett, Mo. for \$4 million.

■ **HAUGO BROADCASTING IS BUYING KTOQ/AM AND** KIQK/FM in Rapid City, S.D. from Tom-Tom Communications for \$2 million.

■ **PAMPLIN COMMUNICATIONS SIGNED A DEAL TO BUY** KVAN/AM-Portland from Vancouveradio, Inc. for \$1.7 million.

■ **CONNOISSEUR COMMUNICATIONS IS BUYING WLLF/FM** and WWIZ/FM in Youngstown/Warren, Ohio from GBS Communications for \$1.2 million.

■ **BIG BROADCAST OF ARIZONA IS ACQUIRING KTAJ/FM-** Fresno from Hispanic Radio Enterprises for \$1.1 million.

■ **BATISTA VIERA INKED A DEAL TO BUY KHBG/FM-SANTA** Rosa, Calif. from Deas Communications for \$1.1 million.

CLOSINGS

■ **CUMULUS BROADCASTING FINALIZED ITS \$27.7 MILLION** acquisition of 12 stations in five separate deals. In Topeka, the company finalized the \$10.4 million acquisition of KTOP/AM, KMAJ AM/FM, and KDVV/FM from Midland Broadcasters. In Savannah, Ga. Cumulus closed on WEAS AM/FM, acquired from Ocmulgee Broadcast Co. for \$5.3 million, as well as WZAT/FM, picked up from Phoenix Broadcast Partners for \$3.5 million. The group also completed its \$2.5 million purchase of WJLW/FM-Green Bay from American Communications Co., and closed on its \$6 million acquisition of WDBQ/AM, KLYV/FM, KXGE/FM, and WJOD/FM in Dubuque, Iowa from Communications Properties Inc.

■ **LEGEND COMMUNICATIONS FINALIZED ITS \$1.5 MILLION** purchase of WJEH/AM and WMGG/FM in the Huntington, W.V./Ashland, Ky. market from Wagner Broadcasting.

MISCELLANY

■ **CD RADIO, INC., THE SATELLITE-TO-CAR BROADCASTER, HAS** announced it has hired MediaAmerica to sell national advertising time on its 50 non-music channels.

■ **CHANCELLOR MEDIA HAS NOTIFIED GRUPO RADIO THAT** it will not proceed with its announced purchase of a 50 percent economic interest in the company.



Bell Hints He May Return

Premiere Radio Networks overnight talk show host Art Bell broke his silence with a short statement Monday night explaining his abrupt resignation, which last week he attributed to "a threatening, terrible event."

Bell revealed that, while not life-threatening, the event "was certainly not a publicity stunt or contract ploy as rumored by my competitors and detractors. It is real and serious. This should become self-evident when you know—and you will

know." Bell suggested that he hopes to return to the show once his problems are solved. The statement was played at the start of Bell's *Coast to Coast* program, which currently is being guest-hosted by veteran talker Hilly Rose.

In a statement released last week, Premiere President/COO Kraig Kitchin said that the network "will continue to distribute both Art Bell's *Coast to Coast AM* and *Dreamland* programs in regularly scheduled time slots. For a short duration Art has requested special guest hosts to do his show."

Jacor CEO Randy Michaels told GAVIN that he has been briefed on the nature of Bell's personal problems, and reiterated Bell's comments that, once the full story was revealed, it would be clear that this was no hoax.

Radio eCommerce Set to Explode

Forrester Research, Inc. expects radio-focused eCommerce revenues to grow from \$64 million this year to more than \$750 million in 2002. In a new report, the research company encourages broadcasters to create radio-focused entertainment commerce networks that, through the Web, extend their relationships with advertisers, listeners, and record companies.

"Radio stations are an ideal broker for eCommerce efforts," Mark E. Hardie, Senior Analyst of Forrester's Entertainment and Technology Strategies Service, said. "They have the audience, the promotional power, and the long-term business relationships necessary to move consumers online and keep bringing them back for new content and contests."

Forrester believes that entertainment commerce networks will emerge in the next one to two years, headed by large station groups such as Chancellor Media and Cox Radio. By the second half of 1999, stations will deliver dual-channel promotional packages tailored to Internet-ready business partners.

Lifetime Unveils New Radio "Tips"

Lifetime Television is entering the radio business, offering stations *Lifestyle Tips*, a series of 60-second informational bits targeted to young females.

Winstar Affiliate Sales will syndicate the *Tips* to stations in the top 50 radio markets, which can use the spots as stand-alone features or offer them as a local ad sales vehicle. There will initially be 260 features in the series, airing between 6 a.m. and 7 p.m., Monday through Friday.

Leanza Cornett and Suzanne Whang, co-hosts of the Lifetime Series *New Attitudes*, will guide the series launch, and additional Lifetime talent will also serve as hosts. Radio tips will cover fitness, health, parenting, nutrition, relationships, travel, money, entertainment, and the Internet.

Strange Days....



It feels strange to be sitting in the editor's chair here at GAVIN and admit that I never met our founder. Strange because he was such a legend in the radio industry. Strange because he contributed so much to today's formats, programming tactics, and operating strategies. And strange

because GAVIN, the publication, still reflects so much of Bill Gavin, the man.

I've worked at a number of industry trades during my radio career, and I can't recall ever being surrounded by a group of editors and writers who possess a greater passion for radio and music. I'm constantly amazed and impressed by how the GAVIN staff lives, eats, and breathes music, and the enthusiasm with which they share their passion on a daily basis with whomever in radio will listen. They know a hit when they hear it, and likewise they can name a stiff in five notes. No hype, no plugging, no sleight of hand. Just the same raw, honest truth that Bill Gavin brought to the job 40 years ago.

No, I never met the man...but I see him every day. I see him when I get out of the elevator and look around at what he built. I hear him when I walk the halls and listen to the editors talking on the phone, energized about a record they just heard. And I think of him every time I look at our masthead and read the words "The most trusted name in radio."

REED BUNZEL, EDITOR-IN-CHIEF



New Radio Star, Fujitsu Announce Joint Venture

The WorldsAway Products & Services group, a division of Fujitsu, has inked a deal with New Radio Star to create a "new virtual world" for application within the radio industry.

NewRadioWorld is designed as a Web-based replica of the United States, whisking users via bullet train to different cities where

they can visit virtual bars and cafés, listen to radio stations, talk to other listeners, and buy products. Stations also will be able to sell advertising to local clients either in the form of a billboard on the street or specific objects in a room.

"This puts a face on radio that will allow listeners as well as radio personnel to

have a depth of experience that has never been possible before," explained New Radio Star President Bob Hamilton. "Listeners can now be a real part of the station, which can do nothing more than increase both time and money spent listening."

David Andrews, Vice President of the WorldsAway Products & Services group, added, "This is a giant step forward for the radio industry and the Internet. New Radio Star and Fujitsu are the most logical partners to execute this successfully."

NewRadioWorld.com will unveil its first "cities" in early November, growing to 20 cities by early 1999.

Mercury Award Winners Announced

The 1998 Marconi Radio Awards were announced at the recent NAB Radio Show in Seattle. Among the winners were:

- **Legendary Station:** WCBS/FM-New York
- **Network/Syndicated Personality:** Paul Harvey, *Paul Harvey News and Comment*, CBS Radio Networks, Chicago, Ill.
- **Major Market Personality:** Kid Kraddick, KHKS-Dallas
- **Large Market Personality:** Mike Murphy, KCMO/AM-Kansas City, Kan.
- **Medium Market Personality:** Tim Burns & Sue Campbell, WNNK/FM-Harrisburg, Pa.
- **Small Market Personality:** John Murphy & George House, WAXX/FM-Eau Claire, Wis.
- **Major Market Station:** WBZ/AM-Boston
- **Large Market Station:** WMJI-Cleveland
- **Medium Market Station:** WNNK/FM-Harrisburg, Pa.
- **Small Market Station:** KRKT/FM-San Diego
- **Top 40 Station:** KDWB/FM-Minneapolis
- **A/C Station:** WLHT/FM-Grand Rapids, Mich.
- **Country Station:** KFKF/FM-Kansas City, Mo.
- **News/Talk/Sports Station:** WCCO/AM-Minneapolis
- **Rock Station:** WFBQ/FM-Indianapolis
- **Urban Station:** WVEE/FM-Atlanta, Ga.

WEBSITE OF THE WEEK



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DG Systems Launches StationLink

DG Systems has unveiled StationLink™, offering services for radio stations to send broadcast quality audio locally or across North America to more than 7,500 destinations.

Debuting at the NAB Radio Show last week in Seattle, the new digital distribution services provider allows stations to utilize their existing news, programming, voice talent, and production even if stations have incompatible systems, thus eliminating the expenditure of establishing and maintaining a private network.

Stations can utilize DG's network on a "pay as you go" basis, and can send audio to other stations in their local market for less than the cost of a messenger service.

LIKE A ROLLING STONE

Breezy Times in The Windy City

BY BEN FONG-TORRES

That Toddlin' Town: The Radio Hall of Fame induction ceremonies and broadcast, for which I wrote the script, went smooth as an account executive's pitch, thank you, and Chicago is beautiful this time of year.

Three of the five presenters for whom I wrote material either changed or ditched it. Bygones. I heard my words read by the host, Casey Kasem, who I heard when he was a DJ on KEWB-Oakland in the early '60s. My night was made. And, no, Casey wasn't difficult to write for. He did make changes, sometimes substituting a single word with which he felt more comfort, but he was a true pro, practicing, marking copy with his emphasis points, treating the gig like it was the biggest of his career. That work ethic helps explain it all.

The Hall of Fame is part of the Museum of Broadcast Communications, located in the Chicago Cultural Center, and well worth a visit. Besides accessible archives, monitors playing back historical moments in sports and politics, a salute to advertising, and a radio studio where visitors can watch live broadcasts, there's a room devoted to old-time radio. Here's Jack Benny's vault, a history of the car radio (birthdate: 1930), a 1951 Dumont TV set, and, in a glass case, a booklet, *200,000 for Breakfast with Tom Breneman*. Yep: The father of the TB whose wife is the former KHJ and RKO Music Director, our buddy, Betty Breneman. It's a teensy weentsy world...

The Sporting Line: Kirk Gibson, the former Detroit Tiger and L.A. Dodger, did a perfect reading of his induction of



Ernie Harwell and Kirk Gibson

baseball announcer Ernie Harwell. But when he stepped to the podium, I let out a private "Boo." He was, after all, the one who, gimpy legs and all, single-handedly (literally) crushed my Oakland

A's with that home run in the '88 Series...Speaking of Kirk Gibson, and I think I was, this year's version of Gibson is Atlanta's Michael Tucker, who stunned the Padres, momentarily, with his three-run homer in Game 5 of the NLCS. Said San Diego's Tony Gwynn: "We walked into the clubhouse, and for ten seconds guys were just kind of sitting there taking their uniforms off. Then the radio came on and I knew everything was fine because this has been a loose group all year long"...After beating the Braves and silencing their fans' ridiculous tomahawk chant, the Padres (thanks to catcher Jim Leyritz's CD player) partied to Reba McEntire's "The Night the Lights Went Out in Georgia"...Every sportscaster uses the moderating phrase "a little bit" a lot too often, but Bob Brenly, calling a game for Fox TV, gets the big lebowski for this one: "That's taking emulating your heroes to a little bit of an extreme!"...Meantime, Joe Morgan, a master of the game and a mangler of the language, said something like, "It'll be the Padres or the Astros, barring the outcome of this game."

And you wonder why kids are talking funny?



MobilTRAK Monitors In-Car Listening For Instant (Almost) Numbers

BY DARLENE FISCUS

What really happens when a station gives away \$25,000 cash? Does expensive TV advertising make an impact? How do different format clocks affect listenership? A new passive audience research technology called MobilTRAK™ promises to shed some light on the previously imponderable.

Although the technology is sophisticated, MobilTRAK's collection methodologies are simple. Markets are segmented into neighborhoods based on demographic information. From there, a minimum of three electronic measurement units are permanently mounted on utility poles at high-traffic locations in each neighborhood. As an auto whizzes by, these units record to which station the in-car radio is tuned.

According to Lucius Stone, Director of Sales and Marketing for MobilTRAK Inc., the service fills in three new and valuable pieces of the radio research puzzle. "The sample sizes are larger than have ever been gathered before—we do over 100,000 samples a day in each of our wired markets—so we can offer extreme accuracy," he explains. "Also, the data is electronic, so it's immediate. You can literally try something on the air and know the very next day whether or not you gained or lost audience. Plus, from a geographic standpoint, you can look at specific neighborhoods or at specific retail locations in some instances. This technology makes radio the only empirically auditable medium."

The MobilTRAK service currently is available only in three markets—Phoenix, Toronto, and Los Angeles—although five more are expected to come on-line by the end of the year. Ricardo Torres, General Manager at Spanish-language KVVA/FM in Phoenix, attests to the utility of the data. "MobilTRAK is immediate," says Torres. "We know how our audience responded the day after doing a contest or a call-in to win. Today, I will know at 2 p.m. what happened yesterday, which gives me a tremendous opportunity to adjust our programming decisions, as well as our advertising and promotion plans."

Torres adds that MobilTRAK can be especially valuable to stations pursuing niche markets. "The reality is that people care about what they're listening to—not the name of the station—and this service eliminates the need to rely on someone's



potentially inaccurate memory."

Despite the warm reception MobilTRAK is receiving in its first few markets, the service does have significant limitations. Unlike Arbitron, or the Bureau of Broadcast Measurement (BBM) in Canada, the service does not give demographic information—it is strictly quantitative. Also, MobilTRAK does not measure AM stations due to a technical difficulty related to the types of receivers installed in most newer cars. (The company predicts that it will have the problem remedied within the next year.) Also, as Pat Cardinal, Program Director of Q107 in Toronto cautions, the data only reflects in-car tuning. He comments, "We have a feature

called *Psychedelic Sunday* from noon to six. We took it off the air and then we recently brought it back. When we did, the MobilTRAK numbers went down, but the BBM numbers went up. That simply tells me that it's not a car show—that kind of show is for people who have their chairs set up in the backyard with a drink beside them."

Nonetheless, Cardinal observes that, all things considered, MobilTRAK has been extremely valuable in gauging his decisions as a programmer. "We put Howard Stern on the air last September and during the next few days, MobilTRAK showed that our station went from a typical seven share to a 20+ share in morning drive," he says. "We also learned that the audience was carrying over into other dayparts. The impact on other stations in the market also was readily visible. Later, the BBM numbers were almost identical, but with MobilTRAK we knew immediately that we made the right decision."

Aside from the obvious programming benefits, Lucius Stone and others contend that MobilTRAK also has a bright future in the sales arena. "We're looking to this to grow the whole radio pie," he explains. "From a sales perspective, we can show retailers who is around their stores, whether or not these people live there, work there, or just drive through. Stations can show their strengths in certain parts of town, such as highly ethnic neighborhoods or in an upper-income neighborhood like Scottsdale in Phoenix. Whether programming or prospecting, MobilTRAK gives radio broadcasters another important way to demonstrate the strengths of their medium." ■

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NEW

MAINSTREAM

THE RADIO + HIT MUSIC CONNECTION



BY LAURA SWEZEY

“This is the dopest s**t on the planet,” KKBT-Los Angeles’ then-PD Michelle Santosuosso told GAVIN’s *gmail* upon first hearing “Hard Knock Life (The Ghetto Anthem),” the newest single from rapper Jay-Z. “He’s talking about hardcore street life, with an underground beat, then little Annie comes in singing the hook: ‘It’s a hard knock life for us.’ It’s just so cool...Jay-Z has taken sampling to another realm.”

Indeed he has. The unlikely smash features an infectious chorus sampled from the musical *Annie* over a slammin’ bass and driving keyboard beat. Rap meets Broadway? It’s just an unprecedented, straight-up way of making your point, as Jay-Z reveals in the liner notes: “If you notice the chorus, they’re not singing like they’re sad, they’re singing like, ‘Yo, it’s a hard knock life,’ just letting people know. It’s a beautiful thing, deal with it.”

The song is currently number one in requests at WHTA-Atlanta and WKYS-Washington. Kris Kelly, MD of WAMO-Pittsburgh raved to *gmail* last week, “The Jay-Z record is out of control. I knew this was going to be a huge record, because while I was doing a live remote a couple of weeks ago, literally every other car that passed by was blasting ‘Hard Knock Life.’”

That sounds about right. According to SoundScan figures, *Jay-Z, Volume 2...Hard Knock Life*, the artist’s third CD, has sold more than 560,000 copies since its September 29 release. In Philadelphia alone, the disc sold 30,000 copies in one week.



It’s a Jay-Z Life For Radio



Remarkably, *Jay-Z, Volume 2...Hard Knock Life* was recorded in only a month. “With this album, I was in a real zone creatively,” Jay-Z said. “I was so happy making this album I was like, ‘Feed me beats!’” Instead of his usual production team of Ski and DJ Premier, Jay-Z utilized the talents of Timbaland and DMX’s Swizz from the Ruff Ryders, a mix that seems to have clicked. “I can change up my flow depending on the beat,” he says. “If it’s hot, I’ll rhyme over it. If you notice, I rhyme differently on each track.”

In addition to burning up the airwaves, Jay-Z has had a lot on his plate. Also known as Jigga, “The King of New York,” and his given name Shawn Carter, the Brooklyn native teamed with friends Big Jaz,

Kareem “Biggs” Burke, and entrepreneur Damon Dash in 1996 to form Roc-A-Fella Records. The label’s first outing, in partnership with Def Jam, *Reasonable Doubt*, scored him a gold album and single for “Ain’t No N****a” featuring Foxy Brown. Much of the content of its successor, the platinum *In My Lifetime, Volume 1*, reflected Jay-Z’s lingering emotions following the death of the Notorious B.I.G., his collaborator and friend.

Making his big-screen debut, Jay-Z recently portrayed himself in an autobiographical film called *Streets Is Watching*, which he wrote, produced, and directed with Roc-A-Fella’s Damon Dash. The accompanying soundtrack showcases the label’s other stars, Memphis Bleek, Diamonds in

the Rough, and the Ranjahz.

Another standout song that now has radio’s attention is Jay-Z’s “Can I Get A...,” first released on Def Jam’s *Rush Hour* soundtrack. At Power 99 WUSL-Philadelphia, the single, along with the title track, are the station’s top two testing songs. With its hypnotic synthesizer groove and the silky rap of Ja Rule, “Can I Get A...” entered the GAVIN Rhythm Crossover chart with 514 spins last week, and is holding strong at 559 on the Rap chart. “Money Ain’t a Thang,” a duet with Jermaine Dupri, first appeared on Dupri’s *Life in 1472* before its carryover to *...Hard Knock Life*, first impacting radio back in June.

“This I think is Def Jam’s season,” Jazz Young, Product Manager for the label, said. “We’re happy with the success of Jay-Z as well as DMX, who has had the debut of his first album *It’s Dark and Hell Is Hot*. He opened at 250,000 units. So this year has been great and we’re happy with the success. This is Jay-Z’s third solo album, and all of them have been wonderful...This year’s success of *Volume 2...Hard Knock Life* is incredible.”

When Jay-Z made an in-store appearance in Boston two weeks ago, chaos reigned; he attracted some 2,000 fans in yet another city where his was the number one selling album. He will also participate in the upcoming Power 106 KPWR-Los Angeles Supastar Power Party at Universal Studios, and Power 99 WUSL-Philadelphia’s Powerhouse concert on October 30.

Jay-Z recently appeared on *The Chris Rock Show*, and will soon be touring, after which he will concentrate on running Roc-A-Fella Records. “Jay-Z is kind of the hardest working man in the business right now,” Young says. And radio loves it. Rajeeyah Shabazz, MD of WVEE (V103)-Atlanta, told GAVIN, “We don’t play a lot of Rap. Usually just at night and on the weekends, but these two songs [‘Hard Knock Life (Ghetto Theme)’ and Outkast’s ‘Rosa Parks’] are on the verge of breaking through our day-parting barriers.”

What will be Jay-Z’s next big success? To find out, we’ll just have to wait until “tomorrow, tomorrow...” ■

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Artists, Radio Team to Spread the Message:

Love Shouldn't Hurt



It's challenging enough for the average songwriter to write a radio hit—to discover that magic combination of melody and lyric that's both memorable and listener-friendly. Factor into the above equation a large, diverse cast of recording artists, singing about the subject of child abuse, and try to imagine how truly daunting a task it can be.

That's the challenge faced by the team behind "Love Shouldn't Hurt," the new benefit single performed by All-4-One, Stephen Bishop, Michael Bolton, Bobby Caldwell, Jordan Hill, Olivia Newton-John, Chris and Stephen Stills, Richard Stites, Tamia, Ann Wilson, and Carnie and Wendy Wilson, otherwise known by the catchy name "Various Artists." What began last December as a "three-day project" has evolved into a forthcoming compilation album on Qwest Records.

"Love Shouldn't Hurt" is the brainchild of 30-year music industry vet Mickey Shapiro, who initially swung to action after hearing about a particularly graphic and disturb-

ing incident of child abuse. After learning that the family in question had received help from the National Committee to Prevent Child Abuse, he flew to Chicago to meet with the charity. "What impressed me so much was that they identify at-risk pregnant women and instruct them on child care issues before they give birth, as opposed to after the fact,

because it appears, from the statistics we have, by the time social agencies get involved, it's usually too late," he says.

Serving as executive producer, Shapiro recruited songwriter/producers Jack Kugell, Steve Kipner, and Eva King. "I felt that without this unifying theme song it would just be a case of, 'Oh, another compilation record,' which no one would give a damn about," says Shapiro. Up-and-comer Kugell co-wrote last year's #1 A/C and top ten Country hit, "Valentine" for Jim Brickman and Martina McBride. Kipner is a veteran songwriter whose numerous credits include the Grammy-nominated "Hard Habit to Break" for Chicago, "Physical" for Olivia Newton-John, and, more recently, "Invisible Man" for 98°. "Last December, Jack called and asked, 'How'd you like to spend a couple of days working together?'" Kipner recalls. The three writers wasted little time, writing the song in two days and cutting a demo on the third. "They were literally writing this song while I was soliciting artists for album tracks," Shapiro says.

"At the time we had nothing to lose. We figured, let's do it our way and worry about those little things like recording, distribution, promotion later," says Shapiro, who wasn't laboring under any false illusions. "I understand how record companies work. I know there is tremendous pressure on labels to take care of their business. It's almost impossible

for most record companies to focus on a one-off record from an album full of artists who aren't theirs."

Adds Kugell, "It's also difficult for a label to get behind a project where most of the earnings were going to a charity."

Nevertheless, they moved forward, casting the album before securing a distributor. "The only firm commitment was Bolton, the Celebrity Chairperson for the charity," says Kugell. At the time, Shapiro was working on an unrelated project with Quincy Jones, who soon hooked him up with Tamia. "She was sold on the song in about five seconds, as was [Qwest executive] Fade Duvernay. That's how we ended up at Qwest."

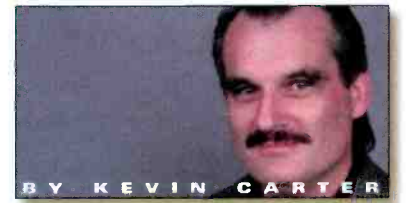
Once the artists were secured, the marathon task of recording began on February 17, 1998; numerous separate sessions, yielding over 100 separate vocal tracks, had to be edited and test-fit together like an audio jigsaw puzzle.

"No one sang the entire song, as that would have been too time consuming," says Kipner. Each artist sang several different lines, which were mixed and matched later. "Although each vocal was cut separately, when you listen to the finished song, there is definite interplay between the artists," says Kugell.

To complete the album (street date November 17), Shapiro sought tracks "that touched upon the emotions that surround this issue." Including the title track, the LP contains new music from Steven Bishop, Deana Carter, and DreamWorks' gospel group Strate Vocalz, along with previously-released tracks from Bolton, Kenny Loggins, Bobby Caldwell, the Lovemongers featuring Ann and Nancy Wilson, Take 6, Michael McDonald, and Earth Wind & Fire.

* * *

On October 6, most of the cast and crew, along with 30 members of the World Childrens' Choir, traveled



to Washington, D.C., using a charity-sponsored luncheon as a platform to perform the single live for members of Congress and First Lady Hillary Rodham Clinton.

"We didn't want to write something that was going to try to fix child abuse in three and a half minutes," says Kugell. "Instead, we decided to chronicle one child's story to illustrate the cycle of abuse." To those who observe that the song does not have the traditional A/C happy ending, Kipner says, "We knew that if this song was going to mean anything, we'd have to take it a step fur-



Mickey Shapiro



Steve Kipner (l) and Jack Kugell

ther." According to Ann Wilson, who sings that definitive, goosebump-inducing line: "This song cuts right to the chase. It's not political, it's completely human. It was unafraid to zero in on the worst that could possibly happen in an abusive situation."

"This project was fueled by a genuine desire to create something which made a statement," says Shapiro. "We feel fortunate in finding people who realized you can create a project that really makes a difference, and, by the way, makes a pot of money for a very deserving organization." ■

THE WARNER BROS. PROMOTION TEAM IS SPEARHEADING AIRPLAY EFFORTS, WITH AN IMPACT DATE OF OCTOBER 27 FOR A/C, POP, AND URBAN A/C.



The Weighting Game

BY DR. JERRY BOULDING

One of the ongoing questions in this age of “merger mania” and consolidation is, “Who’s going to take the weight?” And the answer is—the weight or responsibility will have to be shared by the entire team. Not every urban station will be a winner in the current fall Arbitron sweeps, and the losers will look for answers—often with a new format and even a new staff. I remember the case, not long ago, of a station that was seemingly doing everything right. The music and research was there. The signal was strong. The jocks communicated well, but the ratings hit the skids and lots of folks were confused. When the program director exited to “look for a new love,” we asked him, “What went wrong?”

He said one major factor was that the station was a victim of under sampling and overweighing by Arbitron. “I heard black and Hispanics had over one thousand of the 1,500 diaries in the country,” he told us. “To compensate, our station needed to be visible everywhere...and we weren’t. We matched our competition in sound. We’re even required listening at all the Sound Warehouse shops. We have a vast audience out there that’s being ignored. We were the victims of weighting”

Who’s going to take the weight? The answer is: all of us who are directly or indirectly affected by it. So we need to know more about it, how it works, how it affects our jobs and why.

The rationale for the weighting

process is based on the need by the ratings services, particularly Arbitron, to ensure that the returned data accurately reflects the listening behavior of the audience being surveyed. Weighting is appropriate and effective when two conditions are present: certain segments of the population (i.e. blacks and Hispanics) are disproportionately represented

and actively play the weighting game and provide the best program features, music rotation, and service. We also have to assist in educating and training our people on how to use what is provided. If a station can do all these things, it can move to the forefront and remain there.



in the sample; and their behavior being measured (i.e. radio listening) is likely to be different.

Besides weighting, what else causes the biggest swing in ratings? Heavy listening by the audience whose diary contributions are 100 or more quarter hours to a station. This audience is a small minority, about 8.6% of your total audience, but they account for almost 40% of your quarter-hours

On average, about 8% of a station’s diary keepers are exclusive, yet they contributed 18% of all quarter-hours and listen an average of 75 quarter hours weekly. The more loyalists and fans a station has, the less likely it can be hurt by external marketing.

Radio’s portability shows in the locations of listening levels. According to my studies, on average, 31.5% of all quarter-hours occur at home, 30.5% in the car and 35.9% at work. So if we want to score, we have to understand how to effec-

Sample Balancing

The most frequently used weighting system—the one currently used by Arbitron—is called “sample balancing.” It is designed to maximize reliability and minimize bias by performing the least possible amount of weighting so as not to distort the resulting estimates.

Arbitron radio samples can be weighted on up to three variables: geography, age/sex, and race/ethnicity. Geographically, all markets are weighted to the individual county. All markets and survey areas are weighted for race (black/non-black); some are weighted for both race and ethnicity (black/Hispanic/other).

In dual Differential Survey Treatment (DST)—i.e. markets where there are sizable Hispanic and black populations—households which identify themselves as both black and Hispanic (and many do)

are counted as Hispanic for sample balancing and market report processing. In an area like San Francisco/San Jose, this becomes a huge factor and may well explain why a radio station that appeals to both groups can do so well.

Marginal Weighting

Every market is sample balanced in sections called “models,” much like a pie cut up into a number of pieces. A single model market would be one in which there is no TSA, no ethnic control procedures, and no measured ADI (Ann Arbor, Michigan is an example of such a market.)

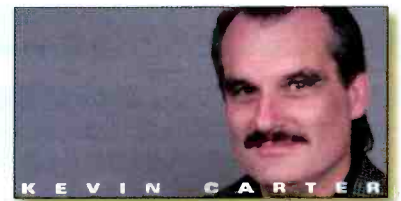
Marginal weighting simply refers to the in-tab population for each margin class. In a survey area weighted for two ethnic classes (i.e. Hispanic/non-Hispanic), the 16 age/sex classes and three country classes could come into play. This directly affects the per-person value of each in-tab diary which counts—and often determines—how a station which appeals to a weighted minority will fare.

