

THE MOST TRUSTED NAME IN RADIO SINCE THE BIRTH OF ROCK & ROLL

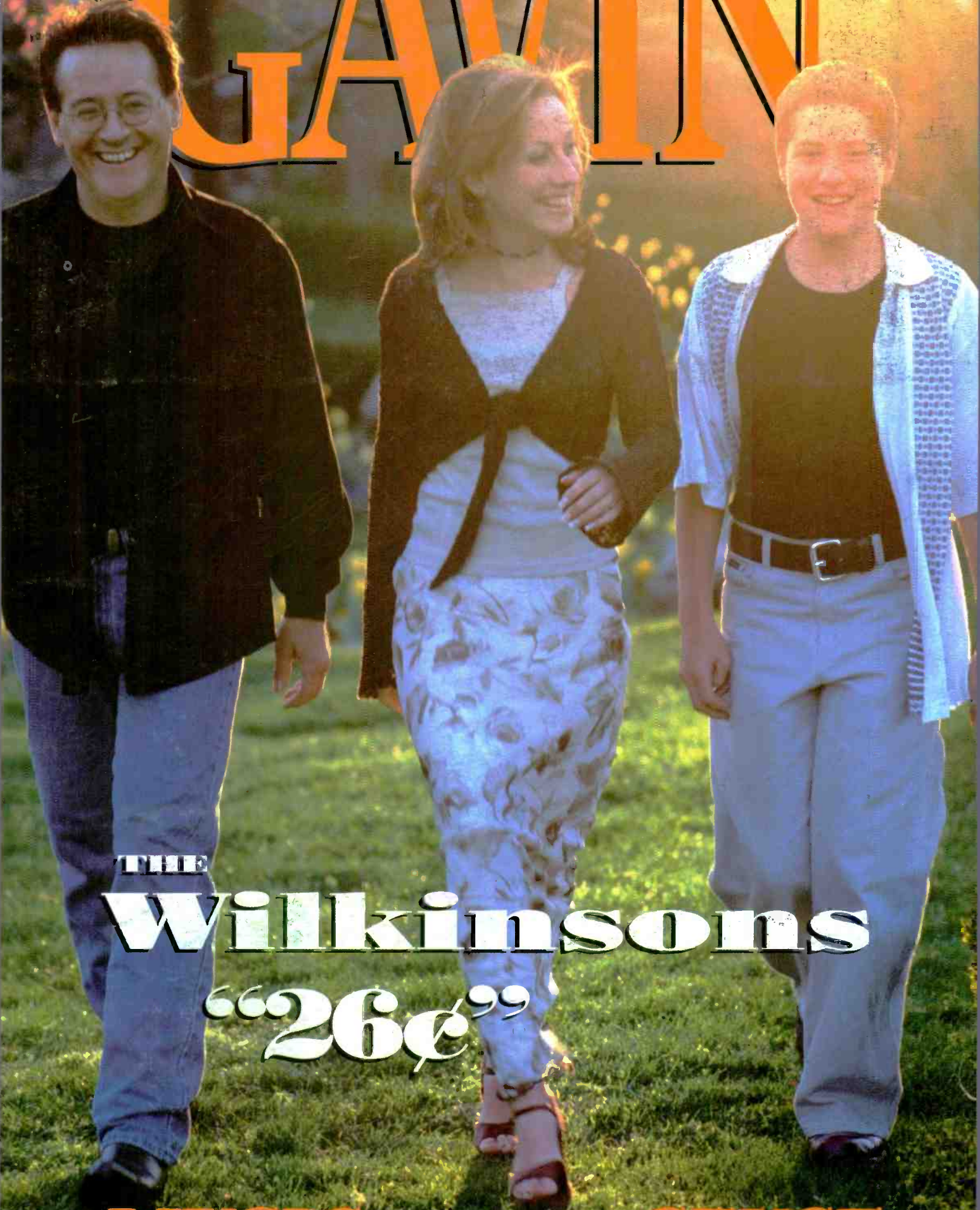
ISSUE 2213

JULY 3 1998

GAVIN
40TH
ANNIVERSARY

The Most Trusted Name In Radio Since the Birth of Rock & Roll

GAVIN



THE
Wilkinsons
"26¢"

MUSIC *that just makes* **SENSE**

Giant
nashville
All Access To
Great Music

©1998 Giant Records

The FITZGERALD HARTLEY Co

MADE IN U.S.A.

**"My Baby's Lovin' is oh so fine...
if it got any better,
I couldn't stand it!"**

Les Acree, WIVK, Knoxville

**"My Baby's Lovin' is...
so good I hope she
never sobers up!"**

Mike Kennedy,
KBEQ, Kansas City

**"My Baby's Lovin' is...
Oooh, Aaah, WOHHOO!"**

Chad Heritage,
KDDK, Little Rock

**"My Baby's Lovin' is...
'Too Much Fun'."**

Von Cook,
KAYD, Beaumont



**"My
Baby's Lovin' is...
her home cookin'."**

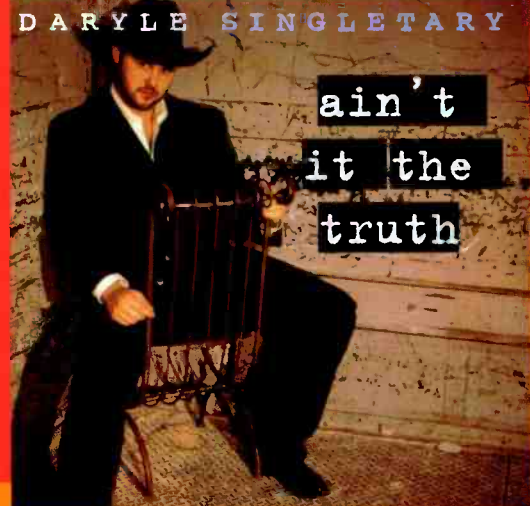
Arnetta James,
WYNK, Baton Rouge

**"My Baby's Lovin' is...
like a Mark McGwire
home run!"**

Ray Massie, KFRG,
Riverside

**"My Baby's Lovin' is...
oh so fine, but don't tell
her husband, cause
he's six-foot nine!"**

Jay Bernard, KAYD, Beaumont



**Daryle Singletary
my baby's lovin'
Airplay July 13**

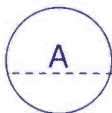
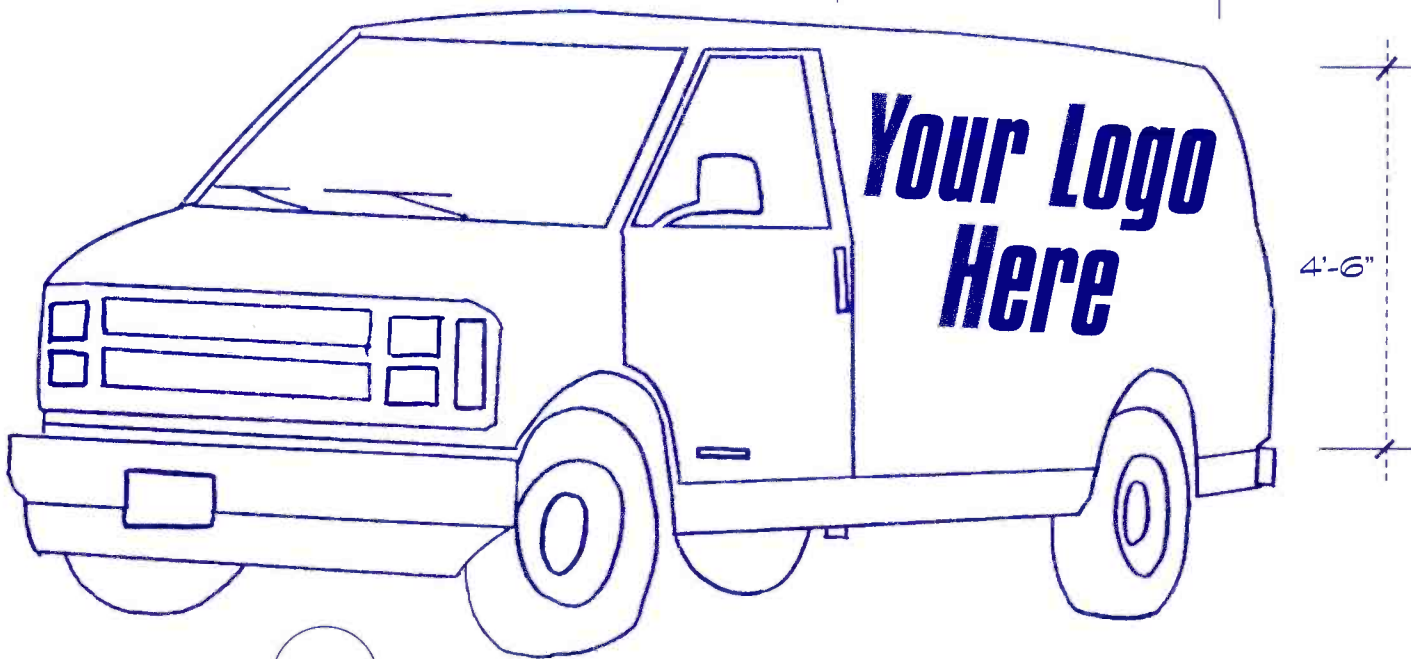
(Crank it up!)



THE MOST TRUSTED NAME IN RADIO SINCE CONWAY TWITTY REALIZED IT'S ONLY MAKE BELIEVE
 ISSUE 2213

JULY 3 1998

GAVIN



BLUEPRINT FOR SUCCESS

Country's Great Promotions

7 Secrets of Promo Pros

First Person with Tom Rivers

Sales & Programming: The Great Divide

REVISIONS	BY

COUNTRY PROMOTION

DATE	7/3/98
SCALE	1/2"=1'.0
DRAWN	
JOB	
SHEET	1
OF	1 SHEETS

Help Us Meet and Exceed
the Million Dollar Mark at the
8th Annual T.J. Martell Golf Tournament



"Team T"
Captain Branford Marsalis
Columbia Recording Artist/VP Jazz



"Team J"
Captain Jason Flom
Senior VP A&R Atlantic Records

"FORE!"



**J. MARTELL
FOUNDATION**

"Team T" Captain Branford Marsalis and "Team J" Captain Jason Flom cordially invite you to the **8TH ANNUAL T.J. MARTELL TEAM CHALLENGE** for the Martell Cup at the **RIDGEWOOD COUNTRY CLUB** in Paramus, New Jersey on **AUGUST 10, 1998.**

Contact Peter L. Kauff c/o College Television Network,
909 Third Avenue, New York, N.Y. 10022 (212) 980-6600

Thanks to our Sponsors: Epic Records, ABKCO, Columbia Records, RCA Records, EMI Music Publishing, Martin Bandier, Elektra Records and Atlantic Records.

PAGE 6

Come Together

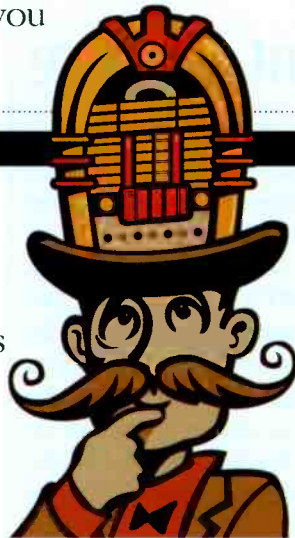
PDs and sales managers occasionally face off over what works—and what doesn't—when it comes to on-air promotions. Some of the industry's top managers share how they deal with this "great divide."



PAGE 10

Wanna Be Like Mike?

Because of his hunger for the game, Michael Jordan was always the first guy in the gym and last to leave; he did endless boring drills, concentrating on defensive moves as well as improving his offensive riffs. As an air personality, you must also have sound fundamentals...after all, they're the foundation that can help you evolve from air-talent to star.



PAGE 38

Survey Says...

We ask the tough questions, and six of Country radio's best promotion directors step up to the plate with answers. From bare basics to tricks of the trade, it's all here.

Contents

©1998 GAVIN
un Miller Freeman
 A United News & Media company

News		CHARTS: ALTERNATIVE	22
Station Trades Decline in 1st Q.	4	COLLEGE	23
Cable Net to Air Radio Shows	4	ACTIVE ROCK	24
Larsen Heads Universal Music International	4	A3	25
<hr/>			
Radio@Large		Nashville	
Radio's "Great Divide"	6	Jacor's Tom Owens	28
The Unlisteds Are Coming!	7	Promoting Americana	29
		CHARTS: COUNTRY	30
		AMERICANA®	40
<hr/>			
New Mainstream		Spotlight: Country	
The Downsizing Blues	8	Promos That Work	32
Fundamentals Make Legends	10	Ask the Pros	38
CHARTS: TOP 40	11	<hr/>	
HOT A/C	12	Jazz & Smooth	
A/C	13	Retail and Marketing Takes	41
URBAN	15	CHARTS: JAZZ	43
HIP-HOP	17	SMOOTH JAZZ	44
<hr/>			
New Rock Zone		Parting Shots	45
Demystifying Tragically Hip	19	<hr/>	
Entercom Solidifies Seattle Team	19	ShowBiz	45
A Document For the Fans	20		

AS TOLD TO JAMIE MATTESON

Tom Rivers

**VP/General Manager,
 WQYK-Tampa**

On Passion and Unlimited Potential

Tom Rivers joined WQYK in 1987 as an air personality, and except for a stint as Program Director at WMZQ-Washington, D.C., his career has progressed at WQYK to his new position as VP/GM. For Tom, 32, it's been a combination of hard work, dedication, and a life-long passion for the product.

Years ago I was given the advice, "You are not just working today for the job that you have, you are working today for the job that you want to have." Keeping this in mind, I was always involved in as much at the station as I could be, saying, "Hey, I want to be part of this thing. I want to do this job."

While I don't think it's widespread, I still see that kind of dedication in some people in the industry. In this era of clusters, you really need to look for smart employers, managers, and companies who will let you grow, people who want you to take on more responsibility and let you be involved. It all boils down to the station product being great, and the station revenue being where it needs to be.

There's a general perception that, just because you're focused on revenue, you don't care about the product, you're just this mercenary who wants the money. But I think you can be dedicated and passionate about putting together a great product, while at the same time commanding

top dollar for that product from the advertising community.

[WQYK] was one of Mel Karmizan's first radio sta-



tion, and the culture and thought process of the entire staff has always been to put together a great radio product, to win in the ratings, and to deliver for the advertisers.

We have to really work hard to put together a commercial that will sell whatever it is the advertiser is selling. If we do that, then they will come back and they will continue to buy from us. That's really the lesson that Mel taught me early on. He never wants an advertiser to feel like they didn't get their money's worth; instead, he wants them to feel like they would gladly have paid double if we had asked them. The clarity of that vision, that started in 1986 when Mel bought the station, continues today.

It is my sincere desire that all our radio readers find value—and maybe some ideas or inspiration—with in this week's pages. I chose to focus this special issue on station promotions, because I believe that, although there is a tremendous amount of buying, selling, and consolidating on the higher corporate plane, radio's first priority should be the business of entertaining.

As people's lives become busier and more demanding, it becomes necessary to find new ways to create excitement and entertainment for the listener. While this issue primarily focuses on radio, it is really a "heads up" for all of us.

How do we get noticed? In the tremendously crowded arena of new artists and songs, how do record labels make sure their product is heard? In the competitive world of publications, how can GAVIN make difference? I feel one important way is to make each of us think about our own situations and how much we can benefit through the sharing of ideas.

I thank each person who contributed this issue. Your creativity and passion for our industry should serve to inspire all those who read this. Enjoy!

Janice Matteson
Janice Matteson

Country Editor

GAVIN NEWS

Larsen to Head Universal International

Jorgen Larsen has been appointed Chairman and Chief Executive Officer of Universal Music International, Universal Chairman Doug Morris has announced. The appointment will become effective upon the completion of the acquisition of PolyGram N.V. by Universal Studios, Inc.



Larsen will be responsible

for overseeing and guiding the combined Universal and PolyGram international record operations, and will continue to report to Morris, who recently took charge of running the combined Universal-PolyGram unit.

Larsen joined the Universal Music Group in 1993 as President of Universal Music International. Under Larsen's

guidance, Universal evolved from four international companies to 31 companies, covering 95 percent of the world music market and doubling Universal's international sales in three years.

Larsen joined Universal from DSB Schallplatten Berlin (the previously state-owned East German record company), where he served as Managing Partner since 1991.

"On-air promotions should be designed to entertain the non-participating majority and should be considerate of the need to build awareness, extend usage, and emotionally engage the community."

TOM OWENS
—SEE PAGE 28

MTV, CBS Launch Summer Joint Venture

MTV and the CBS Radio Group this week launched a summer music promotion in six major U.S. markets, the first marketing partnership MTV has entered into with a radio group.

The promotion highlights bands featured this summer on MTV and local radio stations' playlists. Contest winners will receive two tickets to the show, airline tickets, and accommodations. Shows included in the giveaways include the Beastie Boys in

Portland, matchbox 20 in Los Angeles, Smashing Pumpkins in Chicago, and the Verve in Seattle.

Lisa Braun, Vice President, MTV Promotion, said, "This partnership gives us the opportunity to work with great radio stations to offer trips to see top artists that are a big part of our channel this summer." Participating CBS stations include WXRK-New York, KROQ-Los Angeles, WXRT-Chicago, WKRK-Detroit, WHFS-Washington, DC, and WBCN-Boston.

Guidry to Sr. VP, Columbia

Demmette Guidry has been promoted to Senior Vice President, Black Music for Columbia Records, based in New York.

Guidry, who has been VP of Marketing since 1995, will now be responsible for the development and execution of all marketing and promotional strategies for the division's roster as well as for artists on the So So Def Recordings, RuffHouse Records, and Trackmasters associated labels.

"Demmette's serious dedication, work ethic, and years of experience in the record industry have given him a true read of Black Music and the streets," said Columbia Black Music President Michael Mauldin.

For his part, Guidry commented, "Columbia was one of the first record companies to create a Black Music department, and I'm proud to be part of the continuing legacy of that vision."

1Q '98 Trading Down Sharply

The wheeling and dealing for radio groups has dropped off dramatically in the last six months—to where it's down nearly 70 percent over the last six months and off nearly 80 percent from a year ago.

