your imagination

imagination

brian wilson

produced and arranged by brian wilson and joe thomas
album in stores june 16, 1998

brian wilson

your imagination

Major Early Airplay:

WXPN  WLIT  WXRV  WXRT  
KOSI  KVIL  WLTE  
WMMX  WTFM  WTCB  KUWR  WDEN

A/C and AAA Impact Date: May 18

produced and arranged by brian wilson and joe thomas
heather nova
london rain
(nothing heals me like you do)

THE FIRST TRACK FROM HEATHER NOVA'S SECOND RECORD, "SIREN," IN STORES JUNE 2ND IMPACTING MAY 19TH AT ALTERNATIVE AND ADULT ALTERNATIVE APPEARING ON THE LILITH FAIR TOUR THIS SUMMER

Produced by Jon Kelly
Mixed by Andy Wallace
Written by Heather Nova

WI ((ENTERPRISE)) 1998 SONY MUSIC ENTERTAINMENT INC.
www.woaagainternet.com
Behind the Tapscan Deal

Arbitron has found a way to redefine its own Maximi$er software program by turning it into a “module” or part of the Tapscan software. Although there was no direct talk of a phase-out, Arbitron execs discussed the deal as a way to deliver Maximi$er data “inside” Tapscan software.

Throwing Stones at Radio

Citing such conglomerates as Jacor Communications and CBS as culprits in a monopolistic game, Rolling Stone journalist Eric Boehlert recently attacked the current state of commercial radio. But a glimmer of hope is found in the same article, a top ten list of “Stations That Don’t Suck.”

It Takes a Village

“As much as Lilith [Fair] is its own entity, it’s still about the talent,” says Marty Diamond of Little Big Man Booking. “You can’t assume the public will just buy anything. Our business often is guilty of that. But you can only fool the public with mediocrity once.”

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AS TOLD TO REED BUNZEL

John Martin

Critical Mass Media

The seeds of change are new to some people, but consolidation is presenting us with a wonderful opportunity. We have to ask ourselves how we capitalize on our new market clusters, our new programming and marketing capabilities, and the new clout we now enjoy in the radio medium. We have considerably more influence and greater coverage than ever before, and this is a very exciting time for the radio medium.

Now, in certain formats and markets, some groups may have acquired their competitors and effectively reduced the competitive environment. But this doesn’t mean that there’s less of an emphasis on what stations put out over the air, or how they market themselves to their listeners. In fact, most programmers and general managers still want to know what’s important to their listeners. They realize that having great ratings will always be important. Being a market leader, being tops in the rankings, will always contribute greatly to the rates they can charge and to their overall cash flow.

In most cases, there are wonderful synergies that can be achieved by market players, driving true savings to the bottom line, while at the same time delivering a superior product. We’re seeing a lot of new products coming out of “multi-opoly” relationships and marketplaces, and people really have to view all this from the positive perspective and understand the opportunities we have today.

What this means is that it’s incumbent upon the industry’s research and marketing firms to really look at clusters in new and unique ways. It would be silly for a cluster manager or corporate manager not to capitalize on the natural synergies of all the group’s stations in the market. There’s no need to have six different companies going into a marketplace screening for six different radio stations and not capturing data on the sister stations, or leveraging that knowledge in new and innovative ways.

At Critical Mass Media we’re seeing a whole new shift in the way radio stations are operating. There are tremendous opportunities for today’s program directors and general managers to play the game more intelligently, to get more information on their listening audience, to get more information on their advertisers. And ultimately, this higher-level thinking will get us into the major retailers who may have historically been spending the vast majority of their dollars in television and newspapers.

And that makes each of us a winner in this era of change.
RINGO STARR

"La de da"

"Leno" Week of Release
"Storytellers" Special Airing Mid-July

From his new studio album VERTICAL MAN

IN-STORES JUNE 16

Produced by Mark Hudson & Ringo Starr

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Seagram, PolyGram Deal “Near Certainty”; Both Companies Are “Eyeing” Each Other

While Wall Street considers the Seagram-PolyGram deal a “near certainty,” both companies appear to be doing due diligence before any papers are signed.

Many analysts believe Canadian-based Seagram is very close to consummating a deal for Philips Electronics’ 75 percent stake in PolyGram, at a price estimated to be around $10 billion. Valued at 30 times profit, PolyGram is considered worth $12.6 billion. Because the deal would include an exchange of debt or stock to finance the deal, however, PolyGram is examining Seagram’s books just as closely as Seagram is studying PolyGram’s. One sticking point: the value of PolyGram’s film production company and library, which currently contains some 1500 titles.

Meanwhile, PolyGram Chairman Alain Levy is said to be rounding up financing to make his own independent buyout bid once Seagram’s deal is on the table. A similar, previous offer apparently was turned down by Seagram CEO Connel Kvanstra, and analysts expect this one to be rebuffed as well unless Levy gets the backing of a major media player.

In 1997, PolyGram’s 1997 music revenues totalled $4.7 billion; Seagram’s music revenues were $1.5 billion.

Kitchin Named COO At Premiere Networks

Premiere Radio Networks has named Kraig Kitchin to the new position of Chief Operating Officer. He will report to Steve Lehman, President and CEO of Premiere Radio Networks, Inc.

Kitchin will oversee all aspects of company operations in his new position, and also will continue his role as Director of Sales.

“It is with eminent regard and pleasure that I announce Kraig Kitchin’s promotion to Chief Operating Officer,” Lehman said. “Kraig’s combination of pride, involvement, commitment, and diligence have helped shape Premiere into the fastest growing, most admired radio network on the planet.”

Kitchin is one of the founding members of Premiere, and, since 1987, has run the sales department as Vice President, Senior Vice President, and eventually Executive Vice President, while also serving on the company’s board of directors.

Before joining Premiere, Kitchin was the Sales Manager of Katz Radio Group Network, and previously served in management positions at WFMK/FM-Lansing, Mich., and KYDS/FM-Santa Barbara, Calif.

Savage Sr. VP at Island

Island Records Senior Vice President General Manager Pat Monico has announced the appointment of Daniel Savage to the position of Senior Vice President of Marketing for the label.

Savage will oversee all marketing functions at Island, including advertising, product development, merchandising, and new media. He will also oversee the artist development department. Savage joins Island from Atlantic Records, where he was Vice President of Product Development for three years and headed up the marketing campaigns of such artists as Matchbox 12, Jimmy Page & Robert Plant, and Sugar Ray. Beginning his career as Manager of Market Research at PolyGram Records, Savage eventually moved to Mercury Records, where he served as Director of Marketing.
The G-files

ACQUISITIONS
- JACOR COMMUNICATIONS ANNOUNCED IT WAS PAYING $7.2 million to buy two stations in two separate deals. In the San Francisco market it is buying KZWC/FM from KZWC/Broadcasting, a subsidiary of ZSpanish Radio Network, for $4.5 million, in Riverside/San Bernardino, the company is spending $2.7 million to acquire KDIF/AM from Dollar Survivor Trust. Broker in the KZWC deal: Media Venture Partners.
- CUMULUS MEDIA AGREED TO PURCHASE STATIONS IN Savannah and Abilene in two separate deals. The company is buying WEAS AM/FM-Savannah from Ocmulgee Broadcast Co. for $5.3 million; in Abilene Cumulus is purchasing KFQX/FM from Esprit Communication Corp. for $1.6 million. Broker for the Abilene deal was Norman Fischer & Assoc.
- 1990 INVESTMENTS AGREED TO PURCHASE WCAR/AM-Detroit from Children's Broadcasting Corp. for $2 million. Broker: Star Media Group.
- C.I.R.E CHANNEL COMMUNICATIONS SIGNED A DEAL TO acquire KSIL/FM-San Antonio from Inner City Broadcasting for an undisclosed sum.
- M-10 BROADCASTING INKED A DEAL TO BUY WASA/AM and WWLG/AM in the Baltimore market from Legends Broadcasting for $1.1 million.

CLOSINGS
- MORRIS COMMUNICATIONS COMPLETED ITS $7 MILLION acquisition of KCLB/AM/FM in Palm Springs, Calif. from Coachella Valley Broadcasting.
- PLOT COMMUNICATIONS FINALIZED ITS PURCHASE OF four stations in Maine from Martz Communications for $5.2 million. Included in the transaction were WBFW/FM, WQHR/FM, and WOZI/FM in Presque Isle, and WHFR (currently off-air) in Kennebunk. Broker: Richard A. Foreman Assoc.

MISCELLANY
- MAVERICK/WB RECORDING ARTIST MADONNA GAVE HER only interview for radio to Broadcast Programming's Delilah, in a segment scheduled to air next Tuesday (May 19). Except for The Rosie O'Donnell Show, MTV, and VH1, this was Madonna's only interview with the media.
- METRO NETWORKS' METRO SOURCE NEWS SERVICE picked up its 250th radio affiliate.

Jones Targets "Ground Zero"

Jones Radio Network has launched a new syndicated program titled Ground Zero, which mixes alternative music with phone call interaction, celebrity interviews, features, and concerts.

The Denver-based show airs six nights per week, eleven hours per day, 7 p.m. to 6 a.m. EST. The first five hours of Ground Zero are hosted by Alternative radio veteran LaLaine, who has eight years experience in Modern, Active, and Alternative rock. LaLaine will be followed by Sam Stock, midnight to 6 a.m. EST.

Giant, WB Extend Pact

Giant/Revolution Records founder and owner Irving Azoff and Warner Brothers Records Inc. CEO and Board Chairman Russ Thyret have announced a new agreement between the companies which will extend the marketing and distribution of Giant/Revolution product by Warner Bros. through the year 2002.

Internationally, Giant/Revolution will continue to be distributed by BMG.

The company also will streamline its operations to more effectively utilize the marketing and promotion efforts of both the Warner Bros. and Reprise labels. Giant Nashville will continue its collaboration with Warner Bros. Nashville, including the promotion of its releases through the Giant/Reprise regional promotion staff.

Ostrow VP at CHC Interactive

Bill Ostrow has been appointed to the new post of Vice President, CHC Interactive, Richard Wolter, Chairman and CEO of the Columbia House Company announced.

Ostrow will direct CHC's electronic media programs, which include its club sites and newly-launched Total E, an electronic marketer of music and video products. He also will be responsible for implementing programs to enhance the customer experience at CHC sites, such as technical upgrades, content enrichment, expansion into new product lines, and building of online marketing affiliations.

Ostrow recently served as General Manager of CitySearch's New York publication after spending eleven years at Ticketmaster, where he was responsible for marketing and new media development.

Court Orders Shut Down Music Sites

The Recording Industry Association of America has clamped down on two music archive Web sites, obtaining temporary restraining orders against the sites for illegal distribution of music. The sites were distributing full-length recordings of such artists as Mariah Carey, Boyz II Men, The Eagles, and Elton John without permission.

The lawsuits, filed ten weeks ago, seek permanent injunctions and damages for copyright infringement. As of last Friday, the sites were both down and both defendants appeared to be cooperating with the RIAA to resolve the claims. The sites were Internet Service Provider Arizona Bizness Network and a Washington state site offering more than one thousand songs for download.

"The Internet can't be a viable avenue for distributing music unless artist and record company rights are respected," RIAA's President and CEO Hilary Rosen said.

Last January the RIAA settled three separate federal lawsuits against music archive sites that violated federal copyright laws by reproducing and distributing copyrighted recordings without authorizations. Under the judgments, each site operator agreed to refrain from any further infringement and to destroy unauthorized sound recordings in their possession. Additionally, the defendants agreed to pay $100,000 in damages for each infringed sound recording identified in the complaint.

Bill Gavin Was a Friend of Mine

John Rook was a long-time correspondent and friend of Bill Gavin's. Rook, whose career ranged from programming in Denver and Los Angeles to station ownership in Spokane, lives in Idaho and can be reached by e-mail: rook@USRadio1.com.

Early in my career, while in Denver at KTGN in 1959, I had broken a hit, "To Me Kangaroo Down Sport." Bill Gavin picked up on the record, and it spread nationally to become the number one song of the year. Bill asked what made me discover a two year old record, long forgotten by even the label. I told him I had originally played it in a much smaller market where it was a big hit, but the label needed more proof. So two years later, in Denver, we did just that.

A few months later, Bill called to ask why I was late in adding "Dominique" by the Singing Nun. The Gavin had been hammering it for weeks and still it was not on KTGN. I explained it just didn't fit the sound of a rock station. Gavin interrupted, "Then you're telling me that KTGN is willing to limit the number of listeners it reaches and is only interested in attracting a younger, limited audience?"

"Dominique" soon was number one in Denver, the nation, and on KTGN. —John Rook
The follow-up to the #1 single Gettin' Jiggy Wit It from the Triple Platinum plus album "BIG WILLIE STYLE."

www.willsmith.net
Produced by Sauce for Nuthin' Personal Productions.

Brooks' Box-Set Top Seller; Capitol Artist Exits CDs for DVDs

By Tony Sanders

Garth Brooks' six-CD box set was the top-selling album last week, with 372,410 units sold for the seven days ending Monday (5/11), according to SoundScan figures released on Wednesday. The second-best-selling album for the week came from LeAnn Rimes, with 156,500 units sold.

The box set includes a total of six bonus tracks, one for each of the six CDs in the set. The first DVD-based release from Brooks should come next year, Stoltz said, as a 10th anniversary release of Brooks' 1989 eponymous debut album. The plan, he said, is to include additional tracks and videos on each of the DVD releases.

Lucent Drops USA Digital Radio, Will Build Own IBOC System

BY TONY SANDERS

Lucent Technologies has thrown its hat into the ring to develop its own brand of In-Band On-Channel (IBOC) radio. The move makes Lucent another big-bucks competitor in what is now a three-way race to create and market a new digital broadcasting system over the existing AM and FM bands. Lucent's new IBOC company, operating under the name Lucent Digital Radio, is headed by Suren Pai, a two-year veteran at Lucent and a former management consultant with Booz Allen.

The other two IBOC competitors are USA Digital Radio (USADR) and Digital Radio Express (DRE). USADR is backed financially by CBS and has been working on an IBOC system for the past eight years. DRE has arrived on the scene publicly only recently, at around the start of this year.

It was only a year ago that Lucent and USADR had announced an agreement to jointly develop an IBOC system. A key part of that agreement had been the use of a patented algorithm, dubbed Perceptual Audio Coding (PAC), for compressing and converting the IBOC audio signal into a digital transmission. The patent holder for the PAC algorithm is Bell Labs, the research arm of Lucent Technologies. Lucent is also marketing its PAC algorithm for Internet/audio applications.

USADR President/CEO Robert Struble said his company "welcomes the adoption of IBOC technology by another major technology company," adding that Lucent's move "validates our long-held position that IBOC technology is the best approach for conversion to digital radio."

Pai told GAVIN, "Our commitment means that there is now a greater possibility that IBOC will happen." The Lucent venture could "possibly" mean the development of a new IBOC system that is incompatible with those developed by USADR or DRE.

An IBOC digital broadcasting system effectively would preserve the status quo in radio station competition in any given market, since the technology fits within the current AM and FM spectrum and would not create new stations on different frequencies.

If everything goes as planned and there are still plenty of technical and economic hurdles to jump an IBOC system theoretically could be ready for commercial rollout by around the year 2000. Just in time to compete with the proposed rollout of satellite-delivered digital radio.

EDDIE RABBITT

Country star Eddie Rabbitt died May 6 in a Nashville hospital after a long bout with lung cancer. He was 56.

At an early age, Rabbitt, a New York native, dreamed of becoming a songwriter. This dream brought him to Nashville in 1968. His career first began to take off when he penned the 1970 Elvis Presley hit, "Kentucky Rain." A string of his own hits during the late '70s and early '80s included "Every Which Way But Loose," "Suspicion," "Drivin' My Life Away," and "I Love a Rainy Night." The latter hit the top of the Pop charts in 1981; "Step By Step" reached the Top Ten later that same year.

Rabbitt was buried May 8 in a private ceremony held in Nashville.
BLOW ON THIS
ARISTA AUSTIN: ONE YEAR OLD AND ALREADY MAKING BIG NOISE. THANKS FOR HELPING US BE HEARD.

SISTER 7 "Know What You Mean" continues its cross from Rock & Modern AC to Top 40 as sales explode on their debut album *This The Trip*. On tour always.

ABRA MOORE #1 AAA and Top 10 Alternative hit with "Four Leaf Clover," Best Female Rock Vocal Performance Grammy nomination. Lilith Tour again this year. And it just keeps getting bigger with the new single, "All I Want," from her acclaimed Arista Austin debut album, *Strangest Places*.

ROBERT EARL KEEN PICNIC - his Arista Austin debut and the biggest selling album of his career. His new album arrives this fall.

JEFF BLACK Anybody who saw him at this year's SXSW is still talking about it. His debut album, *Birmingham Road*, arrives July 14.

BR5-49 The kings of modern-hillbilly beat return with their new album, *Big Backyard Beat Snow* in stores July 14.

RADNEY FOSTER His Arista Austin debut album, featuring special guests Emmylou Harris, Darius Rucker and more, arrives in September.
REVENUE AND MARKETING

Radio Taps Into Interactive Lines

By Laura Swezy

ike most forms of technology, phone systems change at a rapid-fire pace. The good news for radio is that stations can take advantage of new interactive voice response systems and Internet tie-ins to do some amazing stuff, such as help listeners find music, used cars, even a soulmate—all while generating money for the station and saving time.

Ruth Presslaff, President of Presslaff Interactive Revenue, explains that such services can be of great aid to Program Directors who face a constant battle of focusing on back announcements and promos rather than music. “If you can direct someone to a phone number, you can keep the clutter off the air,” she says. Presslaff’s RadioPHONE allows listeners to call a radio station number and listen to an ad, catch a missed sponsor’s name, and even receive information via fax. The station’s call letters are repeated throughout, the object being the reinforcement of station and sponsor name. Another possibility is music identification. Listeners trying to know the title of that cool tune they just heard can call in, hear song hooks, press a key when they want one identified, and even get transferred to a message for a sponsoring record store so they can order it.

To date, one of the most popular uses of interactive phone technology is dating services. The efficiency and success of these lies in the fact that a format’s core listeners already have certain psychographics in common.

By accessing the station’s Web site or calling its interactive telephone system, listeners can specify the type of person they are looking for and leave an outgoing message to which others can respond. Retrieval of messages costs the listener somewhere around $1.99 per minute, a third of which usually goes to the station.

Laurence Norjean, President of InXys, which offers Radiodate, poses this question: “Can you think of a better station identification than for someone to meet his or her soulmate through a radio station?”

Evidently not, according to many interviews. Close to 700 stations currently use Radiodate, and another 350 carry a similar service called Dateline, offered by Spark Services, Inc.

Another promising interactive revenue stream is the introduction of “classified” advertising to radio. According to Norjean, customers can advertise items on a station’s Web site, view other ads, and even browse virtual car lots tied in by sponsorship. The InXys “Classified” system allows listeners to place a 200-word ad for $9.95 until the item sells, as opposed to paying ongoing charges for newspaper ads.

Exactly how much revenue a station generates with its interactive service depends on the type of service, the company setting it up, and the amount of hype a station gives it.

Ken Shore, Vice President of Marketing for Spark Services, Inc. says stations he’s worked with have generated income in the six-figure range from interactive phone systems. “A station’s real role is to make as many people as possible aware of the service,” he explains. “Once someone picks up the phone and dials an 800 number, it’s our number, and we handle everything for them.”

#234

FRiEndsOfRADIO

Amy Grant

Current project: Behind the Eyes (A&M)

Hometown: Nashville

What radio station did you grow up listening to? WMAK with Scott Shannon.

What stations do you listen to now? Lightning 100, 103 KDF, 107.5 the River, and some country—WSIX and WSM.

If you owned a radio station... The station would be an alternative/blues/alternative-driven station and it’d program an “eclectic hour” three times a day.