For a number of years, I have contended that Arbitron needs to address the following three questions with regard to weighting:

1. *What is the minimum sample size necessary for measurement of the black or Hispanic community?*
2. *What effect does sample size play in the weighting of the returned sample? If you study the difference between today’s sample and one in which all sex/age-weighted cells have more than one diary in-tab, the results might prove quite interesting and revealing.*
3. *What can be done to update ZIP code penetration data?*

Weighting, even when you fully understand it, is a lot like “capital punishment.” That’s when the government taxes you to get capital so it can go into business in competition with you, then taxes the profit on your business in order to pay its own losses. ■

TOP 40



RAVES

By New Mainstream Editor
Annette M. Lai.

SEAL

"Human Beings" (Warner Bros.)

More stellar fourth quarter music to rave about...this time it's the title cut from Seal's new album. Under the production auspices of Trevor Horn, Seal sounds better than ever—somewhat mystical and hypnotic. Look for him in next week's Most Added column. Impacting the Top 40 and A/C spectrum.



'NSYNC

"(God Must Have Spent) A Little More Time on You" (RCA)

When I reviewed 'NSync's album earlier this year, this was one of the cuts I loved the most.

And radio programmers such as WSNX-soon-to-be-WBLI PD John Thomas and B96-Chicago's



Erik Bradley agree. Penned by Sturken and Rogers, expect this ballad to be in heavy rotation soon. Impacting mainstream Top 40 and Hot A/C.

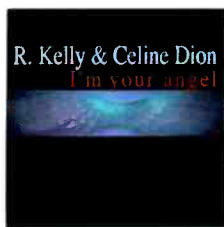
BLUE FLANNEL

"Havin' a Bad Day" (Universal)

Per their official bio, this four-man Columbus, Ga. band penned their

Continued on page 14

MOST ADDED



- R. KELLY/CELINE DION (30)
- JEWEL (26)
- WILL SMITH (22)
- BRITNEY SPEARS (15)
- SARAH McLACHLAN (14)

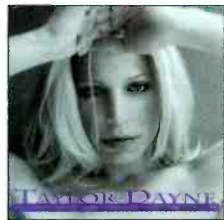
TOP TIP



BRANDY

"Have You Ever?" (Atlantic)
Brandy could very well finish out the year at the top of the chart. Added at KIIS/FM-Los Angeles and WHYI-Miami.

RADIO SAYS



TAYLOR DAYNE

"Unstoppable" (River North)
"Her latest has been making our Top 5 most requested every night this week, and actually hit #1 for three out of the past six nights."
—Mike Rossi, Associate PD, WSTW-Wilmington, Del.

| LW | TW | | Weeks | Reports | Adds | SPINS | TREND |
|---|----|---|-------|---------|------|-------|----------|
| 1 | 1 | BARENAKED LADIES - One Week (Reprise) | 16 | 155 | 0 | 7367 | -161 |
| 2 | 2 | JENNIFER PAIGE - Crush (Edel America/Hollywood) | 20 | 136 | 0 | 5967 | -414 |
| 5 | 3 | ALANIS MORISSETTE - Thank U (Maverick/Reprise) | 5 | 158 | 2 | 5787 | +715 |
| 3 | 4 | BACKSTREET BOYS - I'll Never Break Your Heart (Jive) | 17 | 131 | 0 | 5553 | -337 |
| 4 | 5 | AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG) | 23 | 124 | 0 | 5123 | -585 |
| 8 | 6 | SHERYL CROW - My Favorite Mistake (A&M) | 9 | 144 | 0 | 5046 | +172 |
| 10 | 7 | THIRD EYE BLIND - Jumper (Elektra/EEG) | 11 | 147 | 0 | 5006 | +406 |
| 9 | 8 | ALL SAINTS - Never Ever (London/Island) | 29 | 108 | 0 | 4559 | -310 |
| 6 | 9 | GOO GOO DOLLS - Iris (Warner Sunset/Reprise) | 30 | 104 | 0 | 4491 | -563 |
| 7 | 10 | 'N SYNC - Tearin' Up My Heart (RCA) | 18 | 120 | 0 | 4434 | -567 |
| 16 | 11 | EAGLE EYE CHERRY - Save Tonight (WORK) | 15 | 133 | 6 | 4327 | +463 |
| 11 | 12 | AALIYAH - Are You That Somebody (Atlantic) | 20 | 114 | 2 | 4322 | +92 |
| 13 | 13 | EVERYTHING - Hooch (Blackbird/Sire) | 14 | 129 | 1 | 4208 | +149 |
| 14 | 14 | FAITH HILL - This Kiss (Warner Bros.) | 17 | 117 | 1 | 4148 | +151 |
| 21 | 15 | SHAWN MULLINS - Lullaby (Columbia/CRG) | 7 | 135 | 3 | 3738 | +477 |
| 19 | 16 | MADONNA - The Power Of Goodbye (Maverick/Warner Bros.) | 8 | 138 | 6 | 3727 | +267 |
| 12 | 17 | HOOTIE & THE BLOWFISH - I Will Wait (Atlantic) | 10 | 104 | 0 | 3485 | -691 |
| 17 | 18 | BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope) | 18 | 113 | 2 | 3352 | -134 |
| 15 | 19 | JANET JACKSON - Go Deep (Virgin) | 20 | 90 | 0 | 3273 | -653 |
| 18 | 20 | EDWIN McCAIN - I'll Be (Lava/Atlantic) | 50 | 85 | 0 | 3249 | -213 |
| 20 | 21 | MATCHBOX 20 - Real World (Lava/Atlantic) | 30 | 87 | 0 | 3130 | -177 |
| 24 | 22 | GOO GOO DOLLS - Slide (Warner Bros.) | 7 | 128 | 6 | 2927 | +541 |
| 40 | 23 | JEWEL - Hands (Atlantic) | 2 | 128 | 26 | 2736 | +1647 |
| <i>Chart leap-of-the-week goes to Jewel and her latest gem.</i> | | | | | | | |
| 23 | 24 | EVE 6 - Inside Out (RCA) | 13 | 117 | 9 | 2699 | +269 |
| 27 | 25 | SHANIA TWAIN - From This Moment On (Mercury) | 9 | 112 | 3 | 2578 | +289 |
| 25 | 26 | 98° - Because Of You (Motown) | 11 | 94 | 4 | 2533 | +202 |
| 33 | 27 | BRITNEY SPEARS - ...Baby One More Time (Jive) | 4 | 119 | 15 | 2517 | +709 |
| <i>This is Britney's second consecutive week of huge gains—do we smell a trend?</i> | | | | | | | |
| 30 | 28 | MONICA - First Night (Arista) | 15 | 88 | 1 | 2277 | +121 |
| 28 | 29 | NEXT - Too Close (Arista) | 40 | 58 | 0 | 2172 | -111 |
| 22 | 30 | SEMISONIC - Closing Time (MCA) | 31 | 66 | 0 | 2038 | -559 |
| 31 | 31 | P.M. DAWN - I Had No Right (V2) | 11 | 84 | 0 | 1970 | -128 |
| 34 | 32 | MATCHBOX 20 - Back 2 Good (Lava/Atlantic) | 5 | 92 | 5 | 1876 | +184 |
| 26 | 33 | JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG) | 8 | 68 | 0 | 1828 | -499 |
| 39 | 34 | FASTBALL - Fire Escape (Hollywood) | 4 | 94 | 11 | 1727 | +591 |
| 32 | 35 | NATALIE IMBRUGLIA - Wishing I Was There (RCA) | 17 | 53 | 0 | 1614 | -336 |
| 29 | 36 | INOJ - Time After Time (So So Def/Columbia/CRG) | 17 | 54 | 0 | 1595 | -568 |
| 35 | 37 | WILL SMITH - Just The Two Of Us (Columbia/CRG) | 25 | 40 | 0 | 1406 | -191 |
| — | 38 | U2 - Sweetest Thing (Island) | 4 | 72 | 11 | 1320 | N |
| 37 | 39 | IDINA MENZEL - Minuet (Hollywood) | 9 | 61 | 0 | 1304 | -38 |
| — | 40 | MONIFAH - Touch It (Universal) | 14 | 57 | 7 | 1092 | N |

Total Reports This Week 162 Last Week 163

CHARTBOUND

| | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|
| R. KELLY & CELINE DION - "I'm Your Angel" (Jive) | 70 | 30 | 996 | +610 |
| BRANDY - "Have You Ever?" (Atlantic) | 63 | 12 | 986 | +426 |
| BRYAN ADAMS - "On a Day Like Today" (A&M) | 55 | 8 | 985 | +133 |
| NATALIE MERCHANT "Break Your Heart" (Elektra/EEG) | 44 | 4 | 808 | +150 |

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

LAURYN HILL

CURRENT SINGLE: "Doo Wop"
LABEL: Ruffhouse/Columbia/CRG
SENIOR VP, PROMOTION
COLUMBIA: Jerry Blair
ON HIGHER LEARNING: "There was a lot that I had to learn—life lessons—that weren't part of

any scholastic curriculum... Every time I got hurt, every time I was disappointed, every time I learned, I just wrote a song."
WHAT INSPIRES YOU NOW? "Love and happiness. Many young women are addicted to drama; but me, I'm into healthy and happy romance. That's why I write about love so much, because it inspires me." —*The*



Source, September 1998
HAS MOTHERHOOD CHANGED YOUR APPROACH TO MUSIC? "It renewed my spirit and made me remember why I was in the music business in the first place. It gave me a greater confidence to venture out and do those things that felt natural, instead of things I knew would be accepted. Because when you go home, your priority is right there. What people say and think isn't

important." —*US*, September 1998
CHRIS SCHWARTZ, PRESIDENT OF RUFFHOUSE SAYS: "People like Maxwell, D'Angelo, and Erykah Badu have come close to doing what she's done, but I think Lauryn's really made the defining records of what's going to be the next wave of R&B." —*Entertainment Weekly*, October 2, 1998

Compiled by Melissa Piazza

TOP 40 UP&COMING

| Rpts. | Adds | SPINS | TREND | ARTIST - Title (Label) |
|-------|------|-------|-------|---|
| 46 | 22 | 508 | +229 | WILL SMITH - Miami (Columbia/CRG) |
| 45 | 10 | 619 | +342 | EVERCLEAR - Father Of Mine (Capitol) |
| 43 | 14 | 633 | +158 | SARAH McLACHLAN - Angel (Warner Sunset/Reprise) |
| 39 | 2 | 751 | +103 | ACE OF BASE - Whenever You're Near Me (Arista) |
| 34 | 4 | 598 | -1 | STEVIE NICKS - If You Ever Did Believe (Reprise) |
| 34 | 4 | 591 | +83 | PHANTOM PLANET - So I Fall Again (DGC) |
| 31 | 4 | 816 | +21 | SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA) |
| 29 | 2 | 506 | -30 | CLEOPATRA - Life's Not Easy (Maverick) |
| 28 | 11 | 305 | +146 | FIVE - It's The Things You Do (Arista) |
| 27 | 13 | 436 | +191 | LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG) |
| 26 | 3 | 491 | +5 | NEXT - I Still Love You (Arista) |
| 26 | 3 | 447 | +169 | DIVINE - Lately (Red Ant) |
| 26 | 10 | 313 | +210 | R.E.M. - Day Sleeper (Warner Bros.) |
| 25 | — | 515 | -202 | REPUBLICA - Ready To Go (RCA) |
| 24 | 3 | 499 | -4 | NICOLE - Make It Hot (The Gold Mind/Inc./EastWest) |
| 22 | — | 389 | -58 | THE GOODS - I'm Not Average (Blackheart/Mercury) |
| 20 | 1 | 492 | -16 | SWEETBOX - Everything's Gonna Be Alright (RCA) |
| 20 | 1 | 340 | +4 | KORY & THE FIREFLIES - Sometimes (Kory Van Sickle Music) |
| 19 | 8 | 243 | +148 | BILLIE MYERS - A Few Words Too Many (Universal) |
| 18 | 3 | 271 | +17 | MICHELLE LEWIS - Nowhere And Everywhere (Giant/Warner Bros.) |
| 18 | 10 | 142 | +51 | * CAKE - Never There (Capricorn) |
| 18 | 13 | 112 | +84 | * LENNY KRAVITZ - Fly Away (Virgin) |
| 17 | 1 | 275 | -20 | MUDHENS - High Tide In Tucson (MH) |
| 16 | — | 317 | -57 | DUNCAN SHEIK - Bite Your Tongue (Atlantic) |
| 16 | 2 | 199 | +17 | CALTON COFFEE - You Sexy Thing (Gator) |
| 15 | 10 | 190 | +117 | * BRAVO ALL STARS - Let The Music Heal Your Soul (Edel America) |
| 14 | — | 243 | -162 | INNER CIRCLE - Da Bomb (Universal) |
| 14 | 4 | 195 | -14 | KEITH SWEAT - Com'e And Get With Me (Elektra/EEG) |
| 14 | 8 | 181 | +88 | * MYA - Movin' On (Interscope) |
| 14 | 7 | 131 | +83 | * ANDREA MARTIN - Let Me Return The Favor (Arista) |
| 14 | 8 | 113 | +87 | * GEORGE MICHAEL - Outside (Epic) |
| 13 | 2 | 166 | +38 | SPLITSVILLE - Manna (Paradigm) |
| 12 | 1 | 257 | -96 | TAYLOR DAYNE - Unstoppable (River North) |
| 11 | 1 | 139 | +34 | DINER JUNKIES - X (Lucy Say Goodbye) (Cyber) |
| 11 | 5 | 108 | +65 | * JON-PAUL & RICH - Rain (National) |
| 10 | — | 181 | +75 | * CHRIS ISAAC - Please (Reprise) |
| 10 | 1 | 169 | -25 | LeANN RIMES - Feel Like Home (MCG/Curb) |

Drops: #36-Brandy & Monica, #38-Fastball ("Way"), Rebekah, Ednaswap.

Pumpin' The Platinum



It's not every day that a recording act sells seven million albums and three million home videos, so Jive went crazy and decided to hand out a slew of official-looking plaques to their own Backstreet Boys. Pictured, from left, Backstreet's Brian Litterell, Jive President Barry Weiss, and fellow Boys Kevin Richardson, Nick Carter, Howie Dorough, and A.J. McLean

GAVIN ONLY

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

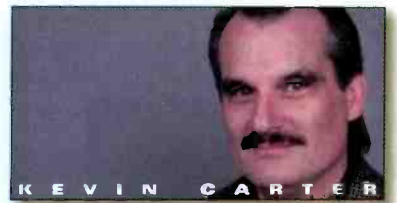
MOST ADDED



- R. KELLY/CELINE DION (22)
- JEWEL (21)
- WILL SMITH (13)
- U2 (9)
- **BRITNEY SPEARS (8)
- **LENNY KRAVITZ (8)

| TW | ARTIST - Title (Label) | SPINS | TREND |
|----|---|-------|----------|
| 1 | BARENAKED LADIES - One Week (Reprise) | 3511 | +13 |
| 2 | JENNIFER PAIGE - Crush (Edel America/Hollywood) | 3237 | -108 |
| 3 | <u>SHERYL CROW</u> - My Favorite Mistake (A&M) | 3045 | +93 |
| 4 | <u>ALANIS MORISSETTE</u> - Thank U (Maverick/Reprise) | 2961 | +559 |
| 5 | BACKSTREET BOYS - I'll Never Break Your Heart (Jive) | 2755 | -31 |
| 6 | <u>THIRD EYE BLIND</u> - Jumper (Elektra/EEG) | 2642 | +259 |
| 7 | HOOTIE & THE BLOWFISH - I Will Wait (Atlantic) | 2557 | -59 |
| 8 | AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG) | 2491 | -137 |
| 9 | <u>EAGLE EYE CHERRY</u> - Save Tonight (WORK) | 2480 | +163 |
| 10 | EVERYTHING - Hooch (Blackbird/Sire) | 2473 | +81 |
| 11 | <u>MADONNA</u> - The Power Of Goodbye (Maverick/Warner Bros.) | 2282 | +183 |
| 12 | 'N SYNC - Tearin' Up My Heart (RCA) | 2209 | -82 |
| 13 | <u>SHAWN MULLINS</u> - Lullaby (Columbia/CRG) | 2144 | +280 |
| 14 | FAITH HILL - This Kiss (Warner Bros.) | 2051 | +166 |
| 15 | BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope) | 1945 | +120 |
| 16 | <u>GOO GOO DOLLS</u> - Slide (Warner Bros.) | 1853 | +368 |
| 17 | ALL SAINTS - Never Ever (London/Island) | 1786 | -30 |
| 18 | <u>AALIYAH</u> - Are You That Somebody (Atlantic) | 1778 | +110 |
| 19 | JANET JACKSON - Go Deep (Virgin) | 1724 | -7 |
| 20 | GOO GOO DOLLS - Iris (Warner Sunset/Reprise) | 1688 | -130 |
| 21 | JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG) | 1611 | +54 |
| 22 | MATCHBOX 20 - Real World (Lava/Atlantic) | 1550 | -16 |
| 23 | <u>SHANIA TWAIN</u> - From This Moment On (Mercury) | 1472 | +170 |
| 24 | EVE 6 - Inside Out (RCA) | 1420 | +142 |
| 25 | <u>BRITNEY SPEARS</u> - ...Baby One More Time (Jive) | 1248 | +456 |
| 26 | EDWIN McCAIN - I'll Be (Lava/Atlantic) | 1248 | -64 |
| 27 | NATALIE IMBRUGLIA - Wishing I Was There (RCA) | 1221 | -10 |
| 28 | <u>FASTBALL</u> - Fire Escape (Hollywood) | 1218 | +348 |
| 29 | <u>MATCHBOX 20</u> - Back 2 Good (Lava/Atlantic) | 1174 | +190 |
| 30 | P.M. DAWN - I Had No Right (V2) | 1148 | +54 |
| 31 | <u>JEWEL</u> - Hands (Atlantic) | 1131 | N |
| 32 | IDINA MENZEL - Minuet (Hollywood) | 1123 | +78 |
| 33 | MONICA - First Night (Arista) | 1046 | +125 |
| 34 | SEMISONIC - Closing Time (MCA) | 1027 | -49 |
| 35 | 98 DEGREES - Because Of You (Motown) | 988 | +170 |
| 36 | <u>U2</u> - Sweetest Thing (Island) | 952 | +318 |
| 37 | INOJ - Time After Time (So So Def/Columbia/CRG) | 773 | +1 |
| 38 | BRYAN ADAMS - On A Day Like Today (A&M) | 746 | +68 |
| 39 | <u>NATALIE MERCHANT</u> - Break Your Heart (Elektra/EEG) | 673 | N |
| 40 | NEXT - Too Close (Arista) | 654 | +30 |

RHYTHM CROSSOVER



KEVIN CARTER

FOR THE RECORD

"Both Jay-Z cuts are out of control. 'Can I Get A...' and Hard Knock Life' are #1 and #2 testing and requesting." —Michael Martin,



PD, Wild 94.9 (KYLD)-San Francisco

"The next single from Lauryn Hill, 'Zion,' is awesome." —Joey Arbagey, PD, KMEL-San Francisco

"Listeners are loving 'Superthugs' by Noreaga, already in Power/New rotation. You know it's a jam when the jocks can't wait to play it." —Doc Wynter, Jacor Director of Urban Programming/PD, WJBT/WSOL-Jacksonville

"Miami' has invaded Wichita: Nice buzz starting on Will Smith's 'Miami.'" —Steve Dorrell, PD, KDGS-Wichita



"We usually average about 340 calls for the week's most-requested song, but 'The ICP Mix' by Insane Clown Posse pulled 647 calls this week." —Orlando, MD, WLLD (Wild 98.7)-Tampa

"We've stuck with Sweetbox and it's now pulling phones and showing great potential in callout." —Diana Laird, PD, KGGI Riverside

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MOST ADDED



R. KELLY & KEITH MURRAY (8)
JON B (7)
JAY-Z (6)
***DEBORAH COX (5)**
***FAITH EVANS (5)**

TOP TIP



R. KELLY & KEITH MURRAY
"Home Alone" (Jive)

R. Kelly and Keith Murray are home alone so there is a party goin' on. Everyone's invited.

RADIO SAYS



BRANDY
"Have You Ever?"
(Atlantic)

"Have You Ever?" by Brandy is blowing up big! #1 phones."
—Rick Thomas, PD, KQBT-Austin

| LW | TW | | SPINS | TREND |
|--|----|---|-------|-------|
| 4 | 1 | LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG) | 2543 | +263 |
| 3 | 2 | MONIFAH - Touch It (Universal) | 2462 | +66 |
| 1 | 3 | AALIYAH - Are You That Somebody (Atlantic) | 2433 | -114 |
| 2 | 4 | MONICA - First Night (Arista) | 2276 | -150 |
| 7 | 5 | DIVINE - Lately (Red Ant) | 2086 | +232 |
| 5 | 6 | MYA - Movin' On (Interscope) | 2075 | -145 |
| 6 | 7 | XSCAPE - My Little Secret (So So Def/Columbia/CRG) | 1982 | +90 |
| 8 | 8 | DRU HILL - How Deep Is Your Love (Island) | 1895 | +193 |
| 9 | 9 | TQ - Westside (Epic) | 1651 | +95 |
| 10 | 10 | NEXT - I Still Love You (Arista) | 1354 | +49 |
| 28 | 11 | BRANDY - Have You Ever? (Atlantic) | 1176 | +569 |
| <i>Nice chart move—think it's a hit?</i> | | | | |
| 12 | 12 | NICOLE - Make It Hot (The Gold Mind, Inc./EastWest) | 1118 | -173 |
| 18 | 13 | FAITH EVANS - Love Like This (Bad Boy/Arista) | 1057 | +253 |
| 13 | 14 | GINUWINE - Same Ol' G (Atlantic) | 1012 | -188 |
| 14 | 15 | KEITH SWEAT - Come And Get With Me (Elektra/EEG) | 1010 | -57 |
| 15 | 16 | LAURYN HILL - Can't Take My Eyes Off You (Columbia/CRG) | 990 | -54 |
| 11 | 17 | TATYANA ALI - Daydreamin' (MJJ/Epic) | 950 | -348 |
| 16 | 18 | BACKSTREET BOYS - I'll Never Break Your Heart (Jive) | 859 | -94 |
| 19 | 19 | JERMAINE DUPRI feat. MARIAH CAREY - Sweetheart (So So Def/Columbia/CRG) | 834 | +44 |
| 20 | 20 | TAMIA - So Into You (Qwest/Warner Bros.) | 799 | +32 |
| 17 | 21 | NEXT - Too Close (Arista) | 763 | -62 |
| 21 | 22 | 'N SYNC - Tearin' Up My Heart (RCA) | 752 | 0 |
| 34 | 23 | NASTY BOY KLICK - Lost In Love (Upstairs) | 751 | +247 |
| 25 | 24 | JENNIFER PAIGE - Crush (Edel America/Hollywood) | 734 | +65 |
| 33 | 25 | JAY-Z - Can I Get A... (Roc-A-Fella/Def Jam) | 719 | +205 |
| <i>Blowing up wherever it's played.</i> | | | | |
| 27 | 26 | SWEETBOX - Everything's Gonna Be Alright (RCA) | 715 | +100 |
| 29 | 27 | JERMAINE DUPRI feat. JAY-Z - Money Ain't a Thang (So So Def/Columbia/CRG) | 712 | +147 |
| 23 | 28 | BIG PUNISHER - Still Not A Player (Loud) | 631 | -72 |
| 26 | 29 | INOJ - Time After Time (So So Def/Columbia/CRG) | 582 | -52 |
| — | 30 | JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam) | 572 | N |
| 24 | 31 | USHER - My Way (LaFace/Arista) | 561 | -140 |
| 32 | 32 | MO THUGS FAMILY - All Good (Relativity) | 537 | +10 |
| — | 33 | VOICES OF THEORY - Wherever You Go (H.O.L.A./Red Ant) | 516 | N |
| 38 | 34 | NICOLE - I Can't See (The Gold Mind, Inc./EastWest) | 512 | +31 |
| — | 35 | KURUPT - We Can Freak It (Antra/A&M) | 508 | N |
| 35 | 36 | DMX - How's It Goin' Down (Def Jam/Mercury) | 506 | +5 |
| 31 | 37 | BRANDY & MONICA - The Boy Is Mine (Atlantic) | 494 | -43 |
| 30 | 38 | SNOOP DOGGY DOGG - Still A G Thang (No Limit/Priority) | 473 | -77 |
| — | 39 | 112 - Love Me feat. Mase (Bad Boy/Arista) | 465 | N |
| 36 | 40 | 2 PAC - Unconditional Love (?) | 456 | -38 |

Total Reports This Week 56 Last Week 57

| CHARTBOUND | Reports | Adds | SPINS | TREND |
|--|---------|------|-------|-------|
| REEL TIGHT - "Do You Wanna Ride" (Restless) | 21 | 1 | 438 | +68 |
| WILL SMITH - "Miami" (Columbia/CRG) | 21 | 3 | 370 | +249 |
| WILLIE MAX - "Can't Get Enough" (Motown) | 20 | 3 | 399 | +89 |
| JANET JACKSON - "Everytime" (Virgin) | 19 | 2 | 351 | +160 |
| *JON B - "I Do (Whatcha Say Boo)" (YabYum/550 Music) | 17 | 7 | 353 | +257 |

OUTTATHEMIX

C-MONEY

Mixshow Coord., KYLZ-Albuquerque, New Mexico

Jay-Z "Can I Get... Feat. Amil and Ja-Rule" (Roc-A-Fella/Def Jam)

"Jigga has done it again, what more can I say."

Flipsquad Allstars "The Things I Do" (MCA)

"Got my head boppin' right away"



JAMES COLES

Music Director, KIKI/1-94- Honolulu, HI

R. Kelly "Home Alone Feat. Keith Murray" (Jive)

"Good to see the man do some uptempo music since 'Vibe', combo with Keith Murray makes it perfect."

Flipsquad Allstars "The Things I Do" (MCA)

"The sample works, the delivery is strong and I'm hoping it will build from the mixshow."

DID NOT REPORT:

KBOS (B95)-Frsno

C-89-Seattle

KBTE-Corpus Christi

KZFM-Corpus Christi

KPSI-Palm Springs

A/C UP&COMING

| Rpts. | Adds | SPINS | TREND | |
|-------|------|-------|-------|--|
| 40 | 2 | 780 | +66 | MARSHALL CUCKER BAND - Love I Gave To You (K-TEL) |
| 38 | 2 | 673 | +51 | JIM WALSH - This Is Home (Photon) |
| 38 | 4 | 495 | +71 | SARAH McLACHLAN - Angel (Warner Sunset/Reprise) |
| 38 | 2 | 651 | +53 | BRYAN ADAMS - On A Day Like Today (A&M) |
| 36 | 2 | 567 | +58 | PATTI O'HARA - Forever Friends (J-Bird) |
| 36 | 3 | 513 | +78 | JOE'S BAND - Daydream Lover (Rag) |
| 36 | 2 | 721 | +109 | ALANIS MORISSETTE - Thank U (Maverick/Reprise) |
| 35 | 3 | 422 | +46 | MR. BLUE - Shadow On The Wall (TidalWave) |
| 33 | 3 | 496 | +132 | FUSHIA - It's Not Too Late (Finakon) |
| 33 | 15 | 354 | +166 | JON-PAUL & RICH - Rain (National) |
| 28 | 2 | 399 | +78 | ACE OF BASE - Whenever You're Near Me (Arista) |
| 26 | 2 | 362 | +51 | ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water) |
| 25 | 1 | 350 | +21 | IN DENIAL - Till The End Of Time (J-Bird) |
| 23 | 22 | 248 | +222 | * THE TEMPTATIONS - Stay (Motown) |
| 22 | 4 | 243 | +67 | WIREWOOD - Inside Screaming (Teleca) |
| 21 | 1 | 260 | +23 | ELVIS COSTELLO/BURT BACHARACH - I Still Have That Other Girl (Mercury) |
| 21 | 4 | 231 | +38 | DINER JUNKIES - X (Lucy Say Goodbye) (Cyber) |
| 20 | 2 | 251 | +27 | THE REGULATORS - Sweet Sustain (Southbound) |
| 20 | 2 | 257 | +27 | JOHN FOGERTY - Almost Saturday Night (Warner Bros.) |
| 19 | 1 | 468 | +48 | BARENAKED LADIES - One Week (Reprise) |
| 18 | 3 | 352 | +45 | SHAWN MULLINS - Lullaby (Columbia/CRG) |
| 17 | 1 | 197 | +43 | SUNPOWER ORCHESTRA - A Princess Blessing (Sunpower) |
| 16 | 2 | 193 | +41 | * JON BARE - Clambake (MegaTruth) |
| 15 | 5 | 193 | +91 | * BILLY SQUIER - More Than Words (J-Bird) |
| 15 | 3 | 148 | +10 | * PEABO BRYSON - My Heart Belongs To You (Windham Hill) |
| 15 | — | 217 | +57 | ROADSIDE ATTRACTION - Flat World (Headspin) |
| 15 | 2 | 177 | -8 | JULIO IGLESIAS w/ ALL-4-ONE - Smoke Gets In Your Eyes (Columbia/CRG) |
| 15 | 6 | 176 | +64 | * BRANDY - Have You Ever? (Atlantic) |

Drops: #37-Amy Grant, #40-Eric Clapton, Goo Goo Dolls ("Iris"), Eagle-Eye Cherry, Matchbox 20 ("Real")

FAVES continued

Griffin's faithful remake of the 1979 Number One smash.