According to a special BIA crunch for GAVIN, the radio industry saw only \$2.3 bil-

lion in deals done during the first half of 1998, while \$7.2 billion in deals were struck during the last half of 1997. And get this: a year ago, during the first half of 1997, a whopping \$10.5 billion in deals got done. Is it time to say "bye-bye" to the go-go '90s and "hello" to operations? Stay tuned.

RTV Network Set to Air Radio via Cable

Tom Coleman, Jeff Pollack, and Lawrence Rogow have announced the launch of Radio TV Network (RTV), a satellite-delivered basic cable television network that will telecast TV versions of radio programs. Mancow Muller's syndicated morning program will be one of RTV's first shows, formatted into a one-hour daily television program broadcast during primetime.

Mancow's show on WKQX/FM-Chicago, along with RTV's other programs, will be recorded on small robotic cameras installed in radio broadcast booths, where RTV personnel will direct and edit programs locally before for-

warding them to RTV's Los Angeles studios. Most programs will air on RTV within 48 hours of their original radio broadcast.



RadioTV Network™

RTV's network schedule will feature 8 to 12 established national general entertainment shows broadcast 24 hours daily, starting at the end of the year. It will be distributed through cable, DBS, broadcast, and webcast.

PROMOTION/MARKETING

Sales and Programming: Radio's "Great Divide"

BY TONY SANDERS

The Hatfields and the McCoys. Tyson and Holyfield. Clinton and Starr. While the sales and programming departments at a radio station may not wage the same battles as these notable competitors, PDs and sales managers do skirmish over what works—and what doesn't—when it comes to on-air promotions.

Following are some thoughts from two of the industry's top managers on how they deal with this "great divide" between sales and programming.

**GARY EXLINE
PRESIDENT/GM
WBKR-FM-OWENSBORO, KY.**

In the battles between sales and programming here at Brill Media, it's understood that, when you become a PD, sales is probably going to win about 60 percent of them. In our case, however, most of the battles have been eliminated because we communicate fairly well. Sky Phillips is an outstanding Program Director who has brought in a number of great sales ideas. We also know that he needs certain things to be able to promote and make his station sound better.

A recent example is our campaign involving Shania Twain. I can initiate certain things, but this was one that originated with the PD. Sky put everything together except the sales package, which I assembled. We knew that the closest place to Owensboro that Shania was going to appear was Louisville, so Sky found

two busloads of concert tickets that allowed us to bring people from programming as well as sales clients to see her later this month.

We identified how much this was going to cost to buy the tickets and charter the buses. Then we developed a plan where we sold one bus the air with tickets to the public; part of the other bus was used for a promotion. Sky did a "Shania Thursday" on the last Thursday of the Arbitron rating book; then the other half of that bus we put into sales packages. The entire promotion will cost us about \$3,500, but we're going to bill in excess of \$15,000.

Sales and programming are almost forced to work together. We don't have the traditional conflicts that some stations experience and I think that's because we communicate. It also helps if you have an experienced sales staff that recognizes problems can occur if they don't communicate with programming.

tists who generated ratings so that someone else could sell. Now there has to be a partnership in that regard, because the disciplines have clearly shifted to revenue generation. And it requires that PDs think in terms of four categories:

1. The parameters. Sales must truly understand programming's goal in any promotion or any event. They have to understand the programming target. Is visibility the goal? Is it come or just additional weekly listening? What is the image that programming is trying to portray and what is programming's definition of a successful promotion?

2. Planning. It's an old litany, but programming and sales do not sit down and pre-plan what's coming up. We need to talk about the promotions themselves, talk about the events, talk about the appearances that each person wants to do—and all within a time frame so that sales can react, talk about the issues, and discuss how they might be able to sell it. Sales management and programming can negotiate that well in advance, develop leads, and eventually get the revenues to make the event profitable.

3. Partnership. All planning must take place directly, in private between the PD and the sales manager. That's the east-meets-west critical juncture. These two people must have the kind of communication where they're talking during the week. Hallway meetings are sometimes the most effective. There has to be that partnership at the management level, and if they don't have it, that's where the GM has to play a role in setting the tone.

4. Profit. The promotion has to make money. After all of the discussions, if there's no revenue generated and programming doesn't have it in their budget, then we've either got to change the promo, start over, look for a new location for the event, or re-plan it so that both department's goals can be met. Those are the big four for me: parameters, planning, partnership, and the profits. Ultimately, revenue and profit must drive all our promotions. ■

**BILL SHERARD
PRESIDENT
SPRING BROADCASTING**

By nature, sales and programming have always been—and hopefully always will be—an adversarial culture, with programming maintaining the product and sales attempting to "pollute" it. My approach has always been that we recognize these differences openly. We get them out in the open and talk about what we're trying to protect, rather than considering it a culture clash between the "air-head" and the "time-slime" visions of the station.

There's no question that left-brain and right-brain cultures are at stake here, and it's the GM's role to make the entire middle-management team sees the station as one unit. They run the station, and the degree to which they're able to solve problems together, really determines the health and success of the business.

In this era of consolidation, the biggest single adjustment that has taken place is that programming has suddenly become viewed as part of a business. Programmers have had a tendency to think of themselves as artists or, at worst, the artist/scien-

241 **FRIENDS OF RADIO**

Karen Taylor-Good

Songwriter
Simon & Garfunkel's *Scarborough Fair*

Hometown:
El Paso, Tex.

What radio stations did you grow up listening to?
Top 40 radio

What radio stations do you listen to now?
I start with the Country stations. If I can't deal with what I'm hearing, I switch to talk radio.

If you owned a radio station, you would:
Play great songs; songs that spoke to my heart and made me feel or think.

The first record you remember buying?



The last record you went of of your way to listen to and why?
Tim McGraw's "One of These Days," because it's an amazing song and I love Marcus Hummon's (the songwriter's) version.

The thing you like most about your job?
Writing the songs, being in the studio doing demos, producing, and singing.

The thing you like least about your job?
Writing a great song, like Neal McCoy's "Party On," with a great co-writer, having

the artist, label, and my friends love the song, but never getting it heard because it dies on the charts. I don't get it.

Future ambitions:
My one woman show. It's a dramatic piece that weaves 13 of my favorite songs together. It's funny, sad, and real! I'd also like to travel more in Europe and write with European writers.

by Jeff House

The G-files

ACQUISITIONS

- **BLUE CHIP BROADCASTING INKED A DEAL TO BUY** WZAZ/FM-Columbus from Jacor Communications for \$10.1 million.
- **MARATHON MEDIA SIGNED A DEAL TO BUY SEVEN** Michigan stations from Martz Communications for \$6 million. Included in the deal: WMIQ AM/FM and WIMK/FM-Iron Mountain; WUPK/FM-Marquette; WIHC/FM-Newberry; WZNL/FM Norway; and WKNW AM and WYSS/FM in Sault Ste. Marie.
- **BOYD BROADCASTING ANNOUNCED IT WAS PURCHASING** two Reno stations in separate transactions; the company is buying KSRN/FM from Comstock Communications for \$2.5 million, and is picking up KHWG/FM from Hilltop Church for \$1.5 million.
- **JACOR COMMUNICATIONS ADDED TWO MORE STATIONS** to its portfolio by purchasing KRKT AM/FM in Albany, Ore. from M3X Corp. Price tag was \$3.8 million.
- **SILVERADO BROADCASTING AGREED TO BUY KJOY/FM-** Stockton, Calif. from Joseph Gamble Stations for \$3.6 million.

CLOSING

- **RADIO ONE CLOSED ON ITS \$34 MILLION PURCHASE OF** WCHB AM/FM-Detroit from Bell Broadcasting. Broker: Force Communications.
- **JACOR COMMUNICATIONS COMPLETED ITS \$1.2 MILLION** purchase of KFAM/AM in Salt Lake City from General Broadcasting. Broker: Force Communications.

MISCELLANY

- **EMMIS BROADCASTING ANNOUNCED IT WAS CHANGING** its name to Emmis Communications Corp. to "better reflect the diversification of our business," according to company Chairman Jeff Smulyan.
- **KKND/FM-NEW ORLEANS WAS FINED \$6000 FOR** broadcasting three segments of *The Howard Stern Show* in early 1997. The programs in question featured Stern's reminiscences about his college days.

PROGRAMMING

- **AMFM RADIO NETWORKS WILL** be representing Capstar Broadcasting's *Bob & Tom Show* in a new sales and marketing alliance.



Arbitron Starts Summer Name Game

Be on the lookout: Arbitron has mailed its Summer 1998 Station Name Preview to radio. When yours arrives, it's critical that you review not only your own station's information, but also that of all stations in your market in order to prevent incorrect identification and possible duplication of slogans or tag lines. The company will accept responses through September 2, 1998.

Stations are allowed to submit their most frequently used on-air identifier—other than call letters or a lone frequency statement—in order to receive proper credit from

diary keepers. More specific rules and regulations can be found in Arbitron's information packet.

Arbitron's Radio Station Relations Department. "It's also vital that a station be aware if its name is similar



"Making sure that Arbitron has been given a station's correct name is essential if that station is to be credited with appropriate listening," explains Dave Willinski of

to that of another station. It provides a substantial benefit for radio broadcasters who then are ensured of getting the listening credit they deserve."

Chancellor Taps Karnedy for NY Sales/Marketing

Chancellor Media Corporation has named D. Scott Karnedy to the new position of Vice President/Director of Sales and Marketing for New York. Effective immediately, Karney will be responsible for developing value-added



sales and marketing programs for local and national advertisers for Chancellor's five New York FM stations, including WLTW, WKTU, WHTZ, WAXQ, and WBIX.

Karney was formerly VP/National Sales Manager with Knight Quality Stations, where he helped build one of the country's most successful suburban radio networks, attracting nationally focused clients such as Fox Television, the Miller Brewing Company, Home Depot, and Lufthansa Airlines.

Web Ad Sales Jump \$351M in 1Q

Advertisers spent over \$351 million on the Internet in 1998's first quarter, showing a 272 percent increase from the first quarter of '97, according to the Internet Advertising Bureau. If this trend continues, the industry could face its first \$1 billion calendar year. Figures were based on data from online publishers selling advertising, including commercial online services, Web sites, and e-mail providers, compiled by the new Media Group of Coopers & Lybrand.

The top advertising category was computers, representing 27 percent of all Internet advertising, followed by consumer related products at 25 percent, telecommunications at 14 percent, financial services at 13 percent, and new media at 10 percent.



In Kingsley Country

For our 40th anniversary special issue, *On the Air*, we spoke with Bob Kingsley, king of the Country radio countdowns, who recalled how, after joining GAVIN's Country panel on the strength of a show he did on KFI-Los Angeles, he came to work at GAVIN. It was fall of 1976 when Bill Gavin called.

"He told me that Janet had gotten sick, and she insisted that I come up and sit in for her. So from September '76 (into November), I flew up from L.A. to San Francisco every week, took the reports, and wrote the Country column. I sat in her chair, which looked right across the room at Bill, who was, to say the least, intimidating. Over the months, I got to know him and appreciate what he was doing.

"Bill and Janet always kept their business at the highest level. Janet was always on the phone. She felt the heart and soul of Country music, and always had its best interests at heart. They dealt with people who were honest and straight-ahead reporters, and you did not play games with them. It was a wonderful place, and I'll always be grateful for those few months I got to spend there." —BEN FONG-TORRES



WEBSITE

FLASH SITE GET FLASH NON-FLASH SITE

Available in Stores Now

www.reba.com

sponsored by ElectricVillage
www.electricvillage.com

OF THE WEEK



The Unlisteds Are Coming! The Unlisteds Are Coming!

BY JHAN HIBER

A recent, seemingly benign announcement by Arbitron may have just changed your life...for better or worse. Let's look at what's happened and what formats could benefit or suffer.

In mid-June, Arbitron announced it was changing one of its key contractors. For over 20 years, Metro Mail had been supplying Arbitron with telephone numbers—listed and non-listed (NL)—that were used to develop the sample for each market's various ratings sweeps. Arbitron staffers take these randomly selected phone numbers and call people, inviting them to be diary keepers. Now Arbitron has switched this sample provider function to Survey Sampling, Inc. (SSI), a well-respected firm based in Connecticut. Starting this week (July 2), surveys will be based on phone data from SSI.

Normally, only research geeks care about sampling nuances. Why should this matter to you? Essentially, whatever is used to develop the ratings scorecard for your market is vital to your well-being. And how the sample phone numbers are generated leads to who—and how many of them—gets included in your area's diary database.

Why did Arbitron switch sample providers? Because SSI has developed a way to make it easier for Arbitron to include in its surveys folks with NL phone numbers. And, folks with NL phone numbers listen differently than "regular, listed" homes. Some formats could thus have a better chance to prosper—and, conversely, since radio shares are a zero-sum game, some of you could see slippage through no fault of your own.

As it turns out, I've had a ring-side seat on this issue, dating back to

Spring 1977. It was at that time, when I was Manager of Arbitron's Radio Market Reports, that the company asked me to implement a sampling technology that would, for the first time, include in the Arbitron diary keeper universe persons whose phone numbers weren't listed. The new technique was called Expanded Sample Frame, or ESF.

Changing the sample through ESF had a dramatic effect on format fortunes. Lo and behold, when unlisteds were included via ESF, Beautiful Music took serious gas (and died within a few years), while others, appealing to those more likely to be "unlisted," benefited significantly.

But there were/are problems with the NL portion of the sample. While Metro Mail could provide Arbitron with a name/address of the "listed" portion of the sample, the firm couldn't do that for the unlisteds. Listeds received an introductory letter from Arbitron prior to being called/invited to be diary keepers, so often 80 percent or so of the listeds would agree to participate. Without a name/address, however, the "unlisteds" just got a cold call, asking for name/address, etc. and asking if folks wanted to be in a survey. As a result, typically only about 50 percent of unlisteds called would

say yes to diary keeping.

SSI apparently has a system that provides Arbitron with names/addresses that are connected to unlisted numbers. This should be a real boon to recruiting a more solid number of unlisteds, as most will now get the introductory letter also.

FORMAT IMPACT

Which formats could benefit—and which could be hurt—from this enhanced unlisted sampling technique? Most likely to prosper are those stations that appeal to young men (18-34), ethnic audiences, and the very upscale. Winners might be AOR, Urban, and Classical. Those formats/stations that appeal to the white mainstream—A/C, Oldies, perhaps Country—could see some slippage.

What can you do to see if the switch to SSI will help or hurt? Ask your Arbitron rep for some key info:

- What percent of the households in your metro are listed vs. unlisted?
- What's been the number of usable diaries coming from unlisteds? That data is in your ratings book on page 4. If there's been a big disparity between how many unlisteds there are vs. how many typically show up, your market could see a notable impact. We'll stay on top of this for you. Call me at (408) 648-3822. Fax is (408) 626-6078. ■

Who Are the Unlisteds?

Arbitron doesn't use the term ESF anymore, instead lumping folks into the "unlisted" category. But who are these listeners? The people SSI will be sampling better include:

- Those who choose to be "unlisted";
- Folks who choose to be "unpublished";
- Listeners who are new to an area since the last phone book came out; and
- Residents who have moved within a metro and have a new address/phone number different from what is listed in the market's most current phone book.

In Arbitron terminology, listeners can become "unlisted" either by choice or chance. Younger demos move more. Rich (or poor) folks may not want to be bothered by telephone solicitations. In any event, stations/formats that appeal to such radio consumers may have a better chance of succeeding in the new Arbitron/SSI sample procedure.

GAVIN

Miller Freeman Entertainment Group
140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
e-mail: editorial@gavin.com

Chief Executive Officer DAVID DALTON
Chief Operating Officer BOB GALLIANI
Chief Financial Officer BETTY HOLLARS
Editor-in-Chief REED BUNZEL

Managing Editor ALEXANDRA RUSSELL
East Coast Bureau TONY SANDERS
Design Director/Production Controller
DODIE SHOEMAKER
Art Director PETER GRAME

THE NEW MAINSTREAM

Senior Editor QUINCY MCCOY
Manager SANDY SKEIE
Editor KEVIN CARTER
Editor JANINE COVENEY
Editor ANNETTE M. LAI
Associate Editor IVAN RODRIGUEZ
Assistant ANNA CALIX
Assistant AYOKA MEDLOCK
Assistant LILY SHIH

NEW ROCK ZONE

Senior Editor KENT ZIMMERMAN
Senior Editor KEITH ZIMMERMAN
Associate Editor SPENCE ABBOTT
Associate Editor VINNIE ESPARZA
Associate Editor MATT BROWN
Assistant Editor JON FOJTIK

NASHVILLE

Editor JAMIE MATTESON (Country)
Editor CHRIS MARINO (Americana)
Country Chart Editor JEFF HOUSE
Americana Assistant TOBY FRENCH

JAZZ & SMOOTH

Senior Editor KENT ZIMMERMAN
Senior Editor KEITH ZIMMERMAN

Graphic Designer RENÉ BRUCKNER
Art Production CHARLES MACNULTY
News Assistant LAURA SWEZEY
Editorial Assistants SEAN CURRAN,
KATHRYN GALLAGHER, JASON OLAINÉ,
JUSTIN TORRES
Contributing Editor (Research) JHAN HIBER
Contributing Editor JAAN UHELSZKI

Head of Sales and Marketing LOU GALLIANI
(805) 542-9999 Fax: (805) 542-9997;

RICK GALLIANI

(415) 459-3703, Fax: (415) 485-1799
Top 40 Marketing - STEVE RESNIK
(818) 951-6700, Fax: (818) 951-6800

A/C & Urban Marketing - MEL DELATTE
(310) 573-4244, Fax: (310) 573-4289
Hip-Hop Marketing - SHAPHAN ROBERTS
(213) 733-7890, Fax (213) 773-4637

Country & Americana Marketing - PAULA ERICKSON
(615) 255-5010, Fax: (615) 255-5020

Active Rock/College/Corporate Accounts/Classifieds
Marketing - ERIC SHADE
(888) 785-0956, Fax: (805) 544-0662

Manager, Media Services DAVE ROTHSTEIN
Office Manager/Assistant to CEO SANDRA DERIAN
Manager, Credit Control/Customer Liaison
JENNIFER M. DETWEILER

INFORMATION TECHNOLOGY/ONLINE SERVICES
Executive Director JOHN VERNILE
Manager WALT REED
Assistant LARRY SHORT
Web Manager, gavin.com KEVIN KLEIN

CONVENTION SERVICES
Executive Director NATALIE DUITSMAN
Event Coordinator DEIRDRE MORRISSEY
Gavin Seminar Special Counsel RON ALEXENBURG
Consulting Editor, 40th Anniversary Coordinator
BEN FONG-TORRES

NASHVILLE OFFICE
209 10th Avenue South, Suite 516, Nashville, TN 37203
(615) 255-5010, Fax: (615) 255-5020

GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.
SUBSCRIPTION RATES: \$325 FOR 50 ISSUES, OR \$180 FOR 25 ISSUES.
SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990.
ALL RIGHTS TO ANY OR ALL OF THE CONTENTS OF THIS PUBLICATION ARE RESERVED. MATERIALS MAY NOT BE REPRODUCED IN ANY FORM WITHOUT THE PUBLISHER'S PERMISSION.