Your favorite song on Behind the Eyes and why? “Gin A River,” because it most clearly articulates the longing of the human heart.

The last records you went out of your way to listen to and why? Ben Folds Five’s CD because I wanted to, and the Evan Reidus; they’re a unique band from Nashville and I love her voice.

Songs you wished you’d written? (Actually, there are three): Don Henley’s “Heart of the Matter” (written by Henley, J.D. Souther, and Michael Campbell); Carole King’s “You’ve Got a Friend,” and the Carole King/Gerry Goffin/Jerry Wexler song, “You Make Me Feel Like a Natural Woman.”

Someone you’d like to work with in the future and why? Don Was. I met him recently and liked his vibe. My work aspirations are relationship-driven.

Your most memorable career moment so far? They all flow together to make my life.

Future ambitions: To write more songs.
Arbitron Buys Majority of Tapscan, Inc.; Sets Sites on Tapscan-friendly Maximi$er

By Tony Sanders

Arbitron has bought its way into a wider market for its data services by purchasing the "radio station, advertiser/agency and international assets" of software company Tapscan Inc. No price was disclosed for the transaction, but Tapscan CEO Jim Christian dubbed "simply wrong" a rumored $20 million price tag for the share of Tapscan sold to Arbitron.

Arbitron has formed a new division, Tapscan Worldwide, and put Tapscan Inc. veteran Drew Simpson in charge as VP/GM. Part of the purchase includes software tailored for TV stations and cable systems overseas. Christian's company retains all software programs tailored for TV and cable in the U.S. He also retains ownership of the in-car listenership tracking system MobilTrak.

The most important aspect of the purchase, according to some industry observers, is that Arbitron has found a way to phase out its own Maximi$er software program by turning it into a "module" or part of the Tapscan software. Although there was no direct talk of such a phase-out, Arbitron execs discussed the Tapscan purchase as a way to deliver Maximi$er data "inside" Tapscan software and to make the former more "Tapscan-friendly." During a press conference last week announcing the purchase, Arbitron President Steve Morris gave some quick statistics on the Tapscan and Maximi$er customer base: Two-thirds of Tapscan clients also buy and use Maximi$er, while only about 25 percent of the latter's entire client base use Maximi$er exclusively. End users will see no changes, say Arbitron execs, with Tapscan customers continuing to deal with Tapscan reps and Maximi$er clients dealing with their own Arbitron staffers. Simpson said "a great foundation has been laid to address the respondent-level Maximi$er data to get the Tapscan-like speed and flexibility that everybody is used to here in the U.S."

There's no set date yet for the delivery of Maximi$er data "inside" Tapscan here in the U.S., Simpson said.

A New, Untapped Radio Market

Tapscan Worldwide VP/GM Drew Simpson said that a "non-ratings" version of Tapscan software is in development that will eventually be delivered to radio stations outside the rated markets. He counts about 3,000 stations outside the rated markets as potential customers for the new software.

Tapscan Worldwide will be based in Birmingham, AL, also the home of Tapscan Inc. About 70 of Tapscan Inc.'s 170 employees will become staffers at Tapscan Worldwide.

More Diary Data in the Works

Arbitron plans to retrieve more information from its diary keepers, including socio-economic data (such as income, education and the presence of children) as well as at-work ZIP code data by adding new questions to the diaries. Tapscan Worldwide VP/GM Drew Simpson said a revamped diary might be ready for the Fall survey.

Back in 1996, Arbitron formed strategic partnerships with Digital Courier and DG Systems in an attempt to develop new avenues for retrieving and sending electronic data between radio stations, advertisers, and agencies.

These partnerships were ended says Arbitron President Steve Morris, because "their business was different from ours" and "the risks inherent in those technologies were just outside things we knew enough about to become real investors."

Arbitron President Steve Morris said that Tapscan "does open up quite a few doors for us" in terms of communications linkages "because they have done quite a lot in terms of Internet work. I think in many senses, the Internet becomes another way that information is going to flow up and down from radio stations to us and to agencies."

Morris told GAVIN he saw no potential antitrust problems stemming from the Tapscan purchase.
Concert Promotion: Radio’s New Frontier

BY PAIGE NIENABER

Michael Martin, PD, Wild 94.9-San Francisco

Michael’s shows, called “Bomb Concerts,” have become a trademark for his station. “The shows raise the overall awareness of the station by offering the biggest groups exclusively for the Wild audience,” Michael explains. He says it also builds credibility and generates revenue outlets. “The Bomb gives us bragging rights, and it’s fun to watch the competition try to scramble and counter a major—and, most important, exclusive—concert. Besides, I can give the audience 15 or more artists for ten bucks. You can’t beat that.” He must be on to something. Wild’s last Bomb sold 18,000 tickets in 47 minutes.

Gerilyn George, Marketing & Promotion Director, WYCD-Detroit

Gerilyn’s done it all—Top 40, Alternative, and now Country—and she’s done station concerts in all three formats. “First we did it for listener appreciation,” she remembers. “Now the shows have become sales opportunities and are much more event marketing based.” Last July 4, Young Country 99.5 presented a three-day music fest that drew over 100,000 people. “It’s great exposure for the clients who have moved beyond just wanting on-air give-aways,” Gerilyn adds. “It’s a win-win for everyone. The station gets a great event, the listeners get great entertainment, and the clients get tremendous exposure.”

Mark Bauer, Director of Content Development, Net Radio

As a long time Country Music Director, Mark has a wealth of experience putting together and hosting station concerts. “You can typically book a mid-level artist who can’t play the big arenas, because the promoters don’t want to make the investment in a ‘product’ that is not necessarily a sure thing,” he says. “There’s three reasons to do one of these. First to make money—let’s not kid ourselves. Second, it allows you to take ownership of the ‘concert station’ position. Third, it allows you to control the show. There’s no one to say what you can and can’t do, as in, ‘We don’t want your banners on stage or your DJ’s introing the show.’ The whole arena is ours. We can do what we want,” he concludes.

Rob Morris, PD, KDWB-Minneapolis

What started with one show in 1988 has now become a three concert-a-year schedule. On May 17, Rob’s station will host its 10th Annual Star Party, which, he says, “has always been predicated on the idea that the only way to get the tickets is to win them, which is huge. The next concert that we’ll do, the Last Chance Summer Dance, will be a venue for Sales opportunities; our third show has a charity tie-in.” Despite his success in the field, Morris expresses concern that some stations lose sight of both “radio” and instead become concert promoters. “It’s a way to generate revenue, so there is certainly more and more pressure to put on these shows, but it worries me that we might be over-emphasizing these promotions,” he warns.

Mark Allen, PD, Wild 106-Albuquerque

A year ago, this new station began hosting its own concerts which, says Allen, “create a bond between the music, the listeners, and the station. It gives us a hip image, and it creates a rapport with the community. In one year, Wild has established itself as the station that brings in the big acts.” But, like Rob Morris, he cautions that these events can consume all your time and energy.

Rob West, PD, FM102-Sacramento

Bob’s station has been doing “Jams” (summer, fall, etc.) since 1990. “The number one benefit for the station is that it helps us brand our music,” he says. “The concerts should always represent and totally reflect what you’re doing on the air.” Spring Jam, May 9, will bring 14,15,000 listeners to a local college athletic field. “We get most of the artists through the labels, and the show most definitely becomes the focus of everything we do on the station line the weeks leading up to the concert.”

PAIGE NIENABER IS VP/FUN ‘N GAMES FOR JERRY CLIFTON’S NEW WORLD COMMUNICATIONS AND THE NEWLY FOUNDED C.P.R., RADIO’S FIRST PROMOTIONS CONSULTANCY. YOU CAN REACH HIM AT 612-433-4554 OR AT NW@PROMOFO@BARTHELINK.

C hange is constant. No matter how hard we may try to fight and struggle against it, it’s going to happen. But change is necessary, and change can be good. Take, for instance, the trend over the past decade for radio stations to enter the concert business. What Bill Graham pioneered in the ’60s in the San Francisco Bay Area, radio has now embraced—and has made a nice penny doing it, too.

Don’t misunderstand. It’s not like 1988 arrived and suddenly stations began to host shows. Rock was the first format that rode the wave with small, station-sponsored concerts back in the 1970s. This was truly revolutionary for the time, going head-to-head against promoters with heavy national tours. Country and Urban formats were others that began to tap the concert reservoir early on.

KMLE in San Francisco took the concept to new heights with Summer Jams, which debuted in the late 1980s and regularly featured 20 or so artists playing to huge, enthusiastic crowds. Since then, it seems that everybody has thrown their own party. The question is Why? What are the benefits to a station staging a concert? What are the drawbacks? To answer these and other questions, I called some of the best in the biz.
Don Kelly: What Color Is Urban?

BY TONY SANDERS

As a program director, Don Kelly is credited with putting New York's WRKS/FM on the air in the early 1990s, when the term "urban" was coined to describe that station's format niche between WBLS/FM and WKTU/FM. "Before the word 'urban,'" WBLS was viewed as the black radio station and WKTU was viewed as the Hispanic radio station," Kelly recalls. Interestingly enough, WBLS had both black and white air talent—and WKTU had both Hispanic and white air talent—but the listening audiences were very polarized around each station's target.

"When we put WRKS on the air, it started out as a mainstream urban radio station," Kelly continues. "We were able to take those records that came out of WKTU and WBLS and find the common thread records, so that we were attracting Hispanic, black, and white listeners to a dance-based radio station. Our current playlist was probably 40-45 records. The interesting thing about the radio station was that WBLS and WKTU weren't heavily formatted, while WRKS came on with all the embellishments of Top 40."

Kelly says that defining his station was difficult because "we had WBLS as a black station and WKTU as the Hispanic station. The common thread was that the two stations' listeners lived in an urbanized area, so that's how the term 'urban' was born."

Kelly has consulted a number of stations in a variety of formats, including Mainstream Urban, Adult Urban, and Rhythmic/Dance Top 40. So what's the difference between them all? "My definition has always been if the station is less than 50 percent non-ethnic, it's not a Rhythmic Top 40, but an Urban station," he explains. "To really measure the difference between a Top 40 and an Urban station, use this: if it's more black than white, it's Urban."

Kelly notes that much of the programming expertise, the formats, the promotion, and the marketing are virtually identical between the two. "They're just targeting different core listeners," he explains. "In most situations, the music on a Rhythmic Top 40 and on an Urban can be anywhere from 20 to 50 percent the same—even higher in some of the more ethnic marketplaces."

Kelly considers WHUR/FM—Washington, D.C. the most eclectic Urban radio station in America. "That station is probably pulling audience from all of the others, simply because it is so unique sounding," he says. "I'd call WHUR the Urban equal to an underground or progressive radio station."

This said, Kelly maintains that there still are "a lot of misconceptions about what can be accomplished with Urban radio, whether it's a black station, an Hispanic station, or a mixture of black, white, and Hispanic. Time and time again, you'll see people opting for a 'cookie cutter' approach, rather than analyzing the marketplace and determining what is the most viable revenue generator. There are numerous markets out there where an additional Urban station, even two Urban stations, would be viable."

Maffe to Arista For Crossover

Tom Maffe has been named Vice President, Crossover Promotion for Arista Records, Senior VP Richard Palmese announced this week. Maffe will be responsible for overseeing radio and directing all aspects of promotion for Arista and its joint ventures' music to the rhythm crossover format. He will also supervise the Arista Pop Promotion field in this format.

Palmese said, "I'm excited that Tom Maffe has joined the Arista National Promotion team. His credentials are outstanding and I look forward to working with him."

Since 1996, Maffe was Senior Director, Crossover Promotion for Elektra Entertainment. For Capitol Records, he was Director, Crossover Promotion from 1995 to 1996, and prior to that, worked in regional promotion for Relativity Entertainment.

Shania #1 at A/C Radio

BY KEVIN CARTER

The same year that two comets are scheduled to hit the earth (at least in the theaters), a no less significant event is unfolding before us—Shania Twain has a Number One A/C record. Her latest pop/crossover effort, "You're Still the One," has been solidly embraced by a format that hadn't seen a lot of Country visitors since the early '90s.

"This was the best promotional effort I've ever seen from this staff," says Mercury Sr. VP of Promotion Steve Ellis, of a project that started way back in December of 1997.

"The first time we listened to it we felt that it was a pop smash," says Mercury VP of Adult Top 40/AC Promotion Kerry Wood. However, she says, the label didn't want to alienate Twain's existing Country base. "We wanted to establish the album in the Country world first, so we sat on this single until we felt the timing was right."

Ellis admits the label had the "image issue" to overcome. "We had to live through a few two- and three-add weeks, but everyone managed to stay focused on the final goal, which was to get everybody to play the record," he says. "It was on shaky ground for a while, but once we got a few key pop and adult stations on it and the research started coming back positive, it finally exploded," adds Wood.

To bolster her burgeoning pop success, Mercury plans another mass appeal effort from Twain soon. "I think her next track, 'From This Moment On,' is even stronger," says Bill Cason, National Manager of Mercury A/C Promotion. "Her husband, Mutt Lange, has such a pop sensibility."

"After our success at A/C radio, our next goal is for Shania to conquer mainstream Top 40," Ellis adds.

Corporate Raider

Radio One Takes on the Big Guns in D.C., Philly, Atlanta

Radio wars may have changed dramatically since the onset of consolidation, but Radio One, Inc. continues to prove that format success doesn't always belong to an entrenched, corporate-sized cluster of radio stations.

In Philadelphia, Power 99 (Chancellor's WUSL/FM) was the mainstream urban station with most of the teens and the 18-34s, while that same group's WDAS/FM (105.3) had most of the adults 25-54. Radio One entered the market in 1996 with its $20 million purchase of WDRE/FM, then flipped the station to a younger-skewing urban format, aimed directly at Power 99's audience. As consultant Don Kelly put it, "because Power 99 did not do an exceptional job of competing in the younger arena, all of a sudden WPHI comes in and chops Power 99 down from the 6s to the 4s."

"The same thing's true in Washington and in Atlanta, where Radio One has taken numbers away from established stations like V103 (WVEE/FM-Atlanta)." Kelly says. "It becomes a real question of whether that young-and approach is a viable advertising vehicle."

The Mainstreaming of Rap

Rap music has become more mainstream primarily because producers have made it more singing-friendly and more female-friendly, says Steve Hegwood, VP/Programming for Radio One. "That has afforded us the opportunity to play more rap in all dayparts," he explains.

"Typically, Rap was dayparted on Urban and Top 40 stations for late in the evening. Over the past two years, however, a number of factors—research, requests, familiarity, and sales—show that certain rap records that have female appeal have made it to daytime airplay and have been more accepted by adults, primarily females."
Impact Conference Wins Big by Risking Little

By Janine Covney

The R&B music industry may have undergone some of its toughest changes in the last two years, but none of that was apparent amid the wealth of glitzy label-sponsored events, the moderate tone of the standing-room-only panels, and the sheer numbers on hand at this year's Impact SuperSummit XII, held April 29-May 2 at the landmark Reno Hilton in Nevada. Estimates put this year's attendance at well above 2,000, including the largest contingent ever of independent retailers.

Black radio is suffering from severely diminished ownership opportunities, consolidation, and corporatization, and was recently hit hard by the abolishment of the FCC's equal opportunity regulations. But Barry Mayo of MuzoMedia, a veteran of radio ownership and now consultant to ABC Radio Networks, refused to let the mood get too pessimistic at his brilliant one-man presentation on Friday, "The Business of Radio Today." While declaring that the "worst thing about consolidation is that it killed creativity" and admitting that he got out of radio programming because of the format changes that have occurred in the last 20 years, Mayo nevertheless managed to remain upbeat.

Among his stated opinions and predictions: That syndication is good for the business of radio, while not such good news for jocks; that AM stations are due for a technological revolution, which will negatively impact the ratings shares of FMs, that broader-based music formats, similar to the all-hits sound of big stations in the '60s and '70s, will return as a backlash against over-niched, format-driven radio, and that the feeding frenzy of station buys by the big chains will only slow down if eventually reversed.

"There will be a de-consolidation," Mayo predicted. When the big group owners decide to divest themselves of their holdings, African-Americans looking to buy stations will have a better chance, he said.

On the controversial topic of pay-for-play, which allows labels to buy airtime for singles, Mayo was typically blunt: "Anything that has an effect on the playlist up-front is a bad thing," he said. However, "it's going to happen in Urban radio," he predicted.

Pay-for-play also was touted as an inevitability at the all-star "Prime Time Radio Panel" session moderated by WGGI-Chicago PD Elroy Smith. "Big money has been paid for these stations, and they are under serious pressure [to perform]," said WVEE (V103)-Atlanta PD Tony Brown. "Pay-for-play is deadly for radio stations, but it is a possible reality."

The "Prime Time Radio" session covered the usual topics: record leaks, station wars, track date requests, developing air talent, and the age-old battle between labels and radio. Smith's provocative question about why indie record promoters operate when labels already have promotion staffs was pointedly glossed over.

The Big Willies convened for a session called "Politically Incorrect/Correct," featuring Island's Hiriam Hicks, Kedar Entertainment's Kedar Massenburg, Yab Yum's Trace Edmonds, and Ruffhouse Records co-founder Chris Schwarz. In a discussion of maintaining professional conduct for success, both Massenburg and Edmonds stressed that finding the best talent, executing tough marketing campaigns, then selling major records is only the way to leverage a better deal with major distributors.

Impact was the site where major labels showcased their biggest acts and/or sprung for lavish listening sessions, party suites, bowling barbecues, and individual massages. Money was definitely being spent in Reno—and not only at the craps tables.

If there was a downside to this year's Impact, it was the location: far too desolate for most R&B sensibilities. And Impact proved too much for Reno, as well. "Rap conference attracts hundreds to Reno," blared one misleading local TV newscast.

When I left my hotel room on Sunday morning to check out, I literally had to wade to the elevator through a sea of fliers, posters, and handouts. And that's what the conference was like: Real issues and problems snowed over by a blizzard of optimism, showmanship, and high production values.

Mary Ellen Kachinske

WOAL (Q-104)—Cleveland

Including your first industry "gig", describe your career background and highlights?

My first radio job was in 1985 at the legendary WNEW/AM-New York City. I was the traffic manager and produced Giants football games. I came home to Cleveland in 1986 and became a traffic reporter for WMMS. In 1987, I came to WQAL where I've been many things including morning producer, midday talent, and music director. Ultimately, I became PD in 1995.

What radio stations did you admire growing up? What stations do you admire now?

As a teen in Cleveland, I loved WXYI 1260, where ironically, my current morning name, Larry Morrow, was their top jock. In the late 70s, the only station was WMSM. Now, I'm attracted to stations that lean a little more modern than I do—such as KZZO-Sacramento or WDIV-Pittsburgh.

Who do you consider to be your mentors—then and now?

A wonderful talent at WNEW, Ray Otsu, used to coach me on voice-overs. My former PD, Dave Ervin, was a tremendous teacher. Now, my greatest influence is my consultant, Dave Shakes. The man has an amazing knowledge of music, programming, and marketing.

Who are Q-104's core artists and target demographic?

Q-104 is targeted to women 25-34. Jewel, Alanis, the Wallflowers, and Natalie Merchant represent the station's sound, but we don't ignore broad-based acts like Celine Dion. We have a very balanced and diverse sound.

Musically define Q-104.

What records are you early or late on? Q-104 is contemporary. The 80s have a rock edge that flavors our station. Now, pop rock/alternative music is what our audience expects from us. But our overall sound does have to be mass appeal and more than just rap. I don't want to play an aggressive pop alternative or rhythmic record. Anything too soft or old is not considered.

What other stations in your market and around the country do you monitor with whom do you network consistently? I check out everywhere in town, but I listen to my station the most, because that's the one I have control over. I really enjoy travelling and hearing other stations. I'm fortunate to have a lot of great relationships in this business and I'm always trying to learn something new.