Currently also available on the soundtrack to *54*, this one is bound to

stir up some memories for your core demos.

Impacting the A/C world.

GOLDFINGER
"More Today Than Yesterday"
(Hollywood)

The walk down Remake Lane continues with Goldfinger's latest, a cool rendition of Spiral Starecase's 1969 (can you believe this song is almost 30 years old?!) smash. KOZN-Kansas City APD/MD JoJo Turnbeaugh thinks it's cool and you will, too. The song appears on the soundtrack to Adam Sandler's new film, *The Waterboy*. Impacting mainstream Top 40 and Modern-Hot A/C.

JEFFREY OSBORNE & SHEENA EASTON
"The Place Where We Belong"
(Windham Hill)

Two stars very familiar to A/C listen-



ers team up for this heartwarming duet from the forthcoming holiday compilation, *The Colors of Christmas*. Though on a Christmas-themed CD, this Osborne/Easton collaboration is simply a wonderful, feel-good song that will fit well on love song and dedication shows and beyond.

NEIL DIAMOND
"As Time Goes By" (Columbia/CRG)

Many artists dream of singing with a full orchestra, and for Diamond, the dream came true with his latest album—a salute to the movies, ranging from *Casablanca* to *Titanic*. The first single is a classic done in true Diamond style that A/C audiences will love. Watch for Diamond's *The Making of the Movie Album* on AMC November 4.



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MOST ADDED



**R. KELLY F/
KEITH MURRAY (38)**
"Home Alone" (Jive)

Including: KBMS, WTCC, KBCE, WJKS, WZAK, WZZ, WDTJ, KVJM, WGC, WMCS, WTMP, WUSL, WIBB, WRNB, WEUP, KDKD, WJLB, WQOK, WKYS, WJTT, WBLX, WRDU, KKDA, KPRS, WCDX, WFXE, WJMI

TAMI DAVIS (26)
"Only You" (Red Ant)

Including: WFLM, KBCE, WZAK, WZZ, WJUN, KVJM, WDLT, WDAS, WUVA, KXZZ, WTMP, WIBB, WEUP, KDKD, WDWI, KPRS, WJMI, WKKV, WPAL, WWWZ

CAM'RON (23)
"Feels Good" f/ Usher (Epic)
Including: WJZO, KVJM, WZZ, WPHI, WJGN, WTMP, WUSL, WIBB, KDKD, WKYS, WJTT, WBLX, WDWI, KKDA, KPRS, WJMI, WENN, WWWZ, WQHH

MICHEL'LE (22)
"Can I Get A Witness"
(Death Row/Interscope)

Including: WVAZ, WFLM, KBMS, WZZ, WJUN, KVJM, WDLT, WMCS, WJGN, WTMP, WIBB, KDKD, WJTT, WBLX, WFXE, WJMI, WKKV, WPAL, WWWZ, WQHH

SHAQUILLE O'NEAL (21)
"Night To Remember"
(T.W.I.S.M./Trauma/Interscope)
Including: KBCE, WZAK, WZZ, KVJM, WJGN, WTMP, WIBB, KDKD, WJLB, WJTT, WBLX, WDWI, KKDA, KPRS

BLACK A/C



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

DIVINE
"Lately" (Red Ant)
THE TEMPTATIONS
"Stay" (Motown)

NEXT
"I Still Love You" (Arista)
LUTHER VANDROSS
"I Know" (Virgin)

WEST COAST

WILL DOWNING AND GERALD ALBRIGHT +57

"Stop, Look, Listen" (Verve)

XSCAPE +44 "My Little Secret"
(SoSoDef/Columbia)

MYA +34 "Movin' On" (Interscope)

BRIAN MCKNIGHT +33 "Hold Me" (Motown)

PHIL PERRY +33 "Mind Blowah" (Windham Hill)

MIDWEST

FAITH EVANS +68 "Love Like This"

(Bad Boy/Arista)

BRIAN MCKNIGHT +58 "Hold Me" (Motown)

BRANDY +56 "Have You Ever?" (Atlantic)

R. KELLY FEAT. KEITH MURRAY +52

"Home Alone" (Jive)

JAY Z. +44 "Can I Get A..."

(Roc-A-Fella/Def Jam)

EAST COAST

KEITH SWEAT +73 "Come And Get With Me"
(Elektra/EEG)

AARON HALL +54 "All The Places" (MCA)

BRANDY +54 "Have You Ever?" (Atlantic)

NICOLE RENEE +48 "Strawberry" (Atlantic)

FAITH EVANS +46 "Love Like This"

(Bad Boy/Arista)

SOUTHWEST

TOTAL +68 "Trippin'" (Bad Boy/Arista)

DEBORAH COX +62 "Nobody's Supposed To Be Here" (Arista)

JAY Z. +58 "Can I Get A..."

(Roc-A-Fella/Def Jam)

BRANDY +53 "Have You Ever?" (Atlantic)

WC & JON B. +53 "Better Days" (Payday)

SOUTHEAST

R. KELLY FEAT. KEITH MURRAY +161

"Home Alone" (Jive)

JAY Z. +152 "Can I Get A..."

(Roc-A-Fella/Def Jam)

TOTAL +146 "Trippin'" (Bad Boy/Arista)

JANET JACKSON +140 "The Velvet Rope"

(Virgin)

BRANDY +129 "Have You Ever?" (Atlantic)

CAROLINAS/VIRGINIA

JON B. +118 "I Do (Whatcha Say Boo)"
(Yab Yum/550 Music)

GERALD LEVERT +118 "Take Everything"
(Elektra/EEG)

OUTKAST +98 "Rosa Parks" (LaFace/Arista)

TELA +80 "Bring 'Em Out" (Rap-A-Lot)

DESTINY'S CHILD +66 "Get On The Bus"
(Columbia/CRG)

TOPTENSPINZ

| | | | |
|----|--|------|------|
| 1 | LAURYN HILL "Doo Wop (That Thing)" | 2972 | 3036 |
| 2 | JON B. "I Do (Whatcha Say Boo)" | 2147 | 2870 |
| 3 | R. KELLY "Half On A Baby" | 2675 | 3058 |
| 4 | KEITH SWEAT "Come And Get With Me" | 2521 | 2608 |
| 5 | NEXT "I Still Love You" | 2452 | 2581 |
| 6 | DEBORAH COX "Nobody's Supposed To Be Here" | 2123 | 2450 |
| 7 | DRU HILL "How Deep Is Your Love" | 2230 | 2404 |
| 8 | DIVINE "Lately" | 2276 | 2398 |
| 9 | KIRK FRANKLIN "Lean On Me" | 1870 | 2172 |
| 10 | FAITH EVANS "Love Like This" | 1850 | 2124 |

SPINZ LAST WEEK

SPINZ THIS WEEK

URBAN RAVES

By Janine Coveney

FA SHO
"He Say She Say"
(Universal)

Starting with the whispered phrase "I don't wanna fight no more," this infectious '90s percussive groove, layered with emotion-roughened vocals, may draw comparisons to Chico DeBarge's "No

Guarantees" remix in rhythm, and to Dru Hill or Jodeci in vocal quality. Either way, Fa Sho makes a definite radio-worthy impression with this plea for harmony in a relationship, with plenty of catchy hooks and beats. Check it out.

KINO WATSON
"Breakfast in Bed"
(ISR/Ichiban)

After a short-lived stint at

Columbia Records, this gifted tenor returns to an indie label with this pleasantly romantic ballad. Watson's voice has a clear tone and a warm caressing flow that makes this tune (about lingering between the sheets in the morning) sound like a classic. There's also a harder-edged remix version featuring rapper Jesse West, with a funky bass line and

shivering percussion for programmers who want a choice.

IMAJIN
"No Doubt"
(Jive)

There have been plenty of teenybopper groups in R&B, but this foursome of Jamal, John, Talib, and Olamide continues to show great promise with not only

vocal, but instrumental skill, as well. This bubblegum-ish uptempo groove shows off even more of their harmonic ability, especially on the background vocals, which vaguely echo an old Earth Wind & Fire theme; this is a pleasant teen love romp that will keep the girls screaming. Second single from the forthcoming album *Imajin This*.

FROM THE STREET

THE RAP CONNECTION



BY JANINE COVENEY

Perhaps no one has helped to perfect the art of DJing—in clubs and on radio—for as long as DJ Red Alert, who celebrates his 15th year on the radio. As WRKS Kiss/FM-New York's popular nightly mix show jock, he stayed on 11 years until the station flipped to an adult format. Now he's heard on WQHT Hot 97. Here Red Alert reminisces with GAVIN.

I'm from Harlem. I started DJing around 1976. I was in an Upward Bound Program, preparing for college, so I played on Fordham's campus (in the Bronx), doing block parties, center parties, house parties. My inspiration? I looked up to my brother in two things. He was known as a basketball player in the city leagues and he also had a large record collection. There was two guys in the neighborhood, one had a bunch of stereo equipment in his house and I was fascinated by it, and the other guy, he was talking in a radio voice, so that gave me the interest. By the time I went to the parties, I wasn't the one dancing, I was the one standing in front of the DJ all day.

The first equipment I owned was two Technics 1800 MK turntables. I hooked them up to a little stereo in

Old School Spin: Red Alert Remembers

my room, and I used to have my turntables and mixer on top of a milk crate on the floor because I used to keep my mattress on the floor. I would go right to the edge of my mattress and go to the milk crates and start mixing. I had learned to combine the different elements from watching other DJs. On Friday night I would go to all the disco clubs [in Manhattan] and see Pete DJ Jones, Grandmaster Flowers, Together Brothers. On Saturday I would come up in the Bronx, watch Kool Herc, and years later, Grandmaster Flash, El Brothers, Love Bug Starski.

Everybody had their territory... Afrika Bambaataa had Soundview; Bam was known as a master of records, he had music nobody else

had. DJs tried to be innovative, they would scratch off the label so nobody could see what the record was, because everybody else wanted to get that same beat. Bam was also known for putting everybody down.

At one point he used to have ten MCs and three DJs. People all around that area looked up to Bam for being a leader; even before music he was a leader with gangs. After the gangs died out he had The Organization, that lasted a year, then he formulated the Zulu Nation. How I got in was through

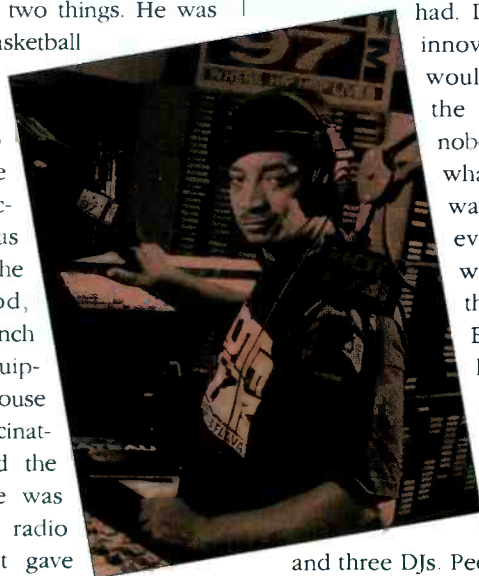
my cousin Jazzy Jay, who Bam discovered. Jazzy spoke about me, and Bam put me on.

When Bam started having people put records out with him, I had my group with Jazzy, the Jazzy Five & the Jazzy Sensation on Tommy Boy. Then we started going down to Club Negril, Danceteria, and the Roxy, that's when he put out the Soulsonic Force with "Planet Rock" in '82, and that opened up a whole lotta doors. Bam showed us how to play our music along with everybody else's. We learned to play hip-hop but also R&B, dance, punk rock, new wave, calypso. We became so well known at that time that—Mr. Magic was on the radio at WBLS with Marley (Marl)—peo-

ple at Kiss FM stepped to Bam and said, "Yo, we're interested in having your staff do a mix show." Afrika Islam failed to make the appointments; Jazzy did the mixes for two or three months, but he wasn't getting paid. So they came to me and I started in October '83. I got my first paycheck in the top of '84: \$100 every other week. I still have my pay stub.

It was beneficial for me. I would not have gotten that many gigs, I would not have gotten recognition, if it wasn't for the show. I kept going. Me and Chuck Chillout, when we got down with Kiss, we learned to step up on ourselves, telling the promotion people we need to be acknowledged as much as the personalities. We started doing our own promotions, moving around to different clubs, appearing in videos. I also learned that a lot of people used to make tapes at home and send tapes to their families and friends around the country, at college, in the service. That helped me get a lot of gigs.

Will I stop DJing? My answer: NTS (No Time Soon). I feel like a DJ is a musician, and there's no certain time when you quit playing. ■



MIXSHOW *Real Spins*

| LW | TW | | Spinz | Trend |
|----|----|---|-------|-------|
| 1 | 1 | FAT JOE - Don Cartagena / John Blaze (Atlantic) | 56 | +5 |
| 3 | 2 | CAM'RON - Horse & Carriage (Remix) (Epic) | 53 | +10 |
| 4 | 3 | BIZZY BONE - Thugs Cry (Relativity) | 47 | +4 |
| 8 | 4 | BIG PUNISHER - You Came Up Feat. Noreaga (Loud) | 46 | +7 |
| 6 | 5 | KURUPT - We Can Freak It (Antra/A&M) | 46 | +6 |
| 7 | 6 | BLACK EYED PEAS - Joints & Jams (Interscope) | 45 | +5 |
| — | 7 | WC - Better Days feat. Jon B (London/Payday) | 44 | +43 |
| 12 | 8 | JD FEAT. JAY Z - Money Ain't A Thing (Columbia/CRG) | 38 | +5 |
| 10 | 9 | SILKK THE SHOCKER - Ain't My Fault (Northland) | 38 | +2 |
| 9 | 10 | LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG) | 37 | -1 |
| 2 | 11 | SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M) | 35 | -10 |
| — | 12 | KING TEE - Got It Locked (Interscope) | 34 | +34 |
| — | 13 | FATAL HUSSEIN - Everyday (Relativity) | 34 | N |
| — | 14 | JAYO FELONY - Nitty Gritty (Def Jam/Mercury) | 34 | N |
| 18 | 15 | DMX - How's It Goin' Down (Def Jam/Mercury) | 27 | 0 |
| 19 | 16 | RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10/H2O Proof (PatchWerk Recordings) | 26 | 0 |
| 17 | 17 | SLAM SOUNDTRACK - I Dare You Feat. Black Rob / Various Artists (Epic) | 22 | -5 |
| 15 | 18 | OUTKAST - Skew It On The Bar-B feat. Raekwon (LaFace/Arista) | 18 | -12 |
| 20 | 19 | GHETTO TWIINZ - No Pain, No Gain (Rap-A-Lot/Noo Trybe) | 17 | 0 |
| — | 20 | NOREAGA - Superthug (Penalty Recordings) | 16 | N |

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DJS TAKE CONTROL

BY JANINE COVENEY

He's the DJ, I'm the Rapper boasted the title of DJ Jazzy Jeff & the Fresh Prince's second album in 1988. Since then, the Fresh Prince has turned into glib TV and film star

Will Smith, while DJ Jazzy Jeff, though he made numerous television appearances, is hardly heard from at all. And that begs the question: As the original sonic architects of hip-hop, why haven't DJs

attained the superstar status that MCs have?

Here in 1998, the DJ's star has definitely risen, with considerable more space for growth. Even as commercial radio stations continue to expand their mix show segments from the Friday-Saturday

night dance party slots to all-day mixes, more DJs are snagging record deals. No longer faceless record spinners, DJs are now spotlighted as trendsetters, skilled technicians, and talent finders.

The timing is perfect. Just this month, long-reigning East Coast mix king DJ Red Alert, now heard on WQHT Hot 97-New York, is celebrating his fifteenth anniversary on the wheels of steel. And that other format leader, Funkmaster Flex, a New York staple who has spun at numerous area clubs including 54 and The Tunnel and who hosts his own show on Hot 97, is throwing his mentor a party to celebrate.

Flex himself has just released the third installment of his popular Loud Records series, *Funkmaster Flex's the Mix Tape Volume III: 60 Minutes of Funk the Final Chapter*. Like its predecessors, the album is a quick-cutting mix of samples, beats, live rhyming by top rappers, and newly constructed dance grooves, all intercut with scratches, breakbeats, and old school jams. The album lists 40 different cuts and features A Tribe Called Quest, KRS-One, Missy Elliott, Slick Rick, Mariah Carey, Peter Gunz & Lord Tariq, Naughty By Nature, Wu-Tang Clan, Cam'ron, and numerous others. And while the album is a fast-moving hip-hop experiment meant to be taken as a whole, Flex has managed, as he did on his previous releases, to have one track break out as a single, this time Khadejia & Product with "Here We Go."

Also out of the gate is DJ Kid Capri, another popular New Yorker who rose to national prominence with guest shots on hip-hop tours and as the between-acts entertainment on HBO's *Def Comedy Jam*, has just released his first album, *Kid Capri's Soundtrack to the Streets* (Track Masters/Columbia). Rather than record as an ongoing party, Capri instead shows off his

KID CAPRI, DEF DJ

NAME: Kid Capri (real name: David Anthony Love)

CURRENT PROJECTS: 7:00 o'clock mixmaster on New York's WBSL; DJ for HBO's *Def Comedy Jam*; new album, *Kid Capri's Soundtrack to the Streets* due on Columbia, November 1998.

Hometown: Bronx, New York

DJING SINCE: 1976. Became known for underground mix tapes.

FIRST ALBUM: *Kid Capri: the Tape* on Warner Bros., 1991, featuring the single "The Apollo," a tribute to the then-troubled Harlem landmark.

NO. RECORDS IN COLLECTION: About 100,000. "When I go on the road, I take eleven cases, throw it in my bus. If it's a show, or 'Def Comedy,' I bring seven or eight cases."

MUST-HAVE WHILE SPINNING: "I need my mike stand and my two little lamps. If I don't have those I'm uncom-

I was in the crowd dancing, what would I want to hear next? Or, how do I wanna feel next? I try to give it to them in a way where they forget. First, there's an impact, they forget about it, then, boom, I remind them in a way where it's exciting. I might have played the record 10 records ago and it might not have got that impact. It just comes to me. I can go anywhere, look at any room, see what's going on, and know what I have to do."

ABOUT THE NEW ALBUM: Originally signed to Columbia in 1993, the original album was lost. New black music VP Michael Mauldin paired Capri with producers The Track Masters. Album features all new material, with appearances by KRS-One, JD, Nas, Big Pun, Slick Rick, Jay-Z, Brand Nubian, Kurupt, Busta Rhymes, Luke, The Lost Boyz, Ras Kass, Cam'ron, and more. "People who haven't heard me will compare my album with Flex's, but once they hear my album they'll see most of my s**t is nowhere near like Flex's—and that's the way I want it to be." First single is "Unify," featuring Snoop Dogg and Slick Rick.

ON INTERNATIONAL FAME: "My first album got me on tour to Japan. They are more hyped there than over here. They're wearing Kangols, chains, Nikes, Guess jeans, dreads, and they don't know no English. The first time I did Japan I didn't know how they were going to react to me, so I put these big black glasses on just for security and I did the show. Next day I did the show at the same place, and 50,000 Japanese had the same glasses on."

CAPRI'S DJ STYLE: "I knew I was going to be a success as something but I didn't know it was going to be as a DJ, because for many years people looked at DJs as a dime a dozen. People look at it as easy, but what they don't know is that anybody can *not* just play music and move a room for five hours...I'm a DJ first, and the first producers was DJs. I like to see people jumping, dancing, and having fun, and telling me at the end of the night, 'You the man for rippin' it down.' I like that s**t. Every time I do that, it makes me wanna do it even more. I rhyme, I DJ, I make beats, I put things together, I know how to put artists together, I know how to put shows together, I'm getting ready to go into movies. I'm trying to be the Quincy Jones of hip-hop; I wanna do everything."



fortable, unless I'm on somebody's else's equipment. But I don't hate it, because then I get a chance to show them how to use their own s**t."

DJ-ING SECRETS: "It's about being a fan of the music. If I'm playing or performing, I imagine myself in the crowd and how I would want to feel watching myself. If

skills at crafting unique tracks and recruiting unusual mixes of rappers to spin rhymes over the grooves.

The industry's interest in DJ-driven projects doesn't stop there. DJ Nabs, an Atlanta club DJ who can also be heard on afternoon drive on WVEE, has been signed by Michael Mauldin to Columbia. His

Flip Mode Squad), a major event that features Flex, Biz Markie, Bouncemasta Doowop, "The Supreme Bigga Nigga" Big Kap; New Jersey's Don Blaq; the late Notorious B.I.G.'s DJ Enuff; Mark Ronson; Big Daddy Kane's longtime DJ Mister Cee; and Cipa Sounds. MCA is looking to sign up

showing off her rhyme skills, she is first and foremost a DJ. Promotional plans for the album include several stints as a guest DJ and mixologist at radio stations and clubs across the country.

Further capitalizing on the art and needs of the DJ are a series of compilations from Tommy Boy due

modulating between two turntables.

These are just some of the bigger commercial projects now being released, following on the heels of projects by DJ Honda, the Cali Kings (KPWR-Los Angeles' the Baka Boyz), and numerous local mix-tape releases. Why the sudden

LABELS FLOCK TO SIGN DJ-DRIVEN PROJECTS

album *In the Lab With DJ Nabs: The Live Album* drops in November; it is conceived as a live non-stop party, seamlessly mixing new studio fare with a recording of one of his Sunday night club ventures.

Boasting a headspinning array of DJ talent, MCA offers the *Flip Squad All Stars DJs* album (not to be confused with Busta Rhymes'

West Coast DJs for a possible followup project.

And after a decade with one of the biggest female rap groups of all time, DJ Spinderella, a.k.a. Dee Dee Roper, will release her first solo album, tentatively titled *Spinderella's Ball*, on Red Ant in early 1999. And while the silent partner in Salt N Pepa will be

this fall, starting with *Tommy Boy's Perfect Beats* featuring Grandmaster Flash. For those who only remember Flash as part of the early-'80s rap group featuring the Furious Five, be forewarned (and reminded) that Flash was one of hip-hop's greatest DJs, who did more than his share to evolve the art of scratching, phasing, and

boom in DJ projects? The DJs themselves and those who market them say that the people with the power to make us dance are setting trends.

"When it comes to hip-hop, the DJ came first, then came the MC. That's how hip-hop was birthed," says Rene McLean, National Director of Rap and Street

DJ NABS: ATLANTA'S MIXMASTER

NAME: DJ Nabs (real name: Youtha Fowler)

HOMETOWN: Durham, N.C.; currently resides Atlanta

CURRENT PROJECTS: Afternoon drive/mixer on WHTA Hot 97.5 Atlanta; new album *In The Lab With DJ Nabs—The Live Album* due Nov. 1998 on Columbia. Former DJ for Rap duo Kris Kross.

DJING SINCE: Mid '80s. Was DJ for female rapper MC Frosty, who did an answer record to LL Cool J's "I Need Love" on Tommy Boy; the pair opened for Whodini and 2 Live Crew while still in high school.

HOW STARTED: "I had moved to Atlanta to go to Morris Brown College, and started doing everything I could think of. I got into some DJ contests, then got on WVEE-V103 radio doing the mix show for two years for free. Through that I caught the attention of Jermaine Dupri; he was just coming out and needed a DJ for Kris Kross and suggested me. I also knew Speech from Arrested Development; he was going to the business institute. Speech got his deal and through him I met Mike Mauldin, and he said, 'My son told me about you.' Two weeks later I was rehearsing with Chris & Chris (from Kris Kross), and then we were on the Michael Jackson tour."

WHAT THE TOUR TAUGHT: "I toured with Kris Kross for four years. That's when I realized that the world of the DJ had changed—I was just another band member, basically, just another person for hire, and that was disappointing, but I gained a lot of experience from it. We did a live hip-hop show, so I still played some of the tracks from the records and I had my 10 minutes in between to show what I could do, but it's mostly DATs now."

ADVANTAGES FOR THE DJ: "The DJ does real work and it takes real talent. Not that MCing doesn't, but it's technical. DJs invest in their records, in their equipment—it's a valuable thing. At the end of a record deal or a tour DJs can still go get work, and that's what's happened. DJs have found other places to make their names, and for a lot of DJs, it has been radio. I'm a radio personality now, but as a DJ I have so many more options. I throw my own parties. And I don't just walk around with the mike, I bring wheels and about 10 crates of records to the parties, and I think people respect that."

DJ-ING SECRETS: "I don't have to practice anymore. If I were doing competitions, I would have to practice. I took second place in the big Mountain Dew spin off in New York recently. The old school records and acts inspired me to do what I'm doing. I studied hip-hop and I really understand it when I mix; even though I play new stuff, I try to keep it close to the way it started, with

two copies of the same record, and just keep the party atmosphere alive. That's what my CD is about: it's a party atmosphere."

ABOUT THE NEW ALBUM: *In the Lab With DJ Nabs* combines studio tracks with acts like Big Daddy Kane, JD, Wyclef Jean, and others with live spinning at his old school nights at Club Kaya, creating a seamless mix. "I made a live CD last year and sold it around town and also at the club I promote, and I sent that CD to Mike Mauldin and he gave me a deal last year. I put some original stuff on there, exclusive stuff with Jermaine Dupri, Chris Kelly, and MC Breed. Me and Kurtis Blow remade a song; I got a song with Jagged Edge. I put those on there with the live stuff and the old school records in a live setting as if it all happened over one night, but it happened over the course of a year."

DJ FAN CLUB: "I brought DJ Cash Money down for my Sunday night club party. I've brought Grandmaster Flash, the Awesome Two from New York, and of course I like DJ Kid Capri and Funkmaster Flex. He's really supportive. He's kicked down the door. I don't think Columbia would be as interested in me if Flex hadn't sold records already. Jermaine said it: 'Hey—even the DJ has sold over 500,000 records.'"



Marketing at Elektra Records and organizer of the first Mix Show Power Summit conference, held Sept. 9-13 in Miami with more than

'HEY—EVEN THE DJ HAS SOLD OVER 500,000 RECORDS.' —DJ NABS

75 commercial radio DJs. "People go to clubs to party, and the DJs are there, they see the reaction, and they take chances to break and introduce new music. Unlike radio, where everything is so niched and research-oriented, these guys are playing from the gut and not by the numbers."

"DJs have their finger on the pulse of what's next, especially in New York, in the clubs, and in the street," says Naim Ali, National Director of Street Marketing for MCA. "They have also historically—even moreso than radio, from the grassroots level—broken groups and established groups in the hip-hop community."

"The DJs are calling it right now," agrees Dee Dee Roper, a.k.a. Spinderella of Salt N Pepa. "It seems like before, the DJs weren't as important. Their importance diminished while the MC was the one that shined. People are looking to the DJ to call it now, they have the ear for the music of course, they have that insight."

Cypress Hill's DJ Muggs, who has produced a number of records for other hip-hop artists, adds that he segued from DJing house parties to producing because, at the time, there was no place for the DJ to move up and make money. "I was DJing for a lot of years, and kids were telling me, 'Why don't you make beats?' At the time I said I didn't care nothing about that. I won the DMC competition in 1989, and they give you some motherf*cking gold-painted turntables, meanwhile they're selling out this arena with 5,000 people, selling the videos, and making money! I thought, this s**t is over, there's no place to go." But now, he adds, "I think DJs are starting to get respect again, with DJ Clue, Flex, Capri, the kids from [Bay Area crew] the Scratch Pickles."

Elektra's McLean, who is also one of the forces behind the annual Rap Roast event in New York, says, "Mix

shows are larger than what people perceive. It has grown. I've been doing Rap promotions for six years, the fact that you got all these labels

relying on these jocks to introduce new music is really significant."

Putting DJs on the radio has helped spread both their popularity as well as their clout with record companies. Capri, Red Alert, Flex, and Nabs all currently hold down slots on commercial stations. "DJs are very powerful," says Atlanta's Nabs. "Collectively we create every

Rap star out there by playing their records. When radio jumps on the new records by the big stars, it's the DJ who says 'This is a hit,' whether on the mix show or as a club DJ, and we don't get the credit. A lot of times it's because we're hidden in the DJ booth. That's why, at my Sunday night [club] parties, I'm set up a little differently—I'm on the stage. I make myself the star."