NEW

MAINSTREAM

THE RADIO • HIT MUSIC CONNECTION



If you're in fear of losing your job to downsizing, maybe you should look for a radio gig in Japan. But you'd better hurry. The Japanese economy is going through a tough time and profits are tumbling. Here at home, even the slightest shift in our economic landscape sends U.S. corporations running to their pink-slip drawers and quickly announcing layoffs. Instant downsizing.

This practice is not a part of the Japanese business culture.

Despite its current economic slide, which has been officially termed a recession (4.1 unemployment rate), Japanese business executives refuse to lay off workers solely to improve the company's bottom line. The view of many is that it is their responsibility to secure employment for their workers—a rare sentiment in America, a country that prides itself on high moral values (as long as it has nothing to do with business).

In Japan, one of the foundations of their economic system is "lifetime-employment," a tradition it's trying to hold on to. But the pressure is on to deregulate and begin laying off employees. I'm sure you can guess where that pressure is coming from. That's right: America.

The accepted view in Washington these days is that Japan is only the beginning of an economic plague, certain to spread to other world markets, because of its refusal to take the cure. Treasury Secretary Robert Rubin said last week that the United States is spending billions in currency markets to prop up the yen, as he described it, "in a desperate effort to save Japan from itself."

But my favorite quote is from Andrew Shipley, a Tokyo-based economist with Schroders: "We need to see that the companies are run for the benefit of the owners and

Trying to Avoid the Downsizing Blues

BY QUINCY McCOY

shareholders—not the workers." Now *that's* American!

Read any business section in any U.S. newspaper, and you'll find daily articles by free market economists and analysts insisting that the lifetime-employment system must be dismantled if Japan is to become fully competitive in the global economy. It's a familiar take: aggressive deregulation will help create entrepreneurial enterprise, which in turn could absorb many of the jobless. We've certainly heard a lot of that in our industry. Remember when Congress allowed almost unlimited station ownership, predicting that deregulation would increase investments and create thousands of jobs?

We've all seen the investment part of the scenario come true, as big companies continue to swallow up smaller groups and stand-alones. The banks, investment bankers, and stockholders are all very happy—but I haven't noticed an increase in

jobs, or any new room for independent entrepreneurs to compete. At last September's NAB Radio Show, six major group heads all echoed the fact that consolidation means downsizing; stressing that jobs will be there, but they will be in different forms and with added workloads for both managers and employees.

Many Japanese companies aren't buying into the downsizing theory. In Japan and in the U.S., only a few economists believe deregulation would cause more unemployment in Japan; some go so far as to predict social unrest. In the *San Francisco Chronicle*, Kanji Emoto, President of Kawasaki Steel Corp. said, "The core philosophy of most Japanese companies is that people are the country's most important resource. If people say we should be more like America, we can't. No matter how much we are criticized."

In Japan, layoffs are viewed as a failing of the management, so top executives are expected to resign and take personal responsibility for the losses. Imagine that scenario in our indus-

try: "CBS stocks dip!" "Stockholders in a Rage Over Decline!" "In Shame, Mel Calls It Quits!" Never happen. (Better yet, imagine our business with a lifetime-employment system. A guaranteed job. A career at one station, with one company, as long as you want to stay. No moving. No bad credit. No divorce. Never happen.)

In the face of old fashioned U.S. persuasive tactics, many Japanese companies have announced job cuts—cuts that are being made slowly over the next three years.

President Clinton made his way through China this week, and as America's leading Asian trade partner, Japan must be feeling the pressure to succumb to U.S. pressure—to make structural changes including massive deregulation, tax cuts, and design an American-style unemployment compensation program—in order to keep China (and its healthier economy) from moving in.

China remains our biggest military threat, and Japan is still home to many American military bases, but when it comes to economic stability, don't think we won't change allies. Remember that in World War II, we fought side by side with China against you-know-who.

It will be interesting to see if Japan can hold off deregulation (and its faithful companion, downsizing) in its valiant and continuing fight for the rights of employees. I applaud their social conscience. It seems only fair that any company that draws a profit from a community should also maintain an interest in the opportunities and services for that community. That doesn't sound so un-American to me. ■



Illustration: Jo Rivers

Gavin Charts Rhythmic Crossover

You may have noticed that GAVIN has undergone a lot of changes over the past few months: new look, new features, new reporters, and the addition of our daily fax service, *gmail*. All of these improvements have been made with one goal in mind—to better serve our radio and record label constituents. And more changes are

coming to GAVIN's New Mainstream section over the next few weeks, including the debut of our Top 40 Rhythmic-Crossover chart. This new panel will be composed of a combination of existing Top 40 reporters and some new stations. A complete reporting panel will be listed in the magazine when the chart debuts.

Comings and Goings

K-101 (KIOI/FM)-San Francisco has established a memorial scholarship fund in the memory of late midday air personality **Rick Shaw**, who died unexpectedly last week. Friends can send donations c/o the Rick Shaw Memorial Fund; K-101 Radio; 340 Townsend Street; San Francisco, CA 94107...Congratulations to **WNKI (Wink 106)**-Elmira, N.Y. PD **Bob Quick**, who has added on PD duties for classic rocker sister station **WNGZ**. Plus, Wink 106's **Eric Moon** gets promoted to APD/MD for both stations as well...**Travis Allen** is no longer MD at **KTRS**-Casper, Wyo. All music calls will now be handled by PD **Pat Butcher**. His calls times are now 10-11:30 a.m. and 2-3 p.m. Tuesday through Thursday...**Steve Bagley** has been named Program Director for Hot A/C outlet **WCBH**-Terre Haute, Ind., which also has a new mailing address, phone, and fax: P.O. Box 568, Effingham, IL 62401; (217) 342-4141; fax: (217) 342-4144...Former **WCBH** PD (casualty of new ownership) and five-year station vet, 2 1/2 years as PD **Greg Vincent** can be reached at (317) 844-3169. For the time being, Vincent is doing swing on oldies outlet **WGLD**-Indianapolis, but is actively seeking his next radio adventure...**Arista Austin**'s National Promotion Director **John Butler** parts company with the label. He's "hanging out his own promotion shingle" for now and can be reached c/o Squint; 3319 W. End Avenue, Suite 200, Nashville, TN 37203. Phone: (615) 457-1214...Address changes: Southern Broadcasting Companies' **WGMG/FM** and **WPUP/FM**-Athens, Ga. have moved to 1150 Tower Place, Bogart, GA 30622; Phone: (706) 549-6222; fax remains the same...**Patrick Milanese** joins **N2K Encoded Music** as Promotion Director, Northeast. He comes from **Curb**, where he recently helped launch the newest **LeAnn Rimes** album.

The "Crush" Is On



Top 40's newest star, Edel America/Hollywood Records' **Jennifer Paige**, made some new friends at an L.A. lunch recently held in her honor. Shown here (l-r): **KKRZ**/Portland's **Tommy Austin**, **WABB**-Mobile's **Darrin Stone**, **FMOB**'s **Fred Deane**, **KDMX**-Dallas' **Jimmy Steal**, **KRO**-Tucson's **Tim Richards**, **Lee Cagle**, **Jennifer Paige**, **Hollywood**'s **Scot Finck** and **Dan Hubbert**, **GAVIN**'s **Annette M. Lai**, **WXKS**/FM-Boston's **John Ivey**, and **WIOQ**-Philly's **Glenn Kalina** and wife, **Stavra**.

PDPROFILE

Kandy Klutch



Clear Channel's KUMX (Mix 104.1)-New Orleans

First gig: "My first radio gig was free-form, doing overnights at **WGVL**-Gainesville, Fla. (Go Gators!). Six hours of all-requests—from **Triumph** to **Buffett** and **John Miles**, **Emmylou Harris** and **Styx**, to the **Firesign Theater** and beyond. I'll never forget the first time I heard **Jim Morrison**'s scream on "The End."

Career Highlights: "Being part of the original team to put the "Big Ape (**WAPE**)" back in Jacksonville. We debuted number one, and followed with ten consecutive number one books. Also, helping **Joel Denver** put the "Web" in All Access."

Stations you admire: "The only station as a teenager was **WLCY**-Tampa, although my older brothers tell me I used to jam to **WLS**-Chicago before we moved to Florida (at age five). I was a Top 40 fan all the way...until **WGVL**, my first gig and an AOR. Career-wise (then): **WAPE**, the hit-oriented **Q105**-Tampa Bay, **Dave Shakes**' **B96**. Also **KZZP**, **WXKS**, and **Z100**. The old **Hot 97**-New York during the **Salkowitz** years was awesome, too. Now: **KUMX**, **KHKS**-Dallas, and **KIIS**-Los Angeles."

Mentors—then, now, why? "I feel lucky to have worked with some of the greatest (albeit not the easiest) programmers in **Mark Driscoll**, **Brian Bridgman**, **Dan Kieley**, **Jay Beau Jones**, **Bill**

Cahill, etc. Luckily, I had the good sense to watch, study, and learn something from most all of them.

Currently, I have high marks for **Earnest James**, VP/GM for **Clear Channel**/New Orleans. Aside from being my first GM as a PD, he's an extraordinary leader. The GM seat for our seven stations can't be easy, but he's consistently fair, level-headed, and judicious, setting an unparalleled tone of calmness for our work environment. That's a small needle in a huge haystack."

KUMX's Current Direction and Format: "We're just a Top 40 radio station that's very focused on the hits. Our core artists today are the **Backstreet Boys**, **Celine Dion**, **Will Smith**, **matchbox 20**, **Madonna**...always the hits. We target the non-ethnic, suburban female, 18-34 years old. The industry calls us 'tight'...we call us Top 40."

Personal PD Network: "There's no one station we watch on any weekly basis, but I do keep an eye on a few key markets. I network with lots of people, but not nearly as often as I'd like to. I can't give up my sources though, they're a coveted, top-secret, select few programmers with excellent reputations and research facilities."

Bosses: "The Big Guy" is the extraordinary **Earnest James**, VP/GM, **Clear Channel** of New Orleans. He's truly the best [see Mentors]. I also work closely with

OM Dave Stewart, who's the PD for our **Alternative KKND**, and our corporate PD **John Roberts**. Clearly, **Clear Channel** is the best company I've worked with, and there have been quite a few."

Average Spot Load and Stop Sets: "We run an average of eight to nine spots an hour in all dayparts, with two breaks an hour. The breaks fall around :35 and :50, as we roll 'Ten hits in a row' every hour."

Best Promotion: "It's tough to admit, but our 'Show Us Your Mix' in Christmas lights promotion was outta control! We had listeners decorate their houses in **Mix 104.1** lights. It was at the height of the **Hanson** craze, and with a grand prize trip to hang with **Hanson** in L.A. (or \$1,000 cash), we had entries fly in from **Mississippi** nearly to **Houston**. It was tied into the **KIIS** concert, so we had the luxury to make it bigger and bigger as acts were put on their concert bill."

Best Gig Before This One: "Wow! All of my gigs have been good, some just better than others. I do know now there's no such thing as 'Utopia.' Every city is what you make of it, but a passionate staff with company support, are crucial to favorable results and success."

Next career goal: "One above sea level."

by Annette M. Lai



Fundamentals Make Legends

BY QUINCY McCOY

While we all anxiously wait to hear if Michael Jordan is going to end his mythical career with the Chicago Bulls, there is something about the making of his legend from which we can all learn. Legend begins with a dedication to craft, relentless pursuit of a goal, and a refusal to give in to the seduction of defeat.

Legends establish their reputations by breaking records and setting new standards. What sets Jordan apart from other great players of his era, what makes him truly rare, is his refusal to rely solely on his extraordinary physical talents to sustain him. Instead, he was an overachiever who honed his skills to perfection. It's very simple: To be a champion, he did the things that other people didn't want to do. He dedicated a tremendous amount of time working on the fundamentals of his craft.

In an essay about Jordan, author David Halberstam put it perfectly. He wrote, "Jordan is a reminder to us of something desperately undervalued in contemporary America: the value of a real apprenticeship for even the most talented people."

We all know that Jordan was blessed with unbelievable physical ability and implanted with a hypercompetitive gene. Together with the hard work he put into his game early in his career, these two things helped him evolve quickly into a champion. Because of his hunger for the game, he was always the first guy in the gym and last to leave; he did endless boring drills, concentrating on defensive moves as well as improving his offensive riffs. Add consistent weight training and countless foul shots, and in the end, he emerged as an almost perfect basketball player, one whose passion for winning has never been matched.

The lesson we can learn from

Jordan is to be prepared. As an air personality, you must have sound fundamentals. Fundamentals are the foundation that can help you evolve from air-talent to star. Once your fundamentals are well-honed and become second nature, you can begin to stretch your talents and become an overachiever. I'll take overachievers any time, because their energy is positive and energizes others, plus they set challenging performance goals for themselves. You can't be a winner without that attitude. Great air personalities and great sports figures believe that they are special and strive to make the world agree.

The job of all on-air personalities is to make the listener stay tuned longer. In order to win, you must have more quarter hours than your competitors. The best way to do this is to give listeners a *reason* to listen. If you want to learn the art of creative pre-selling, just watch television. Television does an outstanding job of capturing the viewers' interest with what's coming up. News programs pre-sell upcoming elements and events with great urgency. They do a superb job of taking their viewers into the next quarter hour.

The basic ingredients of pre- and backselling include: call letters, time checks, personal greetings, and the items to be billboarded or teased. But these elements should be mixed with strong salesmanship. Jocks should have the ability to produce an air of excitement, interest, or mystery around the various items. It's your job to sell excitement.

Great personalities are involved with the music, and the listeners

pick up on that passion. Remember, "If you sell the music, the music will sell you." Keep a notebook with interesting music notes about artists and songs. But most important, be relatable. Execute concise breaks. You can say very little and express a great deal. This takes thinking first,



then self-editing. When was the last time you looked in a dictionary or thesaurus to try to find a more colorful way to sell a song or promotional idea?

There are several qualities that athletes and radio people share, and preparation is clearly an important one. The only way for any personality to sound spontaneous and clever is to be prepared. This is the key to any great performance. A professional is always reading, writing, and gathering information pertinent to their show. This is the difference between relating to your listeners and being out of touch. Great personalities get involved with their communities. Great personalities have the ability to communicate and strike an internal chord with their listeners. They work hard to develop



an interactive process—a "humaneness"—with listeners that cultivates into a mutual friendship. From that, a lasting relationship develops into ratings and revenue.

The second quality is consistency. As in sports, you have to arrive for your shift ready to give 100 percent. Personalities who leave their personal problems at the front door and perform at top levels are true professionals. Remember, it's show biz and the show must go on. The hardest quality to possess is warmth. It's one of those things that some people have naturally

and others don't. In basketball, it's called being passionate about the game. Every jock needs to have a high level of warmth or he or she won't be able to intimately sell music or community issues. This quality demands the real you. No one can convincingly fake passion or conviction.

No one makes his fans swoon more than Michael Jordan. When he is rising to the hoop, with his tongue hanging out, suspended in time, he is pure entertainment. To be a great radio personality, you must entertain. It's what people listen for and what you're paid to do. It's your job to create an environment that adds enjoyment to the listener's lives.

Personality is the heart and soul of radio, and it is the hardest ingredient to maintain on a daily basis. We've all marveled at Michael Jordan's ability to take over a game in the final seconds—it's become the signature of his career. But like all true champions, Jordan is a team player. Team players understand that the goal of the team is to win, and in order to do this, everyone on the team must be a part of that winning process. For Jordan, it's a matter of drawing a crowd of defenders and passing off to an open teammate. In radio, it's showing up at station events, creatively cross-promoting other jocks, and treating the customers like they're a part of the family.

Maybe the hardest part of reaching greatness is maintaining the hunger for learning. That means staying in touch with the latest technical developments and concepts, and listening to and reading every cutting-edge idea from strategic and motivational thinkers. Like Jordan, you have to develop a personal learning plan and fill in gaps in your skills. Construct goals that are specific, measurable, and achievable. Your constant thirst for knowledge will keep you topical, local, and relatable. This type of passion is contagious and will not only uplift your individual performance, but that of your entire organization.

Just like Mike. ■

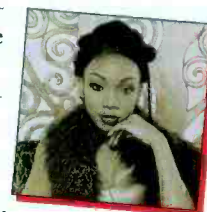
TOP 40

REVIEWS

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

BRANDY FEATURING MASE "Top of the World" (Atlantic)

Brandy's first single from her sophomore CD *Never Say Never*, "The Boy Is Mine," continues to climb the upper echelons of Top 40 chart-dom, but Urban and pop programmers alike are already blazing the trail on this hot follow-up. All grown up with a new mature sound, this multi-talented young lady performed this song live at the recent *MTV Movie Awards*. Take your pick from rap or no-rap versions, courtesy of a man who himself is no stranger to your audience these days, Ma\$. Firm believers already include: Hot 97-New York, WPGC-Washington, D.C., KUBE-Seattle, Wild 94.9 and KMEL-San Francisco, KHST-San Diego, and more. Impacting Rhythm-Crossover and Urban.



ERIC CLAPTON "Pilgrim" (Reprise)

Musician extraordinaire Eric Clapton has just completed a successful run of U.S. tour dates and will head out on the European leg of his tour later this fall. In the meantime, his second single is the title track from his certified-platinum album, co-written by



Continued on page 13

MOST ADDED



- BACKSTREET BOYS (75)
- 'N SYNC (43)
- JENNIFER PAIGE (37)
- SWIRL 360 (35)
- MISTER JONES (29)

TOP TIP



BACKSTREET BOYS
"I'll Never Break Your..." (Jive)
Seventy-five adds strong, the guys from Orlando may not be breaking hearts, but they are breaking another hit.