Who's your boss, and who else do you communicate with regularly on a corporate level?

I report to my general manager, Dave Urban. He's given a lot of Q-104's employees the chance to learn and advance, including me. Corporately speaking, we're quite unusual, as we are a stand-alone FM in a Top 25 market.

What's the station's average spot load, set times, your current to recurrent/gold ratio? We run ten units an hour, stopping at 21 and 34. Our current to recurrent/gold ratio is around 60/40 overall.

What do you do for your weekend programming?

Our Friday Night "80s" show is the only one in town and it's nearly four years old. We run Rick Dees' on Saturday morning. Other than that, our weekends are consistent with the fun, upbeat sound of the rest of the week.

What Q-104 promotion has worked best for you and why?

My favorite promotion is one where we saw how creative our listeners are. We asked them to describe how they would spend $10,000 in ten hours. The entries filled our conference room from floor to ceiling. Then, my morning crew, Larry & Sally, took the winner on her fantasy day. There was huge press and TV coverage.

What was the best job you had before this one?

Working in the design department at Studio 54 and being Q-104's Promotions Director.

What's the next career direction you desire?

Dave Demerjian from 550 Music and I are opening a sushi stand in Key West...or Studio 54.

PD PROFILE

by Annette M. Lai

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everyone knows that Pat Riley has been my coaching mentor for almost 20 years. When Riley coached the Los Angeles Lakers, I was a devoted Lakers fan. When Riley published his first book, *Showtime*, I read it cover to cover. I used his philosophy of hard work, dedication, and loyalty as part of my team-building strategy at the stations I programmed. I borrowed Riley’s brilliant idea of keeping a report card system for his players, and challenging them to give extra effort every game.

When Riley started coaching the New York Knicks, I became a Knicks fan again. I admired his classy style. He instilled in this blue collar team a sense of pride, dignity, and confidence that nearly took them to an NBA championship. An even greater feat was his ability to take consistent losers—the Miami Heat—and turn them into a division leader and a serious playoff threat. With determination, motivation, and a heightened sense of loyalty, Riley has accomplished the unbelievable. These are all qualities that he preaches about in his latest book, *The Winner Within*. Riley believes that these are essential qualities that work in life as well as on the basketball court. But now I think Riley may have run into a cultural product that even his tremendous coaching skills and visionary ideas have never dealt with before: the Generation X athlete, Alonzo Mourning.

Alonzo Mourning, the Miami Heat’s center, was suspended by the NBA for throwing punches at New York Knicks forward Larry Johnson. With 1:4 seconds remaining in Game 4 of a tied playoff series, Mourning, the team franchise player, lost control and cost his team an unexpected early exit from this year’s playoffs. The millionaire basketball player felt that he had taken enough cheap shots from Johnson and other players throughout the game, and decided in the heat of the moment to retaliate in order to keep from being disrespected. Mourning said, “A man’s got to take a stand. My natural instinct is to retaliate.”

Mourning’s need for respect is personal at best, selfish at worst—and definitely, anti-team. Mourning is one of the leagues most intense players, and I understand why Riley would want that toughness on the floor. But we all know that the real franchise players balance rage and restraint—that’s what makes them great.

There are several questions that have arisen from this controversy. Is Riley right in defending his suspended star player? Is it misguided loyalty? Said Riley, “You take the hit. Show respect. Show as much class as you can. I’m right with you. We both go down together. We all go down.” This makes me wonder who’s coaching who?

It’s a very hard thing for me to write this, but I don’t agree with Riley on this. Mourning reminds me of a morning man with tremendous potential, who continues to say and do negative things on air. His ratings are poor and continue to decline, but the PD who hired him remains loyal. No matter what the research says or how many negative calls he gets, the programmer is staying with his guy.

Subsequently, the station’s ratings collapse, taking everyone down. Maybe Riley can’t face the fact that he can’t reach this generation in the same way that he got inside Magic Johnson, Kareem Abdul-Jabbar, Charles Oakley, or Tim Hardaway. But the sad fact is, guys like Mourning don’t want to earn respect; they just demand it.

The old-school coaching logic is very simple; if you can’t stand the heat, get out of the kitchen. But there is a new generation out there following a new set of rules. The key word for this new generation is “respect.” They seem to be obsessed with it—enraged without it. In ghetto streets all over America, people are getting killed daily over the slightest perceptions of disrespect.

The playing field has evolved both in business and in sports. Legendary elders are not honored, because younger athletes and entrepreneurs don’t have a sense of history. Everything today is about today. Sportmanship has been replaced by a win-baby-win philosophy, and respect for leadership is constantly challenged. This should really come as no surprise. Our society has always been fascinated by the bad boy image and its disrespect for authority. We love to lionize guys like Dennis Rodman, Bill Gates, Mike Tyson, and John McEnroe, for their I-don’t-give-a-damn attitudes. Hollywood, Wall Street, and Washington continue to produce role models that glorify the rebel. The message is clear, and like it or not, it has become a part of our society.

I think it’s time for Pat Riley to take a look within himself and write a new book about this new coaching environment. Teams today need to get away from the dysfunctional gang mentality and to align themselves with a real sense of family. Tough love should be redefined to mean that the team welfare, and not individual pride, is first and foremost. That is the only way guys like Mourning will stop holding themselves above everyone else on the team. Then and only then will coaching begin to matter again. Actually, I’ve heard Riley preach these values. Maybe he’s just got caught up in all the emotion and lost his way.

**Solid Teamwork**

Let’s face it: You’re not going to like every morning person or general manager you work with. You have to dedicate yourself to being a fair leader who provides a creative, positive, and stimulating workplace for all your players. Programming, like coaching a sports team, takes a complete commitment to the success and well-being of every one on the team. For those interested in having a better player-coach relationship, let’s look at some new coaching methods that avoid confrontation and get the desired results:

- A coach builds an effective organization around values and work style, defining success as both producing financial strength and generating teamwork.
- The coach has to embody a value system, one that deals with human relationships both within the company and outside, with its customers. Everyone should know the economics and the goals of the company.
- Coaches should maintain and encourage a strategy of collaboration and teamwork among people at every level of the group. This will lead to team-oriented, results-seeking, and self-starting behavior.

- You must be available for honest, open, two-way communication. The impact of direct communication is enormous.

- Coaches need to be psychologists, and this starts with self-knowledge. Coaches cannot be manipulators. The days of slick manipulation, yelling, and abusive language are in the past. You have to be genuine to succeed.
## ARTIST PROFILE

**DIANA KING**

**Hometown & Birthdate:** St. Catherine, Jamaica, November 8, 1970

**Label:** The Work Group

**Senior VP Promotion:** Curt Baumgartner

**Current Single:**

"Find My Way Back"

**Major Musical Influences:**

"Anyone between Bob Marley and Dolly Parton."

**Things That Make You Happy:**

"Being alive and healthy, and having sex."

**Things That Make You Sad:**

"Selfishness and injustice."

**PET WAVE:** "Differential treatment because of status."

---

## NEWMAINSTREAM

### TOP 40

**TOP TIP**

**"When the Lights Go Out"**

(Arista)

U.K. boy group is getting Top Five phones at KBHT-Salt Lake City. Among the new this week are WBLI, WKSE, KPPR, KJ103, and Z95.7.

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### MOST ADDED

**MATCHBOX 20 (48)**

**CELINE DION (46)**

**MADONNA (40)**

**BRANDY & MONICA (23)**

**SEMISONIC (18)**

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### RADIO SAYS

**EDWIN MCCAIN**

"I'll Be" (Lava/Atlantic)

"I'll Be" by Edwin McCain is generating a huge number of female calls. All 25+. "I'll Be will be one of my biggest records this year."

—Billy Surf, PD, KGAR (Q100) Little Rock, Ark.

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### CHARTBOUND

**BLACK LAB** - "Time Ago" (JGC)

**EVERCLEAR** - "I Will Buy You a New Life" (Capital)

**SISTER 5" - "Know What You Mean" (Arista Austin)

**SPLICE GIRLS" - "Stop" (Virgin)

**ALL SAINTS" - "Never Ever" (London/Island)

---

### TOP 40 REVIEWS

**AEROSMITH**

"I Don’t Want to Miss a Thing" (Columbia/CRG)

This rock is stuck in my CD player, but at least it’s a great song. Expect Steven Tyler and company to soar up the chart in several formats with this power ballad from the forthcoming Bruce Willis flick, Armageddon, opening nationwide July 1.

---

**THE B-52'S**

"Debbie" (Reprise)

This lively track is one of two new ones from the B-52's greatest hits package, celebrating 20 years of making music. An early believer in the song is Kiss 108-Boston. Don’t be surprised if your listeners call asking for that "supersonic" song. Love the cold end?

**ROD STEWART**

"Ooh La La" (Warner Bros.)

From the forthcoming album, When We Were the New Boys, on which Rod revitalizes some songs from years ago, including this Faces’ tune. This happy-go-lucky number, with a sing-along chorus, is perfect for selling and summer.

---

**THE TUESDAYS**

"I'll Be Here" (Arista)

The Tuesdays are sounding quite Bangle-ish with this latest offering from their début album. One of my favorite tracks on the CD, I expect this song to solidify the band’s presence at pop radio.

---

### TOP 40 REPORTS ACCEPTED

**TOP 40 reports accepted Monday and Tuesday**

**8:30 a.m.-4:30 p.m.**

**Gavin Station Reporting**

**Phone:** (415) 495-1990

**Fax:** (415) 495-2580

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### Top 40

**UP & COMING**

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### Most Added

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### Crossover

**Urban/Dance**

**Public Announcement - Body Bumpin'** (Ricky) 2784 +108
**TOMMY** 2784 +108
**MITCHELL** 2784 +108
**LAQUAN** 2784 +108
**MARIO** 2784 +108
**RICKY** 2784 +108
**TOMMY** 2784 +108

**Alternative**

**SPARKLE & KELLY - Be Careful** (Rockland/Interscope) 2909 +108
**USHÉR** - "My Way" (L.Aface/Atlantic) 2909 +108
**LENNY KRAVITZ** - "It's All About Me" (Interscope) 2909 +108
**CREED** - "My Own Prison" (Wind Up) 2909 +108
**HOT A/C**

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<td>RANDA SHEPARD - Searching My Soul (550 Music)</td>
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**TOP TIP**

"Closing Time" (MCA)

**STEVE POLTZ**

"Silver Lining" (Mercury)

"Steve Pultz is amazing and captivating. He could be our generation's James Taylor."

—Michelle Engel, MD, WBMX-Boston

**ARTIST PROFILE**

**EDWIN MCCAIN**

MCCAIN'S BAND & Larry Chaney, Dave Harrison, Edwin McCain, Scott Bannevich, and Craig Shields

HOMETOWN & BIRTHDATE: Greenville, S.C., January 20, 1970

**HOT A/C REVIEWS**

AEROSMITH

"I Don't Want To Miss A Thing" (Columbia/CRG)

Expect the latest from Steven Tyler and crew to reign in the Most Added column—and beyond—for some time. A powerful contribution to the Bruce Willis and Liv Tyler flick, _Armageddon_. Is it too soon to say this could very well be an Oscar contender for "Best Original Song" next year?

THE B-52'S

"Debbie" (Reprise)

Celebrating 20 years of making hits, the B-52's return to radio with another energetic, fun song. An early believer is KLLC (Alice)-San Francisco. Get ready to party with the B-52's as they headline their first tour in over five years beginning next month.

**KIM FOX**

"Sweetest Revenge" (DreamWorks)

One of the most intelligently written breakup/makeup songs we've heard. Singer-songwriter Fox promises her lover "the sweetest revenge, if he could forgive and forget" her momentary indiscretion.

**HOT A/C REPORTS ACCEPTED**

Mondays 8 a.m.-5 p.m., Gavin Station Reporting

Phone: 1415 499-1930

Fax: (415) 499-2580

**NEW MAINSTREAM**
The new single and video from her acclaimed debut album *Blame It On Me*, and the follow-up to the hit "32 Flavors"

Top 5 Best Albums Of 1997: "A major new talent." - *Time Magazine*  
Most Promising Newcomer 1997 - *Entertainment Weekly*

If you missed Alana on *The Tonight Show*, *The Late Show with David Letterman*, *Rosie O'Donnell*, *Good Morning America*, *Late Night with Conan O'Brien* or *Vibe*, stay tuned for more major appearances coming soon. And you can see her on the main stage of the entire HORDE tour this summer, especially if you didn't see her when she toured with *Lilith Fair*, *Sister Hazel*, GC. Low & Special Sauce or *Ziggy Marley & The Melody Makers*. 

produced by ed bolker  co-produced by alana davis  management by/ver eve kennedy/the leno
CELINE DION (38)
Seger & McBride (26)
Kenny Loggins (25)
The Storm (23)
Steve Perry (21)

TOP TIP

GARTH BROOKS
"To Make You Feel My Love" (Capitol)

"I think this is the song that's going to bring [Garth] the A/C recognition he's deserved for a long time."
—Bill Minckler, PD, KI03 (KWWL)-Portland

MOST ADDED

CELINE DION
"To Make You More" (S30 Music)

CELINE keeps her winning streak alive, as an automatic at WLTI, WJGR, WFMX, KUDI, KI03, KI01 and more.

A/C Cont.

Adult Contemporary

Week 09

Chart Bound

BOB SEGER & MARTINA McBride - "Chances Are" (Capitol)
57 26 643 +237

"CELINE DION - "To Love You More" (550 Music)
50 36 602 +461

LYRIC - "World Is" (National)
43 20 457 +249

STEVE NICKS - "Reconsider Me" (Modern/Atlantic)
46 6 650 +156

TOM HALL - "Paris Rain" (Capitol)
39 8 463 +72

Spincrease

CELINE DION +461
CHICAGO +384
SEGER & McBride +327
GLORIA ESTEFAN +316
VONDA SHEPARD +307

Lyric's Hit Single "WORLD I LIE"

#2 Most Added Record Last Week

- A/3, Syaliaga, WAVV
- CA, Ukaah/Lakeport, KNTI
- CO, Denver, XALC
- FL, South Beach, WOYS
- GA, Douglas, WDMG
- HI, Lihue, KMFM
- IA, Storm Lake, KAVL
- ID, Lewiston, KATW
- KY, Elizabethtown, WRZI
- MO, Joplin, KMIX
- NY, Seneca Falls, WSWF
- OH, Fremont, WPRO
- TX, Abilene, KQRF
- US, Logan, KBLQ
- WI, Richland Cent, WRCO

Big thanks Tom Mazzetta for all your support.
Produced by Danny Seraphine. For more info, call Joel Newman, NRC Promotion @ 818.704.9277
## A/C UP&COMING

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### A/C REVIEWS

**ROD STEWART**

"Ooh La La" (Warner Bros.)

Pop radio has obviously been waiting for Rod's latest effort, as several stations "couldn't wait" to get this on the air. Revisiting his rock & roll youth, Stewart gives this Faces' tune a new spin. As WLT-Chicago PD Mark Edwards states, "It's a smash!!"

**LIONEL RICHIE**

"Time" (Mercury)

With almost three decades of hit music to his credit, Lionel Richie brings us his latest endeavor, which sounds sweeter with every listen. A thought-provoking song about that elusive concept of time and whether or not you are making the time you've been given count.

### THE BLENDERS

"(I Am in Love with the) McDonald's Girl" (Universal)

Early reports tell us this song gets the phones ringing. A catchy ditty about "an angel in a polyester uniform"—the McDonald's Girl! Might be fun for your morning show, but be ready for this infectious song to spread to other clayspots.

### A/C REPORTS ACCEPTED

**MONDAYS 8 A.M. - 9 P.M. and TUESDAYS 6 A.M. - 3 P.M.**

Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2580

## URBAN REVIEWS

**LEVI LITTLE**

"Pick up the Phone" (White Label)

Former lead singer of BLACKstreet goes solo on a solo ip with a smooth after-hours groove that shows off his supple tenor as well as a gruff, frisky side. The single previews his forthcoming July album, Soul Connection.

**LISA STANSFIELD**

"I'm Leavin'" (Arista)

Ms. Stansfield has never been shy about revealing her soulful influences, and here she reads a lover who's late coming home over a creamy contemporary track with plenty of restrained homegirl attitude. This is the second single from the British artist's fourth, and vastly underrated, album Lisa Stansfield. The single works for Urban, Urban A/C, and A/C formats.

**BEENIE MAN**

"Who Am I?" (2Hard/VP)

Take the roughhouse delivery and hip-snyaking rhythms of a dancehall master, combine with the repetitive beat of a bass track, overlay with Jamaican patois, rap, and even a chorus that apes Luther Vandross' "Never Too Much" and you've got Beemie Man, Jamaica's fastest-rising international dancehall star, at his best. From the album The Many Moods of Moses.

### AALIYAH

"Are You That Somebody?" (Blackground/Atlantic)

The forthcoming Eddie Murphy-starring Dr. Dolittle is previewed by this "booty-movin' jam produced by the irrepressible Timbaland. Tim lays the musical bed with his usual contrapuntal rhythms and human beatbox breaks accented with funky baby cries, while the angel-voiced Aaliyah lays down the law to a potential lover. Aaliyah and Tim have been to the platinum-record mines before ("One In a Million"), so count on this one to hit big. The soundtrack hits June 16, Dr. Dolittle the movie grace screens June 26.
### Top Ten SpinZ

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<th>Week 1</th>
<th>Week 2</th>
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<td>2Pac feat. L. Kelly “Be Careful”</td>
<td>2014</td>
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<td>INXS “It’s All About Me”</td>
<td>3570</td>
<td>3300</td>
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<td>SPINZ feat. Tin Foil “The Arms Of The One Who Loves You”</td>
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<td>3790</td>
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<td>4</td>
<td>MONTELL JORDAN “Let’s Ride”</td>
<td>2967</td>
<td>3256</td>
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<td>5</td>
<td>JON B. “They Don’t Know”</td>
<td>2432</td>
<td>2620</td>
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<td>JANET JACKSON “Get Lonely”</td>
<td>2567</td>
<td>3115</td>
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<td>7</td>
<td>BOYZ II MEN “Can’t Let Her Go”</td>
<td>2064</td>
<td>2317</td>
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<td>8</td>
<td>LSG “Door #1”</td>
<td>1766</td>
<td>2146</td>
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<td>USHER “My Way”</td>
<td>1586</td>
<td>2100</td>
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<td>ARETHA FRANKLIN “A Rose Is Still A Rose”</td>
<td>2096</td>
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### Contest Basics
Always remember, a contest should be designed to entertain the people who don’t play. The majority of your listenership never even attempts to participate in a contest, so the real challenge is to keep those people listening throughout promos and during the actual execution.

#### Eliminate the Odds
Most people don’t participate in contests because they rightfully believe they will never get through to the station. Eliminate “caller number nine” from your station’s vocabulary and have your jocks pick people at random. Put them on the air live. It’s working for talk radio and Howard Stern.

#### Cut The Screams
A cliché that should be eliminated is the pumped-up winner. The days of a listener screaming “I can’t believe I won!” have played out. Be real. You’ll find that listeners are more likely to stay tuned if they find something relatable in what the people on the air are saying. What a concept.

#### Remove The Hype
Try to remove “hype” from your contest promos and liners, and instead try to incorporate more mystery, fun, and real excitement. Somewhere along the line the responsibility for producing excitement was switched to the listeners. In reality, it’s your job to produce promos with dynamic words and colorful sounds; your jocks must be showpeople and execute your contest in an entertaining and personal way.

---

**Radio Improvisation. Mentoring. The Q McCoy Workout.**

On June 19, Quincy McCoy will again make you think... make you work... make you dream...