The bottom line for DJs is how well they sell the product, either by breaking records or proving the saleability of their own material. Funkmaster Flex's series has spawned successful singles; his *60 Minutes of Funk Vol. II* has gone

gold, while *Vol. III* debuted on *Billboard's* Top 200 Albums chart in the No. 4 position.

Red Alert, who has released five albums over the course of his 15-year career, including 1987's *Red Alert Goes Berserk* (Let's Go) and 1990's *Let's Make It Happen* (Next Plateau), says that though the mix-tape on wax concept is hardly new, the recent success of Flex has spawned more interest in DJ projects. "Record labels see the success Flex had with his last album. What Flex did, since the mix-tape syndrome was out for a long time, is took the title and popularized it. It became a very commercial tape, and he took it to the next level." ●

SPINDERELLA: LADY SPIN DOCTOR

NAME: DJ Spinderella (real name: Dee Dee Roper)

HOMETOWN: Queens, New York

CURRENT PROJECT: *Spinderella's Ball*, due early 1999 on Red Ant; DJ for platinum act Salt N Pepa. Owner of She Sings Day Spa in Laurelton, New York.

DJING SINCE: Mid '80s. "My high school boyfriend was a local DJ, and I was tagging along with him around Brooklyn. He basically passed his talent on to me. I was DJing locally. Salt N Pepa were looking for female DJ to go on their first tour, because something happened to their first DJ. They thought I was cute, I was young, I was naive. They took me out of high school, gave me a curfew, and just took me from that to where I am now." **MUST-HAVE WHILE SPINNING:** "My brother, DJ Born, rolls with me because he's also a DJ. He checks my set for me. As long as you got a cool set and your needles are right, you'll be able to rock. There was a time when I was rusty, because I was more out in front [on tour] when the girls were pregnant. But I'm back to the foundation. And I always keep my video camera with me. As long as you got the right sound—blaring amps and the poor complaining neighbors—all that adds up to a hot-ass DJ."

DJ-ING SECRETS: "The up-tempo stuff that's out is best. From the hottest tracks on the chart, the instrumentals are best; you just throw in the hooks. Everybody has their own technique. Throw on the hot joint, then throw something else in hot, then another, unless you're doing a party, then you play the whole song. The key to what I do is, like all DJs performing for the crowd, you throw something in that the crowd can chant to. I love to play old school mixes, like KRS-One, Eric B & Rakim, Salt N Pepa, Run-D.M.C., whoever was hot back in the day. I'm working on the scratches, I'm really trying to come up on them."

THE MALE RESPONSE: "I had guys coming up to me wanting to battle me. I was a good DJ but I wasn't trying to battle these guys! It wasn't a competition. I was doing what I liked doing, getting the job done, and the group was really blowing up. You can count on your hands the female DJs out there, so there's still a void to be filled. I'm hotter than ever, but people don't really know. When I come out, the main part of my show is not just MCing, but DJing as well."

RECENTLY IMPRESSED BY: "The Beastie Boys on the MTV Video Awards. They took it really back and they put

the flavor to it, and that's because the DJ was rocking! It made me go out and buy the album, because DJ Ad-Rock was throwing on the old school beats."

ABOUT THE NEW ALBUM: Spinderella has been planning a solo project for the last four years, but label changes for Salt N Pepa and the production of their last album pushed the project back. Spin is executive producer of *Spinderella's Ball*, and raps as well as works the turntables. Recently, Spin has been pre-promoting the album by visiting radio stations and mixing live on the air. "Salt N Pepa is a trio but, because they were the ones up front, there is a mystery about me. After learning what I learned in life, I wanted to do my own project. The album is hot as a whole; it's not really like Salt N Pepa. I'm coming out kinda fresh, bringing it to the youth. Like Li'l Kim had Biggie, [rapper] Rufus Blaq is like my rap daddy. He worked with me conceptually, creatively, writing with me, along with producers Rodney Jerkins, Chad Elliott. The first single is called 'Bit O Honey.'"

ADVICE TO FUTURE DJs: "The door is open, especially for women just as in anything else. If you want to get into it, all you need is a good ear, some equipment, or get with somebody who DJs. There's a lot of local DJs

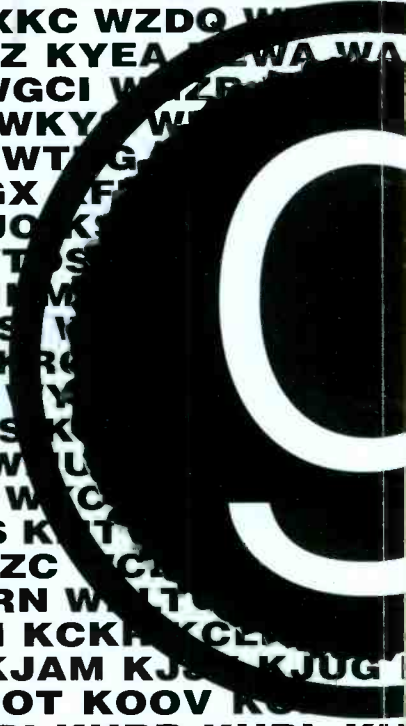


From left: Pepa, Salt, & Spinderella

that are just killing, who have turntables and a mixer. There's women that are afraid of it because of the equipment and stuff, but it's a good thing, and something that needed—the industry is calling for more DJs, more female DJs."

Who in
their right
mind would
report to
Gavin?

KALC KBCQ KBFM KBKS KCCQ KCDD KCHZ KCLD KDUK KDWB KFMC KFMI KI
KKJO KKRZ KKXL KLAZ KLBQ KLDR KLRS KLYV KMXV KMYX KNEN KNIN KON
KRQQ KRRG KSKU KSLZ KSYN KTRS KTXY KUJ KUMX KVHT KWTX KWWW K
WBBO WBEC WBHT WBHV WBIZ WBLI WBNQ WBTI WBZZ WCIL WDAY WDBR W
WILI WIOQ WIQQ WIZM WJBQ WJDQ WJET WJKC WJYY WKPK WKRQ WKSE W
WNKS WNNK WNO WNSL WORK WPRO WPST WPXY WQGN WQKX WQPO WRE
WWKF WWXM WWZZ WXEF WXKS WXLC WXLK WXMK WXXL WYHT WYOY WY
KBOS KBTE KBXX KCAQ KCHX KDGS KDON KGGI KHTN KIKI KISV KKFR KKSS
KSIQ KSTN KTFM KUBE KWIN KWNZ KWWV KYLD KYLZ KZFM WBBM WBHJ WB
WLLD WNVZ WOCQ WOWZ WPGC WPOW WQHT WWKX WXXP XHTZ KAAK KACV
KIMX KISN KIXR KJLS KKBK KKIQ KKNB KKROR KKRL KKYS KLLC KM
KQLA KQMX KQSN KRAJ KROG KRUZ KSCQ KSII KSRZ KSTP KSTZ KUCD KUI
WAVT WBIX WBMX WCBH WCGQ WCKQ WCTW WCVQ WDAQ WDKS WDRV WENS
WKTU WKXX WKZL WLCE WLNK WLSW WMBX WMC WMEE WMGR WMJQ WMM
WRQX WRZQ WSBG WSGL WSHE WSPT WSSR WSUL WTBX WTIC WTMX WVMX
KATW KAYL KBIG KBLQ KBOI KCCR KCHA KCRE KCVM KCWD KDAA KDAT KE
KISC KIZZ KJOY KJOY KKBK KKCW KKJJ KKLI KKMI KKROR KLKC KLMJ KLOG
KMZQ KNTI KOJM KOKO KORQ KOSI KOST KPLA KQEZ KQIS KQXT KRNO KR
KVIL KVLV KVRH KWAT KWAV KWXX KXXO KYMN KZOR KZSQ KZXY WAFY WA
WBXX WCEM WCOD WCSN WCZT WDEF WDKB WDMG WDOK WDUX WEAI WEAT V
WHTG WILI WJDF WJER WJTW WKHG WKST WKTJ WKWK WKXD WLDR WLIF W
WMT WMVA WMXC WMXW WMYI WNNC WNND WOBM WOYS WPCH WPHM WPX
WSNN WSNU WSNY WTPI WTSX WUEZ WVHQ WVLT WWLI WXKC WZDQ W
KMJQ KPRS KQXL KRIZ KRRQ KSJL KVJM KVSP KXHT KXZZ KYEA KZWA WA
WDLT WDTJ WDZZ WEDR WENN WEUP WFLM WFXA WFXE WGCI WZB
WJLB WJMG WJMI WJMZ WJTT WJZD WJZD WJZD WJZD WJZD WJZD WJZD
WQOK WRNB WROU WRSV WRVS WSMU WTCC WTLZ WTMP WT
WZFX WZHT WZND KBAT KBPI KCGQ KDEZ KDOT KEYJ KFGX
KPNT KPOI KPPT KQDI KQRC KRAB KRQR KRXQ KRZR KSJO
WLZR WMFS WMMS WPUP WQXA WRCX WRIF WSOU WTFX WT
KFRR KFTE KHLR KITS KJEE KKDM KKND KLLK KLYY KLZR
KTBZ KTCL KTEG KTOZ KVCQ KWOD KXPB KXRK KXTE MUS
WGRD WHFS WHMP WHTG WIXO WJSE WKOC WKQX WKRL W
WRXQ WWCD WWDX WXDG WXDZ WXEG WXEX WXRK WXRT
KFSR KGLT KGRG KJHK KLSU KSJS KTRU KTXT KUCI KUGS
WEGE WFDU WFMU WICB WITR WJCU WMNF WMSE WMSV W
WUNH WUOG WUSB WUSC WUTK WVFS WVKR WVUM WWVU W
KFLX KFOG KFXJ KGSR KINK KIWR KKZN KLCC KLRQ KMMS
KTAO KTCZ KTHX KUWR KVNF KXL MUCH WAPS WBOS WBZC
WMKY WMMM WMNF WMVY WMWV WNCB WNCW WNKU WNRN W
KAGG KASH KATJ KAYD KBOE KBRJ KBST KBUL KCIL KCKI KCK
KGMV KGRT KHAK KIKF KILT KIOK KIOX KIXQ KIXS KIZN KJAM KJ
KMIT KMOK KMON KMPS KNCI KNFM KNFR KNFT KNIX KNOT KOOV
KRYB KSJB KSKG KSKS KSNI KSON KSUX KTCO KTOM KTPI KUBB KUBL KU
KZLA KZPR WAAG WAGI WAMZ WATZ WAXX WBBN WBKR WBTU WBUL WBWN W
WFMS WFMX WGGC WGLR WGRL WGSQ WGTR WGTY WHKW WHMA WHYL WIAI
WKOA WKXB WLLX WMBC WMPI WMTM WMZQ WNGC WNOE WNUC WOOZ WO
WRSF WSIX WSM WSSL WTNT WTRS WTXT WUBE WUSW WUSZ WWFG WWJO
WYII WYTE WYZB WYZM WZBB ACOU CAFE DCD2 DISH FAT KALX KAZU KBCI
KHYI KKDY KKYC KLOA KNBT KNON KNOT KOMS KOPN KPFA KPFA KPFA KPFA
KVOO KXCI KYKM KZYX WBGU WBWI WCBE WCBN WCSD WDBM WDHC WDVR
WJJC WJMA WJMQ WJTH WKTT WKZE WMKY WMLB WMMT WMNF WNCW WNKI
KCBX KCCK KCLU KCMW KCND KCSM KEDM KEWU KIOS KJZZ KKUP KLCC
KUNV KUSD KUT KUVO KVNF KWIT KXJZ KZJZ WAER WBEZ WBFO WBGO WC
WFXN WFPK WFSS WGBH WGLT WGMC WGVU WHOV WHRV WITR WJSU WKG
WSSB WTUL WUAL WUCF WUMR WUSF WUTC WUWF WWOZ WWUH WWVU W
KJZY KKJZ KKSF KMGQ KMJZ KNIK KOAI KPRS KQEX KRVR KSBR KSSJ KTNT
WGUF WHRL WJAB WJCD WJFK WJJK WJZZ WJPL WJZW WLOQ WLVE WMGN W
WVAS WVMV WYJZ WZJZ AMO 88HI CFRO CHRY CITR FLAV FWUH KALX KBGA
KGRG KJHK KKBK KMEL KMOJ KNBA KPFA KPOO KRCC KSBR KSCR KSCU KSE
KWVA KZSC KZSU NYRC S C WAIF WAMF WAMO WBNY WBRU WBVS WCBN WC
WHOV WHPK WHRW WHUS WICB WKNC WKPS WKXN WLFR WMBR WMHU WMNI
WNYE WNYO WNYU WOUB WOWI WPAL WPAT WPCR WPRK WPTS WQFS WQOK
WRHU WRIU WRSU WRTC WRUR WRUV WRVS WRVU WSCB WSMU WSSB WTCC
WUSR WVCR WVFS WVKR WVUM WWDM WWUH WWVU WXCI WXDU WXJM WYI



FTZ KGLI KGRS KHFI KHKS KHTR KHTS KIIS KIXY KIYS KJCK KJYO KKCK
G KOTM KQAR KQID KQIX KQIZ KQKQ KQKY KQMQ KQNS KRAI KRBE KROC
WYR KYEE KYRX KZFN KZHT KZQZ KZZP KZZU WABB WAEZ WAKQ WAPE
DCG WDEK WDJX WEOW WERZ WEZB WFLZ WGTZ WHTS WHTZ WHYI WIFX
KSL WKSS WKSZ WKXA WLHM WLNF WLSS WLVI WMGI WMQT WNCI WNKI
ED WRVQ WRVW WRZE WSNX WSPK WSSX WSTR WSTW WVAQ WVOK WVSR
SS WZBQ WZEE WZJM WZNY WZOK WZPL WZRT WZWZ ZFZZ KACD KBMB
KKXX KLUC KMEL KNHC KOHT KPRR KPSI KPWR KQBT KQKS KSEQ KSFM
PM WBTT WDRQ WERQ WFHN WHHH WJBT WJHM WJJS WJMH WJMN WKTU
V KBBT KBBY KBEE KBIU KDBB KDEC KDMX KEMB KFIZ KFMB KHMV KIMN
HX KMMX KMXA KMXB KMXC KMXG KNEV KNNN KOSO KOZN KPLZ KQIC
C KURB KVSR KWNE KYIS KYSR KYTE KYYY KZLT KZPT KZXR KZZO WAKS
WGMT WHAJ WHIZ WHSB WINC WJLK WJRZ WKDD WKHI WKHM WKQI WKSJ
K WMTX WMXB WMXZ WMYX WOMP WPLJ WPNT WQAL WQLJ WQMZ WQPW
WVNC WVRT WWMX WWSE WWWM WXXM WYSR WYXR WZNV WZSR KAKQ
LI KELO KEZG KEZU KFML KFMN KFOR KFVR KGBY KGRC KGY KIKO KIOI
KLOZ KLSY KLTA KLWN KMAJ KMAS KMBQ KMSO KMVR KMXV KMXL KMXZ
RY KRTI KSBL KSCB KSFI KSND KSSK KTDY KTHO KTQM KTRN KUDL KVIC
HR WALK WAQE WASL WATD WAWV WAYN WAZY WBBQ WBDL WBEB WBLG
MEIM WEVA WFAS WFDL WFMK WFRO WGMG WGSY WHAI WHFB WHIZ WHMS
YLIT WLKG WLKI WLQT WLTE WLTS WLTW WLXR WMEZ WMGN WMJJ WMJX
KN WPXZ WQHQ WQLR WQXQ WRCH WRJC WRRM WRWC WRZI WSFW WSLT
WZTZ KBCE KBMS KCEP KDKO KJMM KJMS KKBT KKDA KMJJ KMJK KMJM
AA WAAV WAMO WBLK WBLN WBLX WCDX WCKX WDAI WDAO WDAS WDKX
WRK WHUR WIBB WIKS WILD WIMX WIZF WJFX WJIZ WJN WJKS WJKX
WJX WMXD WNAA WOWI WPAL WPEG WPHI WPLZ WQHH WQKI WQMG
WVAZ WVCR WVEE WWDM WWIN WWWZ WXQL WYLD WYNN WZAK
WZZZ KISS KISW KIXA KKED KLAQ KLBK KLSZ KMBR KNAC KOMP
KOOZ KZRK KZRQ KZZK WAAF WBUZ WCCC WEBN WHMH WIYY
WVWXTM WYSP CFNY CIMX KACV KCXX KDGE KEDJ KENZ KFGX
WRR KNSX KOME KPKX KPNT KPOI KQXR KROQ KROX KRZQ KSPI
WVWZ WBZU WDST WEDG WEJE WEND WENZ WEQX WFNX WGBD
WVNFZ WNNX WOSC WOXY WPBZ WPGU WPLA WPLT WPLY WQBK
WVWALX KBOO KCMU KCOU KCPR KCRW KCSB KCSU KDVS KFJC
WVWBU KWVA KXLU KZSC KZSU WBNY WCBN WCDB WDBM WDCR
WVWQS WRAS WRFL WRSU WRUV WRVU WSMU WTSR WTUL WUMS
WVWQACV KBAC KBCO KBSU KBXR KCRW KDOG KEPC KERA KFAN
WVWKEPC KPFT KPIG KRCL KROK KRSH KRVM KRXS KSMF KSPN KSUT
WVWWEBX WERI WERU WFHB WFPK WFUV WIIS WKZE WLPW WLUM
WVWTT WVOD WVRV WWCD WXLE WXPB WXRT WXRV WYEP WYSO KAFF
WVWREAL KEKB KEWB KFAV KFGF KFIN KFLG KFMS KFTX KGEE KGIM KGKL
WVWKA KKAT KKCB KKJQ KKNU KKQY KKUS KLGT KLTQ KLUR KMDL KMHL
WVWST KOXE KOYN KPLX KPQX KQDY KQUS KRJC KRKT KRRV KRST KRWQ
WVWZZ KVOX KWOX KWWK KWWR KXBZ KXIA KXKZ KYKX KYKZ KYNG KYQQ
WVWCOW WCUP WDAF WDDD WDEZ WDEG WDMS WDXX WESC WEZL WFLS WFMB
WVWIL WJCL WJLS WJOD WJVO WKAK WKCQ WKJN WKKW WKKX WKLB WKML
WVWV WOWQ WPAY WPOC WPZM WQBE WQCB WQKC WQSB WQYK WRKY WRKZ
WVWVWKA WVWNC WVRK WWWW WWZD WXBK WXCX WXTU WXXQ WYAY WYGY
WVWR KBCS KCMU KCSS KCTI KDHX KDMO KFAL KFAN KFDI KFJC KGLT KHOS
WVVG KRCB KRCL KRJC KSUT KSYM KTJJ KULP KUND KUOP KUSH KVLK KVLR KVNR
WVWMDVX WEIU WETS WFDU WFHB WFPK WFUV WGBH WHAY WHEE WHZR WIGG
WVWU WRFL WRIU WRSI WSAY WUMB WVLS WZBR KABF KAJX KANU KAZU KBEM
WVWKLON KMHD KNTU KPLU KSDS KSJS KSLU KSMF KTAO KTPR KUAZ KUNR
WVWBLK WCPN WDCB WDET WDNA WDUQ WEAA WEMU WESM WEVO WFIT WFMT
WVWC WKRY WLNZ WMOT WNAA WNCU WNOP WOUB WRQM WRTI WSHA WSIE
WVWTS WYBC GOOD KAJZ KBLX KBZN KCIY KCJZ KCLC KEZL KHIH KIFM KINK
WVWKTWV KUNC KUOR KWJZ KXDC KYFX KYOT SOUD WBJB WCCJ WEZV WFSJ
WVWNIJ WNUA WNWV WONB WQCD WQJZ WSJT WSMJ WSNC WTMD WUKY WVAE
WVWV KBOO KBVR KCMU KCPR KCRH KCSB KCSU KDHX KDVS KFJC KFSR KGLT
WVWFS KSJL KSJS KSMU KSUN KTSU KUCI KUCR KUGS KUSF KVRX KVRX KWUR
WVWVDB WCHP WCKS WDBM WDCE WDCR WEAA WECS WERS WESU WFXA WHCR
WVWF WMPG WMSC WMUA WMUC WNAA WNCB WNCU WNHU WNRN WNUR WNWK
WVWK WRAS WRBB WREK WREK WRFK
WVWWTJU WTSC WUNH WUSB WUSL
WVWBC WZAK WZMB KFJC KFSR KGLT

That's who.

More radio stations
report to Gavin than
any publication in
the world.



I didn't know that.

FUNKMASTER FLEX LETS THE BEAT HIT 'EM

NAME: Funkmaster Flex

HOMETOWN: Bronx, New York

CURRENT PROJECTS: 7-midnight jock on WQHT Hot 97-New York; third album, *Funkmaster Flex's 60 Minutes Of Funk—the Mix Tape Vol. III* on Loud Records; promoter of his own weekly set at the Tunnel nightclub; occasional VJ on MTV; head of Franchise Records.

DJING SINCE: 1982; professionally, since 1990.

ORIGINAL CAREER GOAL: Professional chef.

DJ SECRETS: "I play what the people want to hear, that's my vibe. I'm not from Harlem uptown, I don't have that uptown style of yelling on the mike. I do talk, but it's kinda my own style, it's what I grew up listening to, like [New York radio DJ] Chuck Chillout. I have a broad knowledge of old school R&B, new school R&B, old school hip-hop, new school hip hop, new reggae, old reggae, dance records, ballads, so I'm very versatile when necessary. I've also played for 3,000 white kids, 3,000 Spanish, 3,000 black kids, so I kinda have a good roundabout thing about it."

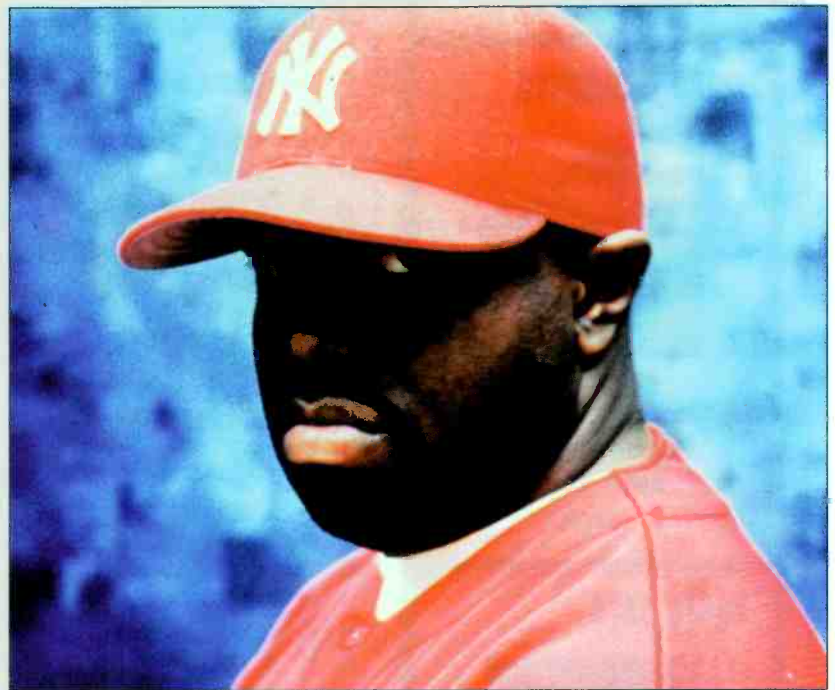
ON BEING A RECORD PRODUCER: "It's not my first love. I don't really want to produce records; that doesn't excite me. I produce my own stuff, because I know how I want the songs to go. I'm not always good at vibing with an artist. Sometimes my vision is different, so I can do the vision that I want on my own album."

ABOUT THE NEW ALBUM: "I had the deal for about two years to do an album, then I decided to make it a mix tape and put it out. It was slow, a gradual process; it developed into a mix tape and now I'm on the third one. We worked on scheduling artists and getting it together with them, then we sat down and talked ideas. A lot of artists like being on the mix tape and they ask me when I'm doing the next one."

FUTURE PROJECTS: "There won't be a new *60 Minutes of Funk* mix tape. I'll have a new album coming out, called *The Big Dog Pitbulls* album, which is me and Kid Capri, DJ Clue, Tony Touch, Premier, Big Kat, DJ Kaori, DJ Cipa Sounds, and Johnny Walker Red. We're all gonna make a mix tape together on Franchise Records. The next thing I got is some compilation albums that I'm in the process of putting together, but it's too soon to talk about because I don't want the prices to skyrocket."

A TYPICAL WEEK: "Tape with MTV twice a week, on the radio six nights a week. I do the nightclub on Sunday nights, and I usually go on the road on Friday and Saturday nights, like I did for the last two weeks, to go out and promote the album. I'm enjoying it; it never gets boring because I feel like I'm blessed to do something I love."

FUTURE GOAL: "Actually, I want to do mornings in radio—that's my final goal. I've been on Hot 97 for six years now, and I'm on every night from 7-midnight. Right now I don't mix; I'm kind of a jock, a personality. It was tough to make the transition from mixing on the radio to talking at first, but I found ways to make it exciting."



TIPS, MEETS, AND BEATS

THE WEB. DJing is an international pastime, with many DJs not only expanding their knowledge of new acts, records, and beats, but also seeking to learn the turntablist tricks that allow mixers to scratch, echo, and spin upside down. On the Internet, check out www.turntablism.com, a website launched by Australian enthusiast Bevan Jee.

"I started it under a year ago myself, just out of my love and dedication for the turntables, the instruments of the DJ," says Jee, calling from Brisbane. "I'm a practicing DJ myself, which is cool for the site. We have a scratch tutorial, so I'm learning at the same time." Jee says that he spends a lot of time searching out records, judging local DJ battles, and hiring DJs for concerts, including DJ Q'Big and DJ Disc, from the popular American crew called the

Scratch Pickles. At the Web site, you can get international news about local and national DJ battles, conventions, new equipment, and DJ techniques. "There are lots of talented turntablists out here—we've definitely tapped into a niche," says Jee.

NEW CONFAB. For mixers at commercial radio stations, there's a new gathering for networking and trading information. The Mix Show Power Summit was held last month (Sept 9-13) in Miami, attended by more than 75 top jocks from around the country. "I've been to a lot of conventions, and there was a void for the on-air mixer. They are such an important part of breaking the records, that I saw there was a need for a specific conference or summit," says Rene McLean, organizer of the event. The summit, which is not open to the pub-

lic, is designed specifically for networking; this year's meet had only two formal panels and lots of showcases, as well as a screening of the film *Slam* and a gala salute to DJ Red Alert. Next year McLean expects to have more than 100 DJs in attendance; for more information about next year's September Mix Show Power Summit, call McLean Entertainment at 212-340-4738.

MORE BEATS. As a DJ, you are constantly looking to round out your collection with rare records, unique break beats, sound effects, and old school favorites. While many DJs and producers have wrung out the soul and the style of the '70s, there was much '80s dance, freestyle, and electronica that has fallen out of print. Now Tommy Boy presents *The Perfect Beats: New York Electro Hip Hop & Underground Dance Classics*,

released this month. The four separate volumes include 56 tracks, including Afrika Bambaataa & Soulsonic Force's seminal "Planet Rock," Kraftwerk's "Trans Europe Express," Jellybean's "The Mexican," C-Bank's "One More Shot," Herman Kelly & Life's "Dance to the Drummer's Beat," Shannon's "Give Me Tonight" and "Let The Music Play," George Kranz's "Din Daa Daa," and much more. Plus, *Tommy Boy's Greatest Beats 1981-1996*, another 4-CD compilation of tunes from the label's vaults due Oct. 27, contains 56 tracks, including 12-inch mixes and records never before available on CD. Artists include Stetsasonic, Force M.D.'s, Club Nouveau, Queen Latifah, Jonzun Crew, and others. The boxed set comes in a special edition red milk crate—just the way DJs carried their records—and an annotated photo booklet.