RADIO SAYS



PRAS MICHEL FEAT. OL' DIRTY BASTARD...
"Ghetto Supastar (That Is What You Are)" (Interscope)
"Pras is going to be the teen record of the summer—and we just started playing it."
—Steve McKay, PD,
WBHT/FM-Wilkes-Barre, Pa.

LW	TW		Weeks	Reports	Adds	SPINS	TREND
2	1	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	15	163	0	7799	+207
1	2	NATALIE IMBRUGLIA - Torn (RCA)	23	162	0	7688	-431
4	3	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	14	163	3	7671	+531
5	4	BRANDY & MONICA - The Boy Is Mine (Atlantic)	9	179	9	7643	+835
3	5	FASTBALL - The Way (Hollywood)	19	165	0	7340	+50
8	6	NEXT - Too Close (Arista)	24	150	3	6754	+444
6	7	SHANIA TWAIN - You're Still The One (Mercury)	25	145	1	6587	-72
9	8	MATCHBOX 20 - Real World (Lava/Atlantic)	14	156	0	6043	+336
7	9	K-CI & JOJO - All My Life (MCA)	31	142	0	5948	-391
13	10	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	7	157	3	5129	+616
10	11	MADONNA - Ray Of Light (Maverick/Warner Bros.)	10	154	1	5037	-192
15	12	WILL SMITH - Just The Two Of Us (Columbia/CRG)	9	129	2	4732	+602
11	13	BRIAN MCKNIGHT - Anytime (Motown)	25	117	0	4590	-336
14	14	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	10	142	1	4466	+245
12	15	MARCY PLAYGROUND - Sex and Candy (Capitol)	34	108	0	4012	-776
19	16	SEMISONIC - Closing Time (MCA)	15	133	6	3653	+383
18	17	SARAH McLACHLAN - Adia (Nettwerk/Arista)	18	126	2	3581	+86
20	18	ALL SAINTS - Never Ever (London/Island)	13	127	1	3480	+316
16	19	MARIAH CAREY - My All (Columbia/CRG)	15	106	0	3400	-650
17	20	BACKSTREET BOYS - Everybody (Jive)	21	108	0	3182	-386
23	21	CELINE DION - To Love You More (550 Music)	9	124	2	3056	+134
35	22	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	5	127	7	2720	+735
39	23	ACE OF BASE - Cruel Summer (Arista)	3	121	12	2677	+1028
<i>Whoosh! Watch Ace of Base fly—they jump 16 notches!</i>							
24	24	EDWIN McCAIN - I'll Be (Lava/Atlantic)	34	79	1	2582	+17
34	25	PRAS/OL' DIRTY BASTARD... - Ghetto Supastar (Interscope)	9	86	13	2577	+587
31	26	FIVE - When The Lights Go Out (Arista)	11	105	8	2516	+315
30	27	BILLIE MYERS - Tell Me (Universal)	6	114	5	2491	+285
33	28	USHER - My Way (LaFace/Arista)	10	77	5	2476	+330
32	29	EVERCLEAR - I Will Buy You A New Life (Capitol)	16	103	4	2426	+231
21	30	VONDA SHEPARD - Searchin' My Soul (550 Music)	13	83	0	2337	-785
22	31	'N SYNC - I Want You Back (RCA)	25	78	0	2320	-603
—	32	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	3	111	14	2184	N
29	33	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)	10	68	2	2135	-79
27	34	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	14	74	0	2012	-392
36	35	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)	16	59	4	2006	+105
—	36	JENNIFER PAIGE - Crush (Edel America/Hollywood)	4	119	37	1979	N
<i>A gigantic spincrease of almost 1,100 spins helps Jennifer Paige debut.</i>							
26	37	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	37	64	0	1873	-564
25	38	THE WALLFLOWERS - Heroes (Epic)	11	64	0	1794	-653
28	39	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	32	56	0	1787	-441
38	40	MATCHBOX 20 - 3 AM (Lava/Atlantic)	35	54	0	1613	-130

Total Reports This Week 211 Last Week 208

CHARTBOUND

	Reports	Adds	SPINS	TREND
'N SYNC - "Tearin' Up My Heart" (RCA)	90	43	1162	+978
ALANA DAVIS - "Crazy" (Elektra/EEG)	75	1	1508	+118
JANET JACKSON - "Go Deep" (Virgin)	67	25	1311	+329
INNER CIRCLE - "Not About Romance" (Universal)	60	3	1158	+217
ROD STEWART - "Ooh La La" (Warner Bros.)	59	2	1184	+88

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

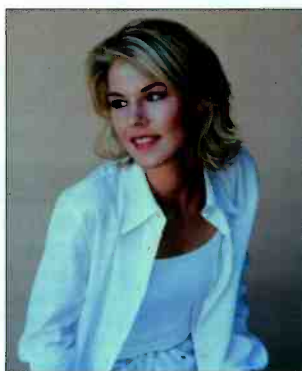
ARTISTPROFILE

JENNIFER PAIGE

Part 1

HOMETOWN & BIRTHDATE:
Marietta, Ga.; September 3,
1975
LABEL: Edel America/
Hollywood
SENIOR VP, PROMOTION,

HOLLYWOOD: Dan Hubbert
CURRENT SINGLE: "Crush"
MUSICAL INFLUENCES: "My
brother Chance, who also
sings. We grew up like a duo,
singing in church and
contests."
HOW WERE YOU DISCOVERED?
"I was singing with a road
band in Vegas. Crystal Bernard
[an actress and singer herself],



heard me there. At her
suggestion, I went to L.A. for
five days to cut a demo, and
stayed three weeks. When I
moved to L.A., she treated me
like a little sister. It was
Crystal who gave my demo
tape to my producer, Andy
Goldmark."
RADIO STATIONS YOU GREW UP
LISTENING TO? "Star 94 and 99X
in Atlanta. I've always loved
pop music to gospel—a wide

variety. It's strange now to
have my music played next to
musicians I've idolized from
hearing them on the radio."
THINGS THAT MAKE YOU
HAPPY: "My family, the ocean,
my dog BJ (an Akita), my
roommates."
YOUR BEST PERSONALITY TRAIT:
"I'm very energetic and
understanding."
YOUR WORST PERSONALITY
TRAIT: "I'm too emotional."

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
78	75	253	+253	* BACKSTREET BOYS - I'll Never Break Your Heart (Jive)
45	1	936	+27	B-52's - Debbie (Reprise)
45	3	901	+147	98 DEGREES and STEVIE WONDER - True To You (Walt Disney/Hollywood)
43	5	1602	+203	BIG PUNISHER - Still Not A Player (Loud)
40	1	1504	+115	MYA featuring SISQO - It's All About Me (Interscope)
38	8	521	+84	ATHENAEUM - What I Didn't Know (Atlantic)
38	23	354	+129	DAVE MATTHEWS BAND - Stay (Wasting Time) (RCA)
38	35	157	+138	* SWIRL 360 - Hey Now Now (Mercury)
35	6	452	+131	HARVEY DANGER - Flagpole Sitta (Slash/London)
34	2	537	+57	COLOR ME BADD - Remember When (Epic)
33	10	444	+206	DREAMHOUSE - Stay (Trauma)
31	29	94	+94	* MISTER JONES - Destiny (A&M)
30	1	1003	+100	BRIAN MCKNIGHT - The Only One For Me (Motown)
30	2	476	+110	CLEOPATRA - Cleopatra's Theme (Maverick)
29	2	976	+85	JON B. - They Don't Know (Yab Yum/550 Music)
29	4	412	3	PUFF DADDY featuring JIMMY PAGE - Come With Me (Epic)
27	2	763	+109	GREEN DAY - Time Of Your Life (Reprise)
26	—	508	-85	BABYFACE & DES'REE - Fire (550 Music)
25	1	584	+118	NICOLE - Make It Hot (The Gold Mind/Inc./EastWest)
25	9	272	+168	ESPERANZA - They Don't Understand Me (LaFace/Arista)
24	—	767	+117	LINK - Whatcha Gonna Do (Relativity)
24	12	244	+167	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)
23	2	615	+163	AALIYAH - Are You That Somebody (Atlantic)
23	3	584	+85	K-CI & JOJO - Don't Rush (Take Love Slowly) (MCA)
22	1	446	-21	CREED - My Own Prison (Wind-Up)
21	—	387	+20	RONNA - Sweet Pretender (River North)
21	18	94	+67	* HEATHER NOVA - London Rain (Nothing Heals Me...) (Big Cat/WORK/CRG)
20	9	324	+51	BRANDY featuring MASE - Top Of The World (Atlantic)
19	3	371	+114	MASTER P - I Got The Hook Up feat. Sons Of Funk (No Limit/Priority)
19	1	346	+103	4 THE CAUSE - Stand By Me (RCA)
19	8	340	+91	TATYANA ALI - Daydreamin' (MJJ/Epic)
19	2	269	+3	LOVE NUT - Love Found You (Big Deal)
17	1	419	+34	DESTINY'S CHILD - With Me (Columbia/CRG)
16	3	617	+92	LAURYN HILL - Can't Take My Eyes Off You (Columbia/CRG)
16	—	308	+27	DONNA LEWIS - I Could Be The One (Atlantic)
16	7	213	+69	* CHUMBAWAMBA - Drip, Drip, Drip (Republic/Universal)
14	—	314	+38	KELLY PRICE - Friend Of Mine (Island)
14	4	239	+32	* NATALIE IMBRUGLIA - Wishing I Was There (RCA)
13	1	393	+127	MO THUGS FAMILY - All Good (Relativity)
13	2	234	-6	HI-TOWN DJs - Ding-A-Ling (Restless)
13	—	231	+34	KAI - Something Inside Of Me (Tidal Wave/Geffen)
13	—	194	+9	LIONEL RICHIE - Time (Mercury)
12	1	211	+29	ANGGUN - Snow On The Sahara (Epic)
11	1	210	+39	* JERMAINE DUPRI/JAY-Z - Money Ain't a Thang (So So Def/Columbia/CRG)
11	2	174	+62	* MASE - Lookin' At Me (Bad Boy/Arista)
11	2	141	+27	TONY MASCOLO - Where Do We Go From Here? (Modern Voices)
11	8	91	+46	* NEXT - I Still Love You (Arista)
10	4	265	+199	* INOJ - Time After Time (So So Def/Columbia/CRG)
10	—	155	+14	BB SHAWN - I Will Not Lie For You (Flying Solo)
10	1	142	-182	JANA MARIA - The Price (Curb)
10	4	103	+33	* FAITH HILL - This Kiss (Warner Bros.)
10	3	102	-24	THE CONNELLS - Crown (TVT)

Drops: #37-Janet Jackson ("Lonely"), #40-Black Lab, Meredith Brooks, La Bouche, The Blenders, Eric Hamilton Band, Xscape, Imajin, Treana

GAVIN ONLY

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

MOST ADDED



- JENNIFER PAIGE (32)
- 'N SYNC (27)
- BACKSTREET BOYS (20)
- **HEATHER NOVA (15)
- **JANET JACKSON (15)
- MISTER JONES (14)

TW		SPINS	TREND
1	<u>FASTBALL</u> - The Way (Hollywood)	3889	+37
2	<u>GOO GOO DOLLS</u> - Iris (Warner Sunset/Reprise)	3889	+228
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	3726	+79
4	NATALIE IMBRUGLIA - Torn (RCA)	3528	-101
5	<u>MATCHBOX 20</u> - Real World (Lava/Atlantic)	3266	+186
6	<u>BRANDY & MONICA</u> - The Boy Is Mine (Atlantic)	3137	+434
7	MADONNA - Ray Of Light (Maverick/Warner Bros.)	3024	+53
8	<u>AEROSMITH</u> - I Don't Want To Miss A Thing (Columbia/CRG)	2879	+414
9	SHANIA TWAIN - You're Still The One (Mercury)	2697	+112
10	<u>NATALIE MERCHANT</u> - Kind & Generous (Elektra/EEG)	2694	+161
11	<u>NEXT</u> - Too Close (Arista)	2393	+226
12	K-CI & JOJO - All My Life (MCA)	2184	-125
13	<u>SEMISONIC</u> - Closing Time (MCA)	2133	+287
14	<u>SARAH McLACHLAN</u> - Adia (Nettwerk/Arista)	2054	+116
15	<u>ALL SAINTS</u> - Never Ever (London/Island)	1791	+164
16	<u>ACE OF BASE</u> - Cruel Summer (Arista)	1752	+680
17	MARIAH CAREY - My All (Columbia/CRG)	1723	-82
18	<u>SMASH MOUTH</u> - Can't Get Enough Of You Baby (Elektra/EEG)	1709	+429
19	MARCY PLAYGROUND - Sex and Candy (Capitol)	1678	-267
20	VONDA SHEPARD - Searchin' My Soul (550 Music)	1677	-153
21	<u>BILLIE MYERS</u> - Tell Me (Universal)	1660	+252
22	<u>CHERRY POPPIN'</u> DADDIES - Zoot Suit Riot (Mojo)	1633	-1
23	<u>WILL SMITH</u> - Just The Two Of Us (Columbia/CRG)	1627	+185
24	<u>EVERCLEAR</u> - I Will Buy You A New Life (Capitol)	1619	+200
25	BACKSTREET BOYS - Everybody (Jive)	1615	-43
26	CELINE DION - To Love You More (550 Music)	1614	+94
27	<u>THE WALLFLOWERS</u> - Heroes (Epic)	1592	-37
28	BRIAN MCKNIGHT - Anytime (Motown)	1412	-33
29	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1195	-9
30	'N SYNC - I Want You Back (RCA)	1105	-70
31	<u>FIVE</u> - When The Lights Go Out (Arista)	1046	+90
32	<u>ALANA DAVIS</u> - Crazy (Elektra/EEG)	1002	+100
33	BLACK LAB - Time Ago (DGC)	1001	+16
34	<u>USHER</u> - My Way (LaFace/Arista)	909	+80
35	SISTER 7 - Know What You Mean (Arista Austin)	888	0
36	B-52's - Debbie (Reprise)	855	+84
37	<u>ROD STEWART</u> - Ooh La La (Warner Bros.)	855	+34
38	<u>SAVAGE GARDEN</u> - To The Moon & Back (Columbia/CRG)	848	<u>N</u>
39	<u>INNER CIRCLE</u> - Not About Romance (Universal)	767	+83
40	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	731	-69

CROSSOVER

URBAN/DANCE

- BIG PUNISHER - "Still Not a Player" (Loud)
- MYA featuring SISQO - "It's All About Me" (Interscope)
- NICOLE - "Make It Hot" (The Gold Mind/Elektra/EEG)
- BRANDY featuring MASE - "Top Of the World" (Atlantic)
- BRIAN MCKNIGHT - "The Only One For Me" (Motown)
- K-CI & JO JO - "Don't Rush (Take Love Slowly)" (MCA)

ALTERNATIVE

- B-52's - "Debbie" (Reprise)
- DAVE MATTHEWS BAND - "Stay (Wasting Time)" (RCA)
- PUFF DADDY & JIMMY PAGE - "Come With Me" (Epic)
- HARVEY DANGER - "Flagpole Sitta" (Slash/London)
- ATHENAEUM - "What I Didn't Know" (Atlantic)

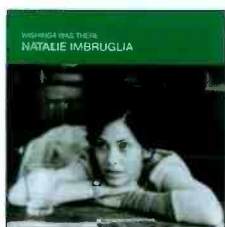
HOT A/C

MOST ADDED



- SAVAGE GARDEN (19)
- ** DAVE MATTHEWS BAND (16)
- ** NATALIE IMBRUGLIA (16)
- JENNIFER PAIGE (15)
- SMASH MOUTH (12)

TOP TIP



NATALIE IMBRUGLIA
 "Wishing I Was There" (RCA)
 Talk about a hot commodity! Radio isn't even waiting for her "impact" date!

RADIO SAYS



ALANA DAVIS
 "Crazy" (Elektra/EEG)
 "Alana Davis is very popular with our audience, especially females. She's getting top ten phones."
 —Angie Logan, APD/MD, WQMZ-Charlottesville, Va.