For Marketing Opportunities, contact Mel DeLatte @ (310) 573-4244
Heather MOST RADIO SAYS "Do you?" Look for her debut at #39. Big up to producer Kenny Parker on this track. Heather B goes off even though she was on The Real World. —ChrisCo, 88.5 WRAS, Atlanta

SUNZ OF MAN Shining Star (remix) Wu-Tang Records/Red Ant)
JAY Z Million In 1 (Roc-A-Fella)

CANNIBUS BLACK EYE PEAS BIG PUNISHER

HEATHER B Do You (???)

"Do You?" is hot! Look for her debut at #39. Big up to producer Kenny Parker on this track. Heather B goes off even though she was on The Real World. —ChrisCo, 88.5 WRAS, Atlanta

BULWORTH The Soundtrack
(Inter Ingrope)

Just in time for the summer wholine season comes this 14 cut slapper. The sonic counterpart to Hollywood legend Warren Beatty's new film, like its star-director, is loaded with talent. Luminaries such as the Pigeons' Pras, Dr. Dre, LL Cool J, KRS-ONE, Ice Cube, Public Enemy, Wu-Tang members Method Man, Ol' Dirty Bastard, Cappadonna, and the RZA, plus B-Real of Cypress Hill are joined by hot newcomers like Cannibus, Witchdoctor, and the Black Eyed Peas.

Things get jump-started with the East-meets-West boom thump of LL Cool J and Dr. Dre assaulting your ears with "Zoom." From there, Pras gets swivy smoove over a tasty bass rumbler on "Ghetto Supastar," which is given extra juice courtesy of the soul-tinged chorus sung by Mya and the crushed vocalistix of Ol' Dirty Bastard. The album's most unique pairing, however, is delivered on "How Come," which has touted young MC Cannibus rhyming with renowned Senegalese singer Youssou N'Dour chants in the background.

The rest of the album features rousing jimmies ranging from the full-throttle title track featuring Method Man, KRS-ONE, Prodigy, to the chugging "Public Enemy's Theme."
and KAM to the kinetic “The Chase” by RZA and the slyly drippin’ slick of Mack 10 & Ice Cube’s “Manic in the Brainiac.” Black Eyes Peas provide some soul food repast on “Joints & Jams,” while B-Real lets his nasal flow dominate the atonal piano riff and smoky ambiance of “Lunatics in the Grass.” If all this weren’t enough, Public Enemy brings the noise with a scintillating BPM workout called “Kill Em Live.” Bulworth is solid from start to finish. —SPRING D.

### MIXSHOW Real Spins

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<td>DMX (Heavyweight/A&amp;M)</td>
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<td>CHARLIE BOSTON - Money (Gangsta)</td>
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<td>QUEEN PEN - Party Ain’t A Party</td>
<td>All My Love (Li’l) Man</td>
<td>(Interscope)</td>
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<td>GOODIE MoB - Black Ice (Li’lFace)</td>
<td>Money (Gangsta)</td>
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<td>Cholla/Unpredictable (Jive)</td>
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<td>MASTER P - I Got The Hook Up</td>
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<td>CAUGHT UP SOTDK, Snoop &amp; Kurupt</td>
<td>Ride Or Gang Starr Work</td>
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<td>MACK 10 - Only In California</td>
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VERY FEW HAVE RIPPED VERSES WITH

MAKAVELI
SNOOP
ICE CUBE
THE OUTLAWZ
DAZ DILLINGER
MACK 10
RICHIE RICH
KURUPT
W.C
YUK MOUTH

GONZOE from KAUSION

THE HIT SINGLE
"I GOT IT MADE"

And now his solo debut album

IF I LIVE AND NOTHING HAPPENS

GOING FOR

COLLEGE ADDS

MAY 20TH & 21ST

FOR MORE INFO CONTACT:
BILL OR JACKIE (213) 966-2800

MENES MUSIC GROUP

P.C MENES/PRIVATE I/MERCURY RECORDS, MANUFACTURED AND MARKETED BY MERCURY RECORDS A POLYGRAM COMPANY.
You’d think these people would get enough of clean air, the beautiful Flatiron peaks, a cool nightclub that understands what the Gavin Summit is all about, and a gorgeous retreat location an hour and 20 minutes from a mid-point airport hub. But no, the consensus is to remain in Boulder until either the city bans us or until the tide of popular opinion dictates we never return.

So it’s back to Boulder for the 1998 Gavin A3 Summit, featuring three days of radio meetings, meeting new musical friends, and watching major headliners, some of whom haven’t played a small club in years.

Gavin Summit VI Returns To Boulder August 20-22

BY JON FOJTIK

Gavin CEO David Dalton regards the Summit as radio’s best kept secret. “It gets slightly bigger each year but never loses its magical intimacy,” he says. “If the big February Seminar is Gavin’s Cadillac event, then the Summit is our open-top sports car, in which people can explore new horizons, have fun, and meet the people who matter in a relaxed atmosphere.”

Invites for this year’s Summit will be faxed out next week.

Rooms, Rooms, We’ve Got Rooms and Registrations.

This year Gavin will handle all of the room booking and reservations with a one-call-does-it-all set up. “We’ve secured all of the rooms at the host hotel, the Regal Harvest House,” says Gavin’s Convention Services Director Natalie Duitsman. The best (and only) way to nail down lodging and registration is by calling Gavin directly, contacting Catherine Ryan at extension 653 or Natalie at extension 633. In addition to rooms at the Regal, Gavin Convention Services has also secured rooms at the Boulderado, Marriott, and the Holiday Inn.

Talent, We’ve Got Talent.

“I think people automatically expect something special by way of talent, and this year will be no exception,” says Kent Zimmerman. “In talking to Don Strasburg [of the Fox Theater and BGP Productions], we both agree that this year we’re getting more headliners throwing their hats in the ring earlier than in years past. Once we secure those headline slots, we’ll build the rest of the music bills from the top down.”

In keeping up with years past, the Summit aims to break some new acts. The Zimmermen are already flooded with proposals and advance music. Showcase opportunities will include luncheons and cocktail gigs in the new outdoor pavilion.

“No idea is too daffy,” says Senior Editor Keith Zimmerman. “As in years past, we’re willing to ride the mainstream as well as push the envelope. All we ask is that music folk remain patient but persistent while we make some hard decisions.”

The Zimmermen are looking at July 4th as the final announcement date for performing talent.

Meetings, Let’s Take a Meeting.

As far as this year’s meeting agenda, no idea is too sacred or susceptible for makeover.

“We’re working on some intriguing alliances that will make this year’s line-up relevant. Last year we felt we really turned the corner as far as content,” Kent Z explained.

“This year we’ll slim down the meeting schedule a bit, gunning for a mix of information and entertainment, while keeping the musical events separate.

“Although there may be a few surprises...”

Soul Asylum Survives the Game

BY MATT BROWN

“Soul Asylum is one of the great surviving rock bands of this decade,” says Columbia Marketing Director Greg Linn. “Look at who they came out of the Minneapolis scene with—Husker Du and the Replacements—and they’ve survived.”

That’s right, the Minneapolis boys are back, and this time, the rock & roll creatures of habit have brought some candy—ear candy that is—for everyone who craves pure pop listening satisfaction. After nearly 15 years of creating passionate pop-infested music, this quintessential American rock quartet has just released its ninth album, Candy From a Stranger.

contains 11 songs, all penned by Dan Murphy and New Orleans singer/songwriter Elizabeth Her- man, and “Lies of Hate” for which Pirner collaborated with former drummer Sterling Campbell.

The members of Soul Asylum believe diversity has led to their longevity. “You’ve got Pirner playing in his side band the O’Jeez, Danny touring with Golden Smog and playing with the Jayhawks, and Karl DJing clubs in Minneapolis. So they each stay very active musically,” explains Linn.

Soul Asylum stays at the top of the game by continuing to explore all the elements that have put them on top: playing live, writing great songs, and making incredible rock & roll records. Long live rock.
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Green River
Susie Q.
I Put A Spell On You
Who'll Stop The Rain
Premonition
Almost Saturday Night
Rockin' All Over The World
Joy Of My Life
Down On The Corner
Centerfield
Swamp River Days
Hot Rod Heart
The Old Man Down The Road
Bad Moon Rising
Fortunate Son
Proud Mary
Travelin' Band

• Look for VH-1's “Premonition” special June 6th at 9 p.m. and June 9th at 11:00 p.m. and 12 midnight.

Produced by Tom Fogerty and Elliot Scheiner
'No Compelling Radio'? Programmers Respond

By Jon Fojtik

In a recent article titled "Rock and Roll Corporate Radio Still Sucks," Rolling Stone journalist Eric Boehlert attacked the current state of commercial radio (April 30, 1998). Citing such conglomerates as Jacor Communications and CBS as culprits in a monopolistic game, Boehlert describes a world in which radio stations are used as pawns and music directors as puppets.

"As corporate owners try to boost stock prices by squeezing every last dollar out of their properties, radio stations rely on more conservative playlists, less news, fewer on-air personalities, less local flavor, more syndicated programming, and even more commercials," Boehlert writes.

Radio had been an arena of competitive creativity, he asserts, one in which stations could fight for who played a breaking artist first, but now the industry is a wasteland of tried-and-true—and, often, boring—artists and formats.

A glimmer of hope is found in a top ten list in the same article: "Stations That Don't Suck." Usually found in smaller markets, sometimes on the fringe of a larger city and often near a university, these stations have their fingers on the pulse of the community, developing a dedicated audience that believes in them wholeheartedly. They play Blues, Americana, and Alternative acts so long as it coincides with their programming goals. They allow DJs to make their own decisions, and even play (gasp!) vinyl LPs.

"It's easy to be innovative when everyone else is walking backwards," says Laura Hopper of KPIG, in Freedom, California, which ranked #3 on the list. "We aren't doing anything extra special, but we stand out from the rest."

"We're kind of like a B-movie that keeps people off," says Dorsie Pyle of WOXY-Cincinnati (#8), who has no qualms about adding the Devlins or Rorschach Test alongside Patty Griffin, adding extra spice to his playlist with local hands and pulling from one of the largest libraries in the nation. "Most commercial radio is as boring as..."

The Hog Invades the Rockies

Spacehog made a visit to the studios of KILO while on tour with Aerosmith. Looking like rockstars are (I-R): Spacehog's Anthony Langdon, KILO's PD Rich Hawk, McGathy Promotion's Bill McGathy, Spacehog's Royston Langdon, and Sire's David Ross and Rob Colosi.

---

*Meet Virginia*

The first track from Train's self-titled debut.

"Train has been lighting up our phones since we first started playing them ... Remember Matchbox 20?"

- Kevin Welch, KPU

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- Dean Carlson, KMIT

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funeral...rock & roll is a lifestyle and not a number."

Those stations that adhere to the lifestyle constantly risk losing listeners who are seeking hit singles but, by surrounding new and innovative singles with familiar tracks, they compel listeners to stay tuned. "It comes back to musical instincts," says WFNX-Boston (#7) PD Cruze. "We don't have the luxury of sitting back and relying on the research. Obviously it's an important component, but at WFNX, if we've waited for the research, we've waited too long."

Forms of alternative research—like watching which acts sell out local clubs—are windows of opportunity to get into the mind of the listener, Cruze says. "Tricky and D.J. Shadow mean something to people...They have a fan following. People are buying these records; they sell out shows when they come to town. You have to know what your audience is about."

"I don't really think we're reinventing the wheel," adds KGSR's Denberg. "We started this station to play the best music from a variety of genres, the way a true music lover would listen to music."

Still, the impact of a station's ratings shouldn't be discounted. Without numbers to fuel the advertising revenues, the station can flop. "Executives always want to maximize profits," acknowledges Denberg. "But they also realize that if we move too far to the right, we'll lose what made it special."

---

**TEN STATIONS THAT DON'T SUCK**

1. KGSR (107.1)-Austin Texas
2. KLZR (105.9)-Lawrence, Kansas
3. KPIG (107.5)-Freedom, California
4. WAVF (96.1)-Charleston, South Carolina
5. WBRU (95.5)-Providence, Rhode Island
6. WBTZ (95.9)-Burlington, New Hampshire
7. WFNX (101.7)-Boston
8. WOXY (97.7)-Cincinnati
9. WRSI (95.3)-Greenfield, Massachusetts
10. XHRM (92.5)-San Diego

Source: Rolling Stone (April 30, 1998)
Kyle Davis

Buried Alive
the first single from the debut album
Raising Heroes

Already On:
MCH       WBOS      WBZC      WEBK      WERU
WFUV      WMVY      WMWV      WRNX      WNCW
KERA      KFAN      KROK      WMKY      WMMN
KMMS      KPCC      KPIG      KRSH      KTAO
KUWR      KVNF      KFXD      KLCC      KSFM

www.kyledavis.com
Yipes! A3’s WRRX-Gainsville, Fla. has gone dark. Everybody is gone except for the switchboard person. Will they be back? Massive music director changes are going on in the college world. KXLU-Los Angeles has two new co-directors, Maggie Wright and Elvin Estela. WVKR-Poughkeepsie, N.Y.’s new MD is Tal Levin. WNYU-New York’s Jeanne Klaifin is going to WTSR-Trenton. The new MD there is Bryan Kasenic. The new MD at KCOU-Columbia, Mo. is John Meyerriecks. Richard Starke is leaving KGLT-Bozeman, Mont. to head to Seattle. You can email him at ristark@prodigy.net. The new MD is Steve Lysker. WVUM-Coral Gable, Fla.’s new MD is Eric Rasco. WTSR-Trenton’s is Dave Steed. CITR-Vancouver, B.C.’s is Julie Colero. Gary Gorman, formerly of Fort Apache, is the new National Promotion Manager of Atlantic Records. He can be reached at 1-800-888-2237. Jennifer Daunt has left the Space/Fathom gig, fax your resumes to Jennifer Mathews at (415) 331-3280. Classified Records has moved. Their new address is 452 N. Canal St. #22, South San Francisco, CA 94080-4666. Their phone is 650-737-9700, fax (650) 737-9792. Scooch Pooch Records has a new address and phone numbers. Their new address is 5850 West Third Street, #209. Los Angeles, CA 90036. Their new number is (213) 658-6126, fax (213) 658-6957. After 4 years of flawless punk rock promotion Fat Pete has left Fat Wreck Chords to handle the National Promotions gig at RadioActive. His new number is (310) 659-6998. Taking over for Pete will be Chico’s own Jason Hall, the former Fat mailroom boy, may be reached at (415) 284-1790. Social Distortion has parted ways with Columbia and plans to release a highly anticipated live album for Time Bomb, the group’s new home. Replacing Dawn Barger at Jacknife is Kasia Morrison, formerly of CKDU in Halifax, Nova Scotia. That’s a long way from Austin… Jamie Mather, former MD for WICB, Ithaca, NY and Joe Mochnick of KUGS-Bellingham, Wash., will be joining the Planetary Group in Boston, Mass. Also in the mix will be Dean P. from WCDB-Albany N.Y., who’ll be on board for the Summer. Departing Planetary will be Amy Schmalz, who will be leaving to pursue other endeavors.

Here we see GAVIN’s 1998 Record Director of the Year, Lucky Ducky Slaughter from KUNV, Las Vegas doing what he does best—getting down and dirty with his bad self! We have no idea whose underwear that is, by the way. (Photo: Vision Trust Promotions.)
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Harry Levy • Rene Magallon • Ted Taylor • Sam Russell
When the Lilith Tour bows in Portland this June 19, it will already be one of this year's most successful and heavily-publicized events. In only its second year of full-fledged existence, the performing roster has swollen to over 70 artists, a diverse list that was unimaginable when Lilith first came into the world partly as a natural musical evolution, partly as a kicking and screaming baby. Gathering the necessary momentum and booking the diversified roster of artists wasn't nearly as natural as the first few gigs staged during the summer of '96, which gave birth to the entire tour.

Marty Diamond of Little Big Man Booking is one of the managing partners of the Lilith organization. Alongside founder Sarah McLachlan, her manager Terry McBride, and Dan Fraser, Diamond assembles the talented cast of performers—no mean feat. As Lilith barnstorms its way through amphitheaters across America, we asked Diamond to give us an overview and history of events. For further info, jack into lilithfair.com.

What's the basic history of the Lilith Fair?
If you trace the lineage, it goes back to the summer of '96, which was the extreme full end of Sarah's touring cycle on the Fumbling Towards Elysium record. She wanted to do some things during the summer, but not necessarily full-blown Sarah McLachlan gigs, so we asked, "What if we got a bunch of your friends together, whose music you liked, and you did something together?" That summer we did three pre-Lilith gigs. First we did Pine Knob in Detroit with Sarah, Patty Smith, Lisa Loeb, Aimee Mann, and Paula Cole. Of course it was a production fiasco—a virtual fly-in—a tough day, but a great day, sold out, and we got through it. After the show, in the dressing room, we were thinking, "That was really cool!"

We knew we had accomplished something. We already had two other shows booked with Sarah, Paula, and Suzanne Vega at the Greek in Berkeley and at the Starlight Amphitheater in Burbank. In the course of those three dates, Sarah had conversations with a friend of hers who came up with the name Lilith Fair, Lilith being the first woman in the Garden of Eden. Fair meaning an event with things to do, and something equitable.

We did one more show in Vancouver that year, in a little minor league baseball stadium that featured Sarah, Emmylou Harris, Lisa Loeb, and some others. We also had a stage in the infield as well, which was acoustic. Sarah's background singer Camille and her sister performed there. We had the local cappuccino store come down. We created posters and a tee-shirt for the event. That's when we realized we were onto something, and with the entire fall season to think about it, we nurtured and grew the concept until it became a Lilith Fair tour.

Was this meant to be an alternative to traditional touring?
For us, it's about creative kicks more than anything else. We certainly didn't go into the summer of '96 with the idea of building something for the following summer. It took on a life of its own. The partnership became Sarah, Terry McBride, Dan Fraser, and myself. At that point, the gears started turning. We thought we could build some sort of package. Fortunately, we had Universal Concerts—which had complete belief in Sarah's ability to sell tickets—helping us get the first year off the ground. Believe me, there were days when I would call people to see if they wanted to do it, and it was hairy. There were days when I thought we had Nautilus Merchant, and then she decided not to tour. We had lots of starts and false starts. Then the Indigos signed on, and the thing started to roll after that. We'd built an amazing media story.

Booking talent is an invigorating and sometimes scary process. I've had my ass kicked a whack of times. I was in charge of putting the line-ups together with Sarah, Terry, and Dan's input. There were days when I, on the brink of tears, would have to call my partners, wanted to help out artists we loved, (but I knew they wouldn't help us sell tickets). But we had a great media team with Marilyn Laverty and Ambrosia Healey and Seth Cohen of Shorefire. They did an incredible job.

Describe the transition between creating something spontaneous and graduating to a machine-driven entity?
It's a weird thing. We're all pretty good guardians of one another. But the best guardian of all is that Sarah has a vision with a heartbeat. She keeps us focused. We wanted Erykah Badu last summer. She wasn't available then, but we got her this summer. We wanted more Sheryl Crow dates last summer, now she's doing more this summer. We learn a lot by doing. The cool thing is that it's artist-driven. I've been around a lot of tours with dressing room doors closed and egos flying. With Lilith, not one star...
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Terry McBride Juggles Lilith, Manages Sarah, and Referees Radio

Terry McBride is definitely a guy with his bands full. Not only does he serve as the marketing arm of the Lilith Fair, but as Sarah McLachlan's manager, he deals firsthand with the stormy radio politics the Lilith Tour propagates. We asked McBride to give us an overview on how best Lilith and radio can peacefully intersect.

Lilith Fair has been deemed a neutral affair. Why?

With eleven artists on each show, I don't think the politics of one artist—or a couple of artists—should impede the politics of the rest of the artists. Naturally, it's a show that begs to be neutral, that begs to deal with all formats of radio that play the music that's represented. Not everyone sees it that way, but so be it.