RAP

MOST ADDED



KID CAPRI (51)
PHELON (49)
SLAM SOUNDTRACK(40)
DEAD PREZ (39)
OUTKAST (30)

MOST REQUESTED



NOREAGA
A TRIBE CALLED QUEST
LAURYN HILL
PETE ROCK
JAY-Z

RADIO SAYS



KID CAPRI
 "Follow Me" Buckshot & Coco Brovas (Track Masters/Columbia)
 "It's classic Coco Brovas & Buckshot. These guys haven't hit this hard since 'Black Trump'. A definite turntable burner."
 — 1/2 Pint, WPAT, NY

| LW | TW | | Spins | Diff. |
|----|----|---|-------|----------|
| 6 | 1 | THE ROOTS - Don't See Us (MCA) <i>Strong jump for The Roots to take over the no.1 spot</i> | 1460 | +357 |
| 2 | 2 | PETE ROCK - Tru Master feat. Insp. Deck & Kuruft (Loud) | 1363 | +39 |
| 4 | 3 | MEDINA GREEN - Crosstown Beef (Rawkus Entertainment) | 1256 | +23 |
| 5 | 4 | SUNZ OF MAN - The Plan/Collaboration '98 (Wu-Tang Records/Red Ant) | 1302 | +117 |
| 9 | 5 | KURUFT - We Can Freak It (Antra/A&M) | 1179 | +237 |
| 1 | 6 | A TRIBE CALLED QUEST - Find A Way/Steppin' It Up (Jive) | 1227 | -158 |
| 8 | 7 | KEITH MURRAY - Incredible feat. LL Cool J (Jive) | 1109 | +123 |
| 7 | 8 | RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10/H2O Proof (PatchWerk/Priority) | 978 | -86 |
| 11 | 9 | EMINEM - Just Don't Give A F*ck/Brain Damage (Interscope) | 875 | -25 |
| 3 | 10 | NOREAGA - Superthug (Penalty Recordings) | 971 | -278 |
| 20 | 11 | TONY TOUCH - Rican-Struction EP (Touch Ent.) | 770 | +137 |
| 12 | 12 | JIGMASTAS - Last Will! And Testimony (Black Label/Tommy Boy) | 703 | -78 |
| 17 | 13 | NETWORK REPS - Dos Collabo (Nervous) | 676 | +16 |
| 14 | 14 | BIG PUNISHER - You Came Up Feat. Noreaga (Loud) | 737 | -39 |
| 15 | 15 | HELTAH SKELTAH - I Ain't Havin' That (Duck Down/Priority) | 680 | -75 |
| 10 | 16 | GANG STARR & M.O.P. - 1/2 & 1/2 (Blunt/TVT) | 670 | -261 |
| 13 | 17 | FLIP MODE - Everybody On The Line Outside/Cha Cha Cha (Elektra/EEG) | 729 | -52 |
| 24 | 18 | A.D.O.R. - The Rush (Tru Reign) | 622 | +88 |
| 22 | 19 | BRAND NUBIAN - Brand Nubian / The Return (Arista) | 606 | +52 |
| — | 20 | HI & MIGHTY - B-Boy Document (Eastern Conference) <i>Mos' Def, El-P, and Mike Zoot coming with the high and mighty debut.</i> | 554 | N |
| 23 | 21 | CAM'RON - Horse & Carriage (Remix) (Untertainment) | 591 | +39 |
| 18 | 22 | JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam) | 559 | -88 |
| — | 23 | SEVEN 1 & ESOTERIC - "Def Rhymes" (Brick Records) | 514 | N |
| 29 | 24 | VISIONARIES - Come On (UP ABOVE) | 509 | -19 |
| 30 | 25 | D.I.T.C. - Dignified Soldiers/Themes, Schemes, & Dreams (Tommy Boy) | 498 | +74 |
| 39 | 26 | CYPRESS HILL - Tequila Sunrise feat. Fat Joe (Ruffhouse/Columbia/CRG) | 521 | +161 |
| 16 | 27 | CANIBUS - I Honor U/Get Retarded (Group Home/Universal) | 564 | -119 |
| 40 | 28 | KARIM JAMAL - Pelon Rising (Official Jointz) | 481 | +123 |
| 28 | 29 | THE ANONYMOUS - Green & Gold feat. Eminem (GoodVibe) | 467 | -75 |
| 34 | 30 | RUGGED BROAD - What's The Impact feat. Shamus (Raw Track) | 465 | +85 |
| 21 | 31 | FAT JOE - Don Cartagena / John Blaze (Atlantic) | 570 | -30 |
| 19 | 32 | LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG) | 542 | -91 |
| 26 | 33 | THE LORDS - Take Dat (Island) | 455 | +3 |
| — | 34 | SHAQUILLE O'NEAL - Voices feat. Sauce Money / Heat It Up feat. Loom (TWISM/A&M) | 403 | N |
| 27 | 35 | SLAM SOUNDTRACK - I Dare You Feat. Black Rob / Various Artists (Epic) | 417 | -30 |
| 33 | 36 | SAAFIR - Smart Bomb (Qwest) | 357 | -25 |
| — | 37 | DJ HONDA - Traveling Man (Relativity) | 332 | N |
| — | 38 | BIG L - Ebonics (Fat Beats) | 343 | N |
| 32 | 39 | LORD TARIQ & PETER GUNZ - Cross Bronx feat. Big Pun & Fat Joe (Codeine/Columbia) | 339 | -52 |
| 25 | 40 | GANG STARR - Militia II feat. W.C. & Rakim (Noo Trybe/Virgin) | 371 | -141 |



RAP REVIEWS

FA SHO "He Say She Say" (Universal)



Starting with the whispered phrase "I don't wanna fight no more," this infectious '90s percussive groove, layered with emotion-roughened vocals, may draw comparisons to Chico DeBarge's "No Guarantees" remix in rhythm, and to Dru Hill or Jodeci in vocal quality. Either way, Fa Sho makes a definite radio-worthy impression with this plea for harmony in a relationship, with plenty of catchy hooks and beats. Check it out.

KINO WATSON "Breakfast in Bed" (ISR/Ichiban)

After a short-lived stint at Columbia Records, this gifted tenor returns to an indie label with this pleasantly romantic ballad. Watson's voice has a clear tone and a warm caressing flow that makes this tune (about lingering between the sheets in the morning) sound like a classic. There's also a harder-edged remix version featuring rapper Jesse West, with a funky bass line and shivering percussion for programmers to make a choice.

RAP REPORTS ACCEPTED
 THURSDAYS 9 A.M.-4 P.M.
 STATION REPORTING PHONE:
 (415) 495-1990
 FAX: (415) 495-2580

CHARTBOUND

OUTKAST "Rosa Parks" (LaFace)
JAY-Z "Hard Knock Life" (Roc-A-Fella/Def Jam)
TRAGEDY "98 Thug Paradise Feat. Capone & Infjinje (H.O.L.A./Island)
RAE & CHRISTIAN "Various Artist" (Smile Communication)
PHELON "I See You Partyn' / N——z" (Interscope)

UP&ADD'EM

MOOD "Secrets Of The Sands/ Snake Backs (Karma Pt. 2)" (Blunt/TVT) 10/29
LA THE DARKMAN "Spring Water Feat. Raekwon/City Lights"(Supreme Team Ent.) 10/29

IN HIS CORNER
Outcast
Goodie Mob
Witch Doctor

★★★★★
East Points Greatest Hit
 presents
WATCH FOR THE HOOK
 HIP HOP HEAVYWEIGHT CHAMPION
COOL BREEZE
 EXECUTIVE PRODUCERS: ORGANIZED NOIZE

Once and for all.
unify



KID CAPRI

featuring
Snoop Dogg & Slick Rick

From Kid Capri's history-making album, "Soundtrack To The Streets!"
Out tha crates and in your carts.



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1998 Sony Music Entertainment Inc.

COLUMBIA



NEW ROCK ZONE

ACTIVE + ALTERNATIVE + COLLEGE + A 3



DJ Spooky, That Subliminal Kid, has recently released his sophomore effort, *Riddim Warfare*, a joint release between the small-but-influential Asphodel label and Outpost Recordings.

His creations have been described as “intelligent headz music,” and indeed, there is always much more than the simple “boom-bap” you find in much of today’s trip hop. Experimenting, he says, is what he does best and, much the same way all jazz fans could not comprehend the avant-garde, Spooky’s beats will probably not jell too well with Puff Daddy’s biggest fans.

Riddim Warfare promises to continue Spooky’s legacy of pushing the musical envelope. This time, however, he has come equipped with an impressive guest line up that includes the enigmatic Kool Keith, Sir Menelik, and Sonic Youth’s Thurston Moore. Hip-hop beats clash and fuse with ambient, drum & bass, bizarre samples, and noise, creating a style Spooky has termed “illbient,” which encompasses the beauty and chaos of the urban jungle lifestyle.

“Illbient” came out of a collective situation,” explains Spooky. “A lot of people in New York became frustrated with the establishment—the hip-hop establishment, the media establishment, you name it—so we decided to create our own term that represented having no artistic borders. Whereas ‘ambient’ is supposed to be a reflection of the environment, ‘illbient’ is supposed to be a reflection of an urban dystopian situation, where we have mad media saturation and

Speaking With Spooky

an electronically accelerated culture. Everything is changing all of the time, creating a brand of alienation that’s prevalent. We’re using music to build a community.”

Spooky credits his free-thinking and open mind to his parents. His father ran Howard University’s Law School and also defended the Black Panthers. Sadly, his father passed away when Spooky was only three.

“He left me a huge collection of jazz records,” he says. “I’d ask my mom what he was like and she’d say, ‘Look at his records.’ He was very into Coltrane and avant-garde jazz.”

His mother never re-married, instead dedicating herself to raising her children the best she could—ensuring that they attended the best schools and take them traveling abroad.

“When I was 13, my mom took us to Jamaica,” recalls Spooky. “I would hear these huge sound systems everywhere in Kingston, even in the supermarkets...you would hear bass everywhere.”

“Back home in Washington D.C., Mom would have poetry readings at our house. Mom was down with the progressive D.C. culture. Because of this, I grew up with this notion of openness and acceptance.”

Spooky attended college in Maine where he programmed a show on College station WBOR 91.1 FM. “I

had a show called *Dr. Seuss’s Eclectic Jungle*,” he remembers. “I’d find out who sampled what in hip-hop and find the original versions. Then I’d do these absurd collages with, say, James Brown playing at the wrong speed with all this weird noise, while Chuck D. rhymed over the music. That is how I perform live. My sets have always been kind of wild and f**ked-up, incorporating all of these weird frequencies—sort of an encapsulation of what goes through



my brain...chaos...chaos like my habitude.”

For his live sets, he works on the standard dual turntables, he also incorporates and plays upright bass, thumb piano, sampler and, of course, rappers. One minute you could be vibing off fat, bouncy beats, the next your sensory receptors could be saturated with sounds more akin to a Pharoah Sanders solo. Illbient is surely in the house. “I like music that makes people agitated,” he says.

Spooky continues on to say that, like it or not, the DJ is here to stay. “Fifty years from now, people won’t be able to believe that there was a time when there weren’t DJs. The DJ will become the archetypal model for electronic culture. I think electronic music is really life affirming,” he says. ■

DJ SPOOKY WILL TOUR WITH A BAND CALLED “THE SPOOKY EXPERIENCE,” MADE UP OF THE UNIVERSAL ROBOT BAND, WHICH WILL INCORPORATE LIVE INSTRUMENTS, AS WELL AS COMPUTERS AND TURNTABLES. FOR MORE INFORMATION ON DJ SPOOKY, CHECK OUT THE OUTPOST WEB SITE AT WWW.OUTPOSTREC.COM. OR CHECK WWW.DJSPOOKY.COM.

LA Is AAA Again—Channel 103.1 Debuts

BY KENT ZIMMERMAN

It’s called Channel 103.1, and it represents a blend of “heritage rock artists in the mainstream and eclectic genres including Alternative, classic, acoustic, and blues.” It also marks the return of Triple A to the Los Angeles radio horizon.

Dave Benson, PD of KBCO-Boulder, who has been involved in the planning and launch of Channel 103.1, says, “This format is often thought of as an underdog because it avoids the bombast and tiresome repetition of today’s rock radio, [but] with Jacor’s commitment, we think we can overcome the perception and provide some truly ‘World Class Rock’ for an appreciative audience.”

With Channel 103.1, Jacor plans

to target the “active and overlooked” adult listeners whose appetites were sated by the similarly formatted KSCA/101.9. In fact, former-KSCA MD Nicole Sandler will assume identical duties at Channel 103.1. “This is my dream come true,” says Sandler. “Our goal here will be to pick up right where we left off.”

Channel 103.1 “World Class Rock” will target the Los Angeles regions of Westside/Beverly Hills, Pacific Palisades, Westwood, the South Bay, and all of Orange County. After signing on Monday, October 19, the station has been running continuous music while the finishing touches are being put on the music library, air staff, Web site, and the Santa Monica facilities.

On the Edge With Jackknife: Mixing Grassroots With Blue Collar Rock

BY KENT ZIMMERMAN

Roots and rock have been synonymous since Elvis first messed with the blues, and then as now, it hasn't always been an easy radio sell. That challenge was what originally motivated Jenni Sperandeo and Chris Roldan to form Jackknife, a promotion and marketing firm that seems to prefer the rough road over the short cut.

"I grew up in Detroit and went to Michigan State where I did College radio for five years," Sperandeo told GAVIN from Jackknife's offices in Austin. "We put WDBM on the air when I was there, starting as a little cable FMer. The school had a great program—a practically-run college radio station, not just pot smokers listening to records."

Her days in radio led Jenni ("with an 'i,' not dotted with a heart, flower, or a happy face") Sperandeo (pronounced Spare-Ran-Day-o) to a love of roots rock music. After graduation, Sperandeo hoofed it West to Los Angeles. "Since I'd majored in advertising, taking classes in marketing and telecommunications," says Sperandeo, "I figured my degree would make sense in the field of record promotion. So I interned at Hollywood Records in the metal department with Art Phillips' assistant."

Jenni's stint at Hollywood eventually gave way to a position at Rhino, where "while releasing a lot of phat tracks and old school hip-hop compilations, they didn't have anyone handling Urban radio, so I volunteered. I talked to guys like Hal Jackson, Butterball, Herb Kent the Cool Gent, and Walt Baby Love. It

was great."

It was while at Rhino that Sperandeo hooked up with Roldan, whom she'd originally met while still doing College radio; both shared tastes in an underdog form of progressive country rock. "My



partner, Chris Roldan, was at Hightone while I was doing my show, *Progressive Torch and Twang*, at WDBM. We shared a mutual love for Super Chunk, Dave Alvin, and Rosie Flores.

"We were in similar situations—young and trying to get someone to notice us. We had a good grasp on Alternative Country Rock, so there were bands out there we could connect with. We quit our jobs and started our independent promotion company."

After playing around with names like "Driveshaft" and "Four Barrel," the enterprise soon became Jackknife, which seemed to join the pair's work ethic with blue collar imagery.

"The goal was to go wherever we could find a sympathetic ear for these [American rock] bands. We worked a lot of Bloodshot Records stuff—Southern Culture on the Skids, Tarnation, Golden Smog, BR5-49—and other independent releases that

really represented the image we wanted. But the partnership that benefited Jackknife most was a stint promoting and managing Whiskeytown.

"We hooked up with Whiskeytown right when we started the company," Sperandeo remembers. "It was perfect, the Replacements-meet-Uncle Tupelo, two of my favorite bands of all time."

Jackknife's fruitful association with Whiskeytown proved to be a perfect give and take relationship. By working with the band, Jackknife experienced some of the limits in working with young white American roots bands. "We got to learn more about the places we were taking them at radio, where they were going over well and what cities they toured well in. We got a good picture of what was out there for bands want-

ing to get started," says Jenni.

After learning the ropes with Whiskeytown, Jackknife began to see beyond the confines of Americana and College radio. While continuing to work inside the Americana, Rock, and College realms, they took on the opportunities (balanced by challenges) inside Triple A.

"We became aware that public radio and Non Commercial Triple A were receptive to a lot of the bands we were working with. We soon found the kind of bands we got fired up about dictated the direction in which we promoted them."

Many of those bands—like Son Volt and Whiskeytown—soon became associated with the so-called "No Depression" movement, named

Continued on page 32



Jones Goes Cheap

Hollywood/Third Rail artist Joan Jones cancelled a gig to open for Cheap Trick at the House of Blues. Left to right; (back row) Bob Cavallo, Pat Magnarella, Mark DiDia, Dan Hubbert, and Nick DiDia. Front row, Joan Jones and Marc Friedenberg.

b.b.king

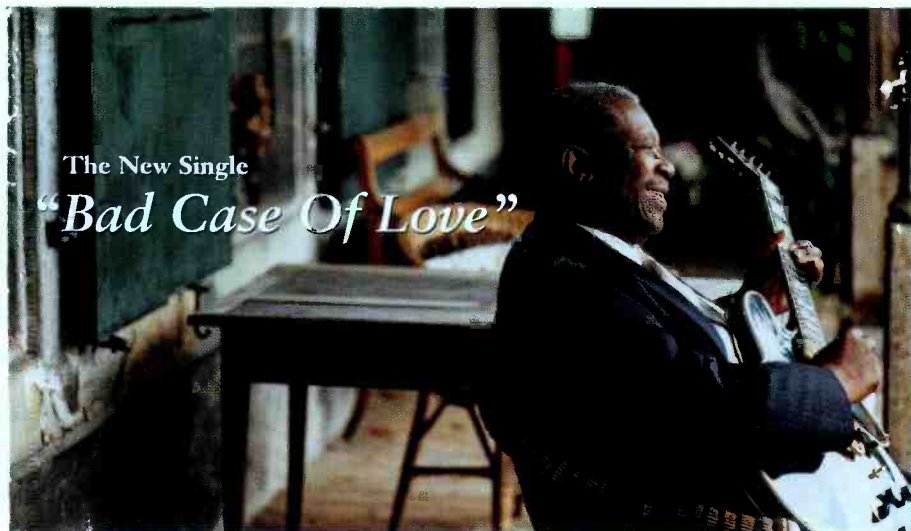
Blues On The Bayou

15 Original New Recordings

WXRT . KFOG . KRSH . KTCZ . KMTT . KINK . KRXS . KGSR
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WLUM . WYEP . WMVY . WNCB . WTHX . WRNX . WRSI . KBZD
KPCC . KERA . KPFT And over 20 more.

New at #43* A3 chart

MCA Management: Sidney A. Seidenberg for Sasco Productions Inc.
www.mcarecords.com © 1998 MCA Records, Inc.



The New Single
"Bad Case Of Love"

JACKNIFE *continued*

after the magazine that shepherds music born from the ashes of Gram Parsons, the Byrds, and the great Texas and Southern songwriters.

"We grew up listening to Tom Petty and Bob Seger on rock radio, and I think of Son Volt as a rock band not that far removed from John Cougar, though they'd probably kill me if they read that."

Uh-oh. Here's hoping the Son Volt boys don't send out the No Depression death squad. But it's an undeniable fact that country rock is certainly nothing newly invented by Garth Brooks. Once upon a time, bands like the Byrds, Burritos, and Poco risked their reputations toying with twang, a movement now revered by recent college grads and tech heads dressed in flannel and denim, digging Son Volt and Uncle Tupelo.

"These are bands for a younger

generation. I'm 29. Chris is about the same age. We never saw the Burrito Brothers and Led Zeppelin. We like bands with an appreciation for songwriting as opposed to which distortion pedal to use."

Besides working with underdogs, Jacknife also specializes in more established acts concerned with maintaining their original street cred while spreading their appeal to younger listeners.

"We're working with Lyle Lovett, making sure his record gets the necessary exposure at our level. We want to keep him in touch with his grassroots fan base in the same way we took Junior Brown to College Radio and did really well."

Jacknife's niche is their willingness to explore Triple A's younger potential with twentysomethings, a portion of the format often ignored though potentially lucrative.

"We're younger, part of the new generation of people supporting the

format, here to make sure every opportunity gets covered for an artist. Triple A, especially these days, is really an endurance contest."

Still, what can be more rewarding, putting new artists on the map or

maintaining the strength of an established performer? Sperandeo can't resist one more blue-collar reference.

"Let's just say we get more out of building something as opposed to polishing."

'Cause Stone Cold and Mancow said so!



WWF superstar Stone Cold Steve Austin recently stopped by the Q101-Chicago studios to pay his tag team partner Mancow a visit and break him off a copy of Steve Austin's Stone Cold Metal compilation. Much to the listeners dismay, no windows were broken and no Stone Cold stunners were inflicted.

Cracker Ends Up In Seattle



KNDD-Seattle MD Kim Monroe and Andy Savage (down in front) hang with the guys from Cracker (l-r in the back) Kenny Margolis, Johnny Hickman, Bob Rupe, Frank Funaro, and David Lowery.

99X Knows The Way



Fastball chills at 99X-Atlanta, backstage at the station's Big Day Out summer concert. (l-r) Tony Scalzo of Fastball; Chris Williams, 99X; Miles Zuniga of Fastball; 99X PD Leslie Fram; Joey from Fastball; Harry Schwartz from Hollywood Records.

DON'T MISS 8½ SOUVENIRS OPENING FOR THE BRIAN SETZER ORCHESTRA! ON ALL DATES STARTING OCT. 27TH THRU DEC. 11TH 36 DATES IN ALL!



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"Happy Feet = happy ears in Louisville!" WFPK, Dan Reed "Ditto! What Dan said!" WNCW, Mark Keefe

For promotion contact: Serious Bob @ 212.539.3314



TRIPLE A

Red entries highlight a stronger performance than on the combined A3



MOST ADDED

BARENAKED LADIES (17)

"It's All Been Done" (Reprise)
Including: WRNX, WMWV, WBZC, WXLE, WVOD, WRLT, KACV, WWCD, WAPS, WLUM, WMMM, River, KLRQ, KRXS, K-DITTER, KRSH, and KINK

ROBERT EARL KEEN (12)

Walking Distance (Arista Austin)
Including: WEBK, WBZC, KPFT, WMKY, WNKU, KFAN, KACV, KSUT, KUWR, KRCL, and KTHX

BECK (10)

"Tropicalia" (DGC)
Including: WBOS, WMWV, WFUV, WIIS, KRQK, WLUM, KSPN, KTAO, KRSH, and KINK

B. B. KING (10)

"Bad Case of Love" (MCA)
Including: WERU, WLPW, WNCV, KFAN, WAPS, WLUM, KSUT, KTAO, K-DITTER, and KXL

JOHN LEE HOOKER (9)

"Boogie Chillun" (Point Blank/Virgin)
Including: WKZE, KPFT, WVOD, WFPK, KFAN, WEBX, KMMS, KRXS, and KFQD

RECORD TO WATCH



JOHN LEE HOOKER "Boogie Chillun" (Pointblank/Virgin)

John Lee Hooker is the supreme veteran of the airwaves. Those spinning include WMWV, WERU, WFPK, WCBE, WDET, WXRT, WEBX, KSPN, KTHX and more!

| COMBINED | | | COMMERCIAL | | | NON-COM | | |
|-------------|----|---|-------------|----|---|-------------|----|---|
| LW | TW | | LW | TW | | LW | TW | |
| 2 | 1 | SHERYL CROW (A&M) | 1 | 1 | SHERYL CROW (A&M) | 1 | 1 | LYLE LOVETT (Curb/MCA) |
| 1 | 2 | CHRIS ISAAK (Reprise) | 2 | 2 | CHRIS ISAAK (Reprise) | 2 | 2 | WILLIE NELSON (Island) |
| 3 | 3 | LYLE LOVETT (Curb/MCA) | 3 | 3 | SHAWN MULLINS (SMG/Columbia) | 3 | 3 | KEB' MO' (550 Music) |
| 4 | 4 | SHAWN MULLINS (SMG/Columbia) | 4 | 4 | DAVE MATTHEWS BAND (RCA) | 4 | 4 | CHRIS ISAAK (Reprise) |
| 9 | 5 | R.E.M. (Warner Bros.) | 5 | 5 | JOHN MELLENCAMP (Columbia/CRG) | 6 | 5 | SON VOLT (Warner Bros.) |
| 8 | 6 | BRUCE HORNSBY (RCA) | 7 | 6 | R.E.M. (Warner Bros.) | 7 | 6 | DR. JOHN (Virgin) |
| 6 | 7 | DAVE MATTHEWS BAND (RCA) | 6 | 7 | LYLE LOVETT (Curb/MCA) | 5 | 7 | JONI MITCHELL (Reprise) |
| 5 | 8 | JOHN MELLENCAMP (Columbia/CRG) | 8 | 8 | BRUCE HORNSBY (RCA) | 20 | 8 | LAURA LOVE (Mercury) |
| 15 | 9 | SON VOLT (Warner Bros.) | 10 | 9 | U2 (Island) | 13 | 9 | JAMES McMURTRY (Sugar Hill) |
| 7 | 10 | KEB' MO' (550 Music) | 9 | 10 | EAGLE EYE CHERRY (WORK) | 10 | 10 | LUCINDA WILLIAMS (Mercury) |
| 11 | 11 | U2 (Island) | 13 | 11 | ALANIS MORISSETTE (Maverick) | 12 | 11 | CRACKER (Virgin) |
| 10 | 12 | EAGLE EYE CHERRY (WORK) | 22 | 12 | SON VOLT (Warner Bros.) | 14 | 12 | LIZ PHAIR (Matador/Capitol) |
| 13 | 13 | ALANIS MORISSETTE (Maverick) | 29 | 13 | NEW RADICALS (MCA) | 11 | 13 | SINEAD LOHAN (Interscope) |
| 18 | 14 | GOO GOO DOLLS (Warner Bros.) | 11 | 14 | HOOTIE & THE BLOWFISH (Atlantic) | 8 | 14 | SHAWN MULLINS (SMG/Columbia) |
| 16 | 15 | SINEAD LOHAN (Interscope) | 12 | 15 | BARENAKED LADIES (Reprise) | 28 | 15 | CRY CRY CRY (Razor & Tie) |
| 14 | 16 | BARENAKED LADIES (Reprise) | 16 | 16 | GOO GOO DOLLS (Warner Bros.) | 33 | 16 | BRUCE HORNSBY (RCA) |
| 12 | 17 | HOOTIE & THE BLOWFISH (Atlantic) | 15 | 17 | NATALIE MERCHANT (Elektra/EEG) | 18 | 17 | SOUL COUGHING (Slash/Warner Bros.) |
| 17 | 18 | CRACKER (Virgin) | 42 | 18 | JEWEL (Atlantic) | 15 | 18 | JENNIFER KIMBALL (Imaginary Road) |
| 36 | 19 | NEW RADICALS (MCA) | 14 | 19 | KEB' MO' (550 Music) | 19 | 19 | JUNIOR BROWN (Curb) |
| 19 | 20 | LUCINDA WILLIAMS (Mercury) | 20 | 20 | FASTBALL (Hollywood) | 22 | 20 | SHERYL CROW (A&M) |
| 21 | 21 | NATALIE MERCHANT (Elektra/EEG) | 18 | 21 | LUCINDA WILLIAMS (Mercury) | 21 | 21 | R.E.M. (Warner Bros.) |
| 23 | 22 | WILLIE NELSON (Island) | 17 | 22 | SINEAD LOHAN (Interscope) | 16 | 22 | ROOMFUL OF BLUES (Bullseye/Rounder) |
| 30 | 23 | TRAGICALLY HIP (Sire) | 23 | 23 | BRIAN SETZER ORCHESTRA (Interscope) | 23 | 23 | THE BAND (River North) |
| 31 | 24 | CAKE (Capricorn) | 21 | 24 | SUSAN TEDESCHI (Rounder) | 17 | 24 | ELLIOTT SMITH (Dreamworks) |
| 27 | 25 | FASTBALL (Hollywood) | 24 | 25 | CRACKER (Virgin) | 9 | 25 | EMMYLOU HARRIS (Eminent) |
| 22 | 26 | SUSAN TEDESCHI (Rounder) | 25 | 26 | SEMISONIC (MCA) | 27 | 26 | LOWEN & NAVARRO (Intersound) |
| 24 | 27 | JONNY LANG (A&M) | 28 | 27 | PATTY GRIFFIN (A&M) | 26 | 27 | DUKE DANIELS (E Pluribus Unum) |
| N 28 | 28 | JEWEL (Atlantic) | 30 | 28 | PHISH (Elektra/EEG) | 24 | 28 | SUSAN WERNER (Bottom Line) |
| 20 | 29 | BONNIE RAITT (Capitol) | 19 | 29 | BONNIE RAITT (Capitol) | 34 | 29 | ROBBIE FULKS (Geffen) |
| 26 | 30 | JONI MITCHELL (Reprise) | 26 | 30 | TRAGICALLY HIP (Sire) | 29 | 30 | EAGLE EYE CHERRY (WORK) |
| 25 | 31 | BRIAN SETZER ORCHESTRA (Interscope) | 27 | 31 | JONNY LANG (A&M) | 41 | 31 | WES CUNNINGHAM (Warner Bros.) |
| 28 | 32 | SEMISONIC (MCA) | 33 | 32 | CAKE (Capricorn) | 32 | 32 | GOO GOO DOLLS (Warner Bros.) |
| 33 | 33 | ELLIOTT SMITH (Dreamworks) | 36 | 33 | NEIL FINN (WORK) | N 33 | 33 | CAKE (Capricorn) |
| 29 | 34 | LIZ PHAIR (Matador/Capitol) | 34 | 34 | LENNY KRAVITZ (Virgin) | 25 | 34 | SQUIRREL NUT ZIPPERS (Mammoth) |
| 34 | 35 | LENNY KRAVITZ (Virgin) | 31 | 35 | JONI MITCHELL (Reprise) | 42 | 35 | GRANT LEE BUFFALO (Slash/Warner Bros.) |
| 35 | 36 | PATTY GRIFFIN (A&M) | 32 | 36 | MATCHBOX 20 (Lava/Atlantic) | 39 | 36 | DAVE MATTHEWS BAND (RCA) |
| 37 | 37 | NEIL FINN (WORK) | 40 | 37 | DUNCAN SHEIK (Atlantic) | 47 | 37 | JOHN MELLENCAMP (Columbia/CRG) |
| 32 | 38 | ROOMFUL OF BLUES (Bullseye/Rounder) | 45 | 38 | ELLIOTT SMITH (Dreamworks) | 40 | 38 | THE KENNEDYS (Philo) |
| 43 | 39 | WES CUNNINGHAM (Warner Bros.) | N 39 | 39 | RADNEY FOSTER (Arista) | N 39 | 39 | B.B.KING (MCA) |
| 46 | 40 | PHISH (Elektra/EEG) | N 40 | 40 | B.B.KING (MCA) | 31 | 40 | ELVIS COSTELLO & BURT BACHARACH (Mercury) |
| 38 | 41 | DR. JOHN (Virgin) | 47 | 41 | THIRD EYE BLIND (Elektra/EEG) | 37 | 41 | GILLIAN WELCH (Almo Sounds) |
| 40 | 42 | COWBOY JUNKIES (Geffen) | 35 | 42 | SMASHING PUMPKINS (Virgin) | 43 | 42 | MARY CUTRUFFELLO (Mercury) |
| N 43 | 43 | B.B.KING (MCA) | 39 | 43 | COWBOY JUNKIES (Geffen) | 36 | 43 | THE V-ROYS (E-Squared) |
| 42 | 44 | JAMES McMURTRY (Sugar Hill) | 41 | 44 | WILLIE NELSON (Island) | 44 | 44 | MORLEY (WORK) |
| N 45 | 44 | DUNCAN SHEIK (Atlantic) | 43 | 45 | GRANT LEE BUFFALO (Slash/Warner Bros.) | 30 | 45 | SUSAN TEDESCHI (Rounder) |
| 41 | 46 | SOUL COUGHING (Slash/Warner Bros.) | 44 | 46 | WES CUNNINGHAM (Warner Bros.) | N 46 | 46 | GREG TROOPER (Koch) |
| 48 | 47 | GRANT LEE BUFFALO (Slash/Warner Bros.) | 37 | 47 | WILLIAM TOPLEY (Mercury) | N 47 | 47 | NEW RADICALS (MCA) |
| 45 | 48 | WILLIAM TOPLEY (Mercury) | 38 | 48 | LIZ PHAIR (Matador/Capitol) | — | 48 | NEIL FINN (WORK) |
| 50 | 49 | MATCHBOX 20 (Lava/Atlantic) | N 49 | 49 | BECK (DGC) | 35 | 49 | TINY TOWN (Pioneer Music Group) |
| 47 | 50 | LOWEN & NAVARRO (Intersound) | 50 | 50 | LOWEN & NAVARRO (Intersound) | 50 | 50 | COWBOY JUNKIES (Geffen) |

ARTIST PROFILE

DR JOHN

ALBUM: *Anutha Zone*
LABEL: Pointblank/Virgin
WEBSITE: www.virginrecords.com
HOME BASE: New Orleans, Louisiana
GRIS-GRIS GUMBO YA YA:
"Extraterrestrial music of the spheres fills every crawfish carnival, as church hellfire

funeral processions ease down past darkened, laid-back lookouts, passing the sacred spaces of Kiwa Kiya, Gris-Gris, and Orisha. The voices in my head...The Yoruba, the Choctaw. Droning, lunar ballads of crocodile sing a swamp lullaby to the dance of the Sufi. I bid, 'Hello God, Allah, Jesus, Christo, Buddah,

Shiva, Sun Ra, and to all crickets, coons, critters, and gold Grammys that glitter."
"From the cool ivory-whitecap keys to the richest of ebony woods, good to the last guided splinter, springs life from the Gotchalks classics, to the Jellyrolls of jazz, where the long-haired professor stood before the class. And through the Carribanized, cannibalized Holy Grail wall, the

Hungarians shuffled, bearing gifts from the Spirit Kingdom. I don't wanna know about evil. Only the delicate balance of anutha zone, way past Shapaka Shawee, more ancient than the olive tree. Before Rosacrucian mysteries, or free mason vestries. Up through the trembling roots as

deep as the moss-drenched Oak and Cypress trees."