LW	TW	Reports	Adds	SPINS	TREND	
1	1	NATALIE IMBRUGLIA - Torn (RCA)	106	0	4218	+42
2	2	FASTBALL - The Way (Hollywood)	105	3	4167	+146
3	3	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	106	1	4164	+216
4	4	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	98	0	3679	-82
5	5	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	105	0	3554	+202
6	6	SARAH McLACHLAN - Adia (Nettwerk/Arista)	102	1	3251	-63
8	7	SHANIA TWAIN - You're Still The One (Mercury)	90	1	3201	+72
9	8	MATCHBOX 20 - Real World (Lava/Atlantic)	96	0	3035	+62
7	9	VONDA SHEPARD - Searchin' My Soul (550 Music)	291	0	2752	-473
10	10	EDWIN McCAIN - I'll Be (Lava/Atlantic)	9	0	2632	-213
11	11	MATCHBOX 20 - 3 AM (Lava/Atlantic)	72	0	2098	-116
15	12	SEMISONIC - Closing Time (MCA)	80	5	2027	+284
14	13	CELINE DION - To Love You More (550 Music)	76	3	1927	+126
20	14	ROD STEWART - Ooh La La (Warner Bros.)	75	5	1787	+257
19	15	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	73	6	1746	+203
12	16	MARCY PLAYGROUND - Sex and Candy (Capitol)	56	0	1689	-336
13	17	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	59	0	1645	-245
17	18	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	60	0	1544	-165
28	19	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	67	12	1390	+403
<i>The week's monster leap once again goes to Smash Mouth.</i>						
16	20	THE WALLFLOWERS - Heroes (Epic)	54	0	1357	-365
18	21	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	50	0	1334	-239
24	22	SISTER 7 - Know What You Mean (Arista Austin)	47	2	1250	+99
21	23	K-CI & JOJO - All My Life (MCA)	42	1	1245	-58
27	24	BILLIE MYERS - Tell Me (Universal)	61	8	1193	+171
23	25	EVERCLEAR - I Will Buy You A New Life (Capitol)	47	2	1171	+19
25	26	MADONNA - Ray Of Light (Maverick/Warner Bros.)	51	2	1162	+94
22	27	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	41	0	1084	-140
32	28	ALANA DAVIS - Crazy (Elektra/EEG)	53	6	969	+220
35	29	GREEN DAY - Time Of Your Life (Reprise)	34	3	902	+213
29	30	BACKSTREET BOYS - As Long As You Love Me (Jive)	36	0	884	-44
—	31	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	48	19	801	N
<i>Tops in Spinincreases, this Aussie duo is the week's highest debut.</i>						
26	32	SMASH MOUTH - Walkin' On The Sun (Interscope)	35	0	770	-245
30	33	MEREDITH BROOKS - Stop (Capitol)	38	0	755	-170
—	34	ACE OF BASE - Cruel Summer (Arista)	39	8	712	N
—	35	DAVE MATTHEWS BAND - Stay (Wasting Time) (RCA)	37	16	708	N
39	36	BILLY MANN - Beat Myself Up (DVB)	30	3	688	+94
37	37	BRIAN McKNIGHT - Anytime (Motown)	28	3	675	+62
31	38	PAULA COLE - Me (Imago/Warner Bros.)	29	0	654	-166
33	39	MADONNA - Frozen (Maverick/Warner Bros.)	30	0	653	-93
34	40	BONNIE RAITT - One Belief Away (Capitol)	27	1	561	-132

Total Reports This Week 115 Last Week 115

CHARTBOUND					CHARTBOUND				
Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND		
* NATALIE IMBRUGLIA - "Wishing I Was There" (RCA)	30	16	488	+262	* PATTY GRIFFIN - "One Big Love" (A&M)	15	1	179	+11
LIONEL RICHIE - "Time" (Mercury)	25	3	412	+81					
98°/S. WONDER - "True To You" (Walt Disney/Hollywood)	22	2	448	+55					
ANGGUN - "Snow On the Sahara" (Epic)	20	3	318	+101	Drops: #36-Backstreet Boys, #38-Mariah Carey, #40-Fleetwood Mac, Black Lab.				
* JENNIFER PAIGE - "Crush" (Edel America/Hollywood)	20	15	279	+202					

REVIEWS continued

Clapton and Simon Climie (remember Climie Fisher from 1988?). An added plus is that moviegoers will also soon hear this song over the closing credits to the Mel Gibson/Danny Glover flick, *Lethal Weapon 4*. Impacting mainstream Top 40 and Hot A/C.

PURE SUGAR "Delicious" (Geffen)

Pure Sugar—a.k.a. Jennifer Starr—who's described as an intensely blonde-and-pink New Age Barbie dance diva, has teamed up with the composer-producer team of Pete Lorimer and Richard



"Humpty" Vission, who already have a string of dance hits to their credit. And what does Pure Sugar give you? A burst of energy. However, nothing's better than some radio testimonial, and WDRQ-Detroit's Alex Tear and Jimi Jamm have already told *gmail*: "It's a taste of the '80s with a '90s mix. We started out just spiking it, but it's worked its way into regular rotation and is already getting requests." Impacting Top 40.

NEWSBOYS "WooHoo" (Virgin)

Here's the latest from this Aussie five-man band, who first made their

Continued on page 15

HOT A/C REPORTS ACCEPTED
 MONDAYS 8 A.M.-5 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

ARTISTPROFILE

SARAH McLACHLAN

LABEL: Arista
 CURRENT SINGLE: "Adia"
 CURRENT RECORD: *Surfacing*
 Sarah says, "Surfacing is about me finally growing up and facing ugly things about myself. We all have a darker side; it's bullshit to say that we don't. At some point we're

going to face that."
 PROMOTION CONTACT: Mark Rizzo or Etoile Zisselman
 BAND MEMBERS: Sarah—vocals, piano, and principal guitar
 DRUMMER: Aswin Sood (also her new husband)
 GUITAR & BASS: Brian Minato



KEYBOARDS & BASS: Pierre Marchand (also her producer)
 BIRTHPLACE & DATE: Halifax, Nova Scotia: 1968
 ON TOUR THIS SUMMER WITH LILITH FAIR: This 57 date traveling caravan, founded by Sarah, will feature 11 artists a night, selected from a talent pool of over 70 emerging acts. \$1 of each ticket will also go towards charities like the Breast Cancer Fund and

Planned Parenthood.
 FUTURE PLANS: Song writing, touring, and plenty of surfacing.
 "I've now given myself this freedom to play whatever I want without the self-inflicted burden of always having to be serious. There doesn't have to be ten layers to the song. It can just be a simple statement. And that's a big freedom for me."
 FOR MORE INFORMATION ON LILITH FAIR TOUR: www.lilithfair.com

MOST ADDED



GEORGE BENSON (25)
RICHE SAMBORA (20)
**** CHRISTINA AGUILERA (18)**
**** ANNE COCHRAN & JIM BRICKMAN (18)**
SAVAGE GARDEN (17)

TOP TIP



CHRISTINA AGUILERA
 "Reflection"
 (Walt Disney/Hollywood)

Thanks to the hit movie *Mulan* and 18 adds, newcomer Aguilera is headed for chart success.

RADIO SAYS



GEORGE BENSON
 "Standing Together"
 (GRP)

"A fabulous artist. A/C needs George Benson in the Top Ten and this song can do it."

—Joe Hann, MD,
 WRCH-Hartford, Conn.

A/C

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

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
2	1	CELINE DION - To Love You More (550 Music)	8	157	3	3864	+243	65	41	34	14
1	2	SARAH McLACHLAN - Adia (Nettwerk/Arista)	18	158	2	3822	+99	65	43	31	16
5	3	ROD STEWART - Ooh La La (Warner Bros.)	8	149	2	3364	+273	53	39	32	23
4	4	BONNIE RAITT - One Belief Away (Capitol)	13	144	3	3180	+35	54	24	41	19
3	5	SHANIA TWAIN - You're Still The One (Mercury)	25	124	0	3099	-345	49	40	28	6
6	6	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	15	134	2	2978	+103	44	39	31	18
7	7	NATALIE IMBRUGLIA - Torn (RCA)	22	105	3	2623	-83	43	27	25	9
9	8	LIONEL RICHIE - Time (Mercury)	7	135	9	2467	+279	22	35	42	26
10	9	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	21	101	0	2134	-50	18	31	39	11
8	10	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	14	105	3	2041	-313	21	32	25	18
14	11	MARILYN SCOTT - Starting To Fall (Warner Bros.)	13	100	8	2033	+183	34	14	24	22
16	12	BOB SEGER & MARTINA McBRIDE - Chances Are (Capitol)	9	105	8	1925	+189	24	20	26	27
11	13	CHICAGO - All Roads Lead To You (Reprise)	12	94	1	1751	-261	16	24	32	17
15	14	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	38	80	0	1707	-132	19	22	25	13
18	15	LYRIC - Would I Lie? (National)	9	75	3	1651	+130	26	18	20	9
19	16	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	9	66	2	1499	+79	23	22	13	7
20	17	NA LEO - The Rest Of Your Life (NLP)	16	81	3	1421	+40	16	15	21	21
22	18	STEVE PERRY - I Stand Alone (Atlantic)	9	82	3	1413	+80	15	14	22	26
13	19	VONDA SHEPARD - Searchin' My Soul (550 Music)	13	63	0	1398	-515	20	13	23	6
26	20	RINGO STARR - La De Da (Mercury)	6	96	6	1389	+176	7	18	29	26
27	21	BRIAN WILSON - Your Imagination (Giant/Warner Bros.)	7	90	10	1377	+260	7	14	34	24
23	22	KENNY LOGGINS - Just Breathe (Columbia/CRG)	8	69	4	1313	+7	11	23	18	15
12	23	MARIAH CAREY - My All (Columbia/CRG)	16	69	1	1280	-660	10	19	20	17
24	24	EDWIN McCAIN - I'll Be (Lava/Atlantic)	34	58	5	1254	-48	18	13	19	7
21	25	ELTON JOHN - Recover Your Soul (Rocket/Island)	22	69	0	1170	-210	6	13	28	17
25	26	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	25	69	0	1147	-139	7	14	24	20
30	27	DAVE ROBYN - This Ain't Good (High Time)	18	49	1	1096	+83	16	15	13	5
36	28	GARTH BROOKS - To Make You Feel My Love (Capitol)	8	76	9	1057	+223	5	9	28	21
<i>Cracking top 30 territory, Garth takes the week's biggest A/C leap.</i>											
31	29	A. J. CROCE - Lover's Serenade (Ruf)	7	58	1	1039	+92	6	17	22	13
29	30	BACKSTREET BOYS - As Long As You Love Me (Jive)	36	55	0	1006	-93	9	11	19	12
17	31	PETER CETERA - She Doesn't Need Me Anymore (River North)	16	53	0	981	-710	10	12	17	13
33	32	PATTY O'HARA - I Love You (J-Bird)	16	45	1	955	+56	13	13	8	11
35	33	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	10	40	2	947	+60	16	7	11	5
34	34	OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)	8	62	3	940	+45	2	12	24	19
40	35	DONNA LEWIS - I Could Be The One (Atlantic)	4	57	10	914	+230	2	14	24	15
—	36	ANNE COCHRAN and JIM BRICKMAN - After All These Years (Windham Hill)	3	67	18	869	N	2	9	23	23
<i>America's romantic piano sensation is the week's high debut with his latest duet.</i>											
37	37	AGARTHA - It Could Be Love (Fearless)	13	39	0	826	-6	8	17	9	5
38	38	PAUL LESLIE - All That I Am (Balance)	13	51	1	819	+48	4	11	17	19
—	39	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	6	39	7	747	N	7	8	13	10
—	40	GEORGE BENSON - Standing Together (GRP)	2	67	25	741	N	1	7	14	31

Total Reports This Week 175 Last Week 175

CHARTBOUND

	Reports	Adds	SPINS	TREND
CHRISTINA AGUILERA - "Reflection" (Walt Disney/Hollywood)	53	18	547	+227
GINO VANNELLI - "Slow Love" (Verve)	48	9	657	+180
SAVAGE GARDEN - "To the Moon & Back" (Columbia/CRG)	48	17	685	+255
MAX CARL & BIG DANCE - "One More River" (Mission)	47	9	585	+117
RICHE SAMBORA - "In It For Love" (Mercury)	43	-20	462	+219

SPINCREASE

GEORGE BENSON	+373
COCHRAN/BRICKMAN	+326
LIONEL RICHIE	+279
ROD STEWART	+273
BRIAN WILSON	+260

ARTISTPROFILE

ANNE COCHRAN

LABEL: Windham Hill
 CURRENT SINGLE: "After All These Years" (Duet with Jim Brickman)
 THINGS THAT MAKE YOU HAPPY: "Being with my husband, my kids, and close friends; being alive and healthy; performing



and singing."
 BEST PERSONALITY TRAIT: "Happy disposition and positive attitude."
 WORST PERSONALITY TRAIT: "Shopping addict"
 WHAT RADIO STATIONS DID YOU LISTEN TO WHILE GROWING UP? "WIXY 1260, WGCL (698), WMMS."
 WHO WERE SOME OF YOUR MUSICAL INFLUENCES? "Linda Ronstadt, Bonnie Raitt, and

Aretha Franklin."
 ODDEST JOB YOU HAVE EVER HAD: "Singing corporate theme songs at sales conventions."
 MOST TREASURED MATERIAL POSSESSION: "My wedding ring."
 WHAT AMBITIONS DO YOU STILL HAVE TO FULFILL: "My first number one album, second number one, and many more."
 SOMETHING WE'D BE SURPRISED TO KNOW ABOUT YOU: "I went on jury duty and married the

attorney on my case."
 BEST ADVICE YOU'VE EVER RECEIVED AND FROM WHOM: "My husband tells me that there are two types of people: those that are unhappy for what they don't have and those that are happy for what they do have; better to be the latter than the former."
 QUOTE ABOUT YOUR MUSIC: "I like to sing heartfelt and soulful songs."

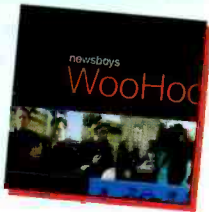
A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
42	12	602	+227	ACE OF BASE - Cruel Summer (Arista)
38	7	481	+113	ALTO REED - Change The World (Harmonie Park)
36	2	660	+19	LANCE BAKER FENT - Watchin' Over Me (Greenman)
36	5	461	+148	PHOEBE SNOW feat. MICHAEL McDONALD - Right To The End (House of Blues)
35	1	619	+32	ARLYNN & SABELA - Real Life (665 Records)
35	14	400	+194	DARYL HALL and JOHN OATES - Throw The Roses Away (Push/BMG)
33	2	549	+52	PETER WALDMAN - Thinking About You (DP)
33	3	443	+58	LINDA HORNBUCKLE - Pages Of Time (FT)
31	2	476	+61	FUSHIA - The Girl Inside (Finakon)
30	2	479	+21	THE ROAD - Someone Like You (Buddy-X)
29	1	506	+12	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
27	—	488	-2	ANGELES - Can't Find The Words (Ace)
27	—	429	+12	KEN DeROUCHIE BAND - Keep On Walkin' (KPD)
26	4	641	+27	FASTBALL - The Way (Hollywood)
26	2	431	+43	BOBBY SKY - Neon Signs (Future)
26	1	286	+39	LINDA RONSTADT - When We Ran (Elektra/EEG)
25	2	322	+38	FICTION - So Many Tears (High Time)
24	2	312	-6	SIMON APPLE - A Boy Like Me (Trunk)
24	4	277	+45	CUTTING EDGE - Without You (Thunder Quest)
23	—	614	-20	MATCHBOX 20 - Real World (Lava/Atlantic)
22	1	578	-69	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
22	2	293	+28	THE HEATERS - That Boy (Wants To Be A Girl) (Garage)
21	2	248	+41	JOE'S BAND - State Of Independence (Rag)
21	2	256	+8	ARDEN JONES - Wasted Pride (Coast)
20	2	256	+47	DAVID FRANKEL BAND - Dancin Intd Dreamland (Anonymous Rex)
19	—	289	+5	FEELS 2 REAL - Love Will (Stylus)
19	1	198	+2	ANEEL - I Keep Looking For You (Aneel)
17	2	225	+62	DAVID CASSIDY - I Think I Love You (Slamajama)
16	1	165	+1	ALAN ST. JON - Kick (J-Bird)
15	4	344	+34	* MADONNA - Ray Of Light (Maverick/Warner Bros.)

Drops: #28-James Taylor, #32-Madonna (Frozen), #39-Amy Grant, Christopher Cross, and Meredith Brooks.

REVIEWS continued

way onto U.S. airwaves back in 1996. Their latest effort, off their just-released album, *Step Up to the Microphone*, has an infectious hook to say the least. Go on, give it a listen—we bet you won't be able to get that "WooHoo" chorus out of your mind. Impacting Top 40.



THE KNACK "Ambition" (Rhino)

Say I'm reliving my youth or whatever you'd like, but the latest from the

Knack rocks! Lively and catchy, sounds great for those summertime parties you'll be throwing. The group's latest line-up features new drummer Terry Bozzio of Missing Persons/Jeff Beck/Frank Zappa fame. From the group's soon-to-be-released album *Zoom*. Impacting A/C.

Previously reviewed in the New Mainstream, impacting July 6 and 7: **The Tony Rich Project** "Silly Man" (LaFace/Arista) impacting mainstream Top 40 (reviewed June 26).

A/C REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M. AND TUESDAYS 8 A.M.-2 P.M. GAVIN STATION REPORTING PHONE: (415) 495-1990 FAX: (415) 495-2580

URBAN
L A N D I N G C A P I T A L

MOST ADDED

LUTHER VANDROSS (57)
Nights In Harlem (Virgin)



WJMG, WJXS, WJMJ, WQZZ, WQAS, WILD, WEUP, WTUG, WYLD, WWIN, WJXX, KOXL, WNFQ, KHRN, WDLT, WMNX, WUSL, WQAD, WJBB, KDKD, WBLX, WJZD, WHUR, WZHT, WYNN, WDWI, WQOK, KKBT, WQMG, WJFX, KZWA, WJTT, WPAL, WRNB, W6ZB, WMCS, KJMM, KMJJ, KVSP, KMJM, WKND, WFXE, WDDM, KTBT, WZAK, WTMP, WROU, WBLK, KXOK, WQHH, WQXX, WBLX, WKV, KJMS, WJMI, WWWZ, WFXA

TATYANA ALI (39)



WJMG, WFLM, WQZZ, WEUP, WJXX, WNFQ, KHRN, WDLT, WMNX, WUSL, WQAD, WJBB, KDKD, WJZD, WZHT, KRRQ, WDWI, WJFX, WPHI, WQHH, WRRK, WJMI, WWWZ, WFXA

KPRS, WDDM, KTBT, WTMP, WROU, WJHM, WBJJ, WQHH, WQXX, WKKV, KKDA, WFXA

MONTELL JORDAN (37)
I Can Do That (Def Jam/Mercury)
WJMG, WQZZ, WILD, WEUP, KHRN, WUSL, WJBB, KDKD, WJZD, WZHT, WYNN, WDWI, KKBT, WJFX, WZFX, WENN, WJTT, WPAL, KJMM, KMJJ, KVSP, KPRS, KMJM, WKND, WFXE, WDDM, WZAK, WROU, WJHM, WBLK, WQHH, WQXX, WBLX, KKDA, WJMI, WWWZ, WFXA

JESSE POWELL (36)
I Wasn't With It (Silas/MCA)

WJMG, WFLM, WQZZ, WILD, WEUP, WJXX, WNFQ, KHRN, WQKI, WUSL, WJBB, KDKD, WJZD, KRRQ, WYNN, WDWI, WQOK, WJFX, KZWA, WZFX, WENN, WJTT, WPAL, KJMM, KMJJ, KVSP, KPRS, KMJM, WKND, WDDM, WTMP, WQHH, WKKV, KKDA, WJMI, WFXA

JD FEAT. JAY Z (29)
Money Ain't A Thing (So So Def/Columbia/CRG)

WCHB, WJMG, WQZZ, WJXX, WMNX, WJBB, WJBB, WJZD, WDWI, WQOK, WJFX, WPHI, KZWA, WJTT, WPAL, KJMM, KMJJ, KVSP, KPRS, WDDM, KTBT, WTMP, WROU, WPEG, WQHH, WRRK, WJMI, WWWZ, WFXA

BLACK A/C Most Played Current Hits

- BRIAN McKNIGHT** "The Only One For Me" (Motown)
- KELLY PRICE** "Friend Of Mine" (Island)
- BRANDY & MONICA** "The Boy Is Mine" (Atlantic)
- MARIAH CAREY** "My All" (Columbia/CRG)
- MAXWELL** "Luxury: Cococure" (Columbia/CRG)

URBAN REVIEWS

LUTHER VANDROSS
I Know (Virgin)

Luther's first album for Virgin Records, *I Know*, is the title of the album's centerpiece track, but it must also reflect his empathy for every shade of human emotion—from sadness and despair to hope and inspiration, joy and love.