Have you figured out ways to better incorporate radio this time around?

Last year—with the exception of two or three shows—we didn't allow radio on site. We didn't want to have to deal with the politics of it. It's hard keeping Lilith neutral, something many stations don't appreciate. I think Sarah took some knocks personally, because we treated Lilith differently from what Sarah does, and when certain radio stations couldn't get around that, they punished her.

But we managed to fight our way through that. Then when we played our Christmas show in West Palm Beach, we allowed four different radio stations to come on site. They behaved themselves very well.

So what we're going to do this year for all of the Lilith shows is to allow between three to five radio stations per show to come on site and broadcast live. That's a great opportunity for the stations, artists, and record company reps, being that most of the amphitheaters can be two hours out of town, making it very difficult for artists to go off site and do interviews. By having four or five radio shows on site, the artists can meet all the stations. Stations are also more than welcome to come to the press conferences, which are held at three o'clock every day. Stations, along with the print media, can then ask questions of all of the artists gathered there.

Is all this being done under one single radio tent?

No. What we try to do with radio is have stations interspersed among the Lilith Village, so they're not right next door to one another, trying to blast each other out. They then become part of the Village, part of the overall vibe of what Lilith Fair is all about. Most amphitheaters have two concourses, which we'll split up, just like we split up our Village.

Who should radio contact when it's announced that the Lilith Fair is coming to a nearby town?

They should contact the local promoter who has a list of stations we've provided. If theirs is a station that's not on the list, we ask the promoter to give us a ring, because it might be a station we haven't thought of. We're obviously not going to get the Rock stations coming to Lilith, so we're looking at Triple A, Modern A/C, and Modern Rock, along with the odd Top 40 and A/C. That's the general breakdown.

With certain marketplaces like Seattle—where the venue is equal distance from Seattle and Spokane, and where we're doing two shows—one show may be Seattle radio day while the other will be Spokane. With markets like that, there's probably eight to ten stations that deserve to be there. Luckily, when we have two shows, we can split them up and take care of everybody.

It sounds like you have a decent chance at keeping the peace with radio.

Mostly. Some stations won't be involved, saying, "It's either us or nothing." I'm hoping that those stations will turn their attitudes around. I have difficult conversations each year, and last week I must have had a dozen of them. But it's something I deal with.
THE FIRST SINGLE FROM THEIR DEBUT ALBUM CALIFORNIA

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SCOTT THOMAS BAND
BLACK VALENTINE
The split was anticipated. Nearly after listening to you wanted H.O.R.D.E. and In years we plus looking to meet "It's guys refugees they were State years Do charity, 20,000 light of Featuring the best place think the best of girls! women, Fair? I'll guess they were 17 years old, looking like refugees from the Warped Tour. Finally I asked them, "What are you guys doing here?" Their reply was, "It's the best place in the world to meet girls! There are so many great looking girls obviously into music, plus I really like Fiona Apple." This year we will see more men.

In light of what happened to H.O.R.D.E. and Lollapalooza, do you think there's a life cycle to Lilith? When Sarah said she wanted to change the line-up all the time, I wanted to kill her. It's a lot easier to announce the tour for the summer, keeping the line-up static. The Indigo Girls, who played 20 dates last summer, will be doing 17 shows this summer, and with the exception of one market, they're not repeating. They're playing completely different cities with different artists other than Sarah. That helps the life cycle. Lollapalooza set out originally not wanting to repeat artists two years running. The problem you run into with that line of thinking has to do with the building of headliners. You're assuming there will be a continual parade of headliners that will put bums in the seats. At the end of the day, as much as Lilith is its own entity, it's still about the talent. There's a wall of reality. You can't assume the public will just buy anything. Often our business is guilty of that. But you can only fool the public with mediocrity once.

What are some of Lilith's basic commitments?
We try to make sure people see new music. We put together a CD that's given away to the first few thousand people every day. Some of the artists are on Lilith, some are not. We make sure there's a Tower Records store on site. We're not in the food business, even though Starbucks is out with us this summer. All of our sponsors are clean companies in terms of not supporting animal testing, being conscious of the environment, and not engaging in unfair labor practices. We're mindful of social consciousness. I got laughed out of a meeting at a major publishing house who wanted to do a deal with us, but we wanted to only work with clean companies. Why not take the money and run, they asked? Sorry, there's some great, clean companies out there. Levi's, who is our shelter sponsor, is going to clothe people this summer.

How will you deal with radio?
Terry [McNeil] deals with the day-to-day marketing. Last year, with the exception of a few dates, we were neutral because some artists are working records and some aren't; we try to be as protective as possible. This year we may have to provide access. Last year we didn't. Stations were creative. We battled every once in a while, when a station would show up with shirts with the artists' names and their call letters. But overall, the radio community was incredibly supportive and everybody played by the rules.

Lilith Fair: the Artists, the Sponsors, the Charities
Lilith Fair will feature 11 artists a night, drawn from a rotating pool of over 70 participating acts, at 57 North American dates, the emphasis is on emerging and developing talent. On the charity front, 3% of each ticket is donated to local charities (in most cases, a domestic violence shelter) while corporate sponsors will make additional significant donations of money, goods, and services.


**PARTIAL LILITH FAIR CHARITABLE SPONSORS**: The Breast Cancer Fund, Rape, Abuse & Incest National Network (RAIN), LIFEbeat (HIV/AIDS resource organization), Planned Parenthood.

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The Fine Arts of Leading and Following

"We'll fight for an artist when we know they're absolutely right for our audience and when we've been dramatically ahead of the game in terms of providing support for that artist. Neutral shows, that's a problem for us."

— Norm Winer, WXRT-Chicago

They're fighting words, for sure. And in saying them, Norm Winer is deadly serious about laying down the ground rules. If labels and artists enjoy early support from Triple A radio, then the format has a right to be on hand when the biscuits are popping out of the oven, hot and golden brown.

But what of the current radio and music landscape, where it now takes multiple forces—some of them simultaneous, some time-released—to break an artist?

"What does 'break an artist' mean?" asks James Evans of Interscope. "Everybody uses that term, and everyone has a different idea of what it means. You can look at acts that are strictly one format and have done tremendously well. For the most part, Garbage strictly has been an [alternative] act, and they've sold over two million records. Lyle Lovett is strictly Adult Stock and gets no help from Country radio, and he sells consistently in the several hundreds of thousands."

Those on the promotion front generally agree that it's the record industry's job to maximize exposure. And maximizing exposure is where political delicacies enter in. If we're moving toward a world where music marketing and promotion plans eventually encompass several niche formats, are we also headed toward a future permeated with infighting and stand-offs?

"In most cases, you need more than one format to break an artist," says Virgin's Ted Edwards. "In the rock world, there are stations that spin records a lot, but the common wisdom is you need to cross-over to something else or you're going to get a limited universe."

"It's rare that an artist breaks or goes platinum out of one exclusive format," adds Mercury's David Einstein. "I also look to ancillary outlets like MTV, VH1, etc. To consider an artist broken, you need one, if not more, of the pop formats as well as the format the act may have broken out of."

But are promotion folks being naive in terms of maximizing exposure with the help of multiple radio and video formats, especially when, after several small club tours, a band breaks wide open and the "battle of the amphitheater co-presidents" erupts? With so many stations sharing artists across the dial, what does it take to navigate hands through an expansive American tour?

"The first thing you do is hire Henry Kissing," suggests Einstein. "It's not an easy thing. I understand turf wars, but I don't believe a programmer, in their heart of hearts, really believes a listener only listens to one radio station. That's why there's five or six buttons on a radio; people use them. It's naive to think you're the only station they listen to."

But isn't that a little like saying your child isn't perfect? Of course a programmer will be megalomaniacal when it comes to protecting his or her music—it's an important factor in attracting listeners.

"From our own ego perspective, it's most gratifying to turn people on to an artist," says WXRT's Winer. "A listener will feel indebted to [us] as a source of information and inspiration. That's an incomparable role WXRT always likes to play."

"One of the strongest attachments listeners have towards us is the recognition and acknowledgment that they first became aware of a meaningful artist or group on WXRT. The fact that you go to a WXRT event and see somebody like U2, R.E.M., Tom Petty, or Elvis Costello for something like three bucks, you never forget."

And isn't it fair for companies to remember Triple A's early support?

"If Triple A is the format that starts the artist off so they become desirable to other formats," says Edwards, "it's my job as the one who represents this format to make sure that that initial commitment is paid back, and that they are defended within the larger scope of the label."

"When Triple A radio starts playing something early, they should try to figure out how they're going to get equity if they feel it's inevitable that a band is going to spread out," says Interscope's Evans. "When the band [finally] comes to town, try to involve the station with the show, or have the band play live at the station early on. A lot of times those songs end up on radio charity CDs."

Be quick in identifying bands with a future, continues Evans; it's a programmer's job to forge the right relationships during the initial club tours. "In the early stages, try to get hands into town, make a big deal out of it, get them on the air live, have them record IDs. Be ahead of the curve with tools your competition doesn't have when a band does spread out."

This way, he concludes, you're ahead of the game when the inevitable amphitheater tour arrives and multiple formats are vying for "ownership" of an artist.

"Listeners don't know the difference between a 'presence' and a 'welcome,'" he says. "And besides, only a tiny percentage of your curve shows up to these shows, even if it's a 50,000 person, sold-out gig. More people will get a sense if you image it on the air."

Yet most programmers will tell you that nothing stings like being first, only to be "rewarded" further down the road with neither a co-present, or worse yet, neutrality.

"Neutrality reflects a lack of commitment," says Winer. "And treating radio stations equally is not always treating stations fairly."

"We like to be perceived as owning an artist, but it's better for the artist if we share because that means it expands the fan base," he adds. "We don't begrudge an artist an expanding base of popularity, and we give credit to our competitors when they're smart enough to pick up on something that's been successful for us. But we still expect a certain amount of loyalty from the management company, the artist, and the label to reflect our early role as the primary or sole supporter."

"We're talking about label policies as much as anything here, and diplomacy has to be done well. We know that if, every time we support an artist and it crosses over to another radio station, and that other radio station were to receive the lion's share of promotional opportunities, we'll be much more reluctant to support an artist on that label in the future."

BY KENT AND KEITH ZIMMERMAN
Label politics and co-presents aside, sometimes it behooves a successful Triple A station to join in the fun once an artist becomes a mainstream phenomenon. Such is the case in Boston, when we spoke to WBOS PD Jim Herron last March about sharing versus owning.

"It is important to establish a unique identity, and the artists and songs our station can call our own is a key ingredient in this process. However, striking a balance between the exclusive material and those songs and artists we share with others has to be maintained for effective ratings."

Jody Denberg at KGSR in Austin is in a marketplace playing music that has until recently been perceived as mostly owned artists. However, with a Modern A/C climbing aboard, Denberg's job has become more surgical and scientific.

"Now more than ever, we have to share more of our artists, primarily because of the rise of Modern A/C," says Denberg. "We do have a lot of artists that are exclusive to KGSR, and sharing versus owning artists is a double-edged sword. You cannot exist solely on exclusive artists, although we have a classical station in town that does very well with a three or four share, and they don't share their artists with anyone.

"We need to have enough artists to share so we can bring outside people to the station. At the same time, we need those exclusive artists that keep our P1s happy, knowing they're getting something here that they can't get anywhere else. Balancing those two is the challenge."

Back in competition-infested Boston, Herron, like many programmers, feels the pinch when it comes to balancing mainstream artists as opposed to realizing when it's time to step out on a band and stitch them into a unique air sound.

"If you're in a smaller market with fewer competitors, of course your station may have more opportunities at artist exclusivity," he says. "In Boston, the unique differences at stations are captured in the blend and measured by the percentage of exclusive versus shared artists and songs."

"Last year, one of the very cool and ultimately successful exclusive artists for WBOS was the Verve Pipe. We took ownership out-of-the-box, placed it in heavy rotation, and this song helped solidify our unique sound while generating incredible reaction. Drawing on a handful of artists and songs to illustrate the contrast from other stations is important. Balancing the exclusive stuff with the mass-appealing songs and artists is what keeps you competitive."

In Austin, KGSR still leads the race when it comes to owning a particular artist. But the "double-edge" of being first means watching your owned-
"Of the record hasn't burned and you perceive it to have lost liveness because it was added by the Top 40, that's a fallacy. Pay attention to the research and not your ego."

So can we all get along, breaking new artists as well as sharing some acts championed by related formats so that Triple A can benefit with more familiar programming? Norm at WXRT came up with probably the most unique solution: forging alliances with other stations in your market that complement—rather than compete with—your share of the audience pie. In other words, why not a "co-presents" with a station that serves the opposite end of your target demographic?

"We have been able to work closely with Rock 103.5—WXRT—which totally dominates its audience," says Winer. "While they share very little audience with us and don't have the same ownership, we decided to join together with WXRT representing the older end and WXRT representing the younger end of the rock universe in Chicago, we've convinced managers and promoters to allow the two of us to be involved with a show exclusively.

"We were involved with a Cheap Trick event, and we're working together on a forthcoming Jimmy Page/Robert Plant show." Winer continues. "While the Modern AAC, Alternative, and Classic Rock won't play it, from our current standpoint it makes a great deal of sense for both WXRT and WXRT to play the hell out of it."

If a station works with other stations, or at least listens closely to what's happening elsewhere the dial, the record labels might have to perfect the art of facing up to market realities, as opposed to retreating to a neutral, "nobody-wins" status.

"If you're making up your playlist, you have to consider who you are sharing listeners with, and take a look at their power rotation artists, as they are probably taking a look at yours," says Winer. "But if a station was there first, we have to make everyone happy and do something for both of them. If we're going to play all the info, we can't split the baby because it will most certainly die. We have to figure out how to serve both masters."

The health of the format—and of the artists, both shared and owned—depends on whether record companies can equitably split that baby and whether radio can avoid the political-ly nasty turf wars that have made them the terror of both concert and radio music promotion.
UPCOMING TRIPLE A RELEASES

A&M
Artist: Patty Griffin
Single: "One Big Love"
Album: Flaming Red
Add: May 12
Description: Following up her critically acclaimed first release on A&M, Living With Ghosts, Patty whacks us over the head with a full band and a plethora of great songs. It's rock. It's melodic. You'll love it.
Contact: Mark Tindle
(213) 856-2877

Alligator
Artist: Shemekia Copeland
Single: "Turn the Heat Up"
Album: Turn the Heat Up
Add: Out now
Description: A 19-year-old classic-sounding blues and R&B singer with a very Sixties/Voodoo, early Atlantic R&B sound. Conjures up images of early Koko Taylor, Aretha Franklin, and Etta James.
Contact: Tim Keleher
(773) 973-7736

Almo Sounds
Artist: Image Heap
Single: "Came Here Bay"
Album: Megaphone
Add: June 2
Description: This young aggressive songwriter's music has been compared to luminaries such as Patti Smith and Karen Bush. Her debut album, Megaphone was produced by former Eurythmics Dave Stewart and is slated for a June 16 state-side release.
Contact: Alan Orem
(310) 289-3860

Ark 21
Artist: Waylon Jennings
Single: "She's Too Good For Me"
Album: Coming In on the Fire
Add: May 25
Description: Waylon covers Sting's number one smash. The single features Sting on bass and Sheryl Crow on backing vocals.
Contact: Karen Lee
(618) 325-1215

Atlantic
Artist: Lil' Heydi
Single: "Stranger"
Album: Lili
Add: May 25
Description: Lili has played violin on records for everyone, including Dave Matthews and Noa. She is currently touring with Page/Plant.
Contact: Bonnie Silkin
(212) 707-2247

Artist: Storyville
Single: "Born without You"
Album: Drag Ears
Add: June 1
Description: Storyville, featuring two members of Stevie Ray Vaughan's Double Trouble, has won every Austin music award. They are playing the Blues music fest with B.B. King, Neville Bros., and Dr. John.
Contact: Bonnie Silkin
(212) 707-2247

Blackbird
Artist: Everything Single: "Heath"
Album: Super Natural
Add: Out now
Description: "With our music, it seems to me that when you're listening and you close your eyes, you can paint a picture, you can feel the rhythm. It's the universal language," says lead vocalist and guitarist Craig Honeycutt.
Contact: Cathy Burke
(212) 226-5779

Blacktop
Artist: W.C. Clark
Single: "Lover's Plea"
Album: Lover's Plea
Add: Out now
Description: Clark is the Godfather of Texas Blues. Featuring a soulful blues sound that was highly influential to Stevie Ray Vaughan, Clark's voice sounds like Al Green, and plays guitar like Robert Cray.
Contact: Tim Keleher
(773) 973-7736

Capitol
Artist: Foo Fighters
Single: "Walking After You"
Album: The Colour & the Shape
Add: May 11
Description: "You know who they are. Sounds like a hit song."
Contact: Nick Bedding
(310) 871-5704

Artist: Grarth Brooks
Single: "To Make You Feel My Love"
Album: Hope Floats soundtrack
Add: May 18
Description: "Triple A will love this."
Contact: Nick Bedding
(310) 871-5704

Capricorn
Artist: Sonia Odiu
Single: "You Don't Love Me Anymore" & "I'm Gone"
Album: My Secret Life
Add: May 25
Description: This Chicago-based band's third album includes a female voice, Shawn Christophersen, that handles lead on "Don't Go."
Contact: Michelle Meisner
(415) 275-5408

Cheekered Past
Artist: Tommy Womack
Single: "A Little Bit of Sex"
Album: Positively No Na
Add: June 2
Description: "Womack is a former member of past punk loves Government Cheese. Produced by Brad Jones, the single sounds halfway between "Sweet Virginia" by the Rolling Stones and "Aching to be Done" by the Replacements."
Contact: Brad Hunt
(618) 589-1493

Columbia
Artist: Bernard Butler
Single: "Stay"
Add: People Move On
Add: May 18
Description: "Formerly of Suede. Has also played with the Verve."
Contact: Kid Loe
(212) 833-8605

Artist: Jeff Buckley
Single: TBA
Album: Sketches (For My Hearthead the Drunk)
Add: May 26
Description: "Posthumous double disc album."
Contact: Kid Loe
(212) 833-8605

Dead Reckoning
Artist: Fairfield Four
Single: TBA
Album: Wreckin' in the House (Live at Mt. Hope)
Add: July 7
Description: "One of America's premiere gospel groups, who have appeared with everyone from Elvis Costello to Steve Earle."
Contact: Brad Hunt
(618) 586-1493

Don't
Artist: Combat 9
Single: "Murder of Time"
Album: Like Mercury
Add: Now
Description: "Comet 9 offers songs that are dreamy, hypnotic, edgy, and electric."
Contact: Scott Smithee
(414) 224-9023

Doogar
Artist: Ron Rogers
Single: "Lala Land"
Album: Lala Land
Add: Out now
Description: "Featured in the Alan Smithee film "Burn Hollywood Burn."
Contact: Brad Hunt
(618) 589-7326

Geffen
Artist: Cowboy Junkies
Single: "Miles From Our Home"
Album: Miles From Our Home
Add: May 26
Description: "Great ukelele song from the Junkies."
Contact: Jeff Stacy
(310) 265-2797

Hi8tone
Artist: Dave Alvin
Single: "Abilene"
Album: Blackjack David
Add: Out now
Description: "Alvin's evergreen and heartbreaking storytelling hit our hearts like an arrow piercing a hollow eye, roxy rock with a distinct American feel to it. "Abilene" is a misunderstood runaway seeking a glorious home on the road to anywhere, USA."
Contact: Daniel Anderson
(510) 763-9880

Hollywood
Artist: The Piefaces
Single: "The Hardest Part"
Album: My Guardian Angel
Add: June 2
Description: "Following their crossover hit "My Guardian Angel," this rock outfit are looking to go deep with another perfect Triple A track."
Contact: Bob DiLlan
(618) 586-7501

Ichiaban
Artist: Bobby Messana & NBO
Album: Dominion Roads
Add: Out now
Description: "Messana and crew bring it on home with energetic, driving blues influenced by Eric Clapton and Jeff Beck. Road drones with unstoppable rock sensibilities."
Contact: Randy Sudd
(773) 419-1414 Ext. 3830

Immortal
Artist: Goodness
Single: "The Road"
Add: Mid-August
Description: Lead vocalist Carrie Akue used to be with Hubbub. Edgy pop-rock leaning on the influence of Heart.
Contact: Tom Butz
(510) 582-8380

Interscope
Artist: Cola
Single: "Prozac"
Album: Whorest
Add: Out now
Description: "Rockin' guitar hooks and harmonica vocal delivery. Cola is akin to REM in its poetic introspective lyrics metaphorically reminding us that life is like a tank of gasoline, or, as in "Prozac," like a drug-induced euphoria. Blissful, like songs by a campfire."
Contact: James Evans
(310) 443-4659

MCA
Artist: The Why Store
Single: "When You're High"
Album: Two Beasts
Add: June 15
Description: "Parchy tunes and convincing content. "When you're High" is the perfect countrierme anthem."
Contact: Nick Attaway
(818) 985-8886

Artist: The Mauvect
Single: "La Di Da"
Album: Pristine Smat
Add: June 15
Description: "Catchy, poppy female songstresses who began their career in the subways of New York City. "We didn't make much money, and the cops chased us away!" laughs Heather Godby. Romantic tunes fascinated by humorous, yet nightmarish unrequited love affairs."
Contact: Nick Attaway
(818) 985-8886


May 15, 1998 GAVIN • 45
“UNFORGIVEN”

Gavin Triple A Chartbound!