ALTERNATIVE

MOST ADDED



BARENAKED LADIES (29)

It's All Been Done (Reprise)
Including: WWCD, KPXX, WEGX, KRQQ, WGRD, WOXY, WOBK, KNRK, WOST, WPGU, WENZ, WPBZ, WOSC, WEND, KTOZ, KACV, WPLT, WLIR, KKDM, WXEG, WXEX, WHMP, WEDG, KHLR, WJSE, WXDX, KTCL, WWDX, KWDD

EVERLAST (11)

What It's Like (Tommy Boy)
Including: CFNY, WEND, WKRL, KKDM, WXEG, KROX, WJSE, KTCL, WWDX, WMAD, WWCD

GARBAGE (10)

Special (Almo Sounds)
Including: WWCD, KPXX, CFNY, WPGU, WKOC, WKRO, WXEG, KRZO, KLLK, WBRU

OASIS (10)

Acquiesce (Epic)
Including: KNRK, WPBZ, KTOZ, WKRL, WGRD, WFNX, WYKT, KMRJ, WXEX, WEDG

REMY ZERO (9)

Prophecy (DGC)
Including: MUSI, WOST, KNOD, KTEG, WFNX, WIXO, KRQQ, WHFS, KWDD

RADIO SAYS



BECK

"Tropicalia"
(Geffen)

"It's getting a lot of curiosity calls and it sounds pretty cool on the radio."

—Pat Ferrise, MD @
WHFS-Washington D.C

| LW | TW | | Spins | Diff. |
|--|----|--|-------|-------|
| 2 | 1 | HOLE - Celebrity Skin (DGC) | 2514 | +379 |
| 1 | 2 | GOO GOO DOLLS - Slide (Warner Bros.) | 2170 | +29 |
| 4 | 3 | LENNY KRAVITZ - Fly Away (Virgin) | 1993 | +221 |
| 3 | 4 | CAKE - Never There (Capricorn) | 1978 | +161 |
| 12 | 5 | OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG) | 1513 | +209 |
| 7 | 6 | ALANIS MORISSETTE - Thank U (Maverick/Reprise) | 1513 | +87 |
| 6 | 7 | EVERCLEAR - Father of Mine (Capitol) | 1494 | -12 |
| 5 | 8 | EVE6 - Inside Out (RCA) | 1479 | -167 |
| 15 | 9 | SOUL COUGHING - Circles (Slash) | 1427 | +177 |
| 9 | 10 | THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl) | 1421 | +86 |
| 11 | 11 | SHAWN MULLINS - Lullaby (SMG/Columbia) | 1301 | -28 |
| 10 | 12 | SEMISONIC - Singing In My Sleep (MCA) | 1298 | -35 |
| 8 | 13 | EAGLE EYE CHERRY - Save Tonight (WORK) | 1295 | -64 |
| 18 | 14 | U2 - Sweetest Thing (Island) | 1187 | +121 |
| 13 | 15 | BEASTIE BOYS - Intergalactic (Capitol) | 1148 | -127 |
| 16 | 16 | FASTBALL - Fire Escape (Hollywood) | 1118 | -34 |
| 17 | 17 | MARILYN MANSON - The Dope Show (Nothing/Interscope) | 1090 | +8 |
| 23 | 18 | R.E.M. - Daysleeper (Warner Bros.) | 1083 | +138 |
| 14 | 19 | THIRD EYE BLIND - Jumper (Elektra/EEG) | 922 | -344 |
| 21 | 20 | LOCAL H - All The Kids Are Right (Island) | 911 | -66 |
| 19 | 21 | GARBAGE - I Think I'm Paranoid (Almo Sounds) | 899 | -143 |
| 28 | 22 | BECK - Tropicalia (DGC) | 896 | +222 |
| 25 | 23 | FUEL - Bittersweet (550 Music) | 863 | -64 |
| 30 | 24 | EVERLAST - What It's Like (Tommy Boy) | 833 | +232 |
| 20 | 25 | SMASHING PUMPKINS - Perfect (Virgin) | 821 | -212 |
| 26 | 26 | KORN - Got The Life (Immortal/Epic) | 813 | +3 |
| 27 | 27 | SHERYL CROW - My Favorite Mistake (A&M) | 707 | +32 |
| 22 | 28 | CREED - What's This Life For (Wind-Up) | 684 | -271 |
| 34 | 29 | PLACEBO - Pure Morning (Virgin) | 615 | +121 |
| 31 | 30 | GREEN DAY - Nice Guys Finish Last (Reprise) | 593 | +3 |
| 40 | 31 | DAVE MATTHEWS BAND - Crush (RCA) | 570 | +186 |
| — | 32 | GARBAGE - Special (Almo Sounds) | 561 | N |
| 39 | 33 | NEW RADICALS - You Get What You Give (MCA) | 552 | +162 |
| 35 | 34 | DEPECHE MODE - Only When I Lose Myself (Reprise) | 534 | +42 |
| — | 35 | OASIS - Acquiesce (Epic) | 533 | N |
| <i>The reigning kings of present day Britpop return with a vengeance</i> | | | | |
| 33 | 36 | PJ HARVEY - A Perfect Day Elise (Island) | 504 | +8 |
| 36 | 37 | COWBOY MOUTH - Whatcha Gonna Do? (MCA) | 493 | +11 |
| 24 | 38 | BARENAKED LADIES - One Week (Reprise) | 478 | -451 |
| 42 | 39 | REEL BIG FISH - The Set Up (You Need This) (Mojo) | 447 | +92 |
| 41 | 40 | STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG) | 410 | +38 |
| 38 | 41 | ROB ZOMBIE - Dragula (Geffen) | 397 | -29 |
| — | 42 | CARDIGANS - My Favourite Game (Mercury) | 378 | N |
| <i>This track is quickly proving to be an end-of-the-summer winner</i> | | | | |
| 29 | 43 | BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope) | 378 | -286 |
| 47 | 44 | THE EELS - Last Stop This Town (DreamWorks/Geffen) | 364 | +57 |
| 32 | 45 | FUEL - Shimmer (550 Music) | 356 | -190 |
| 46 | 46 | ECONOLINE CRUSH - Surefire (Restless) | 345 | +26 |
| — | 47 | BUFFALO TOM - Rachel (A&M) | 313 | N |
| 37 | 48 | HARVEY DANGER - Flagpole Sitta (Slash/London) | 297 | -151 |
| — | 49 | BEASTIE BOYS - Body Movin' (Grand Royal/Capitol) | 294 | N |
| — | 50 | AFGHAN WHIGS - Something Hot Uptown Again (Columbia/CRG) | 288 | N |



REVIEWS

JONATHAN RICHMAN I'm So Confused (Vapor)



The original modern lover (and supreme acoustic guitar slinger) returns with a tasty collection of well-crafted pop songs dealing with love and all of its emotional trappings. The title track is the one you should gravitate toward as Richman's distinctive voice rises above the gentle rhythms—rippling drums and jangly, off-kilter acoustic guitar—making it a bitter-sweet winner. Also check the mild rocker with the crooner slant, "When I Dance" and the slinky, sultry groove of "I Can Hear Her Fighting With Herself."

FATBOY SLIM

You've Come A Long Way, Baby (Astralwerks)

Swirling mists of blazing electronic juice cascading over kinetic rhythm surge and orchestral manipulation replete with serious vocoder influx and soundbyte mayhem. Welcome to the world of Fatboy Slim, where rump gyration is the force majeure. What to check: "Right Here Right Now," the jived out "Gangster Tripping," the electro shock spandex of "Kalifornia," and the burble buzz of "Acid 8000."

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

ARTISTPROFILE

SOUL COUGHING

BASE OF OPERATIONS: New York

MEMBERS: M. Doughty, vox, guitar; Mark De Gli Antoni, keyboards, samples; Sebastian Steinberg, upright bass; Yuval Gabay, drums & percussion

NON MUSICAL INFLUENCES: "There's a poet named Alan Dugan, that I really love. He's kind of an obscure guy. There's another poet named Zbigniew Herbert. He's a Polish guy, just awesome. He actually just died this year. He had a book out called *Mr. Cogitotbat* was really brilliant. David Mamet, all kinds of

stuff." —M. Doughty
FAVORITE LATE NIGHT SNACK: "I'd say crackers and cheese. Lately I've liked the Ritz, I didn't used to like the Ritz, I used to like Premium [saltines]. So Premium and Ritz. I don't like Wheat Thins. I'm a cheddar guy, definitely an extra sharp cheddar." —M. Doughty
ANIMAL YOU MOST IDENTIFY WITH: "Humanity, because it only deals in symbols." —M.

Doughty
FAVORITE SUPERHERO: "Aquaman, 'cause he can call the sea mammals with his undulating mental waves." —M. Doughty
How did you hook up with Optical [famous drum-n-bass producer]?: "We made a phone call. If you're into drum-n-bass, he's 'The Man.' We just called his people and his people sent him

over to us and we chilled for a few days." —M. Doughty



COLLEGE

MOST ADDED



FATBOY SLIM (41)
You've Come A Long Way, Baby (Astralwerks)

Including: KCMU, KCOU, KCSB, KFSR, KGLT, KGRG, KJHK, KUGS, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WCDB, WDCR, WEGE, WFDU, WICB, WITR, WJCU, WMNF, WMSE, WNHU, WRFL, WRSU, WRUV, WRVU, WSMU, WTSR, WUMS, WUSC, WUTK, WYKR, WVUM, WXDU, WSMU, KWVA, WRVU, KBOO, WJCU, KCRW.

JON SPENCER BLUES EXPLOSION (38)

Acme (Matador)
Including: CTR, KCMU, KCOU, KCPB, KCSU, KOVS, KFSR, KGLT, KLSU, KTXI, KUGS, KUOM, WBNY, WCBN, WCDB, WDCR, WEGE, WFDU, WICB, WMNF, WMSE, WMSV, WRAS, WRFL, WRSU, WTSR, WUSB, WUSC, WUTK, WYVS, WVUM.

764 HERO (32)
Get Here and Stay (Up)

Including: CTR, KBOO, KCOU, KCSB, KDVS, KGLT, KJHK, KTXI, KUCI, KUGS, KVRX, KWBKWA, WBNY, WCDB, WEGE, WITR, WJCU, WMNF, WNHU, WRAS, WRSU, WRUV, WSMU, WTSR, WUMS, WUNH, WUSC, WUTK.

JONATHAN RICHMAN (30)
I'm So Confused (Vapor)

Including: KALX, KCOU, KCSB, KFSR, KGLT, KTXI, KUCI, KUGS, KUOM, KVMR, KWBU, WBNY, WCBN, WCDB, WEGE, WFDU, WITR, WJCU, WMNF, WMSE, WRSU, WRUV, WRVU, WSMU, WUSB, WUSC, WUTK, WVUM.

RECORD TO WATCH



VARIOUS ARTISTS

IPS: Live Performances on WNYU 89.1 FM (WNYU)
WNYU comes correct with this snappy compilation featuring the Old 97, The Roots, A.C., Mecca Normal, Low, Space Needle and many others.

| LW | TW | | Rpts. | Adds |
|----|----|---|-------|------|
| 1 | 1 | BELLE & SEBASTIAN - The Boy With the Arab Strap (Matador) | 40 | 0 |
| 2 | 2 | SUNNY DAY REAL ESTATE - How It Feels to be Something On (Sub Pop) | 36 | 0 |
| 4 | 3 | DJ SPOOKY - Riddim Warfare (Asphodel/Outpost) | 42 | 0 |
| 3 | 4 | SOUL COUGHING - El Oso (Slash/Warner Bros.) | 34 | 0 |
| 6 | 5 | MERCURY REV - Deserter's Song (V2) | 36 | 1 |
| 5 | 6 | PJ HARVEY - Is This Desire? (Island) | 34 | 1 |
| 7 | 7 | FRANK BLACK AND THE CATHOLICS - Frank Black and the Catholics (SpinArt) | 28 | 0 |
| 20 | 8 | CAT POWER - Moon Pix (Matador) <i>Catch her during CMJ's Matador Night at NYU's Loeb Center on the 4th.</i> | 26 | 2 |
| 8 | 9 | U.N.K.I.E. - Psyence Fiction (Mo'Wax/ffrr/London) | 26 | 0 |
| 21 | 10 | AFGHAN WHIGS - 1965 (Columbia/CRG) | 23 | 1 |
| 22 | 11 | SON VOLT - Wide Swing Tremolo (Warner Bros.) | 24 | 0 |
| N | 12 | THE EELS - Electro-Shock Blues (DreamWorks/Geffen) <i>Vinyl junkies: Be sure and snatch up the awesome double blue vinyl 10".</i> | 12 | 2 |
| 15 | 13 | BLONDE REDHEAD - In An Expression of the Inexpressible (Touch & Go) | 24 | 0 |
| 9 | 14 | HOVERCRAFT - Experiment Below (Blast First/Mute) | 27 | 0 |
| 13 | 15 | JUDE - No One Is Really Beautiful (Maverick) | 13 | 0 |
| 19 | 16 | ARCHERS OF LOAF - White Trash Heroes (Alias) | 22 | 1 |
| 12 | 17 | JULIANA HATFIELD - Bed (Zoe) | 17 | 0 |
| 11 | 18 | PROLAPSE - The Italian Flag (Jet Set) | 24 | 1 |
| 35 | 19 | LESS THAN JAKE - Hello Rockview (Capitol) | 17 | 0 |
| 14 | 20 | ST. ETIENNE - Good Humor (Sub Pop) | 21 | 0 |
| 33 | 21 | CAKE - Prolonging the Magic (Capricorn) | 14 | 1 |
| 24 | 22 | MEAT BEAT MANIFESTO - Actual Sounds and Voices (Nothing/Interscope) | 20 | 1 |
| 23 | 23 | R.L. BURNSIDE - Come On In (Fat Possum/Epitaph) | 16 | 0 |
| 16 | 24 | KNAPSACK - This Conversation is Ending Starting Right Now (Alias) | 16 | 0 |
| 18 | 25 | SEAM - The Pace is Glacial (Touch & Go) | 17 | 2 |
| 31 | 26 | JULIE RUIN - Julie Ruin (Kill Rock Stars) | 20 | 0 |
| 26 | 27 | PHOTEK - Form and Function (Astralwerks) | 17 | 1 |
| 10 | 28 | ELLIOTT SMITH - XO (Dreamworks) | 15 | 0 |
| 17 | 29 | BIS - Intendo (Grand Royal) | 18 | 0 |
| 36 | 30 | NADA SURF - The Proximity Effect (Elektra/EEG) | 13 | 1 |
| 37 | 31 | SIX BY SEVEN - The Things We Make (Beggars Banquet/Interscope) | 20 | 0 |
| 28 | 32 | FANTASTIC PLASTIC MACHINE - The Fantastic Plastic Machine by Fantastic Plastic Machine (Emperor Norton) | 20 | 0 |
| 27 | 33 | KID ROCK - Devil With A Cause (Lava/Atlantic) | 13 | 0 |
| N | 34 | BARBARA MANNING - In New Zealand (Communion) | 20 | 3 |
| 49 | 35 | WHALE - All Disco Dance Must End In Broken Bones (Virgin) | 17 | 2 |
| 25 | 36 | MINERAL - End Serenading (Crank!) | 16 | 0 |
| N | 37 | BUFFALO TOM - Smitten (A&M) | 12 | 0 |
| 38 | 38 | SLOAN - Navy Blues (Murder) | 13 | 0 |
| 30 | 39 | CRACKER - Gentleman's Blues (Virgin) | 12 | 0 |
| 29 | 40 | KENT - Isola (RCA) | 10 | 0 |
| 47 | 41 | RIALTO - Rialto (Sire) | 13 | 0 |
| — | 42 | VOODOO GLOW SKULLS - Band Geek Mafia (Epitaph) | 12 | 1 |
| N | 43 | THE MINDERS - Hooray For Tuesday (SpinArt) | 12 | 0 |
| N | 44 | THE DAKTARIS - Soul Expulsion (Desco) | 10 | 1 |
| 50 | 45 | CINERAMA - Va Va Voom (SpinArt) | 10 | 0 |
| 42 | 46 | MUDHONEY - Tomorrow Hit Today (Reprise) | 14 | 0 |
| 40 | 47 | LIZ PHAIR - whitechocolatespaceegg (Matador/Capitol) | 11 | 0 |
| N | 48 | MURDER CITY DEVILS - Empty Bottles Broken Hearts (Sub Pop) | 16 | 0 |
| N | 49 | JETS TO BRAZIL - Orange Rhyming Dictionary (Jade Tree) | 23 | 6 |
| 41 | 50 | LOVE & ROCKETS - Lift (Red Ant) | 11 | 0 |



REVIEWS

FAITHLESS

Sunday 8PM (Arista)

Fans of Tricky, Portishead, house music, and sublime electronic creations should take note. Originally released on the popular Cheeky label in their native England, Faithless brings a warmth and beauty to their music that seems uncommon with most of the genre. Angelic voices float over lovely, lazy beats, while a few cuts, as in the first single "God Is A DJ" and "Take the Long Way" Home pick up the pace for the dance floor inclined. Sure to be an underground triumph.



LOCUST

Morning Light (Sire)

Locust is the product of electronic music wizard Mark Van Hoen. Influenced by the works of Eno, Kraftwerk, and other early electronic artists, *Morning Light* is a fusion of lazy, jazzy beats much in the tradition of Massive Attack's *Blue Lines* and This Mortal Coil. Making a guest appearance on the album is Mojave 3's/Slowdive Neil Halstead. Not surprisingly, Van Hoen also produced the upcoming Mojave 3 record. Moody, seductive, strange in places, and absolutely essential listening for mellow Sunday mornings or evening chill sessions.



COLLEGE REPORTS ACCEPTED

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

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTIST PROFILE

DOMINIONS

WHO: Lawrence Lui
LATEST Release: *Dominions*
LABEL: Turducken
CONTACT: Turducken, 1-888-895-3494
WEBSITE: www.autotonic.com/turducken
HISTORY: I've been playing around with weird noises

for a while now, using whatever materials I have at hand. Last year, a song of mine appeared on a Ba Da Boom Gramophone compilation.
WHAT IS DOMINIONS?: Dominions is a tiny self-contained sound world, like a music box with a porcelain castle in it. I

make songs using various things around the house: toys, old radios, distressed chicken wire, etc. There's also a song in which I don't use instruments at all, just reverberating feedback from tape recorders and amplifiers. I like to capture moments on the edge of existence. I'm not really a musician, I work within very strict limits, making



pocket symphonies out of sonic lint. My goal is to express the vastness of a Jack Nietzsche arrangement using just thin air. Working alone in the studio, I try to make myself disappear.
LIVE SHOWS?: The live show is pure karaoke. Hardly anything is actually 'played'. Sound masses eminent from nowhere and I whisper and mumble like

ACTIVE

MOST ADDED



RUSH (20)

The Spirit Of Radio (Atlantic)
Including: WYSP, WRIF, WPUP, WMMS, WIYY, WHMH, WBUZ, WRCC, WCCC, KZRQ, KLAQ, KISS, KIBZ, KFMW

SPRUNG MONKEY (8)

Super Breakdown (Surfdog/Hollywood)
Including: KPOI, KRZR, KIBZ, KEYJ, KPPT, WDXA, WHMH, WMFS

DEFTONES (7)

Around The Fur (Maverick/Warner Bros.)
Including: WMMS, WTOS, WHMH, KLBJ, KODI, KTUX

DISHWALLA (6)

Stay Awake (A&M)
Including: KDOT, KDEZ, KFGX, KPOI, WHMH, WRIF

OFFSPRING (5)

Pretty Fly (For A White Guy) (Columbia/CRG)
Including: WPUP, KZOZ, KIXA, KCGO, KKED

JERRY CANTRELL (4)

Dickeye (Columbia/CRG)
Including: WTFX, KFMW, KIBZ, KTUX

MONSTER MAGNET (4)

Powertrip (A&M)
Including: KLBJ, KIXA, KZRK, WXRK

RECORD TO WATCH



ROACHPOWDER

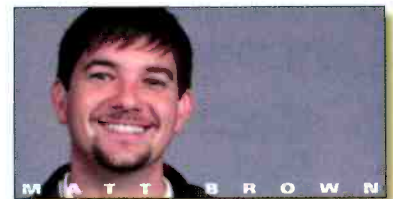
Viejo Diablo (The Music Cartel)

The small but strong NYC label continues to keep it real with this debut release from Stockholm's cosmic emperors. WSOU's all ready rockin' it.

| LW | TW | | Spins | Diff. |
|----|----|---|-------|-------|
| 2 | 1 | KISS - Psycho Circus (Mercury) <i>The gods of thunder bring their circus to the top of the chart.</i> | 1317 | +26 |
| 1 | 2 | CREED - What's This Life For (Wind-Up) | 1279 | -33 |
| 5 | 3 | LENNY KRAVITZ - Fly Away (Virgin) | 1238 | +139 |
| 4 | 4 | HOLE - Celebrity Skin (DGC) | 1237 | +81 |
| 3 | 5 | EVE6 - Inside Out (RCA) | 1085 | -138 |
| 6 | 6 | ROB ZOMBIE - Dragula (Geffen) | 1007 | -1 |
| 12 | 7 | BLACK SABBATH - Psycho Man (Epic) <i>The NIB posse has this weeks most requested song.</i> | 953 | +225 |
| 7 | 8 | METALLICA - Better Than You (Elektra/EEG) | 838 | -74 |
| 9 | 9 | MARILYN MANSON - The Dope Show (Nothing/Interscope) | 819 | +4 |
| 8 | 10 | MONSTER MAGNET - Space Lord (A&M) | 808 | -31 |
| 10 | 11 | GOO GOO DOLLS - Slide (Warner Bros.) | 779 | +7 |
| 14 | 12 | SECOND COMING - Soft (Capitol) | 744 | +23 |
| 13 | 13 | KORN - Got The Life (Immortal/Epic) | 724 | 0 |
| 11 | 14 | THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl) | 722 | -21 |
| 19 | 15 | CANDLEBOX - 10,000 Horses (Maverick/Warner Bros.) | 654 | +63 |
| 17 | 16 | LOCAL H - All The Kids Are Right (Island) | 620 | -50 |
| 15 | 17 | DAYS OF THE NEW - The Down Town (Outpost) | 618 | -73 |
| 20 | 18 | SCREAMING CHEETAH WHEELIES - Boogie King (Capricorn) | 612 | +47 |
| 25 | 19 | OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG) | 604 | +163 |
| 22 | 20 | STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG) | 600 | +50 |
| 16 | 21 | AEROSMITH - What Kind Of Love Are You On (Columbia/CRG) | 548 | -126 |
| 23 | 22 | FUEL - Bittersweet (550 Music) | 513 | +53 |
| 27 | 23 | MOTLEY CRUE - Bitter Pill (Motley/Beyond) | 479 | +57 |
| 18 | 24 | BROTHER CANE - Machete (Virgin) | 456 | -177 |
| 26 | 25 | FASTBALL - Fire Escape (Hollywood) | 451 | +10 |
| 29 | 26 | JACKYL - We're An American Band (Geffen) | 449 | +45 |
| 24 | 27 | FINGER ELEVEN - Quicksand (Wind-up) | 446 | -10 |
| 33 | 28 | MONSTER MAGNET - Powertrip (A&M) | 444 | +79 |
| 31 | 29 | GODSMACK - Whatever (Republic/Universal) | 444 | +54 |
| 21 | 30 | KENNY WAYNE SHEPHERD - Somehow, Somewhere, Someway (Revolution) | 441 | -124 |
| 28 | 31 | SEMISONIC - Singing In My Sleep (MCA) | 425 | +18 |
| 32 | 32 | ECONOLINE CRUSH - Surefire (Restless) | 407 | +24 |
| 34 | 33 | PUSHMONKEY - Handslide (Arista) | 387 | +27 |
| 30 | 34 | PEARL JAM - Do The Evolution (Epic) | 372 | -32 |
| 37 | 35 | JONNY LANG - Still Rainin' (A&M) | 365 | +82 |
| 35 | 36 | STABBING WESTWARD - Save Yourself (Columbia/CRG) | 304 | -30 |
| 46 | 37 | U2 - Sweetest Thing (Island) | 300 | +88 |
| 36 | 38 | COWBOY MOUTH - Whatcha Gonna Do? (MCA) | 293 | +2 |
| 38 | 39 | VAST - Touched (Elektra/EEG) | 269 | -13 |
| 45 | 40 | CANDLEBOX - It's Alright (Maverick/Warner Bros.) | 257 | +32 |

CHARTBOUND

| | |
|---|--|
| R.E.M. - "Daysleeper" (Warner Bros.) | JANUS STARK - "Every Little Thing Counts" (Trauma) |
| SEVENDUST - "Bitch" (TVT) | SOAK - "Do It" (Sire) |
| LIMP BIZKIT - "Faith" (Flip/Interscope) | JERRY CANTRELL - "Dickeye" (Columbia/CRG) |
| RAMMSTEIN - "Sehnsucht" (Immortal/Epic) | PHISH - "Birds Of A Feather" (Elektra/EEG) |
| GRAVITY KILLS - "Alive" (TVT) | MOON DOG MANE - "Turn It Up" (Eureka) |
| PETER WOLF - "Turnin' Pages" (A&M) | Q.O.T.S.A. - "If Only" Loosgroove) |



REVIEWS

FOOD FOR SHELIA

Food For Shelia (Faded)

On their eponymous debut this cohesive NYC trio delivers a powerful rock record reminiscent of the Pacific Northwest post grunge movement. Lead singer, songwriter, and guitarist Yves Michel draws his many influences from early Beatles to present day Sonic Youth—keep an open mind, y'all. The twelve track album opens with a tantalizing track entitled "In The Morning" and continues to go with the flow on other aural delicacies like, "America", "Blistered", "Faded", "Scars", and "Guns". Up until now Food For Shelia's been on the DIY tip (e-mail: foodforshelia@hotmail.com). Feel free to hit up McGathy's Mike Childs at (212) 924-7775 for your copy.