The opener, "Keeping My Faith in You," is a gently moving song of inspiration and friendship featuring standard gospel flourishes, before a finale of a lilting Caribbean chorus. "Isn't There Someone" is a yearning A/C ballad offering solace to someone who is literally "dying for love."

On the surprising piece of dark molasses funk "Religion," Vandross preaches about the personal choices people make about their beliefs and practices, pointing up both the joy that religion provides as well as the contradictory and harsh judgments practitioners can make. Radio has already begun to play the sprightly "Nights in Harlem," the style of which harks back to

prime Luther days of "Bad Boy/Having a Party," with Luther shaking up old memories.

A nice change of pace is "Are You Using Me," where New York's Masters at Work production team creates a classic dance tune, complete with four-on-the-floor drums, thumping bass, and a guitar riff that echoes Vandross' early work with Change on "The Glow of Love." The lyrics seem true, but who cares when pure disco—an unfairly maligned genre—is so delightfully recreated and Luther sounds like he's having fun.

Luther tackles two covers. First, he give a contemporary hip-hop feel to the 1983 hit he penned for Aretha Franklin, "Get It Right," featuring vocal work by Precise. His version of the 1977 Leo Sayer gem "When I Need You," features an airy vocal and elaborate arrangement with swirling violins and wailing sax.

The title song "I Know" is another soaring A/C ballad featuring a Stevie Wonder harmonica solo, in which Luther reassures his beloved of their love's strength, despite rumor-mongering. This is an album by a relaxed superstar totally confident of his skills and his audience. After all, there's only one Luther and here he gives his fans exactly what they expect, plus a little more.

—JANINE COVENY

URBANLANDZCAPE

WEST COAST

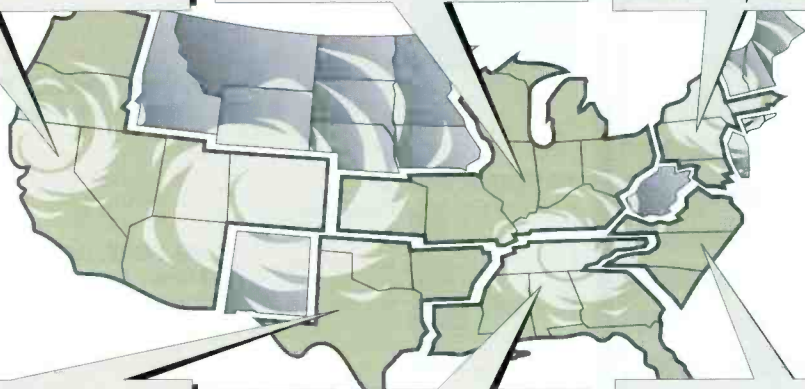
TATYANA ALI +46 "Day Dreamin'" (WORK)
RAY J +40 "Why I Lie" (Warner Bros.)
GERALD LEVERT +39 "Thinkin' Bout It"
 (Eastwest/EEG)
KELLY PRICE +35 "Friend Of Mine" (Island)
KEITH WASHINGTON +34 "I Love You"
 (Silas/MCA)

MIDWEST

MASE +62 "Lookin' At Me" (Bad Boy/Arista)
K-CI AND JOJO +49 "Don't Rush" (MCA)
RELL +47 "Love For Free" (Rockingham/Curb)
MECHALIE JAMISON +44 "Keep It Real"
 (Red Eye/Priority)
SILKK THE SHOCKER +43 "It Ain't My Fault"
 (No Limit/Priority)

EAST COAST

MECHALIE JAMISON +82 "Keep It Real"
 (Red Eye/Priority)
JD featuring JAY Z +29 "Money Ain't A Thing"
 (Columbia/CRG)
GERALD LEVERT +72 "Thinkin' Bout It" (Eastwest/EEG)
NATE DOG +69 "Nobody Does It Better"
 (Dogg Foundation/Breakaway)
JON B. +67 "They Don't Know" (YabYum/550 Music)



SOUTHWEST

JANET JACKSON +75 "Go Deep" (Virgin)
TAMIA +61 "So Into You"
 (Qwest/Warner Bros.)
MASE +59 "Lookin' At Me" (Bad Boy/Arista)
PUBLIC ANNOUNCEMENT +58
 "It's About Time" (A&M)
K-CI AND JOJO +55 "Don't Rush" (MCA)

SOUTHEAST

KELLY PRICE +143 "Friend Of Mine" (Island)
PUBLIC ANNOUNCEMENT +122
 "It's About Time" (A&M)
K-CI AND JOJO +117 "Don't Rush" (MCA)
KEITH WASHINGTON +111 "I Love You"
 (Silas/MCA)
JANET JACKSON +101 "Go Deep" (Virgin)

CAROLINAS/VIRGINIA

MAXWELL +149 "Luxury: Cococure"
 (Columbia/CRG)
WILL SMITH +149 "Just The Two Of Us"
 (Columbia/CRG)
KELLY PRICE +123 "Friend Of Mine" (Island)
QUEEN LATIFAH +112 "Bananas" (Motown)
JANET JACKSON +97 "Go Deep" (Virgin)

TOPTENSPINZ

1	BRANDY & MONICA "The Boy Is Mine"	3433	3727
2	BRIAN MCKNIGHT "The Only One For Me"	3010	3153
3	USHER "My Way"	3000	3064
4	KELLY PRICE "Friend Of Mine"	2405	2812
5	JON B. "They Don't Know"	2684	3167
6	AALIYAH "Are You That Somebody"	2255	2551
7	NICOLE "Make It Hot"	2015	2219
8	PRAS "Ghetto Superstar"	2016	2140
9	CHICO DEBARGE "No Guarantee"	2105	2205
10	SPARKLE featuring R. KELLY "Be Careful"	2065	2702

SPINZ LAST WEEK

SPINZ THIS WEEK

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

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

ARTISTPROFILE

KELLY PRICE

HOMETOWN: Jamaica, Queens.
LABEL: Teaneck/Island Black Music
CURRENT SINGLE: "Friend of Mine"
MAJOR MUSICAL INFLUENCES: Aretha Franklin and gospel.

"My background started in church. My mother was the musical director and my grandfather was pastor. So putting a gospel song on my album was tribute to them, and of course, because of my firm belief that if not for the grace of God, I wouldn't be where I am today."
MUSICAL BACKGROUND: Kelly's



credentials as a backup singer and songwriter include work for Puff Daddy, the Isley Brothers, Notorious B.I.G., Brandy, Mona Lisa, Brian McKnight, and Mary J. Blige.
CHILDHOOD RADIO: "I was a WBLS and [WRKS] Kiss person, but I had to sneak to listen. After a while my mother said, 'if you can give me a good reason to listen, I'll let you.' I could talk my way

out of a plastic bag, so I said as a singer and a writer, it helped me to be more creative to hear what was going on in other places than just gospel."
SOUL OF A WOMAN (TITLE OF HER DEBUT RELEASE): "My album is dedicated to women everywhere, but when you get right down to it, at its core, it's really about the soul of one woman—me!"

WORKSHOP

HOMETOWN HEROES

A vital part of winning in radio is investing time in helping and healing your community. Many stations do lip service to public affairs, and never dig into community issues or associate themselves with community leaders. Every station should have its own major project—Stop the Violence or AIDS Awareness, for example—but to invest everyday in the community, I suggest you try "Hometown Heroes."

This is a simple concept and easy to execute. Start with your local paper. Every day, your morning show picks a person or organization who has done something meaningful for the community. For example, a fireman who saved someone's life, a real estate group that painted houses for the poor, or a cabbie who prevented a robbery.

Describe the event on the air and proclaim them a Hometown Hero. Interview your heroes on-air, and give them something special from the station like a trophy or citation. For the rest of the day mention the hero, and put together promos that encourage listeners to call and let you know about other heroes who aren't in the paper. After a few months, throw a party for your Hometown Heroes, and invite the press to cover the event.

Remember: the station that weaves itself into the fabric of the city on cultural, informational, and civic levels is the station that will produce the best results. Encourage your staff to stay current with community issues, events, and individuals that are significant and relevant to the market.

—QUINCY MCCOY

HIP-HOP

MOST ADDED



SPORTY THIEVES (60)
Cheapskate
(Ruffhouse/Columbia)
MC LYTE (57)
I Can't Make A Mistake
(Elektra)

MOST REQUESTED



NOREAGA
GANG STARR
LAURYN HILL
ALL CITY
PUMPKINHEAD

RADIO SAYS



BLACK MOON (42)
"War Zone"
(Duck Down)

"Hot! Doing Hip-Hop the way it should be done."
—Vaughn Caldon, DJ, 3rd Rail,
WNWR-Evanston, IL

HIP-HOP REVIEWS

All reviews written by Janine Coveney

TURNTABLE BAY No Samples (Lazy Bones Recordings)

Beginning in 1994, Seattle's Turntable Bay—made up of rapper Da Blasta and drummer Ratboy—has opened for such acts as Bushwick Bill, Run DMC, and Prince Paul, and has picked up critical accolades from various trade magazines. Combining unique live drumming and various synthesized and live instrumentation for a singular sound, *No Samples* is essentially that—a collection of 14 tracks that demonstrate how organic hip-hop can be without having to steal old beats and commercial choruses. Standout tracks: The bombastic "Bam Bam Boogie," the MC dominant stance of "Who's the Masta?," the similarly themed "Anatomy of a Battlerap," and the live joint "Me & My Drummer," taped at a performance in New York.



ALL CITY "The Actual"/"Priceless" MCA

The duo of All City breaks out with a definitely East Coast vibe, and it's no wonder, with production by the peerless DJ Premier. "No doubt baby/All City Crew/ready to flip sh**/coming through with the crew," is the chorus on this debut rant, in which the pair rips rhymes declaring their dominance, gives

RAP REPORTS ACCEPTED

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

STATION REPORTING PHONE:

(415) 495-1990

FAX: (415) 495-2580

2W	LW	TW	
13	4	1	PUMPKINHEAD - Dynamic Remix (Makin' Records)
1	1	2	NOREAGGA - N.O.R.E. (Penalty Recordings)
9	5	3	GANG STARR - Milita (Noo Trybe/Virgin)
4	3	4	LAURYN HILL - Lost One (RCE/Ruffhouse/Columbia/CRG)
2	2	5	ALL CITY - The Actual/Priceless (MCA)
23	12	6	KING TEE - Got It Locked (Interscope)
8	6	7	HEATHER B - Do You (MCA)
19	16	8	FAT CAT KARHEEM - Fugazi/Money Game (Casino/London)
7	8	9	JAY-Z - A Million & One Questions (Roc-A-Fella/Def Jam)
12	11	10	MIC VANDALZ - Love & Hate (Jive)
21	17	11	A+ - Boyz To Men/Up Top New York (Kedar/Universal)
18	15	12	DIAMONDS IN THE ROUGH - Da Doe (Roc-A-Fella/Priority)
3	7	13	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
11	13	14	BIG PUNISHER - Twinz/Deep Cover 98 (Loud)
5	10	15	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG)
32	21	16	DEFARI - Never Loose Touch (Tommy Boy)
17	14	17	DAZ DILLINGER - Might Sound Crazy (Death Row)
—	26	18	CANIBUS - How Come (Interscope)
NEW	19		BLACK STAR - Definition (Rawkus) <i>True meaning of Hip-Hop and ready to outshine everyone.</i>
6	9	20	XZIBIT - 3 Card Molly (Loud)
39	24	21	ROYAL FLUSH - Can't Help It/What A Shame feat. Noreaga (Blunt Recordings)
—	27	22	8 BALL - Coffee Shoppe feat. Redman (Suave/Universal)
29	22	23	CALI KINGS - Likwit All-Stars: Cali Kings Part 1 (V-Wax)
15	19	24	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
31	28	25	CLIPSE - Got Caught Dealin' (The Gold Mine, Inc./EastWest)
10	18	26	PLAYER'S CLUB SUNDTK - Ice Cube & Master P/ I'm A Ho (A&M)
NEW	27		CAM'RON - Horse & Carriage feat. Mase (Epic) <i>Big party record—watch the ladies call for this one.</i>
—	34	28	MASTERMINDS - The Ante (Mind Your Recordings)
33	35	29	ANIMAL PHARM - The Brink (GoodVibe)
16	20	30	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
NEW	31		GODSUNZ - 1-718 (Tru Criminal)
NEW	32		ONYX - React (JMJ/Def Jam Recording Group)
27	25	33	CAPPADONNA - Dart Throwing (Razor Sharp/Epic Street)
20	30	34	McGRUFF - feat. Mr.Cheeks: This Is How We Do (Uptown/Universal)
14	23	35	RAHSHEED & ILL ADVISED - 1986/Redd Hott (Quake City)
NEW	36		KRAKEN - Dusty Trails (GoodVibe)
NEW	37		MEEN GREEN - Break It Down/Deep In The Game (PatchWerk Recordings)
22	29	38	FAT JOE - Misery Needs Company (Atlantic)
NEW	39		LORD TARIQ & PETER GUNZ - We Will Ball (Codeine/Columbia)
35	32	40	GOODIE MoB - Black Ice (LaFace/Arista)

CHARTBOUND

LOOT PACK - "The Anthem" (Stones Thrown)

M.O.P. - "4 Alarm Blaze" (Relativity)

VARIOUS ARTISTS - "Rules Of The Game" (Tripek)

BLACK MOON - "War Zone" (Duck Down)

PYRO - "Propaganda" (Good Vibe)

UP&ADD'EM

RUFUS BLAQ - "Make It Hot/True Ballers" (A&M) 7/9

FAT JOE - "Don Cartagena/John Blaze" (Atlantic) 7/16

SAAFIR - "Crawl Before You Ball/Hitlist" (Qwest) 7/16

Coming July 31: UNSUNG HEROES OF HIP-HOP

Janine Coveney Spotlights Those
Currently Flying Below the Radar

Also—Livin' Large: A Cultural Phenomenon?

REVIEWS *continued*

shout outs to their New York hoods, and lays waste to all other rappers, all with admirable precision and flow. The flip side, "Priceless," kicks a spare grits'n'-gravy funk groove for All City to

philosophize on the how to make ends. "Another day another dollar to earn/gettin money is my only concern," the pair declare over this classic-sounding track, produced by Pete Rock. All City's hip-hop credentials are further sealed by the fact that Onyx is the executive producer.

MIXSHOW *Real Spins*

LW	TW		Spinz	Trend
2	1	QUEEN LATIFAH - Bananas (Motown)	77	+1
5	2	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	75	+11
3	3	BULWORTH SDTRK - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & L.L (Interscope)	73	-1
4	4	LUKE - Bounce To The Beat (Luke/Island)	67	+1
6	5	HEATHER B - Do You (MCA)	65	+5
8	6	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	62	+2
7	7	JAY-Z - A Million & One Questions (Roc-A-Fella/Def Jam)	62	+2
—	8	GOODIE MoB - They Don't Dance No Mo' (LaFace/Arista)	59	N
—	9	ALL CITY - The Actual/Priceless (MCA)	59	+37
16	10	JAYO FELONY - Whatcha Gonna Do (Insomniac)	52	+13
11	11	CHARLI BALTIMORE - Money (Epic)	52	+5
14	12	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	44	+2
15	13	MASTER P - I Got The Hook Up (No Limit/Priority)	44	+2
—	14	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	43	+43
—	15	FRANKENSTEIN - The UV (Knowledge Of Self)	43	N
—	16	PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)	43	N
17	17	BIG PUNISHER - Still Not A Player (Loud)	40	+5
12	18	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	37	-7
20	19	LAURYN HILL - Lost One (RCE/Ruffhouse/Columbia/CRG)	36	+11
19	20	DO OR DIE - Still Po Pimpin' (Rap-A-Lot/Virgin)	30	+2

RETAILPROFILE

Groove Merchant

687 Haight Street
San Francisco, CA
94117

Contacts: "Cool"
Chris Veltri & Tom
Thump

Ph: (415) 252-5766

Fax: (415) 252-5766

Mail Order:
Call or fax



Groove Merchant

Pick: Beastie Boys
"Intergalactic" import
mixes (Grand Royal)

In-Store Play This
Week: Various Artists
Up: *The Psyche*
Mellow Experience
(Schema)

Props Over Here:
"We carry the rarest
"rare grooves" and
phattest breaks for
your listening & sam-

pling pleasure.
Groove Merchant is
the source for jazz,
funk, latin, and hip
hop. Check out our
club night "Audio
Alchemy
Wednesdays" at
Liquid when you're in
San Francisco."

—Tom

Top Five Albums

1. TOMMY GUER-
RERO - Loose
Grooves & Bastard

- Blues (Galaxia)
2. VARIOUS ARTISTS
- Future Sound Of
Budapest (Juice)
3. VARIOUS ARTISTS
- Logical Progression
#3 (Good Looking/
K-7)
4. VARIOUS ARTISTS
- Batucada Por Favor
(Mr. Bongo)
5. LEE PERRY -
Produced and
Directed By...
(Pressure Sounds)

9

Don't Mail Your CD to Radio!

LET GAVIN DO IT FOR LESS THAN IT WOULD COST YOU TO DO IT YOURSELF.

ALL formats **ALL** reporters to **ALL** trades
Any day of the week.

CALL LOU GALLIANI 805-542-9999

NEW ROCK ZONE

ACTIVE + ALTERNATIVE + COLLEGE + A 3

A couple of years ago, while leading a panel at Toronto's Music Week, Keith and I were half tempted to introduce ourselves by saying, "We're from California. Will someone please explain Tragically Hip to us?"

"I'm just learning myself," admitted Sire's Lori Blumenthal recently.