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WFUV  WCBR  World Cafe  KRTM  WRSI
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WNCW  WEVL  WFPK  KSUT  KTAO
WMKY  WEBK  KOTR  KPIQ  KRVM
WERU  WNLU  WNFR  WYSO  WHFC
KVFN  KFAN  Acoustic Cafe

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Produced by the twangtrust
(Steve Earle and Ray Kennedy)

Featuring performances by Steve Earle, Nanci Griffith, Roy Huskey Jr., Jerry Douglas, Nancy Blake, and Peter Rowan

Mercury
Artist: Bio Ritmo
Single: “Call Me Up” (654-7215)
Additional info: TBA
Description: A cocktail mixer with splashes of Xavier Cugat and Cab Calloway. This homage ensemble of undiscovered swingers are on tour this summer with the Cherry Poppin’ Daddies and Squirrel Nut Zippers.
Contact: Dave Einstein
(212) 663-7644

Mercury Nashville
Artist: William Topley
Single: “Wake Up”
Album: Mixed Blessings
Additional info: Whether it’s reggae, funk, blues, or world music, Topley delivers a powerful smack to the Triple A community. Already embraced by our panel, “Wake Up (Your Dream Looks So Sad)” is a strong single bound to slip listeners in the face with witty, real-life lyrics and a funky, Stones-like groove.
Contact: Chris Stacy
(615) 320-0110

Minty Fresh
Artist: Komedal
Single: “It’s Alright, Baby”
Album: What Makes It Go?
Additional info: Post modern, new wave. Komedal has been hailed as leaders of a revolutionary acceptance of all things eclectic. Sometimes found on tour with Black, sometimes with the Ben Fields Five. Hard to categorize, but easy to snag up next to. Devo, Beck, and Luscious Jackson go on record in exalting their love for this import out of Sweden.
Contact: Ann Ritchey
(773) 605-0260

Paladin
Artist: Reo Speedwagon Figures
Album: Calling Dr. Strong
Additional info: June 13
Description: N.S. Feld, producer of John Mayall, Sunny Landmass, Web Wilder, and others (who co-wrote all the songs for Webb Wilder) is the frontman. It’s Rock-a-roll at its best and packed with ten tunes.
Contact: Brian Wilson
(615) 255-7191

Plump
Artist: Harvey Feinstein
Single: “This Is Not Going To Be Pretty”
Additional info: June 9
Description: Comedy album from reknown actor/performer Peter Himelmann
Contact: Jim Himelmann
Album: Stage Diving
Release Date: June 9
what’s it sound like: live album of Himelmann material

artist: Howard Jones
Album: Live Acoustic America
Release Date: July 14
What’s it sound like: classic Howard Jones hits plus some new tunes, all performed on grand piano and accompanied by percussion.

Artist: David Mancuso
Album: Twilight The Taj Mahal
Release Date: August 11
What’s it sound like: Country tinged folk rock from this Austin based singer-songwriter.

Artist: Papa Wemba
Single: “Bakwala”
Album: Maleki
Additional info: May 26
Description: Live studio performance from one of Africa’s greatest stars. A collection of classic hits and new songs produced by John Leckie. Will be playing the Africa Fete Tour this summer.
Contact: Crystal Stephens
(212) 880-7570

Reprise
Artist: B-52s
Single: “Debbie”
Album: Greatest Hits
Additional info: Out now
Description: This new song is featured on their Greatest Hits package and marks the return of Cindy Wilson to the band. Look for the B-52s on tour this summer with The Pretenders.
Contact: Alex Connolly
(818) 953-3744

Artist: John Fogerty
Single: “Promisamtion”
Album: Premonition
Additional info: May 18
Description: Premonition, the album, is due in June and is reminiscent of the Eagles’ Hell Freezes Over and Fleetwood Mac’s The Dance in that it features Fogerty reimagining vintageCCRmaterial such as “Born On The Bayou” and “Scare O,” along with classic John Fogerty solo songs like “Centerfield” and “Old Man.” Look for VH1 Premonition Special June 6 and 8.
Contact: Alex Connolly
(818) 953-3744

Plump
Artist: Bare Naked Ladies
Single: “One Week”

Contact: Dave Einstein
(212) 663-7644

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(212) 663-7644

Contact: Dave Einstein
(212) 663-7644

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(212) 663-7644

Contact: Dave Einstein
(212) 663-7644
TRIPLE A SPECIAL ISSUE

Album: Stunt
Add: June 9
Description: Headlining HORDE with Blues Traveler.
Contact: Alex Carenflly
(818) 953-3744

Revolution/Giant
Artist: Brian Wilson
Single: “Your Imagination”
Album: Imagination
Add: Out Now!
Description: Genius
Contact: Jeffrey Blalack
(310) 289-5567

Restless
Artist: Swansucker
Single: “Trouble”
Album: The Girl That God Forgot
Add: June 29
Description: Psychedelic sweetness.
Think Roger McGuinn-meets-George Martin kind of vibe but updated for the millennium.
Contact: Drew Money
(212) 930-4971

Rhenlo
Artist: The Knock
Single: “Ambition”
Album: Zoom
Add: July 14
Description: Shockingly lush, in the vein of Jellyfish, Todd Rundgren and the Beatles in that it’s contemporary and retro in all the right ways.
Terry Bozio (Frank Zappa. Missing Persons) is the new drummer.
Contact: Jim Neil (310) 411-6652

Roadrunner/Autonomous
Artist: Jupiter Coyote
Album: Ship In The Bottle
Add: June 1
Contact: Billy Cox (212) 251-0577

Rounder
Artist: Steve Reily and the Mamou Playboys
Single: “Let Me Know”
Album: Bayou Roler
Add: June 8
Description: Beauvillier-meets-Southern Culture on the Skids.
Contact: Leslie Relfe
(517) 354-0700

Ryko Disc
Artist: Jeffrey Gaines
Single: “Right My Wrongs”
Album: Galore
Add: June 8
Description: Jeffrey had a minor hit with “Here With Me” and did a version of Peter Gabriel’s “In Your Eyes.”
Contact: Mike Marrone
(978) 744-7678

Size
Artist: Tina and the B-Sides
Single: “The Hidden”
Description: It’s all just the same
Add: June 23
Description: It’s blues-based female rock in a Melissa Etheridge vein.
Contact: Lari Blumenhaltl
(212) 253-3917

Sub Pop
Artist: Percocica Brothers (featuring Joe Pernice of the Scud Mountain Boys)
Single: “Monkey Suit”
Add: Overcome By Happiness
Add: May 19
Description: It sounds like Big Star and acoustic Teenage Fanclub, if you could imagine, oh yeah, and a little bit of Bread Heaven in there.
Contact: Kristen Meyer
(206) 441-8441

Artist: Mark Lanegan
Single: “Stay”
Add: Scaps at Midnight
Add: July 28
Description: It’s gorgeous.
Contact: Kristen Meyer
(206) 441-8441

TVT
Artist: The Connells
Single: “Grown”
Album: Still Life
Add: May 26
Description: Reo/Steam Caravan except that’s been makin’ pop hits since the mid-80s. This is their seventh release.
Contact: Gary Jay (212) 979-8410

Artist: Various
Album: CBS: The First 50 Years
Add: June (will coincide with the television special)
Description: Compilation featuring 50 tracks of TV themes ranging from “I Love Lucy” to the “David Letterman Show,” plus snippets of classic CBS news coverage.
Contact: Gary Jay (212) 979-8410

Warner Bros.
Artist: Fred Stewart
Album: When We Were The Boys
Single: “Oh La La”
Add: 5/11: album in stores 6/2
Artist: Grant Lee Buffalo
Single: “Holy, Holy”
Add: 5/18: album in stores 6/9
Artist: Bela Fleck & The Flecktones
Album: Left Of Cool
Release date: 6/9

Contact: Nancy Shin
(818) 953-3659

Universal
Artist: Sister Hazel
Single: “Cancrive”
Album: Somewhere More Familiar
Add: June 9
Description: A track from a Triple A platinum act.
Contact: Howard Leon
(212) 373-9711

Artist: Billie Myers
Single: “Tell Me”
Add: Growing, Pain
Add: May 11
Description: A track from a gold Triple A act.
Contact: Howard Leon
(212) 373-9711

Virgin
Artist: Ray Rogers
Single: The White album will be worked to A3
Add: June 2
Description: Contemporary roots with amazing slide guitar.
Contact: Ted Edwards
(310) 288-2726

Artist: The Rolling Stones
The album: Bridge To Babylon
The Single: “Out Of Control”
Add: June 14
Description: Sounds like the Rolling Stones.
Contact: Ted Edwards
(310) 288-2726

Artist: Smashing Pumpkins
Single: “Ava Adore”, plus the whole album will be worked to A3
Add: June
Description: 12 songs with different styles, textures, and sounds. It’s not an hard or aggressive record as Mellonruby, but it certainly isn’t lacking in tempo.
Contact: Ted Edwards
(310) 288-2726

Artist: Grant Lee Buffalo
Single: “Holy, Holy”
Add: 5/18: album in stores 6/9
Artist: Berta Fleck & The Flecktones
Single: “Left Of Cool”
Release date: 6/9

Contact: Nancy Shin
(818) 953-3659

Vanguard
Artist: Paul Kelly
Single: “Paint Me”
Add: June 15
Description: A real world-oriented compilation.

Artist: Etta Jones
Album: Life, Love, and the Blues
Add: June 20
Description: Etta covers the blues classics.

Artist: Doyle Dykes
Album: Tentatively self-titled Windham Hill debut
Add: July 14
Description: Guitar-oriented tunes appealing to A3 and Americana.

Artist: Ledward Cargo
Album: Ledward Cargo
Add: July 28
Description: Hawaiian slack key guitarist, the album features Allison Krause and others.

Contact: Crystal Ann Lee
(310) 355-4045

WORK
Artist: Heather Nova
Album: Siren
Single: “London Rain (Nothing Heals Me Like You Do)”
Add: May 19

Artist: Neil Vans
Album: Try Whistling This
Single: “Sinner”
Add: June 9

Artist: Mary Lou Lord
Album: Got No Shadow
Single: “She Had You”
Add: June 16

Artist: Eagle Eye Cherry
Album: Desires
Single: “Save Tonight”
Add: June 30

Artist: Marley
Album: Sun Machine
Single: “Isn’t it
Add: Sometime in July
Contact: Pam Edwards
(310) 410-2262

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TRIPLE A

MOST ADDED

1. BONNIE RAFT (Capitol)
2. DAVE MATTHEWS BAND (RCA)
3. ERIC CLAPTON (Reprise)
4. FASTBALL (Hollywood)
5. NATE MERCHANT (Elektra/EGG)
6. ROBBIE ROBERTSON (Capitol)
7. PEARL JAM (Epic)
8. SEMINODIC (MCA)
9. JIMMY PAGE & ROBERT PLANT (Atlantic)
10. ALANA DAVIS (Elektra/EGG)

FROM GOOD HOMES

11. HOWLIN' WOLF
12. TORI AMOS
13. JOHN SAGEL
14. LENNY KRAVITZ
15. JOHN FOGERTY

RECORD TO WATCH

JOHN FOGERTY
"Premonition" (Reprise)

A brand new song off the latest Fogerty project, a live CD and home video of a VH1 performance.

"Premonition" is one of four new songs Fogerty performs.

FIVE EASY PIECES

Impact Date May 11
Featured On Their Debut Album Five Easy Pieces

On tour all summer.

GAVIN May 15, 1998
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- Tour Sold Out Everywhere!
- 15 Weeks in Top 10!
- On Top Forever!
- "Upsin" next
- Certified Platinium!
- 10 Weeks in Top 10!
- "Wishing I Was There" next
- "Kickin' On"

Great Early Buzz:
- WNCS
- WMMM
- WMZY
- WRNR
- WEBK
- WPCE
- WXPN
- KBAC
- KTAD
- WZEW
- WKZE
- KFCC
- KXST
- WLZ
- KMU
- KUWR
- KACY
- WZC
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- WMWV
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<td>619</td>
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**TURN THE HEAT UP!**

Introducing 19-year old sensation SHMEMIA COPELAND

The DEBUT single from the next young BLUES and R&B SUPERSTAR

**TURN THE HEAT UP!**

Radio calls: Tim Kolleth 773*973*7736 x 23 and Diane Otey 773*973*7736 x 24

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GRANT LEE BUFFALO

TRULY, TRULY

The first single from the new album

JUBILEE

PRODUCED BY PAUL FOX • MANAGEMENT: PETER LEAK FOR THE NEW YORK END LTD.
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**the verve**

**"Lucky Man" 23-21**

From the Platinum CD "Urban Hymns"

Tour Begins 7/28 with Massive Attack

© 1997 VC Records Ltd t/a Hut Recordings, issued under exclusive license in the United States to Virgin Records America, Inc.
Cowboy Junkies > Miles From Our Home
The First Single

It's a new dawn coming.

From the New Album > Miles From Our Home > In Stores June 30

MOST ADDED

FOO FIGHTERS (26) Walking After You (Elektra/EG)

SMASHING PUMPKINS (20) Ava Adore (Virgin)

EVE6 (9) Inside Out (RCA)

B-52'S (9) Debbie (Reprise)

GIRLS AGAINST BOYS (8) Park Avenue (DG/C)

RECORD TO WATCH

DIMITRI FROM PARIS Sacrebleu (Atlantic)

CURRENTLY RACKING UP CONSIDERABLE CHART ACTION, THIS PARIS-BASED ACT IS A FUSION OF TRANCE AND ELECTRONIC MUSIC. THEIR DEBUT ALBUM, "SACREBLEU," HAS ESTABLISHED THEM AS A FORCE IN THE ELECTRONIC MUSIC SCENE.

ALTERNATIVE

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SMASHING PUMPKINS - Ava Adore (Virgin)

EVE6 - Inside Out (RCA)

B-52'S - Debbie (Reprise)

GIRLS AGAINST BOYS - Park Avenue (DG/C)

ALTERNATIVE REVIEWS

MASSIVE ATTACK

Mezzanine (Virgin)

The innovators of the Bristol sound — the dense, aural construct upon which the likes of Tricky, Portishead, and Mondo have built their careers — have returned to the sonic fold, once again bearing gifts of deep-rooted atmospherics. The 11 tracks on Mezzanine continue to mine the rich ambient structuring explored on 1991's Blue Lines and 1995's Protection, yet they also mark a departure into darker, more ominous soundscapes.

The opening song, "Angel," creeps under your skin via throbbing washes of deep, Stygian bass groove, which hover spectrally above ethereal, darkened vocal wisps. "Risingsun" features baritone vocal stylings of a demonic nature, the accompanying audio backwash shifting from channel to channel in polysonic schizophrene. The radio single, "Teardrop" is carried by Liz Fraser (ex Cocteau Twins) rich-yet-haunting vocals, a minimalist keyboard full and soothing pulses of bass It's pure sonic capture "Exchange" provides a brief, futuro-lounge interlude before dipping back into the thick aural dementia of "Distilled. Girl Mezzanine is a richly textured work that has a lot of depth to offer. Start with "Teardrop" and gradually work your way into the rest of the album. You won't be disappointed.

ALTERNATIVE REPORTS

ACCEPTED THROUGH TUESDAYS 8 A.M.-5 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2550

56 GAVIN May 15, 1998
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COLLEGE

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<td>QUASI - Featuring &quot;Birds&quot; (Telefunken)</td>
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This Portland duo makes suicidal pop appealing to the kids.

| 17 | 9 | JESUS LIZARD - Blue (Captiol)|
| 19 | 11 | AVAIL- Over the James (Lookout)|

— 22 12 VERSUS - Two Cents Plus Tax (Caroline)|
| 3  | 13 | YO LA TENDO - Little Honda (Matador)|
| 12 | 14 | SUICIDE MACHINES - Battle Hymns (Holywood)|
| 9  | 10 | DIRTY THREE - Ocean Songs (Touch & Go)|
| 7  | 11 | TUSCADERO - My Way or the Highway (Elektra/EEG)|
| 48 | 34 | DJ HONDA - HE (Relatitv) |

Honda's second effort is heaven for bass junkies.

| 30 | 12 | LIFELIKE (Southern)|
| 20 | 13 | GANG STARR - Moment of Truth (Def Jam/Virgin)|
| 42 | 28 | SEAN LENNON - into the Sun (Grand Royal/Capital)|
| 21 | 28 | MAKE UP - In Mass Mind (Dischord)|
| 15 | 22 | DAMAN AND NADMI - Playback Singers (Sub Pop)|
| 8  | 23 | BUFFALO DAUGHTER - Sound & Vision (Grand Royal)|
| 18 | 24 | MORCHEETA - Big Caim (China/Sire)|
| 35 | 25 | MASSIVE ATTACK - Mezzanine (Virgin)|

NEW 26 JOAN OF ARC - How Memory Works (Jade Tree)
| 23 | 29 | BRAID - Frame &amp; Cameras (Polyviny)|
| 21 | 28 | RICHARD DAVIES - Telegraph (Fiddaddy/V2)|
| 29 | 24 | SPOON - A Series of Sneaks (Elektra/EEG)|

NEW 30 PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)
| 42 | 31 | RED AJUT - Shetco Beecher (Epitaph)|
| 35 | 22 | BEVIS FROND - North Circular (Fiddaddy)|
| 26 | 33 | ROYAL TRUX - Accelerator (Drag City)|

NEW 34 NEW BOMB TUNKS - At Ropes End (Epitaph)
| 43 | 35 | LISA GERARD & PIETER BOUKE - Duality (4-AD/Warner Brothers)|
| 48 | 36 | FREAKY DHARMA - Blacklight Fantastic (Atlantic)|
| 13 | 37 | TRANS AM - The Surveillance Thrill Jockey (Dischord)|
| 23 | 38 | BIG BAD Voodoo Daddy - Big Bad Voodoo Daddy (Corelville)|
| 27 | 39 | SUPERGENUS - Star Wars Breakbeats (Suckadelic)|
| 50 | 40 | BERNARD BUTLER - People Move (Columbia/CRI)|

LE MANS (Grimey)
| 40 | 21 | TOBI AMOS (Atlantic)|

CLUTCH (Columbia/CRI)
| 26 | 31 | SCRAML (Elektra)|

BANGS (Kilb Rock Stars)
| 23 | 32 | GRASSY KNOLL (Antila)|

THE GBERLS (Hidden Agenda)
| 27 | 33 | LONG FIN KILLIE (Too Pure/Beggars Banquet)|

PUSH KINGS (Gadget Feel)
| 22 | 34 | PERE UBU (Tim/Kerr)|

CREEPER LADON (Nickel Bag)
| 21 | 35 | LOS AMIGOS INVISIBLES (Luaka Bop/Warner Bros)|

REVIEW

WREREATON
(Israel)

"We're dealing with issues of an individual vs. society or authority. We're not only asking people to think for themselves, but more important, to question themselves. Instead of looking for causes, think of why things keep happening," says Mike Starkey, guitarist for the socio-politically-inclined Stanford Prison Experiment. Having released 2 albums on World Domination in the early '90s, the band has always offered intelligent hardcore with the influence of early '80s punk outfits like Naked Raygun and Dead Kennedys. The latest album, Wrereation, finds the quartet diversifying their sound. While retaining all of their trademark heaviness, they have also incorporated a more melodic approach to their songwriting. Tweaking the knobs once again is Ted Nicley, who has worked with the likes of Fugazi, Girls Against Boys, Studder, Think, and Jawbox. You can catch SPE on tour with the Jesus Lizard. Contact John Rosenfelder at (212) 603-7677 for more information.