ADDS FOR ROCKTOBER 26 & 27

The Rolling Stones "Memory Motel" (Virgin), Drain S.T.H. "Ace Of Spades" (The Enclave/Mercury), Addict "Nobody Knows" (Big Cat/V2), Better Than Ezra "At The Stars" (Elektra/EEG), Big Head Todd & The Monsters "Tangerine" (Giant/Reprise), Buffalo Tom "Rachael" (Beggars Banquet/Polydor).

ADDS FOR NOVEMBER 2 & 3

Kenny Wayne Shepherd Band "Everything Is Broken" (Revolution), Everlast "What It's Like" (Tommy Boy), Clutch "Ship Of Gold" (Columbia/CRG), Remy Zero "Prophecy" (DGC)

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

ARTISTPROFILE

MOON DOG MANE

FROM: Sacramento, California
ACTIVE SINGLE: "Turn It Up"
LABEL: Eureka Records
CONTACT: Robbie Ann McPherson (323) 937-4660

THE BAND: Frank Hannon, guitar; Broadie Stewart, vocals; Joel Kreuger, bass; Chris Martinez, keyboards; Kevin Hampton, guitar; Lady Cortney DeAugustine, drums.
THE SOUND: "It's a mix of old and new. We all come from the old school of classic rock, but we've got a new vibe of just singing about positive stuff—

celebrating life, keeping things uplifting, and having a good time." —Frank
WHAT'S YOUR NAME?: "Moon Dog Mane was one of the first pro wrestlers on a show called *Big Time Wrestling*. He was the wild and crazy dude who would cruise out on stage, go completely berzerk, and break bottles over his head." —Frank
COMIN' ATCHA LIVE: "We look at it like we're one big

family...Us, the audience, and everyone around us—we're doing it together. I think most of the Tesla fans will enjoy us—it's the same spirit—just good 'ol homegrown rock and roll." —Frank
FAVORITE OLD SCHOOL TV SHOW: "Starsky & Hutch. That car rules, man." —Frank

ROAD RULES: Currently on tour with Judas Priest through November. —Mike M.



NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Except for her short stints in Chattanooga and Knoxville, Nashville can proudly claim Jenny Simpson as one of its own. Although her mother has a tape of her singing at age two, Jenny's journey to the release of her Mercury Records self-titled album includes attending college, learning the business side of the music business (working at both a management and a publishing company), and a marriage just three months ago to her husband Rob. It has also included having the patience needed to watch and wait for that right opportunity to share her talent with the world. If timing is everything, then this is Jenny's time.

She is Mercury's only new artist to debut since Mark Wills two years ago, and super-producer Garth Fundis believed in her talent enough to co-produce the album. Here, Jenny shares how all the pieces fell together for this project and why she thinks the wait's been well worth it.

Jamie Matteson: Did you grow up singing?

Jenny Simpson: I sang in my high school chorus for three years, which taught me a lot about range and breathing. During my senior year, I made third chair in the All-State Chorus, so I did some competition singing. But I was involved in other activities, like running both track and cross country. During my senior year, I was also a cheerleader, and our basketball team was going to the state tournament. I decided to cheer that week instead of going

Jenny Simpson: Her Time to Shine

BY JAMIE MATTESON

to the All-State [Chorus] competition. Singing was always important, but so was having a balance of interests.

By garnering inside knowledge and firsthand experience working in the business, do you have a definitive idea of how you see yourself in terms of styling, imaging, and marketing?

My experience allowed me to see how many people are actually



involved in the process of marketing an artist, and I've gained a deeper appreciation of how hard a management company works. I also know how great the publishing side can be if you're a songwriter. That experience has reinforced in me the fact that I need to be my own person; I need to be the one to decide who I am and what I want. I can't allow others to mold me. I feel like I've waited long enough to find the right circumstances, and I truly believe I am with the right people.

Speaking of the right people, how did your deal with Mercury

come about?

I had met Ray Methvin [the album's co-producer] a few years ago, and we started writing and working together. We made a CD of five songs and began knocking on doors and meeting with people in town. We met BMI's Roger Sovine, who became a huge cheerleader for this project; he asked us to make a list of people that we wanted his help in approaching. Mercury President Luke Lewis was one of those people, and Roger ended up setting up a meeting. I remember sitting in Mercury's parking lot with Roger and Ray. It was raining and we were staring at Luke's empty parking spot because he'd totally forgotten about the meeting and pulled up 30 minutes late. I remember thinking, "How embarrassing," and that he was only meeting with us to be nice to Roger. We walked to his office and Ray played the guitar while I sang three songs and afterward he went down the hall and brought [Mercury VP of A&R] Keith Stegall into the office and had me sing all the songs again.

How did Garth Fundis get involved?

When I was offered the deal at Mercury, I knew I wanted Ray involved, but Luke did not want a first-time producer working with a new artist. I had met with Garth Fundis while he was at Almo Sounds, and he had expressed interest in becoming involved with this project, so when we went to

Continued on page 40

The Scene



Girls Night Out! There was some wild Tush Pushin' going on when this quintet got together to judge a talent contest at the Crazy Horse Saloon in Santa Ana, Calif. (L-R) PREMIERE Radio Networks' Nina Nagey, KIKF's Carrie Dunne, Atlantic's Jennifer Shaffer, Arista's Lori Hartigan and Decca's PJ Olsen.



Sign O' the Times! Country legend George Jones poses on his newly named boat, Evelyn's Asylum, named for Asylum Records' president Evelyn Shriver. Jones has recently signed with the label.



Shag-A-Delic-Baby! DreamWorks recording artist Linda Davis and Promotion Regional Jimmy Harnen go mod in celebration of Halloween!



No need to smoke anything to get high during this performance. Kieran Kane plays to an enthusiastic crowd 6400 feet up on a mountain during In the Pines in Lake Tahoe.

CounterPoint Launches *This Week in Americana*

BY CHRIS MARINO

Nearly four years after the inception of GAVIN's Americana Chart, the format now has its first weekly Americana Radio Show. While there are other great syndicated programs that cross over to the Americana format (such as *World Café* and *Acoustic Café*), there hasn't been—up until now—a show specifically targeted to this genre of music.

CounterPoint Music Productions now is producing a weekly show titled *This Week in Americana*, hosted and produced by CounterPoint Productions' co-founder Shannon McCombs. McCombs is an 18-year radio veteran who is now "the voice of CMT," as well as host and producer of programming for CMT Canada. "Jon Grimson approached me about the project three years ago and at the beginning of this year we really stepped things up," says McCombs. "So far, we've had a terrific response from both the artists and the radio stations."

The weekly one-hour show, which debuted the weekend of October 9, features a weekly celebrity guest co-host and a top-five music countdown that will be compiled

from each week's GAVIN Americana Chart. Upcoming shows will be co-hosted by 1997 Americana Artist of the Year Ricky Skaggs, Connie Smith, Heather Myles, and Randy Scruggs,



Shannon McCombs

among others. A focal point of the show will be Shannon's conversations with the guest hosts and spotlights on their music.

Jon Grimson, a partner in the venture, has sent out an initial mailing through CDX to over 2,300 commercial country stations throughout the U.S. Prior to the mailing the program had 25 subscribers, 10 of which are not currently Americana reporters,

Grimson says, and early response has been very positive. "At the end of the day this show is less about



COUNTERPOINT
PRODUCTIONS, LLC
creative programming



Jon Grimson

preaching to the converted than it is cultivating new stations," he observes. "We are trying to go after

the 2,300 commercial country stations spread out all over the country. The show is designed for them."

Grimson hopes that stations that may not be open to including Americana artists on their daily playlists will be willing to run a well-produced specialty show. Introducing the genre in condensed fashion may open the door to expanding a particular station's purview.

"I want everyone to know there is an open door policy to book artists to co-host the show," Grimson says. "We will consider any artist that a label, promoter, or artist manager suggests. We just want to create a great show and play the best music of our format. That's why we're doing a top five countdown."

This Week in Americana is sponsored by CD Universe, an online music retailer that features Americana music. Their initial advertisements include a promotion to win a Willie Nelson tour jacket; contestants can register to win at the retailer's Web site (www.cduniverse.com). According to Grimson, after only one week almost 400 people have registered to win. ■

FOR MORE INFORMATION CONTACT COUNTERPOINT PRODUCTIONS AT (615) 352-0420.

JENNY SIMPSON *continued*

him with the Mercury deal, it all just came together. Garth's experience and his respect within the industry made it a great working situation. He and Ray got along great together, and it was nice having two producers. It allowed more creativity and ideas to fly around the room.

You've co-written two of the album's songs. Is songwriting something you enjoy?

While I've always had writing in my life, especially poetry, I feel like my songwriting is really just beginning. I got serious about it when I met Ray, and he's the only person I've written anything with. It's a craft that I want to continue to learn and improve on. Nashville's a great town for being able to hook up with fantastic writers, and I can't wait to do that. I am proud that two of our

songs are included on the album.

Were you involved in the search for the album's other songs?

I absolutely participated. I've heard songs on the radio that have made me go buy the album, only to find that it was the album's only good song. I didn't want to do that. I wanted to make an album where every song is important and could potentially be a hit single. We listened to nearly 1,500 songs. "One Word" was written by Don Schlitz and Angela Kaset; I had at one time worked as a tape copy editor at Hayes Street Publishing [Schlitz's company] and had gotten to know Don. I remember the day he wrote that song and brought it to me to copy—I cried when I heard it. I made myself a copy and during our search for songs, I'd keep bringing it into the meetings.

It was also important to make sure that the songs we chose were songs

that I could believe in. Sometimes Garth would play me a song and say, "This is a hit song" and I'd tell him I'm sure he was right, but if I don't like it or don't believe in it, it's not going to come across as believable to the listener.

Do you have a favorite song on the album?

It changes every day. I love them all. I sang "Grow Young With You" at my wedding reception, and I sang "You" to my husband during our ceremony.

How have you fared on the radio promotion tour?

It's hard walking into a station. People in radio meet so many new artists, and it's not easy to grab their attention when there's so much distraction going on all around. I'm lucky because Ray has been traveling with me, playing guitar, and he knows all the songs, so once I open my mouth and start singing it's been

wonderful. I've had great response to the project. Everyone's got a different opinion, and it's funny from one place to the next to see which is a favorite song or who someone thinks I sound like. I believe it's important to get out and meet as many radio people as possible, let them see your face, play for them, and show them that you're the real thing.

Is there a female artist you'd welcome as a mentor?

Kathy Mattea. She's a true Nashville person and has had longevity in her career. I've always looked up to her and if she was willing to give them, I'd take her words of wisdom and advice.

Who would you love to record a duet with?

Wynonna. I think it would be awesome to meet her and sing with her. In college, in different shows, year after year, I would always pick the Wynonna songs. ■

COUNTRY



MOST ADDED



- DIAMOND RIO (83)
- ALAN JACKSON (76)
- LINDA DAVIS (47)
- THE KINLEYS (31)
- STEVE WARINER (24)

MOST REQUESTED

- SHANIA TWAIN
- DIXIE CHICKS
- GEORGE STRAIT
- GARTH BROOKS
- TOBY KEITH

MOST SPINCREASE

- GEORGE STRAIT +412
- BROOKS & DUNN +392
- TOBY KEITH +387
- DIXIE CHICKS +379
- DEANA CARTER +369

RADIO SAYS



ALAN JACKSON
"Right on the Money"
(Arista)

"This song is a home run for Alan and it's the way Country should be! We added it into heavy." —Paul Neumann, MD, KNFR-Spokane, Wash.

| LW | TW | | Weeks | Reports | Adds | SPINS | TREND | 35+ | 25+ | 15+ | 5+ |
|--|----|--|-------|---------|------|-------|-------|-----|-----|-----|----|
| 1 | 1 | REBA McENTIRE - Forever Love (MCA) | 15 | 197 | 0 | 7182 | +116 | 144 | 43 | 6 | 4 |
| <i>A second week at the top spot!</i> | | | | | | | | | | | |
| 2 | 2 | GARTH BROOKS - You Move Me (Capitol Nashville) | 9 | 198 | 0 | 7036 | +46 | 126 | 59 | 13 | 0 |
| 6 | 3 | DIXIE CHICKS - Wide Open Spaces (Monument) | 10 | 198 | 0 | 6994 | +379 | 126 | 56 | 16 | 0 |
| 5 | 4 | ALABAMA - How Do You Fall In Love (RCA) | 15 | 197 | 0 | 6949 | +248 | 131 | 51 | 9 | 6 |
| 8 | 5 | LEE ANN WOMACK - A Little Past Little Rock (Decca) | 13 | 198 | 0 | 6581 | +352 | 99 | 74 | 25 | 0 |
| 3 | 6 | SHANIA TWAIN - Honey, I'm Home (Mercury) | 12 | 189 | 0 | 6550 | -390 | 122 | 46 | 13 | 8 |
| 9 | 7 | TRACY BYRD - I Wanna Feel That Way Again (MCA) | 20 | 194 | 0 | 6298 | +117 | 99 | 62 | 25 | 8 |
| 7 | 8 | LeANN RIMES - Nothin' New Under The Moon (MCG/Curb) | 14 | 188 | 0 | 6158 | -205 | 93 | 61 | 30 | 4 |
| 11 | 9 | GEORGE STRAIT - We Really Shouldn't Be Doing This (MCA) | 6 | 198 | 1 | 5876 | +412 | 65 | 78 | 50 | 5 |
| <i>Another huge hit for the CMA Male Vocalist of the Year.</i> | | | | | | | | | | | |
| 10 | 10 | TY HERNDON - It Must Be Love (Epic) | 13 | 196 | 0 | 5863 | +332 | 61 | 87 | 45 | 3 |
| 13 | 11 | COLLIN RAYE - Someone You Used To Know (Epic) | 11 | 197 | 0 | 5502 | +179 | 41 | 88 | 64 | 4 |
| 14 | 12 | TRISHA YEARWOOD with GARTH BROOKS - Where Your Road Leads (MCA) | 7 | 196 | 0 | 5249 | +172 | 30 | 94 | 67 | 5 |
| 15 | 13 | TERRI CLARK - You're Easy On The Eyes (Mercury) | 10 | 194 | 2 | 5132 | +208 | 28 | 91 | 67 | 8 |
| 17 | 14 | BROOKS & DUNN - Husbands And Wives (Arista) | 6 | 198 | 0 | 5129 | +392 | 26 | 87 | 79 | 6 |
| 16 | 15 | FAITH HILL - Let Me Let Go (Warner Bros.) | 7 | 195 | 0 | 5127 | +279 | 24 | 95 | 69 | 7 |
| 18 | 16 | CLAY WALKER - You're Beginning To Get To Me (Giant) | 10 | 193 | 4 | 4620 | +314 | 23 | 72 | 72 | 26 |
| 4 | 17 | LONESTAR - Everything's Changed (BNA) | 18 | 155 | 0 | 4499 | -2372 | 71 | 30 | 26 | 28 |
| 20 | 18 | DEANA CARTER - Absence Of The Heart (Capitol Nashville) | 7 | 193 | 1 | 4431 | +369 | 11 | 76 | 80 | 26 |
| 19 | 19 | KENNY CHESNEY - I Will Stand (BNA) | 12 | 188 | 1 | 4301 | +50 | 14 | 74 | 71 | 29 |
| 22 | 20 | AARON TIPPIN - For You I Will (Lyric Street) | 12 | 191 | 5 | 4213 | +209 | 15 | 66 | 74 | 36 |
| 21 | 21 | WADE HAYES - How Do You Sleep At Night (Columbia/DKC) | 19 | 174 | 2 | 4026 | -11 | 16 | 64 | 70 | 24 |
| 12 | 22 | MARK WILLIS - Don't Laugh At Me (Mercury) | 16 | 142 | 0 | 3970 | -1489 | 63 | 23 | 24 | 32 |
| 23 | 23 | MARTINA McBRIDE - Wrong Again (RCA) | 6 | 190 | 6 | 3822 | +328 | 6 | 49 | 93 | 42 |
| 24 | 24 | BLACKHAWK - There You Have It (Arista) | 10 | 182 | 8 | 3715 | +229 | 9 | 53 | 78 | 42 |
| 26 | 25 | TOBY KEITH - Getcha Some (Mercury) | 7 | 176 | 6 | 3561 | +387 | 7 | 48 | 87 | 34 |
| 39 | 26 | ALAN JACKSON - Right On The Money (Arista) | 2 | 183 | 76 | 3403 | +1799 | 5 | 38 | 86 | 54 |
| 28 | 27 | JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic) | 5 | 185 | 7 | 3270 | +357 | 4 | 33 | 82 | 66 |
| 25 | 28 | TRAVIS TRITT - If I Lost You (Warner Bros.) | 10 | 174 | 3 | 3263 | +37 | 2 | 44 | 70 | 58 |
| 30 | 29 | RANDY TRAVIS - Spirit Of A Boy, Wisdom Of A Man (DreamWorks) | 5 | 191 | 6 | 3199 | +349 | 2 | 24 | 93 | 72 |
| 29 | 30 | PAM TILLIS - Every Time (Arista) | 8 | 164 | 2 | 2949 | +46 | 1 | 33 | 77 | 53 |
| 31 | 31 | VINCE GILL - Kindly Keep It Country (MCA) | 4 | 168 | 7 | 2924 | +298 | 1 | 30 | 78 | 59 |
| 34 | 32 | JO DEE MESSINA - Stand Beside Me (Curb) | 3 | 163 | 23 | 2490 | +575 | 1 | 18 | 67 | 77 |
| 32 | 33 | JOE DIFFIE - Poor Me (Epic) | 7 | 138 | 1 | 2241 | -5 | 2 | 19 | 60 | 57 |
| 33 | 34 | THE WARREN BROTHERS - Guilty (BNA) | 8 | 136 | 6 | 2123 | +101 | 1 | 21 | 50 | 64 |
| 36 | 35 | MARK CHESNUTT - Wherever You Are (Decca) | 6 | 121 | 2 | 1834 | +88 | 0 | 15 | 47 | 59 |
| 40 | 36 | MICHAEL PETERSON - By The Book (Reprise) | 5 | 134 | 15 | 1804 | +258 | 0 | 7 | 51 | 76 |
| 37 | 37 | DAVID KERSH - Something To Think About (Curb) | 7 | 116 | 7 | 1766 | +139 | 1 | 16 | 38 | 61 |
| 38 | 38 | DERYL DODD - A Bitter End (Columbia/CRG) | 6 | 132 | 5 | 1746 | +123 | 1 | 8 | 41 | 82 |
| 44 | 39 | LARI WHITE - Take Me (Lyric Street) | 4 | 114 | 11 | 1541 | +192 | 0 | 9 | 39 | 66 |
| 41 | 40 | T. GRAHAM BROWN - Wine Into Water (Intersound) | 7 | 91 | 3 | 1486 | +8 | 3 | 12 | 36 | 40 |
| 42 | 41 | TRINI TRIGGS - Straight Tequila (MCG/Curb) | 10 | 99 | 6 | 1448 | +22 | 0 | 14 | 31 | 54 |
| — | 42 | DIAMOND RIO - Unbelievable (Arista) | 2 | 110 | 83 | 1426 | N | 1 | 4 | 32 | 73 |
| 46 | 43 | SAMMY KERSHAW - One Day Left To Live (Mercury) | 4 | 103 | 8 | 1386 | +178 | 0 | 8 | 36 | 59 |
| 50 | 44 | STEVE WARINER - Every Little Whisper (Capitol Nashville) | 2 | 106 | 24 | 1382 | +396 | 0 | 4 | 40 | 62 |
| 45 | 45 | PATTY LOVELESS - Like Water Into Wine (Epic) | 4 | 93 | 11 | 1366 | +132 | 0 | 9 | 37 | 47 |
| 49 | 46 | SARA EVANS - No Place That Far (RCA) | 3 | 104 | 19 | 1294 | +256 | 0 | 5 | 34 | 65 |
| 47 | 47 | MARK NESLER - Slow Down (Asylum) | 6 | 95 | 10 | 1266 | +156 | 0 | 10 | 26 | 59 |
| — | 48 | CLINT DANIELS - When I Grow Up (Arista) | 3 | 78 | 5 | 909 | N | 0 | 2 | 21 | 55 |
| — | 49 | JENNY SIMPSON - Ticket Out Of Kansas (Mercury) | 3 | 87 | 11 | 905 | N | 0 | 2 | 20 | 65 |
| — | 50 | ALLISON MOORER - Alabama Song (MCA) | 3 | 62 | 3 | 792 | N | 0 | 3 | 19 | 40 |

COUNTRY UP&COMING

| Rpts. | Adds | SPINS | Wks. | |
|-------|------|-------|------|--|
| 53 | 47 | 614 | 1 | * LINDA DAVIS - I'm Yours (DreamWorks) |
| 47 | 4 | 614 | 3 | SPRINGER! - Don't Try To Find Me (Giant) |
| 41 | 31 | 437 | 1 | * THE KINLEYS - Somebody's Out There... (Epic) |
| 40 | 4 | 517 | 3 | DON WILLIAMS - Cracker Jack Diamond (Giant) |
| 33 | 23 | 374 | 1 | * TRACY LAWRENCE - It'll Never Pass... (Atlantic) |

Too Scary!

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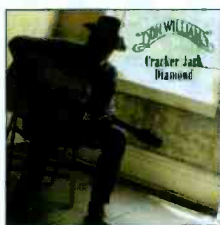
AMERICANA®

MOST ADDED



ROBERT EARL KEEN (43)
MAC, DOC, & DEL (26)
PINE VALLEY
COSMONAUTS (20)
CHRIS WALL (19)
CONNIE SMITH (16)

HOT PICKS



DON WILLIAMS
ROBBIE FULKS
CHARLIE ROBISON
WILLIE NELSON
LYLE LOVETT

RADIO SAYS



CONNIE SMITH
 "Connie Smith"
 (Warner Brothers)
 "She's back, and I'm
 wondering why she
 ever left!"
 —Eric Kauffman,
 KLOA-Ridgecrest, CA

| LW | TW | | Repts. | Adds | Spins | Trend |
|---|----|--|--------|------|-------|----------|
| 2 | 1 | LYLE LOVETT - Step Inside This House (Curb/MCA) | 82 | 0 | 1064 | +60 |
| 1 | 2 | JUNIOR BROWN - Long Walk Back (Curb) | 76 | 0 | 1043 | +28 |
| 4 | 3 | WILLIE NELSON - Teatro (Island) | 77 | 2 | 973 | +64 |
| 3 | 4 | HEATHER MYLES - Highways & Honky Tonks (Rounder) | 65 | 1 | 893 | -39 |
| 7 | 5 | CHARLIE ROBISON - Life Of The Party (Lucky Dog) | 60 | 1 | 790 | +65 |
| 6 | 6 | DALE WATSON - The Truckin' Sessions (Koch) | 69 | 1 | 780 | +40 |
| 5 | 7 | BR5-49 - Big Backyard Beat Show (Arista) | 60 | 2 | 730 | -29 |
| 8 | 8 | JAMES McMURTRY - Walk Between the Raindrops (Sugar Hill) | 56 | 3 | 546 | +18 |
| 11 | 9 | CHASING THE DREAM - Various Artists (Cold Spring) | 50 | 1 | 517 | +43 |
| 20 | 10 | DON WILLIAMS - I Turn The Page (Giant) | 50 | 4 | 502 | +135 |
| <i>With a huge spincrease, Williams turns the page to break the top 10!</i> | | | | | | |
| 10 | 11 | DOLLY PARTON - Hungry Again (Decca) | 39 | 1 | 476 | -6 |
| 19 | 12 | ROBBIE FULKS - Let's Kill Saturday Night (Geffen) | 63 | 1 | 460 | +68 |
| 13 | 13 | TAMMY WYNETTE - Remembered - Various Artists (Asylum) | 33 | 1 | 446 | -1 |
| 16 | 14 | GREG TROOPER - Popular Dreams (Koch) | 54 | 1 | 444 | +33 |
| 14 | 15 | MOLLIE O'BRIEN - Big Red Sun (Sugar Hill) | 53 | 0 | 437 | +18 |
| 17 | 16 | BAD LIVERS - Industry And Thrift (Sugar Hill) | 61 | 3 | 432 | +25 |
| 9 | 17 | EMMYLOU HARRIS - Spyboy (Eminent) | 52 | 1 | 421 | -81 |
| 12 | 18 | BRUCE ROBISON - Wrapped (Lucky Dog) | 31 | 0 | 418 | -52 |
| 15 | 19 | LUCINDA WILLIAMS - Car Wheels On a Gravel Road (Mercury) | 43 | 1 | 404 | -10 |
| 18 | 20 | RANDY SCRUGGS - Crown Of Jewels (Reprise) | 42 | 0 | 365 | -31 |
| 23 | 21 | THE BAND - Jubilation (River North) | 51 | 1 | 360 | +32 |
| 25 | 22 | THE V-ROYS - All About Town (E-Squared) | 43 | 1 | 348 | +30 |
| 38 | 23 | SON VOLT - Wide Swing Tremolo (Warner Bros.) | 44 | 6 | 344 | +112 |
| 22 | 24 | GILLIAN WELCH - Hell Among the Yearlings (Almo Sounds) | 49 | 2 | 342 | +8 |
| 21 | 25 | DWIGHT YOAKAM - A Long Way Home (Reprise) | 28 | 0 | 339 | -20 |
| 30 | 26 | VERN GOSDIN - The Voice (BTM) | 28 | 3 | 326 | +27 |
| 26 | 27 | THE HOT CLUB OF COWTOWN - Swingin' Stampede (Hightone) | 45 | 2 | 323 | +7 |
| 40 | 28 | CRY CRY CRY - w/ D. Williams, L. Kaplansky, & R. Shindell (Razor & Tie) | 47 | 6 | 287 | +70 |
| 33 | 29 | LOS SUPER SEVEN - Los Super Seven (RCA) | 48 | 6 | 288 | +5 |
| 29 | 30 | CHRIS JONES - Follow Your Heart (Rebel) | 36 | 1 | 283 | -20 |
| 27 | 31 | LONESOME RIVER BAND - Finding The Way (Sugar Hill) | 40 | 0 | 283 | -24 |
| 24 | 32 | WILL SING FOR FOOD - SONGS OF DWIGHT YOAKAM - V/A (Little Dog) | 26 | 0 | 276 | -51 |
| 32 | 33 | RED MEAT - Red Meat 13 (Ranchero) | 34 | 2 | 267 | -19 |
| 35 | 34 | WYLIE & THE WILD WEST SHOW - Total Yodel! (Rounder) | 33 | 0 | 265 | +13 |
| — | 35 | CONNIE SMITH - Connie Smith (Warner Bros.) | 39 | 16 | 262 | N |
| 36 | 36 | THE KENNEDYS - Angel Fire (Philo) | 43 | 3 | 249 | +9 |
| — | 37 | ROBERT EARL KEEN - Walking Distance (Arista) | 43 | 43 | 238 | N |
| <i>This weeks most added, Robert Earl debuts his first week out!</i> | | | | | | |
| 37 | 38 | THE FREIGHT HOPPERS - Waiting For The Gravey Train (Rounder) | 35 | 2 | 237 | +3 |
| 28 | 39 | NANCI GRIFFITH - Other Voices, Too (Elektra/EEG) | 31 | 1 | 234 | -73 |
| — | 40 | CHRIS WALL - Tainted Angel (Cold Spring) | 34 | 19 | 232 | N |

CHARTBOUND

| | |
|---|---|
| PAUL BURCH (Checkered Past) | KEVIN DEAL (Blind Nello) |
| ONE RIOT ONE RANGER (Hayden's Ferry) | PINE VALLEY COSMONAUTS (Bloodshot) |
| MARK DAVID MANDERS (Blind Nello) | |
| STEAM DONKEYS (Landslide) | |
| RUTHIE & THE WRANGLERS (Lasso) | |
| MICHAEL MARTIN MURPHY (Valley Entertainment) | |



AMERICANA REVIEWS

MARK DAVID MANDERS & NUEVO TEJAS Tales From the Couch Circuit (Blind Nello)

Dallas' Mark David Mander and his band have been playing their unique brand of country music in Texas honky-tonks for years now, and the hard work has now paid off.