A handful of majors, including Atlantic and MCA, have stepped up to the challenge of translating Tragically Hip's massive Canadian popularity south of the border, but so far, no one has broken the band in the States. Up north, they regularly fill football stadiums, drawing up to a half million fans. In the States, it's been mostly clubs.

"That's what we're hoping to change by working this record in a far more unconventional way," says Blumenthal. "We've hand-picked a dozen markets—and radio stations within those mar-

Understanding the Mystique Tragically Hip hits the U.S.

BY KENT ZIMMERMAN

kets—whose listeners understand what the Hip is all about."

"These are stations where there's substantial history, either a touring base or a history with programmers."

This week, Tragically Hip's first track, "Poets," off the upcoming album, *Phantom Power*, ships to an elite corps of stations spanning the entire rock, Triple A, and Alternative spectrum. Sire is banking that those who have supported Tragically Hip in the past will be willing to be part of a micro promotion and marketing sample that will finally break the band this time around.

"Our plan is to work the stations that initially 'get' the band, then

radio requests with tremendous passion and persistence. The band is also very strong on the Internet, averaging half a million hits per month on www.thehip.com, and collecting almost a thousand e-mails a month."

While accustomed to playing huge venues in Canada, the band has agreed to isolate a number of markets in which to play live, coinciding with airplay. So far, Chicago has already sold out three shows in

Entercom Solidifies GM Team; Chris Mays Upped to VP/GM

BY KENT ZIMMERMAN

Entercom has announced its general management team in Seattle, and Chris Mays is officially named VP/GM of KMTT (The Mountain).

At the same time, current KBSG AM/FM VP/GM Steve Oshin will add KNDD to his watch, while also serving as cluster manager overseeing KISW and the Seattle-based Entercom Marking Results Group (EMRG). In addition, Clark Ryan has been named VP/GM of KISW.

Both Mays and Ryan will continue to serve as Directors of Operations



at their respective stations.

"We are blessed with an abundance of highly talented managers within the Seattle cluster," said Entercom COO/CFO David J. Field. "Chris Mays and Clark Ryan are both high performers who have truly earned the opportunity to make the jump from PD to GM."

Chris joined Entercom in 1991, serving as Program Director of The Mountain. In August of 1996, she added the role of Station Manager to her responsibilities.

Philadelphia-based Entercom owns and operates 38 radio stations in eight markets: Seattle, Tampa, Portland, Kansas City, Sacramento, Rochester, Florida's Gainesville/Ocala, and Longview/Kelso in Washington.



PHOTO ILLUSTRATION BY CHARLES MAGNULTY

open it up. A month later, we'll go back to the rest of the stations with an airplay base and a sales story."

Among those to be serviced first are multiple stations in markets such as Chicago, Detroit, Buffalo, Austin, and Dallas, among others.

"The stations seem to be energized by the fact that they're part of a process of breaking this band in America. These are stations that have been rooting for the band for a long time," explains Blumenthal.

But it's not just select programmers who are rooting for the Hip's breakthrough; TH's army of fans are notoriously Internet-savvy. Stations playing "Poets" should be forewarned of the band's active core.

"The band's following is incredibly aggressive. They'll call and e-mail

20 minutes; the band will play three nights at three different venues in San Francisco. New York's gigs are selling briskly, as well.

"In the past, the band was probably reticent to spend time touring the States playing smaller venues," says Blumenthal, "But now they've committed to an introductory tour as well as something more extensive in the fall. I think that shows their commitment to breaking the United States."

The band's first U.S. gig supporting *Phantom Power* was in the Sire Records kitchen, performing especially for label employees.

"It was something they've never done in their entire careers," says Blumenthal. "I guess they all make very good livings in Canada." ■

Counting Crows' Live CD Set A Document For the Fans

BY KENT ZIMMERMAN

Fans—both on the street and at radio—can expect a live Counting Crows “document” to hit the streets in early July. *Across a Wire, Live in New York* is meant to be perceived as an informal release, to appease anxious fans as the band enters the studio to begin work on its “official” third album.

In the tradition of U2's *Under a Blood Red Sky* or Dave Matthews' *Live at Red Rocks*, no official CD pros or track choices will be shipped to radio. Nor will the retail market be aggressively pre-ordered. Upon listening to the set quality though, that shouldn't preclude radio from programming some of the performances, which are culled from high quality VH1 and MTV recordings that draw from the band's first two multi-platinum albums.

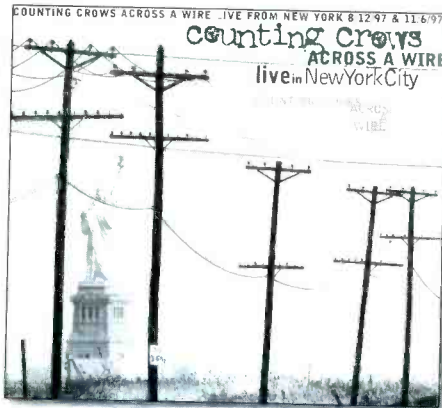
“One disc is the VH1 *Storytellers* session,” Martin Kirkup of Direct Management Group, the firm that represents the Crows, told GAVIN.

“The band was proud of the performances; they reworked the songs drastically. ‘Mr. Jones’ is an acoustic song with a slightly different lyric. There are also acoustic versions of ‘Angels of the Silences’ and ‘Rain King.’”

While disc one represents the band's more contemplative, acoustic side, disc two offers a more full-ensemble edge “almost as a balance to the other disc,” explains Kirkup.

“During the final show on the American tour, in New York at the Hammerstein Ballroom, MTV came down and recorded 24 tracks and transmitted them live [on the network]. The disc sounds much better than a live DAT, and is a more hi-fi version of what ran as the show.”

“Fans frequently ask when the band is going to put out a live album. They also bring those really lousy \$35 live Italian bootlegs [to shows] to get signed, so we decided to give them a good quality live disc set.”



On first listen, it's obvious that while the release is being downplayed—in terms of not being marketed as an official follow-up to *Recovering the Satellites*—neither is it a

low-fi DAT recording in the fashion of the Matthews' *Red Rocks* release. Also, according to Kirkup, it's important to the band that they don't appear presumptuous by releasing a live album after only two studio sets.

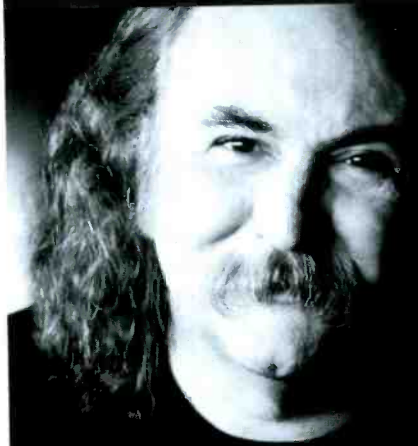
“The notion is that it's an official

bootleg, which I know is an oxymoron. [It's] a document of what we did in 1997, since we probably won't have a record out until 1999.”

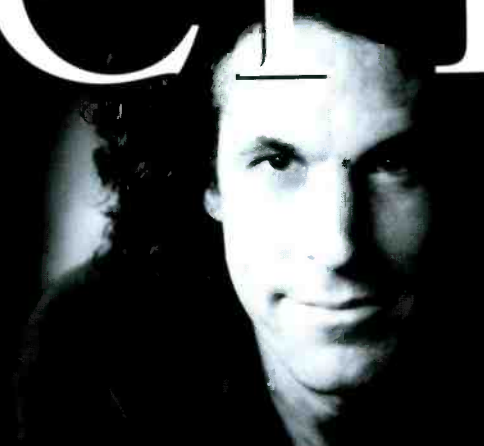
Counting Crows broke wide open in 1993 after their first album, *August and Everything After*, enjoyed seed airplay at Triple A and Alternative radio. The group's first gig across California state lines was at the very first GAVIN A3 Summit in Boulder. When MTV jumped on “Mr. Jones,” the band became a worldwide phenomenon. With *Across the Wire, Live in New York*, both Kirkup and the band have their expectations in check. That is, they're not expecting it to sell in the range of two million, like sophomore *Recovering the Satellites* did. Still, Kirkup is willing to be surprised in terms of sales and airplay.

“Who knows what will happen? This record is very much for the fans, a real document and a great looking packaging with two discs for price of one.”

CPR



david Crosby



jeff Pevar



james Raymond

Featuring “Morrison”

7 New Adds This Week: KIWR, KDUX, KRSH, WRVG, KPIG, WMGK, WRSI, KTYD

66 Stations Total including:

KMTT	KINK	WFUV	WYEP	KXST
WXRV	WBOS	WRNR	WCLZ	KBAC
WEBX	DISH	WZEW	WHFC	KTHX
KERA	WXPB	KPFT	WKZE	KTAO



R&R: 3rd Most Added • New & Active 155 Spins
Gavin: Combined 35*
Album Network: Combined 35-28* +59 Spins

www.samsonmusic.com

A GOLD CIRCLE ENTERTAINMENT COMPANY

Radio Promotion
Samson Music/George Gerrity, Cliff Boler 888.656.0634



©1998 GOLD CIRCLE ENTERTAINMENT, INC.

KNAC and Universal Rock the World Wide Web

BY MATT BROWN

Three years ago, legendary Long Beach station KNAC—notorious for its pure rock programming—was sold and the outlet faded to black. KNAC's signal went from playing Metallica to playing Mexican ranchera. The signal may have shut down, but the soul did not die. Thanks to the dedication of programmers and fans, KNAC now lives on via online programming.

"There are a lot of Internet radio stations, and there are a lot of radio stations broadcasting on the Internet, but we're the only Internet radio station broadcasting completely live and 24/7," states KNAC Operations Manager Long Paul.

"The only difference between KNAC and an FM station is the method of delivery," he continues.

"We were planning on broadcasting a reunion show over the Internet on February 15, 1998,"

Paul continues. "That would've been three years to the date of KNAC going off the air. We thought we could make a serious run at it if we put KNAC back on the air in its entirety. A huge consideration in putting this thing back together was, Will we be able to do it and maintain our credibility? If we're going to put this thing together and we're going to put it on the air, the credibility has to be there. KNAC is a brand name. When they came out with New Coke the people didn't dig it. It's got to be done right and it's got to be true to itself."

KNAC obviously came correct, because the folks at Universal came to them a few weeks back with a fine proposition. "They saw what we were doing, they dug what we were doing, and they came to us with their Animal House project," explains Paul.

animalhouse.com is a Web site targeted at 2,300 college campuses across the country. In addition to

KNAC, there will be three other channels of radio-ish programming—Alternative, Top 40, and College—and related sites offering artist and music information. "Universal is providing the Web site content and we're providing the

programming," explains Paul.

The animalhouse.com project soft launch is slated for August 1, 1998. Come class time in September, the project should be in full effect. KNAC, takin' over the Net, one computer at a time.

The River Snags Mason as New MD

Hot movements afoot in Motown as Jerry Mason heads to CIDR-Windsor, Canada, a unique station that practically floats in the river, serving Canada and the Detroit metro. Mason is coming from WIQB in Ann Arbor, a Triple A-leaning outlet that recently flipped its format to Active Rock.

Mason fills the spot left by GAVIN's Triple A Music Director of the Year Ann Delisi, who moved to Detroit's Planet 96.3 and left behind some big empty shoes. "Ann is absolutely unique, both on-air and as a music director," says Wendy

Duff, the River's Program Director. "I would never expect anyone to come in and emulate what she's done. Jerry is his own person. He'll continue to build on his solid reputation and take The River in a different and positive forward direction."

Mason confirmed speculation that WIQB's format flip prompted this move. "It was time for this," he told GAVIN. "My ears and heart are with Triple A, and I think CIDR has the potential to carve out a niche for itself in Detroit—not unlike WXRT has done in Chicago." —JON FOJTIK

THE WHY STORE

"when you're high"




From Their New Album **TWO BEASTS** In Stores June 30

Produced By Mike Wanchic
Management: Robert Richards/Tony Dimitriades - East End Management
www.whystore.com Get AMPed at MCA Records Online: www.mcarecords.com




the **brian jonestown massacre**


STRUNG OUT IN HEAVEN



Bombs away, Baby!

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

TVT Records, 23 E. 4th St., NY NY 10003 Tel: 212.979.6410 Fax: 212.979.6489
www.tvrecords.com www.brianjonestown.com Management: Michael Dutcher/Dial One Management



ALTERNATIVE

MOST ADDED



DAVE MATTHEWS BAND (21) Stay (RCA)

Including: KNDD, KKND, KLZR, KXRX, KPNT, WXXD, WIXD, KHLR, WEDG, KCXX, KNRX, WRXQ, WXXE, WHTG, WVDX, WLSZ, WWCN, KWOD, KJEE, KFTE, WEND

GARBAGE (17)

I Think I'm Paranoid (Almo Sounds)

Including: KTOZ, KKND, KXRX, WPGU, WXXD, KHLR, WNNX, WQXY, KNRK, WRXQ, WBCN, WHTG, KACV, WKRO, WWCN, WOST, WHMP

POSSUM DIXON (15)

Lenny's Song (Holding) (TriStar Music)

Including: WPBZ, KLZR, KRZQ, KHLR, WMAO, WQBK, WEDG, WKRL, MUSI, WRXQ, WBCN, WHTG, KNSX, KACV, KWDD

BRIAN SETZER ORCHESTRA (15)

Jump Jive An' Wail (Interscope)

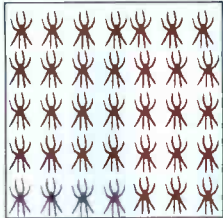
Including: KTOZ, WPGU, KRZQ, WMAO, KPOI, KITS, KNRX, WXXD, WHFS, KNSX, WOSC, WBZU, WLIR, WOST, KSPI

THIRD EYE BLIND (13)

Jumper (Elektra/EEG)

Including: KKND, WBTZ, KHLR, WMAO, WNNX, WQBK, WGRD, WKRL, WBCN, KNSX, WJSE, KJEE, KFTE

RADIO SAYS



SUNCATCHER

"Trouble" (Restless)

"I've been waiting for a year and a half to play this. Vocally it's beautiful and it's a one listen record." Leslie Fram, PD 99X-Atlanta

LW	TW		Spins	Diff
1	1	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2395	+144
4	2	HARVEY DANGER - Flaggpole Sitta (Slash/London)	2150	+181
2	3	SEMISONIC - Closing Time (MCA)	2099	+8
5	4	FUEL - Shimmer (550 Music)	2084	+239
3	5	SMASHING PUMPKINS - Ava Adore (Virgin)	1961	-36
7	6	EVE6 - Inside Out (RCA)	1841	+354
8	7	BARENAKED LADIES - One Week (Reprise)	1717	+264
6	8	GARBAGE - Push It (Almo Sounds)	1458	-332
13	9	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	1328	+145
11	10	THE URGE - Jump Right In (Immortal/Epic)	1303	+7
14	11	BEASTIE BOYS - Intergalactic (Capitol)	1286	+135
17	12	ATHENAEUM - What I Didn't Know (Atlantic)	1223	+201
15	13	FOO FIGHTERS - Walking After You (Elektra/EEG)	1212	+62
19	14	GRANT LEE BUFFALO - Truly, Truly (Warner Bros.)	1128	+118
10	15	THE WALLFLOWERS - Heroes (Epic)	1098	-222
12	16	TORI AMOS - SPARK (Atlantic)	1093	-161
9	17	FASTBALL - The Way (Hollywood)	1064	-358
23	18	SPRUNG MONKEY - Get 'Em Outta Here (Hollywood)	1033	+174
18	19	GREEN DAY - Redundant (Reprise)	928	-91
20	20	EVERCLEAR - I Will Buy You A New Life (Capitol)	917	-75
16	21	PEARL JAM - Wishlist (Epic)	889	-140
25	22	STABBING WESTWARD - Save Yourself (Columbia/CRG)	816	+101
24	23	MATCHBOX 20 - Real World (Lava/Atlantic)	771	-39
22	24	THE VERVE - Lucky Man (Virgin)	768	-103
29	25	SMASHING PUMPKINS - Perfect (Virgin)	759	+125
28	26	CREED - What's This Life For (Wind-Up)	728	+86
31	27	FEEDER - High (Elektra/EEG)	712	+143
40	28	DAVE MATTHEWS BAND - Stay (RCA)	708	+293
<i>Dave & crew prove they know how to stay on the charts</i>				
21	29	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	673	-274
32	30	BIG BAD VOODOO DADDY - You & Me & the Bottle Makes 3 Tonight (Baby) (Coolsville)	644	+78
33	31	OUR LADY PEACE - 4 A.M. (Columbia/CRG)	627	+74
27	32	GUSTER - Airport Song (HYBRID/SIRE)	624	-27
34	33	RAGE AGAINST THE MACHINE - No Shelter (Columbia/CRG)	615	+107
26	34	BEN FOLDS FIVE - Song For The Dumped (550 Music)	577	-99
—	35	DAYS OF THE NEW - The Down Town (Outpost)	565	N
43	36	EVERYTHING - Hooch (Blackbird/Sire)	542	+185
30	37	NATALIE MERCHANT - Kind and Generous (Elektra/EEG)	497	-93
38	38	RANCID - Bloodclot (Epitaph)	487	+65
35	39	THE GANDHARVAS - Downtime (MCA)	485	+22
42	40	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	484	+108
—	41	Seven Mary Three - Over Your Shoulder (Atlantic)	441	N
<i>Jangle and melody supreme make this a tasty summer slice</i>				
44	42	K's CHOICE - Everything For Free (550 Music)	431	+81
—	43	GARBAGE - I Think I'm Paranoid (Almo Sounds)	415	N
36	44	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	405	-37
46	45	SWIRL - Hey Now Now (Mercury)	390	+65
48	46	SMASH MOUTH - Can't Get Enough Of You Baby (Interscope)	375	+72
41	47	GRAVITY KILLS - Falling (TVT)	360	-46
37	48	GIRLS AGAINST BOYS - Park Avenue (DGC)	356	-73
47	49	BLINK 182 - Josie (Cargo/MCA)	350	+41
—	50	CANDLEBOX - It's Alright (Maverick/Warner Bros.)	323	N

REVIEWS

LIONROCK

City Delirious (TimeBomb)

Digitized snapshot rubber band rhythms ping-pong and reverberate on "Push Button Cocktail," the burbling Kraftwerkian intro track on Lionrock's new full length. The central track for consideration, "Rude Boy Rock," is a buoyant booty shaker filled with judicious blasts of electronic-a-go-go and reggae addled soul shuffle that deserves to be on everybody's hit list. If you ain't feelin' it, then there's no hope for ya! The rest of the album is rounded out with interstellar spasm ("Electric Hairdo"), tainted house theatrics ("Best Foot Forward"), post mod electronic swing ("Scatter & Swing"), and futuro Westside Story stand-offs ("Zip Gun Rumble").