ADDS FOR MAY 18/19

Lityon (Time Bored), Sister Sledge (Total Recall), Add N to X (Maia), Whisper Snapper (Licorne), A Night of Serious Drinking (indigami), Grant Lee Buffalo (Dischord/Warner Bros.).

Money Mark - Wii/For, Kamada Money (Fruit), Richus Woutwright (Disco), Parc. Boys (Mili), Chika Chika Chika Chika (Flu), Sir Richard Bishop (Titanium). Seasons to Black (Pie), DJ Andy Smith (Phax Ad), Rocket From the Crypt (Interscope), The Pontus (NQ).

Pernice Bros. (Sub Pop), Paul Kelly (Vanguard), Lasse & Juicy (Vanguard), Charming Hostess (Vanguard).

ARTIST PROFILE

JASON & THE SCORCHERS

CONTACT: Andrew Paynter
(919) 932-1882
WEB SITE:
www.jasonandthescorchers.com

MOVIE DATES:
Midnight Roads & Stages Seen
LABEL: Mammoth

"This Portland duo makes suicidal pop appealing to the kids." — JASON & THE SCORCHERS

"It's been so many crazy shows that just hit. It may be in the weirdest place like Lincoln, Nebraska or Helsinki, Finland where everything just works. It's the best, and that's why you do it." — JASON & THE SCORCHERS

"When it's one of those special shows you lose your own identity so you also lose the memory of it—which is an interesting thing because you can't really recall the memory of doing it. You don't remember much about it other than this great glow." — JASON & THE SCORCHERS

"College radio is what launched the Scorcher's way back when. We got played all over the country. It was an important thing for us in the early days when we relied completely on College radio to get our word out. I still think College radio is a wonderful format, because it's absolutely anything goes." — JASON & THE SCORCHERS

ABSOLUTE MUSICAL INFLUENCE
Bob Dylan, Johnny Horton
Most Added

SMASHING PUMPKINS (14)
Ava Adore (Virgin)
Including: KXTX, KZRR, KISS, KZDL, KXYX, KISS, KEZI, KGYN, WPKN, KXXR, KGZ
JERRY CANTRELL (7)
My Song (Columbia/CRG)
Including: KXTX, KZRR, K2Z0, KXYX, KTXL, KKJO, KEZI, KGYN
FOO FIGHTERS (6)
Walking After You (Elektra/EEG)
Including: KXTX, KZRR, K2Z0, KXYX, KTXL, KKJO
LIMP BIZKIT (6)
Sour (Interscope)
Including: KZRR, KXYX, K2Z0, KZDL, K2Z0, KGYN
COAL CHAMBER (5)
Sway (The Root)... (Roadrunner)
Including: KXTX, WWWW, WTOS, K2Z0

Radio Says

ADICT
“Monster Side” (Big Cat/V2)
“I laughed, I cried, I played it again. We’ve been getting a lot of calls on this record.”
—KCQO-Cape Girardeau,
Missouri PD/MD, Mike Zain

Artist Profile

FAR
FROM:
Sacramento, CA
ACTIVE SINGLE: “Mother Mary”
LABEL: Immortal/Epic
CONTACT: Tom Bout (310) 582-8301

WHO THE HELL ARE FAR:
Jonthan Marranga, vocals; John Guttenberge, bass; Shaun Lopez, guitar; Chris Robyn, drums.

ON THE RECORD:
“This record is a bigger record and way more ‘Far’ than anything we’ve done before. I think that’s because we let go a bit more—and because we were working with D. Sardy. I suppose if we had just let go and not been working with a good producer, we wouldn’t have made a good record.” —Jonathan

Review

UNWRITTEN LAW
“California Sky” (Interscope)
This San Diego quintet delivers a catchy and powerful 90s rock song in three minutes flat. On “California Sky,” Unwritten Law triumphs over convention and mediocrity by combining intricate melodies and raw-edged sincerity.

Additional Active stations feeling right at home under the “California Sky” include: KEYJ, WTXF, and WTOS. Look for the California dudes to rip it up on this summer’s Warped tour with Bad Religion and The Reverend Horton Heat.

*****

LENNY KRAVITZ
“Fly Away” (Virgin)
The first Active rock single from his 5 album is all about flying away on a fascinating musical journey. Once again, this son of a Jefferson (Lenny, trivia: his mom, Roxie Roker, played Helen on “The Jeffersons”) acts as a one-man band by playing guitar, bass, drums, and vocals. The unmistakable sounds of one of rock’s most talented performers continues to evolve in a style all his own.

Adds for May 19/19

Gravy Kills “Talking” (TVI), Rolling Stones “Out of Control” (Virgin), Scott Weiland “Supermodel Oreo Shooter” (Atlantic), Aerosmith “I Don’t Want to Miss A Thing” (Columbia), Coatic Resin “Once And Only” (Africa), The Hugger “Five” (Universal), Gloriette “Halfway” (RCA), Monster Magnet “Space Oddity” (ABM), John Fogerty “Promontory” (Reprise)

Active Rock Reports accepted

Mondays 9 a.m.-5 p.m., and
Tuesdays 9 a.m.-4 p.m.
Gavin Station Reporting
Phone: (415) 451-1990
Fax: (415) 451-2580

May 15, 1998 GAVIN • 59
Thanks for the positive response to GAVIN’s new look. Our updated design and beefier features directly reflect your suggestions as well as our dramatically changing industry. We believe we have re-tooled GAVIN in a way that continues to be reader friendly, adding a more direct focus on the issues that are relevant to radio and record people, while still preserving the individuality of each editor’s passion for their format(s).

In the near future, GAVIN’s Country division is planning changes to its reporting panel. Ever since this year’s “Brand Marketing” session at CRS with speaker-author Al Ries, it has become a priority to formulate Gavin Country’s mission statement for the future.

I am often regaled with stories of this publication’s founder, Bill GAVIN, and his absolute integrity, pure ideals, work ethic, and unfaltering commitment to provide quality information to radio. It is to his standards that each of GAVIN’s editors is held, and since the day David Dalton and Bob Galliani brought me on board to helm the Country division, I have felt that, at the end of each day—whether a good day or bad—our staff in Nashville has carried on that tradition.

But, as a company that has survived, grown, and flourished for nearly 40 years, there comes a time when change and new directions are needed to insure continued growth. As we rapidly move toward the new millennium, we are faced with uncertainty on both sides of our industry. Much of radio has come under corporate Wall Street ownership with just one or two people calling the shots for music on a multitude of stations. We have radio stations being programmed from a studio 1000 miles away. Where live bodies once sat, some stations have reduced costs by voice-tracking air shifts—which must scare the heck out of young air talent as they look ahead to their future careers in radio. On the record side, many Nashville labels are also facing consolidation as declining album sales force them to take a hard look at streamlining operations. And with so many radio stations playing the “research it, wait, and see” game, many labels are looking to find new ways to market their artists to consumers.

So where does that position GAVIN Country? What is our goal for the future? Our criteria is simple. We will continue to seek out those stations that we consider trendsetters. As country’s cutting-edge trade magazine, our goal is to highlight and spotlight program and music directors who trust their abilities and gut instincts regarding music choices, those who blaze the trail to uncover Country’s next superstars. We know there are still a great many programmers out there who have great abilities, great ears, and who believe in their ability to break new music. We want to hear from you!

This is our direction for the future. There will soon be some additions to the reporting panel, as well as some deletions of stations we feel no longer best represent our common goal. While we do not ever intend to dictate to any station what music to play or how to play it, we do reserve the right to choose which stations are best for our panel.

GAVIN’s Country division is proud of its panel of reporters, and continually makes a sincere effort to heighten the awareness of GAVIN stations within the record community in order to help them become more promotionally armed, outfitted, and in the loop.

I welcome your comments and suggestions. Thanks for your continued support. We are here for you—and because of you!

We know there are still a great many programmers out there who have great abilities, great ears, and who believe in their ability to break new music.

BY JAMIE MATTeson

**The Scene**

During a recent station visit from Faith Hill, WWWW’s Tim Roberts hopes for a “kiss.”

At KNBT’s 2nd Annual Americana Music Jam May 3 (l-r): KNBT fan, Johnny Monteego of San Antonio’s #1 country station KCVY (note the shirt), and KNBT PD Mattson Ranier soak up the atmosphere and suds outside Grunew Hall in New Braunfels, Texas.

**Oberheard**

“I know all you songwriters are thinking I am going to write all my own songs for my next album, so you can give your great songs to other artists... I am telling you now, give them to me!” -Michael Peterson, during a recent party to celebrate gold sales (500,000)

“Somebody came up to me and asked, ‘Is one of your arms longer than the other?’” —Shane Stockton, commenting on his album cover during an informal performance at Nashville’s Caffe Milano

**Sherrié in Tennessee! During a recent visit to Johnson City, Tenn. Sherrié Austi (center) poses with (l-r): Arista’s Teddi Bonadies, WXBO’s Reggie Neal, and Bill Hagy.**
Dave Shepel

COUNTRY PROFILE

STATION/MARKET: KGGE-Lincoln, Neb.
POSITION: Music Director/Mornings
HOW LONG? 1 year
WHAT DO YOU LIKE MOST ABOUT YOUR JOB? The contact with the listeners. We are a phone-intensive station, and I get to talk to—and meet—many people when I’m doing the morning show. I also enjoy the day-to-day management of our music resources.
LEAST? Doing both mornings and music, it is difficult to excel at work and have a fulfilling personal life.

THE EARLY YEARS:
BORN IN: Wausau, Wis.
GREW UP IN: Birnamwood, Wis.
FIRST RADIO JOB: WDDC-Portage, Wis.
WHAT IS YOUR FAVORITE SONG OF ALL-TIME? “Amarillo by Morning” by George Strait.
WHAT IS YOUR FAVORITE SONG ON THE RADIO RIGHT NOW? “I Said a Prayer” by Pam Tillis.
WHAT ALBUM IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? Barry Manilow Live.

DID YAKNOW?
I love to scuba dive!
IF I WORKED FOR A RECORD LABEL, I WOULD: Not discriminate between stations that report to different trade magazines. We all have listeners who just happen to be potential record customers.
MOTTO TO LIVE & WORK BY: Work hard, play hard, and sleep when you die.

by Jamie Matteson

Jeff Eastwood
“Say It Isn’t So”

Thank you radio for your continued support. To everyone in the trenches—you’re great. We know who you are!

Media Records (800) 677-8288 www.arhhold.inland.net
Head of Promotions & Consultant for Media Records
Artie Korofeld (665) 252-9272
Promotions: Kim @ Michele Clark Promotion (800) 292-7775
Debbie Green @ BFM (210) 654-8770

AMERICANA PROFILE

Terry Kottom

STATION/MARKET: KICB-Steamboat Springs, Colo.
POSITION: PD/Air Talent
HOW LONG?: 6 years
WHAT DO YOU LIKE MOST ABOUT YOUR JOB?: No two days are ever the same.
LEAST?: The early mornings! Waking up at 4 a.m. is not right.
THE EARLY YEARS:
BORN IN: Mankato, Minn.
GREW UP IN: Mankato, Minn.
FIRST RADIO JOB: WDDC-Portage, Wis.
WHAT ALBUM/CDS IN YOUR COLLECTION ARE YOU MOST ASHAMED OF?: I am most ashamed of and, at the same time, most proud of my AC/TG records.

DID YAKNOW?:
I try to play the five string banjo.
IF I WORKED FOR A RECORD LABEL, I WOULD: Buy small market MDs nice new cars.
MOTTO TO LIVE & WORK BY: Don’t squat on your spurs.

by Chris Marino

Change Is ‘On the Air’

BY CHRIS MARINO

At KHYI in Dallas, VP of Marketing and Sales Joshua Jones is in the process of acquiring a system that would update the station’s studios, allowing them to automate overnights. Right now, KHYI is live during all dayparts, but is satellite-driven at night. Like a lot of stations, KHYI has grappled with the continuity problems that are inherent with satellite broadcasting. Says PD Bruce Kidder, “The continuity factor is huge. It was OK for us to broadcast a satellite network when our Americana content was at 25 percent, but we are at 85 percent now.”

He adds, “It’s like trying to fit a square peg in a round hole. We are at the point now where we can’t reconcile it anymore.”

Besides the obvious continuity problems, in most cases network programming costs money (KHYI pays out $750 a month). On top of that, it’s necessary to clear the network’s inventory—in other words, you have to play their spots and you make no money.

But the real issue, says Kidder, is the sound and personality of the station, since having the ability to control what goes over the airwaves is crucial to programming a format like Americana. So, as much as radio people hate the word “automation,” buying a system that allows the station to maintain its identity during the entire broadcast day is indeed the lesser of two evils.

Automation: A Personal Perspective

Over the last decade, the popularity of station automation technologies has risen dramatically. As a programmer at WMLB, I faced the prospect of automating in 1994 when updating our studios. And although we did not automate at that time, ultimately, replacing old equipment with a system capable of automation was simply cost effective.

The intent was not to automate but rather to replace aging equipment such as cart machines, reel-to-reels, and other broadcast equipment that had become obsolete. The stuff had reached its limit, and it had become less expensive to buy two computers (one for the broadcast studio and one for production) than it was to replace the individual components. Essentially, two computers replaced all the equipment in two studios, and each was capable of holding our music library, commercial spots, liners, and promos, as well as handling traffic, billing, and music scheduling—not to mention their production capabilities. Once we learned how to use the system properly, it made what was once very tedious work much easier. So WMLB went from state of the Ark (Noah’s) to state of the art, literally overnight, and it helped with the station’s performance immensely.

by Jamie Matteson
## COUNTRY

### MOST ADDED
- **GARTH BROOKS** (117)
- **DWIGHT YOAKAM** (70)
- **TOBY KEITH** (60)
- **PAM TILLIS** (59)
- **LARI WHITE** (44)

### MOST REQUESTED
- **GEORGE STRAIT**
- **STEVE WARINER**
- **FAITH HILL**
- **REBA & BROOKS & DUNN**
- **TOM MCGRATH**

### MOST SPINCREASE
- **MARK WILLIS +746**
- **TRISHA YEARWOOD +708**
- **REBA & BROOKS & DUNN +603**
- **COLLIN RAYE +593**
- **TERRI CLARK +590**

### RADIO SAYS
- **DWIGHT YOAKAM**
  - "Things Change" (Reprise)
  - "It’s Dwight. He’s familiar, unique, and back with real solid material."
  — Jerry Austin, MD, KCK-Tulsa, Okla.

### COUNTRY UP & COMING

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**Country chart reports accepted Fridays 8 A.M.-3 P.M. and Mondays 8 A.M.-3 P.M.**

Gavin Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580

Nashville Office: (615) 255-5010 Nashville Fax: (615) 255-5020

**NASHVILLE**

### COUNTRY REPORTS ACCEPTED FRIDAYS
- Faith Hill
  - First 50 from the new album, Face.

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**HOLIDAY REMINDER!**

The May 25 Gavin Country chart will be compiled on Friday, May 22

**GAVIN May 15, 1998**
The Key To Timeless Country Music...

vince gill

"If You Ever Have Forever In Mind"

The first single from Vince's new album The Key Going For Airplay Now

Produced by Tony Brvo
GEORGE JONES
It Don't Get Any Better Than This (MCA)

Shame on the country stations that won't hang the hell out of this record. Records like this are, effectively, a mandate for a format that will give artists like Jones the airplay they deserve. This is not a "just a let the legend record something" project, it's an amazing CD by the greatest country singer of all time—and his best record in years.

"Traditional but twisted" is an apt description for the Revenants' (formerly the Suicide Kings) new project. But don't lump them in with the rest of the alt-country wannabes who can't deliver. Bruce Caniole can write, and the guys can play, and that's why Artists and Whores is more than a mere peep show. Conceptualization of traditional country sounds. A really great alt-country record.
Today, artist development can be an impatient and often volatile process. Crossing over to multiple radio formats is the key to success in the pop world.

But in the case of Jazz and Smooth Jazz, quite often there isn't the option to cross over to two or three other formats to expand an audience. You can be a tremendous musician, capable of putting on an incredible live show, but how do you spark higher sales?

Sometimes it calls for a whole new marketing approach.

Take, for example, the case of keyboardist Keiko Matsui. Matsui has recorded her last six out of nine CDs for Countdown/Unity Entertainment. Her most recent release, Dream Walk, sold over 200,000—quite high for a Smooth Jazz release, and her total Unity output has pushed past 500,000 units, making her the top selling independent Smooth Jazz artist, third overall behind Kenny G and Boney James.

For Unity CEO Robert Tauro, it was a classic fork-in-the-road scenario. Keiko's records sell steadily, her act is extremely visual, and she's already doing interactive and Internet-friendly CD ROMs.

"How could we take it to another level?" asked Tauro. "Some labels try to cross their artists over to A/C, or, in Kenny G's case, Top 40. Still, I don't think that Keiko Matsui necessarily lends herself all that well to crossing over to another radio format.

"But I've been to a million shows by Keiko, and they're always dynamic. She really connects well with her audience. After seeing Yanni and John Tesh film their live concerts, we decided that a more visual approach was the best way to enlarge Keiko's audience."

In a stroke of luck, sitting next to Tauro on a recent plane ride was an executive from Fox Lorber Services, which provides a lot of programming for public television, PBS exposure of a Keiko Matsui film project seemed eminently possible.

A director named Ralph Ziman (who directed videos for Vanessa Williams and Tom Braxton) was chosen, and Tauro and Kazu Matsui scouted locations for the film show. Keiko, Kazu, and Robert settled on a 1300-year old shrine site called Itsukushima in Miyajima, Japan. Footage also features a famous Kyogen dancer named Mannojo Nomura who would be interwove with a live concert filmed at San Francisco's Palace of Fine Arts.

"Shooting in Japan last October was hectic," recalls Keiko. "In three days we filmed many shots during some very chilly nights. But there was always a very spiritual feeling around the shrine."

It was there Keiko composed the title track for her new Full Moon and the Shrine release. "When we went to San Francisco, we caught a very special concert," says Tauro. "You could sense the joy between Keiko, the band, and her songs, and the audience really responded. They took the [concept] and edited it with live footage in Miyajima and showed me a rough cut. I literally cried. They captured what she was really about as an artist."