Tales... (Mander's third) is filled with good'uns that showcase Mark's growth as both a songwriter and performer. Standouts include "Three Sheets to the Wind," "Three Day Weekend," and "Friend Like You."

THE KENNEDYS Angel Fire (Philo)

As a programmer at WMLB, I always liked the Kennedy's art but found the production a little too rock-directed to program easily. On their third release *Angel Fire*, the husband and wife duo stick more closely to their live performance, and the results are much more gratifying. Strong performances, great songs, and acoustic production make this their best project to date.



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ARTIST PROFILE

THE KENNEDYS

BIRTHPLACE:

Maura Kennedy: Syracuse, New York; **Pete Kennedy:** Arlington, Virginia

FACT: The Kennedys have been married for four years
IN THE BEGINNING: Maura and Pete (Maura as a singer and Pete on guitar) backed

Nancy Griffith during her 1993 tour of Europe. Nancy eventually suggested the two open for her.

EARLY YEARS: **Maura:** "I was in a band up in Syracuse in the mid-'80s called the Delta Rays that did all originals. We spent three years up north before we



moved to Austin; we stayed together for another three years after that. When I moved to Austin I really started to study the music there."

Pete: "I grew up around Washington, D.C. and I was always really good friends with Danny Gatton; I was really sort of his protégé. I first saw Danny in '71, when I was still playing 'Louie, Louie' and stuff like that. He totally turned me

on to rockabilly and real hard-edged '50s country, and I eventually got to play with the Danny Gatton Band around '82 and '83. Then, in the mid-'80s, I was playing with Kate Wolf and that turned me on to the whole singer-songwriter thing."
CURRENTLY LISTENING TO: **Maura:** Lucinda Williams' *Car Wheels on a Gravel Road* (Mercury) **Pete:** Emmylou Harris *Spyboy* (Eminent)

JAZZ + SMOOTH

THE JAZZ AND SMOOTH CONNECTION



BY KEITH ZIMMERMAN

TVT Records, the eclectic label that regularly pushes the rock envelope with releases by bands like Brian Jonestown Massacre, the Connells, Sevendust, and Nine Inch Nails, have officially launched their bop-pin' subsidiary, TTVT Jazz.

On November 3, TTVT Jazz will hit the stores with a new release by saxophonist Bob Mintzer debuting a quartet project entitled Quality



TTVT Records Branches Out Into Jazz

Time. That night, Mintzer's quartet will perform live at New York City's Birdland.

"It's something we've always wanted to do," said TTVT promotion exec Gary Jay. "With the Jon Jarvis Trio release, *Never Land*, we sort of tested the jazz waters. Now with the Bob Mintzer Quartet, we're officially debuting the imprint of

TTVT Jazz."

According to Jay, a couple of recognizable jazz projects are due for release, along with a couple more signings to be announced. "There's a lot of jazz heads that work at TTVT," Jay confessed, "so it



Bob Mintzer

was a matter of time before we expanded. This is something unique for us." The label had already branched out into film soundtracks, and has even launched a Broadway division, culminating with cast recordings of *The Wizard of Oz* and *Follies*, to be released by Christmas.

Of the ten tracks on *Quality Time*—which radio should have by October 29—eight tunes are original pieces. Joining Mintzer on one tune is his other resident band, *Yellowjackets*.

In addition to rock and jazz, TTVT has released a full slate of Hip-Hop and Urban sounds, as well as reggae compilations. "We're certainly a full service label," said Jay. "We're currently soliciting jazz acts, and we have a couple of things on the burner that I'm anxious to talk about." ■



ANALYZING THE NECK FACTOR

Keyboardist Marcus Johnson recently gigged in NYC in honor of his *Chocolate City Groovin'* release on N2K Encoded Music. Pictured (l to r): Johnson, N2K's Eulle Cathey, WOCD morning driver Pat Prescott, and keyboardist Philippe Saisse.



THE HEADHUNTERS ARE BACK!

Herbie Hancock has a new jazz release, plus he's on the road gigging with the reformed Headhunters. Pictured backstage (l to r): Randy Brecker, Hancock, Verve Records President Chuck Mitchell, David Sanborn, and David Passick (Hancock's manager).



WLNZ IN THE LENS

Each year WLNZ-Lansing stages a yearly jazz fest in their market, and appearing this year was Eric Reed's trio. The staff met up with Eric after the gig. Pictured left to right: (back row) Air talent Greg Hein and GM Dave Downing; (middle row) air talent Eric Stephens, Eric Reed, PD Lyn Peraino, bassist for Reed, drummer for Reed, APD Dennis Edwards; (front row) Air talents Steven Benge and Mark Holley.

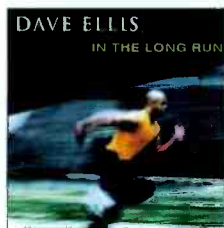


ROCKY MOUNTAIN KHIH

Pictured backstage at the Winter Park Jazz Festival in Colorado is some pretty "Smooth" company. Left to right: Fahrenheit Records' Julie Capra, flutist Tim Weisberg, KHIH PD Cheri Marquart, and guitarist Craig Chaquico.

JAZZ

MOST ADDED



DAVE ELLIS (36)

In the Long Run (Monarch)
Including: WWUH, WBGO, WAER, WRTI, WEAA, WESM, WRQM, WSSB, WKGC, WUWF, WFIT, WUSF, WTUL, WWOZ, KABF, WXTS, WNOP, WDET, WLNZ, KCND

YELLOWJACKETS (27)

Club Nocturne (Warner Bros.)
Including: WSSB, WCLK, WKGC, WUWF, WUSF, WFPK, WTUL, WCPN, WNOP, WLNZ, KCND, KUVO, KUJZ, KTAD, KUNV, KCLU, KSDS, KCBX, KCSM, KSMF

MARK TURNER (15)

In This World (Warner Bros.)
Including: KIDS, KUT, KKUP, KUVO, KUNV, KLN, KCLU, KCBX, KAZU, KCSM, WFMT, WGBH, WHOV, WSSB, WCLK, WKGC, WJSU, WFPK, WWOZ, WDOB

HEATH BROTHERS (14)

Jazz Family (Concord)
Including: WGMC, WHOV, KUT, KKUP, KVNE, KJZZ, WCLK, KSLU, WEMU, WGVU, KUSD, KJZJ, WHRV, WGBH, KUVO

ROY HAYNES (14)

Praise (Dreyfus Jazz)
Including: WBGO, WEA, WHOV, WNCU, WRQM, KIDS, KCBX, KCSM, WKGC, WUSF, KSLU, WXTS, WNOP, WDOB, WDET, KUSD

RECORD TO WATCH



YELLOWJACKETS Club Nocturne (Warner Bros.)

While Yellowjackets knock on the Smooth Jazz door, jazz programmers are letting them in through the side door.

| LW | TW | | Repts. | Adds | Spins | Diff. |
|----|----|--|--------|------|-------|-------|
| 1 | 1 | RUSSELL MALONE - Sweet Georgia Peach (Impulse!) | 84 | 1 | 806 | +33 |
| 4 | 2 | DANILO PEREZ - Central Avenue (Impulse!) | 78 | 1 | 663 | +58 |
| 10 | 3 | CYRUS CHESTNUT - Cyrus Chestnut (Atlantic) | 79 | 2 | 613 | +73 |
| 2 | 4 | KURT ELLING - This Time It's Love (Blue Note) | 69 | 0 | 609 | -77 |
| 8 | 5 | CHARLES EARLAND - Slammin' & Jammin' (Savant) | 76 | 1 | 578 | +29 |
| 5 | 6 | CHRISTIAN MCBRIDE - A Family Affair (Verve) | 70 | 0 | 555 | -30 |
| 3 | 7 | DARRELL GRANT QUARTET - Twilight Stories (32 Records) | 61 | 0 | 538 | -96 |
| 11 | 8 | TOMMY FLANAGAN - Sunset and the Mockingbird (Blue Note) | 77 | 3 | 530 | -4 |
| 6 | 9 | GERI ALLEN - The Gathering (Verve) | 67 | 3 | 513 | -43 |
| 9 | 10 | RYAN KISOR - The Usual Suspects (Fable) | 67 | 1 | 512 | -37 |
| 13 | 11 | BOBBY SHEW QUINTET - Salsa Caliente (MAMA Records) | 74 | 4 | 509 | +25 |
| 18 | 12 | JOSHUA REDMAN - Timeless Tales (Warner Bros.) | 75 | 3 | 506 | +48 |
| 16 | 13 | STEFON HARRIS - A Cloud of Red Dust (Blue Note) | 69 | 0 | 477 | +2 |
| 19 | 14 | BRAD MEHLDAU - Songs: The Art of the Trio Volume 3 (Warner Bros.) | 73 | 1 | 468 | +44 |
| 7 | 15 | PATRICIA BARBER - Modern Cool (Premonition) | 58 | 0 | 455 | -101 |
| 15 | 16 | SHERMAN IRBY - Big Mama's Biscuits (Blue Note) | 57 | 0 | 432 | -47 |
| 20 | 17 | MARCUS PRINTUP - Nocturnal Traces (Blue Note) | 70 | 3 | 424 | +1 |
| 17 | 18 | ELIANE ELIAS - Eliane Elias Sings Jobim (Blue Note) | 55 | 0 | 413 | -61 |
| 27 | 19 | NEW YORK ALLSTARS - Broadway (Nagel-Heyer) <i>Giving jazz radio that "Upper East Side" traditional sound.</i> | 62 | 2 | 366 | +27 |
| 14 | 20 | ANTHONY WILSON - Goat Hill Junket (MAMA Records) | 50 | 0 | 363 | -121 |
| 12 | 21 | KENNY DREW, JR. - Crystal River (TCB) | 43 | 0 | 356 | -168 |
| 31 | 22 | COUNT BASIE - Count Plays Duke (MAMA Records) | 59 | 4 | 344 | +52 |
| 23 | 23 | MEDESKI MARTIN & WOOD - Combustication (Blue Note) | 45 | 0 | 340 | -41 |
| 48 | 24 | RAY BROWN TRIO - Some of My Best Friends Are Singers (Telarc Jazz) | 66 | 8 | 321 | +121 |
| 50 | 25 | KEVIN MAHOGANY - My Romance (Warner Bros.) <i>Upholding the lost art of jazz vocals in the tradition of Williams and Eckstine.</i> | 66 | 7 | 320 | +134 |
| 21 | 26 | BENNY GOLSON - Tenor Legacy (Arkadia Jazz) | 37 | 0 | 287 | -114 |
| 49 | 27 | HERBIE HANCOCK - Gershwin's World (Verve) | 62 | 12 | 286 | +96 |
| 25 | 28 | HANK CRAWFORD - After Dark (Milestone) | 38 | 1 | 283 | -73 |
| 32 | 29 | ANDY NARELL - Behind the Bridge (Heads Up) | 44 | 3 | 279 | -8 |
| 35 | 30 | ANDY FARBER/ANDREW WILLIAMS - Double A (After 9) | 43 | 1 | 274 | +14 |
| 34 | 31 | RANDY JOHNSTON - Riding the Curve (J Curve) | 59 | 7 | 272 | +12 |
| 45 | 32 | KYLE EASTWOOD - From There To Here (Columbia/CRG) | 59 | 7 | 268 | +54 |
| 33 | 33 | DAVE PECK - Dave Peck Trio (Let's Play Stella) | 60 | 2 | 268 | -11 |
| 24 | 34 | GERRY MULLIGAN ALL-STAR TRIBUTE BAND - Thank You, Gerry (Arkadia Jazz) | 39 | 0 | 260 | -116 |
| — | 35 | ANDY BEY - Shades of Bey (Evidence) | 69 | 7 | 256 | N |
| — | 36 | KEITH JARRETT TRIO - Japan '96 (ECM) | 53 | 6 | 248 | N |
| 28 | 37 | KEN PELOWSKI - Grenadilla (Concord Jazz) | 33 | 0 | 248 | -86 |
| 29 | 38 | ALEX RIEL - UnRiel! (Stunt) | 44 | 0 | 247 | -57 |
| 22 | 39 | RON CARTER - So What (Blue Note) | 34 | 0 | 247 | -138 |
| 26 | 40 | COUNT BASIE - Live at the Sands (Reprise) | 41 | 0 | 242 | -99 |
| 40 | 41 | JOE LOVANO - Trio Fascination (Blue Note) | 51 | 1 | 240 | -4 |
| 43 | 42 | SCOTT HAMILTON & BUCKY PIZZARELLI - The Red Door (Concord Jazz) | 48 | 5 | 237 | +15 |
| 30 | 43 | JOHN PATITUCCI - Now (Concord Jazz) | 36 | 0 | 236 | -64 |
| 38 | 44 | EVERETT GREENE - My Foolish Heart (Savant) | 48 | 3 | 235 | -14 |
| 39 | 45 | NICHOLAS PAYTON - Payton's Place (Verve) | 30 | 0 | 203 | -46 |
| 47 | 46 | ERIC MARIENTHAL - Walk Tall (i.e. music) | 28 | 0 | 199 | -6 |
| — | 47 | DAVE HOLLAND QUARTET - Points of View (ECM) | 45 | 7 | 196 | N |
| 36 | 48 | ELLIS MARSALIS TRIO - Twelve's It (Columbia/CRG) | 25 | 0 | 195 | -65 |
| 46 | 49 | ANDRIENNE WILSON - She's Dangerous (Arabesque) | 32 | 1 | 192 | -15 |
| — | 50 | ENDLESS MILES - Tribute To Miles (N2K Encoded Music) | 43 | 5 | 190 | N |

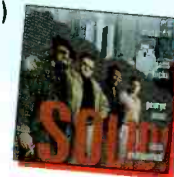


REVIEW

ALEXANDER/HICKS/M RAZ/MUHAMMAD

Solid! (Milestone)

Eric Alexander is one of the finest saxophone players to surface out of Chicago recently. He draws more from Dexter Gordon and George Coleman than the predominant Sonny Rollins and John Coltrane phase, even though the title cut is a Rollins composition. With George Mraz, Idris Muhammad, and John Hicks completing the band lineup, this is such a thriving aggregation, all four players are billed democratically. *Solid!* is a fine release featuring four true "talents deserving wider recognition," if you're comfortable with that well-worn description.



SPINCREASE

1. **ANDY BEY** +214
2. **KEVIN MAHOGANY** +134
3. **RAY BROWN TRIO** +121
4. **GIACOMO GATES** +99
5. **HERBIE HANCOCK** +96

CHARTBOUND

- *HEATH BROTHERS (Concord)
- LAFAYETTE HARRIS, JR. TRIO (Airmen)
- *MARK TURNER (Warner Bros.)
- *ALEXANDER/HICKS/MRAZ/MUHAMMAD (Milestone)
- STEVE WILSON (Stretch/Concord)
- *PONCHO SANCHEZ (Concord)

Dropped: #37 Dale Fielder Quartet, #41 Greg Hatzia Organization, #42 Anton Schwartz, #44 Chris Potter

JAZZ & SMOOTH JAZZ
REPORTS ACCEPTED
THURSDAYS 9 A.M.-3 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTIST PROFILE

MARK TURNER

THE LONG ROAD
Playing with Tana Reid was the only apprenticeship with older musicians.

I moved to Boston from Southern California then moved to New York. In

Boston, I played with Chris Cheek, Kurt Rosenwinkle, Seamus Blake, Roy Hargrove, Geoff Keezer and Jorge Rossy. I met Brad Mehldau six months after I moved to New York in 1991. I knew Joshua Redman in 1987 when he went to Harvard and I went to Berklee. We played together and were roommates in 1991 when we



both moved to New York. I pretty much write specifically for a projects like In This World [on Warner Bros.]. I don't write a bunch, then pick out a few. It's a much more concentrated effort. 'The Long Road,' which uses Fender Rhodes piano, comes from a groove I heard on "Felon Brun," from Miles Davis' Filles de Kilimanjaro record. Regarding standards, it

depends on the age group. To me playing standards approaches folk music, music that everyone knows. There can be a deep spirit to them. When you personalize them, just by altering them through your arrangements, it can be really powerful. I like doing them. It give listeners—and myself too—a point of reference to understand how they approach their sound.

SMOOTH

JAZZ & VOCALS



REVIEW

PHIL COLLINS
"True Colors"
(Face Value/Atlantic)

Babyface produced Phil Collins' rendition of Cyndi Lauper's "True Colors," which gets the Celtic treatment with Uilleann pipes and a nice bobbing Smooth vibe throughout. Sheila E. plays percussion and Greg Phillinganes mixes piano and Wurlitzer on this breezy performance by one of the kings of pop. Collins (like his compadre Eric Clapton) has a nifty way of crossing Smooth and appealing to adult listeners in a musically credible fashion. Along with Janet Jackson's "Every Time," Phil's latest is a typical Smooth Jazz vocal selection that signals just how pop and A/C the format has become.



SPINCREASE

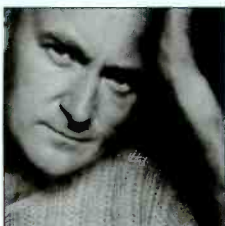
1. RICK BRAUN +140
2. BOBBY CALDWELL +128
3. CHUCK LOEB +118
4. DAVE KOZ +115
5. PHIL COLLINS +110

CHARTBOUND

- HEADS UP SUPER BAND (Heads Up)
WAYMAN TISDALE (Atlantic)
YELLOWJACKETS (Warner Bros.)
MARCUS JOHNSON (N2K Encoded Music)
*GEORGE DUKE (Warner Bros.)
*CHAKA KHAN (Zebra)
Dropped: #34 Acoustic Alchemy, #43 Kim Waters, #50 Mariah Carey.

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MOST ADDED



PHIL COLLINS (12)
"True Color" (Atlantic)
Including: WQCD, WHRL, WJCD, WCCJ, WLOQ, WGUF, KCLC, KTNT, KBZN, KMGQ, KRVR, and KKJZ

JANET JACKSON (7)
"Every Time" (Virgin)
Including: WJZW, WJAB, KCJZ, WYJZ, KCLC, KCIY, and KKJZ

WALTER BEASLEY (5)
"I Feel You" (Shanachie)
Including: WHRL, WZJZ, KBZN, KRVR, and KWJZ

HEADS UP SUPER BAND (5)
"Sweet Street" (Heads Up)
Including: WHRL, WTMD, WSJT, KCLC, and KRVR

PATTI AUSTIN (5)
"Don't Go Away" (Concord/Vista)
Including: WLOQ, WGUF, WVAS, WYJZ, and KHIIH

NAJEE (5)
"Room to Breathe"
(Verve Forecast)
Including: WLOQ, WGUF, KCJZ, WZJZ, and KUOR

RECORD TO WATCH



JANET JACKSON
"Every Time" (Virgin)

Strange times for Smooth Jazz as pop vocalists emerge as an entry point for the format. Stations spinning Janet: WJZW, WJAB, KCJZ, WNWV, WYJZ, WVMV, KCLC, KCIY, KTNT, KSSJ, and KKJZ.

| LW | TW | Repts. | Adds | Spins | Diff. |
|---|----|--------|------|-------|-------|
| 1 | 1 | 52 | 0 | 1011 | +45 |
| 6 | 2 | 56 | 1 | 801 | +140 |
| 4 | 3 | 41 | 0 | 795 | +62 |
| 2 | 4 | 47 | 0 | 755 | -112 |
| 5 | 5 | 44 | 1 | 685 | -17 |
| 3 | 6 | 46 | 0 | 679 | -147 |
| 10 | 7 | 39 | 0 | 660 | +118 |
| 8 | 8 | 45 | 0 | 646 | +67 |
| 7 | 9 | 45 | 0 | 629 | +12 |
| 12 | 10 | 54 | 1 | 590 | +101 |
| 11 | 11 | 40 | 0 | 556 | +64 |
| 14 | 12 | 49 | 1 | 528 | +83 |
| 13 | 13 | 42 | 0 | 490 | +29 |
| 15 | 14 | 42 | 0 | 448 | +27 |
| 17 | 15 | 46 | 5 | 442 | +50 |
| 9 | 16 | 38 | 0 | 441 | -128 |
| 19 | 17 | 34 | 1 | 389 | +20 |
| 16 | 18 | 38 | 1 | 386 | -30 |
| 20 | 19 | 37 | 2 | 383 | +31 |
| 32 | 20 | 44 | 2 | 366 | +106 |
| <i>Warren Hill's instrumentals are as hook-laden as any pop tune.</i> | | | | | |
| 21 | 21 | 36 | 2 | 329 | -4 |
| 29 | 22 | 29 | 1 | 313 | +44 |
| <i>Live'n up the Smooth Jazz blend with funky guitar from JK!</i> | | | | | |
| 27 | 23 | 22 | 0 | 292 | +14 |
| 22 | 24 | 23 | 0 | 281 | -42 |
| 23 | 25 | 27 | 2 | 280 | -14 |
| 18 | 26 | 34 | 4 | 279 | -109 |
| 26 | 27 | 29 | 0 | 275 | -12 |
| 28 | 28 | 29 | 1 | 272 | +1 |
| 31 | 29 | 25 | 0 | 271 | +6 |
| 25 | 30 | 24 | 0 | 266 | -23 |
| 33 | 31 | 31 | 2 | 253 | +34 |
| 30 | 32 | 24 | 0 | 243 | -25 |
| 48 | 33 | 31 | 12 | 240 | +110 |
| 37 | 34 | 25 | 2 | 239 | +38 |
| 40 | 35 | 22 | 1 | 238 | +49 |
| 42 | 36 | 20 | 0 | 224 | +45 |
| 24 | 37 | 26 | 0 | 213 | -78 |
| 35 | 38 | 18 | 0 | 197 | -8 |
| 41 | 39 | 17 | 1 | 192 | +8 |
| — | 40 | 23 | 4 | 186 | N |
| 44 | 41 | 22 | 0 | 185 | +10 |
| — | 42 | 21 | 4 | 184 | N |
| 38 | 43 | 20 | 0 | 181 | -15 |
| — | 44 | 27 | 5 | 179 | N |
| 46 | 45 | 22 | 3 | 172 | +11 |
| 36 | 46 | 21 | 0 | 172 | -30 |
| 47 | 47 | 21 | 1 | 168 | +13 |
| 49 | 48 | 20 | 5 | 152 | +25 |
| 39 | 49 | 15 | 0 | 144 | -47 |
| 45 | 50 | 13 | 1 | 133 | -35 |

ARTISTPROFILE

PATTI AUSTIN

ON MILD BEGGING
In and Out of Love (on Concord/Vista) was originally done for Japan with the idea of licensing it in the States. Then we tailored it more for the American market by changing

and adding cuts, and reworking others. The Japanese have more eclectic tastes, and (originally) the material was more danceable. We made it more pop for the States.

"Don't Go Away" is something Narada and I whipped up in an afternoon. Our focus was more on the lyrics and the story line. We



were looking for a lyric that was a mild begging song! Not an on-your-knees-dragging-you-across-the-floor-to-the-front-door kind of begging, but more of a subconscious beg.

I'm not a trained jazz singer. I studied opera, but jazz isn't anything you can study. Dinah Washington was my godmother and Quincy Jones was my godfather and I grew up performing since I was four

years with those people. If that's how you get a jazz education, then that's how I received mine.

I'm putting a tour together in February, and we're going on the road to make that important audience connection. We'll also do some television because there's 42 daytime shows that didn't exist before, and we want to reach that difficult adult audience.

PARTINGSHOTS

ALRIGHT DEES, WHERE'S THE MONEY?

KIIS-Los Angeles makes lucky caller 13 (face down) feel like a million bucks. Shown sharing the love, from left, Marketing Director Von Freeman, morning show producer Paul Joseph, Community Service Director Chet Herring and morning co-host Ellen K. Playing the part of the hapless victim, as usual, some poor bastard intern.



"I LIE IN THE BED I MAKE..."

...no wait, that's not it. "Oh say can you see...." Brother Cane's Damon Johnson was recently invited to sing the National Anthem before a Texas Rangers game at the ballpark in Arlington.

SHOWBIZ

As expected, **Jacor** takes over **Groove 103.1 (KACD/KBCD)**-Los Angeles and flips the duo to Triple A as "**Channel 103.1, World Class Rock.**" **KBCO**-Denver PD **Dave Benson** is in the building overseeing programming, at least for now. Former **KSCA MD Nicole Sandler** joins in the same capacity, and former **KIIS** programming Asst. **Anita Dominguez**, most recently at **Reprise Records** is also aboard, with no firm job title set. Former Director of Programming & Operations **Manon Hennesy** exits after 14-years.

Jacor expands its programming Dream Team by upping **Doc Wynter**, PD of Crossover **WJBT/Urban A/C WSOL**-Jacksonville to Jacor Director of Urban Programming. He'll continue to do afternoons on WSOL, and, effective in January, will add PD responsibilities for Gospel **WZAZ**. Wynter joins the ranks of Jacor's other format specialists: **Marc Chase** (VP/East), **Jack Evans** (VP/West), **B.J. Harris**

(Top 40), **Vance Dillard** (Soft AC), **Jaye Albright** (Country), **Gene Romano** (Rock), and News/Talk guy **Gabe Hobbs**.

SHOWBIZ hears that former **MTV** VP of Music Programming **Ken Benson** is in the building at **Chancellor's KXPK (The Peak)**-Denver, helping to engineer a format adjustment that's being described as "skewing younger, from 25-34 to 18-24 Alternative." Stay tuned.

One of the highlights of last week's **NAB Radio Show** was **Jacor's Randy Michaels**, perennial Ambassador of Fun, goosing the proceedings during the NAB session "Has the Fun Machine Run Out of Gas?" Michaels jumped up on the conference table, wearing star-spangled boxer shorts and brandishing a huge squirt gun, earning himself a standing ovation. Toweling off later, Michaels said, "Managers need to have a loose,

non-linear, fun environment at work. This will help your people explore and exploit their creativity."

WJET-Erie morning co-host **Deb Ireland** heads south to **Clear**



Mixing It Up: **WBMX**-Boston invited 150,000 of its closest friends to its 7th Annual Mixfest. Here are a bunch of CBS brass, who somehow talked their way backstage to hang with **Hootie & the Blowfish**. Foreground, from left: **WBMX** midday guy **Joe Cortese**, PD **Greg Strassell**, VP/GM **Mark Hannon**, CBS COO **David Pearlman** and Atlantic Sr. VP **Danny Buch**.

Channel Top 40 **KXXM**-San Antonio. Packages to PD **Dino Robataille**.

Congrats to PD **Kelly Nash** and staff of **WKCI (KC101)**-New Haven,

recently voted Favorite FM Radio Station in a Connecticut magazine readers' poll.

Voiceover vet **Chuck Riley** inks new deals with **Emmis** Crossover outlets **Hot 97**-New York and **Power 106**-Los Angeles, and has been tapped as primary voice talent for **Steve Smith Consulting**. Riley is managed by radio vet **Adam Goodman**.

ROLODEX UPDATE: **Mazzetta Promotion, Callahan & Associates**, and the **Boulder Entertainment Group** have moved to 1600 38th Street, Suite 203, Boulder, Colo. 80301. Phone numbers remain the same.

NOTE: As part of our Spring A/C Special, we asked you to predict Baseball's National League, American League, and World Series champs, with the winner receiving free registration to the 1999 GAVIN Seminar. By the time you read this, the Series will probably be history, and no one correctly picked the **Yankees** vs. **Padres** as this year's Series contenders. Better luck next year.

BETTERTHANEZRA

AT THE STARS!

The dazzling new single from
HOW DOES YOUR GARDEN GROW?

- >> BETTERTHANEZRA's garden blooms with unearthly delights. Better than ever! << --*People*
- >> Clever, consistent and deftly eclectic. << --*Washington Post*
- >> Delightfully free-spirited...easily rivals the sonic alchemy of the Beatles and Beck. << --*Boston Globe*

IMPACTING NOW!



Produced by Malcolm Burn
Management by John Lebell for JAIL

>> THE SINGLE RADIO PROGRAMMERS DEMANDED:

"It's classic BTE, one of their best cuts to date!"

--Leslie Fram, *PJ/93X*, Atlanta

"Obviously the stand-out track on an outstanding album... 'Stars' is a 5 format smash!"

--Alan Smith, *APD/KOGE*, Dallas

"It's already working, what a strong track!"

--Hurricane Shane, *APD/WRAK*, Birmingham

"Killer Song... Ezra's best in years."

--Paul Krieger, *PD/The Zone*, Kansas City

"The stand-out track on a very deep record... early reaction at WRL"

--Silent J, *WMRO Programming*, Hartford

Couldn't Wait:
KKND / New Orleans
KZMZ / Minneapolis
WVSR / Tallahassee
KMYZ / Tulsa