"We've been touring a lot, but the television special draws a different audience," says Matsui. The special, Keiko Matsui Light Above the Trees, was test-marketed on PBS stations in Los Angeles, San Francisco, Atlanta, Detroit, and Buffalo during spring pledge drives. In San Francisco, KKSF volunteers handled the phones during KQED's showing and Keiko performed some solo piano tunes during breaks.

Tauro plans to offer Light Above the Trees to several PBS TV stations across the country during August pledge drives. Demographically, PBS viewers are quite similar to Smooth Jazz radio listeners, and it gives them a chance to sample Keiko's melodic and cross-cultural artistry.

There are no plans to release Light Above the Trees on CD, but Keiko's Full Moon and the Shrine promises to be a big Smooth Jazz release for 1998.

For Keiko, composing is almost a meditation process. Rather than experimenting on piano, melodies and ideas come to her from a state of elevated concentration.

"Music is like prayer," she says. "Melodies come to me all the time, perhaps from somewhere above, and the tunes seem built from fate. In the very beginning, I don't use keyboards, I just concentrate and think about the melodies. Then I use keyboards for arrangements and structure."

"I collected about 200 melodies, some of which were very small motifs, to create ten songs on Full Moon and the Shrine. In fact, I could record ten more songs for the next record just from these ideas."

With such an audio-visual strategy, Keiko Matsui's career is poised to flourish in much the same way as John Tesh and Yanni, through clever cross-promotion with radio, retail, and PBS television.

After a 12-year relationship managing Keiko and overseeing her record releases, Tauro sees the new CD and film projects as a real Smooth Jazz milestone. "It takes the Eastern philosophy and merges it with Western popular culture in a way that I think hasn't been done before. I think it's important."
Joe Cohn Named Interim PD at KPLU

Joe Cohn, this year’s GAWN Jazz Radio Person of the Year, was named interim PD at KPLU-Seattle/Tacoma on May 11. He replaces outgoing PD Roger Johnson. In terms of Arbitron ratings, KPLU is one of the highest rated Jazz stations in the country, having racked a 3.2 12+ share in the Seattle market, impressive numbers for a non-commercial station.

“lt’s good timing for me, because I was ready for more responsibility and the opportunity to focus on KPLU’s entire programming—not just the music. Now I get to delve into promotions, programming, working with air talent, and dealing with the marketing department.”

Cohn could be officially named full-time Program Director within the next several weeks.

“I’m passing on the Music Director duties to Midday host Nick Morrison. We’ll name him officially in the near future, and Nick will start taking music calls on June 3.”

Herbie Debuts Hancock Records

Herbie Hancock, one of Jazz’s most prolific composers and pianists, announced the formation of a new custom label, Hancock Records, which will be distributed by Verve Records. Hancock and his manager, David Passick, will supervise the label's releases for Verve, Verve Forecast, and Antilles. The announcement was made last week by Chuck Mitchell, President of Verve Records.

The first CD release on Hancock Records will be a long-awaited reunion of the Headhunters, Herbie’s groundbreaking jazz-funk outfit formed in 1973. The Return of the Headhunters is scheduled to hit radio on July 21.

“The idea was not to make a label for myself,” said Hancock, “but to create a platform for both established artists and new talent I might discover. I look forward to using my knowledge and experience to help these artists find a wider audience.”

Hancock’s current relationship with PolyGram is multi-leveled. It affords him the opportunity to record pop-oriented projects for Mercury Records, as well as jazz projects for Verve. In addition to the Headhunters project later this year, Hancock will release Gershwin’s World, a Gershwin tribute album which will be released in partnership with Verve and Deutsche Grammophon.

Glaser Takes KBLX MD Post

Ken Glaser, who served as Music Director at KBLX-San Francisco during the late 1980s, has rejoined the station to again handle music duties. The move seemed like a natural process, as Glaser has family ties in the Bay Area.

“I’ve always kept in touch with [KBLX PD] Kevin Brown, because I really liked working with him,” said Glaser. “When the Music Director job became open, we started talking about it.”

Glaser replaces departing MD Ron Cadet, who left the station to attend to personal family duties, but will remain in touch with the station on a consulting basis as well as overseeing the station’s Web site.

“It came down rather quickly,” said Glaser. “I had to give two weeks notice at The Oasis, and [KOAI PD] Michael Fischer has been nothing but a prince to me. Next week, I’ll hop in my car and drive out to San Francisco. My first day at KBLX is May 26, the day after Memorial Day.”

No replacement for Glaser has been announced at KOAI, which now has job openings for both Music Director and Marketing Director.
Jazz Radio Reacts to the Big Spin Conversion

The consensus from Jazz radio concerning reporting playlist spins versus rotations seems to be predominantly positive.

"It's a true reflection of what's actually played, and it maintains integrity in the format, which is really important in order for Jazz radio to grow," said Erv Jezek of WDCB in Glen Ellyn, Ill.

Jezek is part of a growing trend of Jazz programmers who, over the past year, now rotate their music on computer.

"I've been using Music Master for scheduling for about a year and a half," says Jezek. "I just call up one report, and I get the playlist data immediately."

Jezek, who worked with the Satellite Music Network during the pioneer days of Smooth Jazz, believes more accurate spin data might spark a Jazz radio renaissance.

"I'm a firm believer in Jazz radio," said Jezek. "I really believe the format can grow and be successful, whether it's on a non-commercial or commercial level. We need to take a more professional approach. I see the parallels between Jazz radio in 1998 and the early days of Smooth Jazz when they really took off by utilizing good radio basics, research, and a focus on being more hits-based. For Jazz to move forward, I think we need to play the killer tracks off the albums, whether it's one or two cuts."

Terry Walker, Program Director of KBEM in Minneapolis, also sees a smooth transition to spins—providing the Jazz chart remains album-oriented.

"It didn't affect us as much as other stations, because tabulating spins is part of our system in determining our playlist. As long as nobody asks us to concentrate on focus tracks, we won't have that much of a problem."

Walker is scheduling KBEM's music on Music Master, and he's also dabbling in research.

"We do other things besides counting the number of spins. We do call-out research and monitor incoming calls—not request calls—from listeners who call in asking for title and retail information. We also research retail as well."

Eric Alan, Music Director at KSMF and Jefferson Public Radio in Ashland, Oregon, recently wrote to GAVIN, expressing how difficult it is for him to tabulate Jazz spins, since he has as many as eight different hosts playing the music each week. Alan also worries about the possibility of distorted reports.

"Except for Music Directors who have a computerized tracking system," wrote Alan, "few will have time to do it completely and accurately. Stations who have very low spin counts may likely inflate spins to keep from getting their service dropped."

Josh Ellman of Groov Marketing, a promotion company that works mainly with traditional Jazz releases, was initially skeptical—and perhaps a little fearful—about the change.

"I am now a pimp for spins," admitted Ellman. "But in all honesty, the chart appears to have remained relatively stable. We're pleased that it's a lot more precise."

"I think it was a change for the better," said Laura Chiarelli of Impulse! Records. "I think the stations are making a very good transition from rotations to spins. It will help the Music Directors become more aware of what's being played at their stations, and in turn give us a more accurate idea of how labels can support artists in those markets."

Some Jazz programmers admit that reporting spins has shortened their playlists. Some record promotion staffs have to retool their radio tracking reports to clients.

"Converting to spins has probably made me pare down a little bit on the playlist. I've cut down a little bit on [adding] new music," said Tony Gasparre of WITR in Rochester.

Neal Sapper, proprietor of New World 'N Jazz, an independent promotion firm, was a big proponent of the shift to spins.

"Going to spins gives the Jazz chart the credibility it needs so that labels can once again use true radio airplay as a marketing tool. The artists and labels need that credibility to help get product in the stores."

Sapper addresses the concerns of Jazz programmers who broadcast fewer hours and, therefore, generate fewer spins on new titles.

"Some of the smaller stations are concerned that they're only giving a record three or four spins because of the limited hours they broadcast jazz compared to a 24/7 station. I don't think that's necessarily a problem. If a marketing person looks at that market and four spins is as heavy as it gets, at least they know within that market they're getting as much airplay as they can. If their listeners are proactive and buy the music, then four spins may be enough to push the product."

Finally, Sapper sees spins as a way to further improve the connection between Jazz airplay and retail sales.

"One way to complete this full cycle is if every station could connect with a retailer in their market, whether it's a chain or an independent, and get them to rack a monthly Jazz Top Ten," he concludes. Then not only will the music get played, but it will sell if the public sees that station's commitment. If labels see that airplay helps sell new Jazz releases, it makes the relationship between the different segments of the Jazz community much stronger."
SMOOTH
JAZZ & VOCALS

RECORD TO WATCH
WELCOME TO THE JAZZ CAFE
featuring Shakatak (Instinct)
Music from the London venue, Jazz Cafe, home of our friends at Jazz FM. This compilation features Shakatak, Soft Sugar, Joe Fuentes, Nite Flyte, and Chris Standring.

ARTIST PROFILE
BRYAN SAVAGE
ON MIXING HORIZON
"After moving from Aspen, Colorado to Woodland Hills, California, my new Higher Octave CD, Soul Temptation, adopted more of an Urban feel than my previous release.

JAZZ & SMOOTH REVIEWS
STEVE COLE
Stay Awhile (Bluemoon/Atlantic)
Whether it's alto, soprano or tenor saxophone, Steve Cole is a Smooth Jazz new face to be reckoned with. He's spent some time touring with keyboardists Brian Culbertson and Bob Mintzer, and in fact, it was Culbertson who produced this sexy debut. Cole is into some shamanic R&B-flavored grooves with "When I Think of You.

ACOUSTIC ALCHEMY
Positive Thinking (GRP)
Now that co-founder Greg Carlheim has decided to continue to tour (with "Third Alchemists," guitarist John Paraskevas), the memory and inspiration of Nick Webb lives on. Positive Thinking is full of well-constructed and nicely crafted melodies. "Better Shoes" delivers the funky, breezy side on today's Smooth Jazz radio thrives.

SPIRCREASE
1. RAMSEY LEWIS +137
2. SIMPLY RED +95
3. BRIAN BROMBERG +61
4. GREGG KARUKAS +58
5. DAKOTA MOON +57

CHARTBOUND
STEVE COLE (Bluemoon/Atlantic)
SIMPLY RED (East/WEG)
TURNING POINT (Sin-Drome)
ART PORTER (Verve Forecast)
MARIAN CARR (Columbia/CRG)
BADASSO (g. music)
TONY DARREN (Telarc Jazz Zone)

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Most Added
STEVE COLE (13)
"When I Think of You" (Bluemoon/Atlantic)
Including: W2JW, WCCJ, KUAI, WJZS, WQJZ, WFSJ, WUFT, KJKR, KBZN, KPLQ, WJZ, WBUR, W2GQ, WJZ, and W2BQ.

RAMSEY LEWIS (11)
"Fragile" (GRP)

SIMPLY RED (9)
"The Air That I Breathe" (East/WEG)
Including: W2JW, W2JW, WCCJ, KUAI, WJZS, WQJZ, WFSJ, KJKR, and KBZN.

ACOUSTIC ALCHEMY (9)
"The Better Shoes" (GRP)

BRYAN SAVAGE (5)
"Kaleidoscope" (Higher Octave)

STEVE COLE (13)
"When I Think of You" (Bluemoon/Atlantic)
Including: W2JW, WCCJ, KUAI, WJZS, WQJZ, WFSJ, WUFT, KJKR, KBZN, KPLQ, WJZ, WBUR, W2BQ, WJZ, and W2BQ.

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BRYAN SAVAGE (5)
"Kaleidoscope" (Higher Octave)

Welcome to the Jazz Cafe featuring Shakatak (Instinct)
Music from the London venue, Jazz Cafe, home of our friends at Jazz FM. This compilation features Shakatak, Soft Sugar, Joe Fuentes, Nite Flyte, and Chris Standring.

CHRIS BOTTI
Midnight Without You (Verve)
Chris Botti's record displays incredible staying power.

PHIL PERRY
One Heart One Love (Windham Hill Jazz/Pak)

PAUL HARDCASTLE
Cover To Cover (JVC)

CANDY DOLTER
For The Love Of You (N2K Encoded)

CHRIS STANDING
Well (Instinct)

BRYAN SAVAGE
Kaleidoscope (Higher Octave)

BIG JAMES
Playin' Hookey (Warner Bros.)

SOUNSCAPE
Surreal Thing (Instinct)

JOE SAMPLE
Simple Thing (Warner Bros.)

JONATHAN CAIN
For A Lifetime (Higher Octave)

DIANA KRAAL
Love Scenes (Impulse!)

PETE BELASCO
Get It Together (Verve Forecast)

PAMELA WILLIAMS
Eight Days Of Eternity (Heads Up)

KENNY G
Great Guitars (Alisa)

CYPRIAN FEATHER
River Of Dreams (Windham Hill Jazz/Pak)

AVENUE BLUE
Featuring: JEFF SOULER-Nightlife (Bluemoon/Atlantic)

KEN PENSY
Dawn Cafe (Fable/Planet)

PEACE OF MIND
Journey To The Bone (No Groove)

CHARLES FAMBROH
Uptown Citizen (Nu Groove)

THOM ROTELLA
Can't Stop (Telarc Jazz Zone)

PAUL HARRIS
Unresolved (Metal)
GREGORY TARDY
On Jumping the Classics
"For the recent Horace Silver project, Tommy LiPuma wanted to use both an established horn section (the Brecker Brothers) and a young, lesser-known tenor and trumpet player. I gave Tommy a tape, and was actually chosen to do the job, but it didn't work out. I wound up getting my own record deal with Impulse!"

"I want Serenipity to be an introduction for people who don't know my playing. I want it to reflect my different sides. I wanted to find a cool middleground between the asthetic and giving people something they can feel. No matter how far out on a tangent we go, it's important that the music reaches people."

"For a lot of different reasons I switched from classical clarinet to jazz saxophone. At the time I was very serious about it and had a lot of classical nuances in my sound. My ambition was to play in the symphony. I didn't even like jazz, so to be completely honest..."

"Lyrically, I'm a Brahms fanatic. I love his melody construction. Harmonically, I dig Hungarian compositions Bela Bartok and early Arnold Schoenberg, who developed the 12-tone system of harmony at the end of the 19th and early 20th Centuries."

**MICHAEL BRECKER (Impulse!)
**

**TOOTS THIELEMANS (Private Music/Windham Hill)**

**NORMAN SIMMONS (Miljic)**

**MARC COPLAND (Jazz Focus)**

**PHIL MARKOWITZ (Etno)**

**RAY HOLLAND (LBC)**

**JAMES WILLIAMS & ICU (Evidence)**

**GREGORY TARDY**

**JAMES WILLIAMS & ICU**

**Jazz & Smooth**

**CHARTBOUND**

**Jazz & Smooth JAZZ REPORTS ACCEPTED**

**GAVIN May 15, 1998 • 69**
WHAT NEXT: TELEPHONE BOOTHs?

Everybody wants one. And every radio station, it seems, is finding its own unique way to give them away. We're talking about the new Volkswagen Beetles, of course. Rock 103.5 WRCX-Chicago decided to hand over the keys to the caller who could fit the most friends into an original, restored Bug. Michael Ryan of Alsip, Ill., crammed 17 folks inside to drive away the winner. Now that's gotta hurt.

CAN I HEAR AN AMEN!

Got a minute? Mojo Nixon wants you. That's right, the wildman of rock/alt/country/blues/whatever-you-get is now offering a Minute With Mojo on 95.5-San Diego. As with anything Mojo, you never know what you're gonna get. "Sometimes I'll sing a little ditty," he says. "Other days I'll touch the psychic nerve and make them spill Starbucks on their gonads while they're drivin' to work."

SHOWBIZ

Those in the know are saying the Seagram acquisition of PolyGram is all but a done deal. So who'll run the store? One strong financial bigwig says if Seagram does prevail, Barry Diller would run the film and TV interests with Doug Morris in charge of the music side.

Will Power 106 (KPWR-L.A.) morning man Big Boy be evicted from his Neighborhood? The extra-large DJ, also seen on late-night's Vibe with Sinbad, says he and his entire a.m. crew are on shaky ground since PD Michelle Mercer and GM Marie Kordus were fired. Honchos at New York's Relativity Records confirm that Big Boy has just signed a recording contract, but if he's off the air at Power, will the loss of his daily "pub" hurt the project?

Look for SF-based RCA nat'l director of crossover Jack Cyphers to be named head of promotion for Tommy Boy, replacing promo legend Mike Becce, who retires in June. Expect Becce to ink a consulting deal with the label.

The Dog House (KYLD-San Francisco) has released its own behind-the-scenes and very candid Radio Kings video. Not your standard-issue "documentary," it captures the essence of the top-rated morning show. Do not, however, expect to purchase the tape at Hollywood Video or Wal-Mart; the chains probably wouldn't understand what the Dog House means by "behind" the scenes.

After discovering that Chelsea Clinton's new Stanford squeeze hails from Houston, KKPN (The Planet) morning co-host Jerry Hart attempted a wacky phone bit by calling the boy's mother. Claiming he was "Agent Hart" of the Secret Service, the jock quickly received his very own visit from actual, humor-impaired, Secret Service agents. Hart received the requisite "slap on the wrist"...this time.

Q Prime Management (Metallica, Smashing Pumpkins, Hole, Madonna) was featured in a Forbes magazine profile recently. The management business is terrific, thank youverymuch: Forbes says that Cliff Burnstein and Peter Mensch will earn "up to $55 million each." Not bad for a former DJ and a former Mercury local.

Hot 97 (WQHT-New York) has put the tickets on sale for its fifth annual Summer Jam, which will be held at the Meadowlands. No lineup yet, but ticket prices are pushing the century mark. What ever happened to the "free concert?"

After weeks of stunting various formats, Spring Broadcasting's WZZP@107.3-Atlantic City, N.J. has remained Rhythmic Top 40 for three whole weeks as "Fun 107," running commercial and jock-free. Veteran programmer-turned-chief engineer Tom McNally is running the show for now.

KCAQ-Oxnard, Calif. APD/MD Jacque Gonzales-James has been named PD of KPIS-Palm Springs, Calif. as current PD Mike Keane is upped to OM for KPSI, Oldies KDES, and two AMs.

We're hearing that Chancellor is closing in on an LMA with Modern A/C WDRV (The River)-Pittsburgh around June 1. Chancellor already owns Oldies outlet 3WS.

GAVIN IS ONLINE!

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We want to know what you think about what you see on our pages. E-mail us at alex@mail.gavin.com
Bill Gavin founded this publication 40 years ago. To celebrate our anniversary, we have chosen to celebrate our founder by paying tribute to the industry he loved.

In a special, large-format book that will be sent to all radio decision makers in May, our editors—with help from such record and radio industry figures as Gary Owens, Joe Smith, Ron ("Boss Radio") Jacobs, Ian ("You Turn Me On") Whitcomb, and Cousin Brucie Morrow — will trace the history of radio over the past four decades. The people behind the scenes and on the air: not only the deejays and the music they played, but the jingles and IDs that gave their stations their particular image. And, of course, the music, from the pop and Top 40 sounds with which Bill Gavin worked as a pioneer programmer, to all the music that GAVIN has charted and covered over 40 years.

But this special edition goes beyond 40 years. It'll begin on the eve of rock and roll and Top 40, with a look and listen back to the first golden age of radio. It'll reflect on the stars, the stations, and the issues of today. And we'll look at the radio and musical horizons that lie ahead.

**On The Air** will be a must-read, not only for industry professionals, but for fans and students of radio and music.

**Join us...**

as we go **On The Air**. Here are just some of the stories we're working on:

**A Tribute to the First Golden Age of Radio**

- **The Birth of Top 40** by Ben Fong-Torres

**Cordon McLendon: A Man and His Memos**

**The Real Don Steele** by Ian Whitcomb

**Radio Tomorrow: The Future of the Deejay... and of Radio Itself**
TWO MEGA ARTISTS. ONE MONSTER SONG.

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