ESTHERO

Breath From Another (Work)

Mellifluous sonic swirl of a divinely hypnotic nature. Such is the sumptuous modus operandi of Esthero. From the mild jungle-meets-ethereal lounge of the title track to the flamenco guitar tinged Brazilian & hip-hop lilt of "Heaven Sent" to the fluttering choral enhancement and low end saunter of "Half A World Away," Esthero create a startling and mesmerizing world of lushly beautiful soniference.



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

ARTIST PROFILE

GOLDO

HOME: Silverlake, Cali
MEMBERS: Goldo, vox, guitars, horns; Mr. Loosh, keyboards; Mushroom Man, raps; Pete Straub, drums; Andreas Straub, guitar; Tony Ruiz, bass
CURRENT SINGLE: "To All the Lovely Ladies"
ALBUM: Goldo

LABEL CONTACT: Rose Braunstein @ Immortal (310) 582-8300
COMMENT ON THE ALBUM: "It's a mixture of a whole different bunch of influences, from hip-hop to the Beatles to Frank Zappa to the Rolling Stones to Digital Underground." —Goldo
INFLUENCES: "Hunter S. Thompson's *Fear and Loathing in Las Vegas*. That book is

awesome, just the crazy abandon of everything. That's kinda how it is when we play live, we just go nuts and pay the consequences the next day." —Goldo
BAND IDEOLOGY: "Our music is kind of an alternative to serious alternative music. Philosophically, we've all thrown our hands in the air and are sayin' 'It's time to party!' because you don't know

if this is gonna be your last day or not. It's kind of all about taking the non-serious seriously." —Mr. Loosh
FAVORITE SUPERHERO: "Peter Parker, Spiderman." —Mr. Mushroom Man
ANIMAL YOU MOST LIKELY IDENTIFY WITH: "The pussycat, because it has nine lives. I think to survive in the music business you've got to at least have nine lives." —Goldo



MOST ADDED



WINK (29)
HereHear
(Ovum/Ruffhouse/Columbia/CRG)
Including: CTR, KALX, KCSB, KTXT, KUGS, KVRX, WCDB, WOBM, WMSE, WMSV, WPRK, WRFL, WRUV, WSMU.

BLACK EYED PEAS (26)
Behind the Front (Interscope)
Including: KCMU, KCOU, KCSB, KJHK, KTXT, KUGS, KWBU, WCBN, WCDB, WICB, WJCU, WPRK, WTSR.

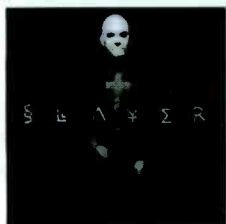
VARIOUS ARTISTS (26)
High Art soundtrack
(Reel Sounds/Velvet)
Including: KCPR, KCSB, KTXT, KUGS, KVMR, WBNY, WCBN, WCDB, WDCR, WICB, WJCU, WPRK, WTSR.

PLASTILINA MOSH (24)
Aquamosh (Capitol)
Including: KCMU, KCOU, KCSB, KCSU, KFSR, KJHK, KTXT, KVMR, WDBM, WFDU, WJCU, WMSE, WMSV, WTSR.

ACTIONSLACKS (24)
One Word (Arena Rock)
Including: CTR, KCOU, KCPR, KCSB, KTXT, KUGS, KVRX, KWBU, KWVA, WBNY, WCDB, WJCU, WMNF, WPRK.

THE VEHICLE BIRTH (24)
Tragedy (Crank!)
Including: KCOU, KCPR, KCSB, KTXT, KVRX, WJCU, WMNF, WRSU, WRUV, WUTK, WVKR, WNYU, WPRK.

RECORD TO WATCH



SLAYER
Diabolus In Musica
(American)

Glad to see Slayer is still keeping music evil. The long-awaited new album does not disappoint. Play lots. Scare emo-rockers.

COLLEGE

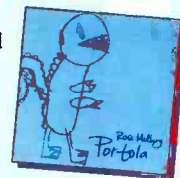
2W	LW	TW			
2	1	TRICKY - Angels With Dirty Faces (Island)	40	1	
1	2	MASSIVE ATTACK - Mezzanine (Virgin)	37	0	
5	3	JESUS & MARY CHAIN - Munki (Sub Pop)	36	0	
4	4	ROCKET FROM THE CRYPT - RFC (Interscope)	33	0	
3	5	SONIC YOUTH - A Thousand Leaves (DGC)	31	1	
8	6	BILLY BRAGG & WILCO - Mermaid Avenue (Elektra/EEG)	30	1	
7	7	BAD RELIGION - No Substance (Atlantic)	23	0	
14	8	SPINANES - Arches and Aisles (Sub Pop)	31	1	
6	9	MONEY MARK - Push the Button (Mo'Wax/ffrr/London)	29	1	
11	10	MOGWAI - Kicking A Dead Pig (Jetset)	25	0	
16	11	SHONEN KNIFE - Happy Hour (Big Deal)	31	1	
10	12	BAXTER - Baxter (Maverick)	19	0	
N	13	BRIAN JONESTOWN MASSACRE - Strung Out In Heaven (TVT) <i>The revoution has begun with lucky #13. Going to hell, baby!</i>	27	4	
22	14	GRAVITY KILLS - Perversion (TVT)	18	0	
28	15	DON CABALLERO - What Burns Never Returns (Touch & Go)	19	2	
15	16	GRANT LEE BUFFALO - Jubilee (Slash/Warner Bros.)	15	0	
13	17	SMASHING PUMPKINS - Adore (Virgin)	13	0	
N	18	MXPX - Slowly Going the Way of the Buffalo (A&M)	13	0	
26	19	CIV - Thirteen Day Getaway (Lava/Atlantic)	14	0	
9	20	X FILES SOUNDTRACK - The X-Files: The Album (Elektra/EEG)	10	0	
18	21	TORI AMOS - From the Choirgirl Hotel (Atlantic)	10	0	
20	22	ADD N TO X - On the Wires Of Our Nerves (Mute)	13	0	
24	23	BEASTIE BOYS - "Intergalactic" (Grand Royal/Capitol)	9	0	
29	24	PIZZICATO FIVE - Remix Album: Happy End Of You (Matador)	14	0	
N	25	BARRY ADAMSON - As Above So Below (Mute)	18	3	
40	26	VARIOUS ARTISTS - Selector Dub Narcotic (K)	14	1	
19	27	CALEXICO - The Black Light (1/4 Stick)	14	0	
12	28	GIRLS AGAINST BOYS - Freak*On*ica (DGC)	13	0	
44	29	ALASTAIR GALBRAITH - Mirrorwork (Emperor Jones/Trance) <i>A favorite among top-notch indie stations. Trance does it again!</i>	12	0	
N	30	KOMEDA - What Makes It Go (Minty Fresh)	9	0	
25	31	LENNY KRAVITZ - 5 (Virgin)	7	0	
34	32	SEAN LENNON - Into the Sun (Grand Royal/Capitol)	10	0	
23	33	LIONROCK - City Delirious (Time Bomb)	11	0	
21	34	FUGAZI - End Hits (Dischord)	13	0	
N	35	OZOMATLI - Ozomatli (Almo Sounds)	14	0	
33	36	VERSUS - Two Cents Plus Tax (Caroline)	12	0	
31	37	GETAWAY CRUISER - Getaway Cruiser (550 Music)	9	1	
46	38	DJ CAM - The Beat Assassinated (Inflamable)	13	0	
35	39	ARAB STRAP - Philophobia (Matador)	12	0	
N	40	HOME GROWN - Act Your Age (Outpost)	8	0	
37	41	BUCK-O-NINE - Pass the Dutchie (TVT)	8	0	
42	42	SISTER SOLEIL - Soularium (Universal)	7	0	
49	43	DIAMANDA GALAS - Malediction And Prayer (Asphodel)	9	0	
N	44	SWINGING UTTERS - Five Lessons Learned (Fat Wreck Chords)	13	0	
N	45	BRIAN SETZER ORCHESTRA - The Dirty Boogie (Interscope)	10	0	
N	46	THE BOMBORAS - Head Shrinkin' Fun (Zombie A Go-Go/DGC)	13	0	
N	47	ROSE MELBERG - Portola (Double Agent)	12	0	
N	48	HI-FI KILLERS - Possession (LooseGroove)	8	0	
N	49	BEN NEILL - Goldbug (Antilles)	9	0	
17	50	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)	11	0	

REVIEWS

ROSE MELBERG

Portola (Double Agent)

The prolific Rose Melberg has staked her claim in the indie world as a member of the now defunct Tiger Trap. She is currently a member of the Softies, Go Sailor, and Gaze. If you have not yet popped in *Portola*, then you are depriving yourself from one of the best albums of the year. Melberg's knack for exquisite song writing, paired with her angelic voice gives one the warm fuzzies. It's like napping in the sun on a Sunday afternoon. Call Fanatic at 1-888-385-1231.



NINO NARDINI & THE POP RIVIERA GROUP

No. 7—Pop, Soul, et rock psychadelique (Desco)

The sound is straight up '70s pimp funk complete with titles like "Soul Walk", "Charger Attack" and "Latinova". Heavy heavy bass, break beats to die for, churning Hammond organ and just plain greasy soul. This is music made for the ass. Not over-produced schlock, just big booty bouncing in the tradition of the Mohawks, Chakachas, and vintage Kool & the Gang. Contact Triage at (212) 989-4545.



ADDS FOR JULY 6/7:

Rasputina (Columbia/CRG), The Knack (Rhino), Perplexa (Small Stone), NME (Oxhead), N'Dea Davenport (V2), Terra Deva (Om), V/A—Speed Vol. 1 (Mutant Sound System), 12 Rounds (Nothing/Interscope), Boy Genius (Tommy Boy), Kenny Young & the Eggplants (Coney Island), V/A—L.A. County Line (Strawdog), Midget 7" (Sire), Of Montreal (Kindercore/Elephant 6), Big Sandy (Hightone).

ARTISTPROFILE

BIO RITMO

FROM: Richmond, Va.
LATEST RELEASE: Rumba Baby Rumba
LABEL: Triloka/Mercury
CONTACT: Shiva Baum, (310) 996-7921
DESCRIPTION: Latino salsa

vibes. The sounds of a Saturday night at New York's Palladium in 1958. It's shake, shimmy, and bump & grind. Break out the Tequila, baby! HISTORIA: "The band has been together for seven years. We have two CDs before *Rumba Baby Rumba*. You would be correct in assuming that there are not too many salsa bands

in Richmond. We had no real competition." —Justin Riccio, timbales & vocals. EN VIVO: "People who come to see us, often time act overwhelmed. People naturally want to hear this music. It's just fun to listen and dance to. Once you catch the Latin bug, there's no turning back." —J. Riccio. STRANGEST GIG: "It was at the Science Museum of Virginia. I

wasn't in the band then, but I saw that show. They were playing in the lobby with these huge replicas of dinosaurs that moved around and roared." —J. Ricci. ON TOUR: Catch them with the Squirrel Nut Zippers or as headliners this summer.



MOST ADDED



KENNY WAYNE SHEPHERD BAND (14)

Somehow, Somewhere, Someway (Revolution)
Including: KBAT, KEYJ, KIBZ, KISW, KRZR, KTUX, KZDZ, WBUZ, WCCC, WHMH, WWSN, KPPT, KZZK, KDOT.

SEVEN MARY THREE (7)

Over Your Shoulder (Mammoth/Atlantic)

Including: KBPI, KISS, WMMS, WTOS, KMBR, KCGQ, KIDZ

DAVE MATTHEWS BAND (7)

Stay (Wasting Time) (RCA)

Including: WCCC, KBAT, KEYJ, KLAQ, KZZK

MEGADETH (5)

A Secret Place (Capitol)

Including: WIYY, WTFX, KISW, KZZK, KBPI

THE MAYFIELD FOUR (5)

Always (Epic)

Including: KEYJ, KROR, WAAF, WYSP, WTFX

GOVERNMENT MULE (4)

She Said, She Said (Capricorn/Mercury)

Including: KEYJ, KTUX, WHMH, KZZK

RADIO SAYS



SYSTEM OF A DOWN

"Suite-Pee" (American/Columbia)

"The System Of A Down record has entered our charts like nothing we've seen in a while. It pushed right up to #3 this week."

—WSOU-South Orange, New Jersey MD, Anthony Delia

ACTIVE

LW	TW		Spins	Diff.
3	1	DAYS OF THE NEW - The Down Town (Outpost) <i>The third time's a charm for these Louisville sluggers!</i>	1075	+109
1	2	STABBING WESTWARD - Save Yourself (Columbia/CRG)	1053	-17
2	3	SMASHING PUMPKINS - Ava Adore (Virgin)	1044	+50
4	4	MONSTER MAGNET - Space Lord (A&M)	1024	+64
5	5	CREED - Torn (Wind-Up)	865	-27
6	6	METALLICA - Fuel (Elektra/EEG)	793	-18
9	7	JERRY CANTRELL - My Song (Columbia/CRG)	790	+89
12	8	CANDLEBOX - It's Alright (Maverick/Warner Bros.)	787	+128
10	9	CREED - What's This Life For (Wind-Up)	739	+63
8	10	BROTHER CANE - I Lie In The Bed I Make (Virgin)	685	-90
13	11	FUEL - Shimmer (550 Music)	680	+81
11	12	DLR BAND - Slam Dunk (Wawazat!!)	596	-70
7	13	PEARL JAM - Wishlist (Epic)	580	-201
14	14	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	539	+13
16	15	JIMMY PAGE & ROBERT PLANT - Shining in the Light (Atlantic)	531	+46
15	16	ADDICT - Monsterside (Big Cat/V2)	497	+1
19	17	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	480	+22
20	18	SEMISONIC - Closing Time (MCA)	452	+9
24	19	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	451	+64
17	20	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	441	-34
31	21	MEGADETH - A Secret Place (Capitol)	419	+99
21	22	GRAVITY KILLS - Falling (TVT)	395	-13
30	23	THE GANDHARVAS - Downtime (MCA)	384	+47
27	24	RAMMSTEIN - Du Hast (Slash) <i>Active radio's most requested song for a second straight week moves up three slots.</i>	384	+38
18	25	VAN HALEN - Fire In The Hole (Warner Bros.)	371	-98
28	26	RAGE AGAINST THE MACHINE - No Shelter (Columbia/CRG)	352	+9
26	27	GIRLS AGAINST BOYS - Park Avenue (DGC)	350	0
33	28	DRAIN S.T.H. - Crack The Liar's Smile (The Enclave/Mercury)	331	+30
22	29	FOO FIGHTERS - My Hero (Capitol)	317	-79
—	30	Seven Mary Three - Over Your Shoulder (MammothAtlantic)	291	N
29	31	THE WALLFLOWERS - Heroes (Epic)	287	-55
25	32	MEGADETH - Use the Man (Capitol)	277	-100
34	33	FASTBALL - The Way (Hollywood)	272	-20
45	34	LENNY KRAVITZ - Fly Away (Virgin)	249	+53
—	35	EVE6 - Inside Out (RCA)	243	N
23	36	JERRY CANTRELL - Cut Me In (Columbia/CRG)	242	-147
35	37	MATCHBOX 20 - Real World (Lava/Atlantic)	238	-22
37	38	DAYS OF THE NEW - Shelf In The Room (Outpost)	232	-2
32	39	CARAMEL - Lucy (Geffen)	228	-80
41	40	FEEDER - High (Elektra/EEG)	220	+8

CHARTBOUND

THE HUNGER - "Free" (Universal)	BROTHER CANE - "Machete" (Virgin)
KENNY WAYNE SHEPHERD BAND - "Somehow..." (Revolution)	THE MAYFIELD FOUR - "Always" (Epic)
FOO FIGHTERS - "Walking After You" (Elektra/EEG)	AEROSMITH - "What Kind Of Love..." (Columbia/Sony Music Soundtrax)
DEEP PURPLE - "Any Fule Kno That" (CMC International)	THE WHY STORE - "When You're High" (Way Cool/MCA)
JIMMIE'S CHICKEN SHACK - "Blood" (Rocket/Island)	RANCID - "Bloodclot" (Epitaph)
ANTHRAX - "Inside Out" (Ignition/Tommy Boy)	VAST - "Touched" (Elektra/EEG)

REVIEWS

SPRUNG MONKEY

Mr. Funny Face (Surfdog/Hollywood)

I know what you're thinking, this is an alternative record. Any group with a monkey in their name has to be an alternative act. I thought so too until I pulled up a chair and checked out *Mr. Funny Face*. Like many of us, these San Diego sea Monkey's grew up listening to Kiss and Cheap Trick. This album rocks on almost every cut, so don't be fooled by "Get 'Em Outta Here," the opening track and first single. Tracks guaranteed to slap you upside the head like a Mark McGwire swing: "Super Breakdown," "JoJo," "Dead," "White Trash," "Hard Times," "Tired," and "Naked," which KIOZ added to rotation last week. For self help or a copy of the record give Joey "Vendetta" Scoleri a buzz (818) 560-5395.



THE MAYFIELD FOUR

"Always" (Epic)

The first single from *Fallout* is about something we can all relate to. A relationship. "Always" was produced by Jerry Harrison and mixed by Brendan O'Brien. Active stations advocating that peace and love thing include: WXTB, WRCX, WLZR, KEYJ, KTUX, and KRXQ.

ADDS FOR JULY 6/7

9 Volt "Stupid" (Crash/Mercury), Everclear "Father Of Mine" (Capitol), Newsboys "Woo Hoo" (Virgin), Flight 16 "It's A Shame" (550 Music), The Knack "Ambition" (Rhino), DLR Band "Relentless" (Wawazat!!).

ADDS FOR JULY 13/14

Clay People "Awake" (Slipdisc/Mercury), Brother Cane "Machete" (Virgin), Krunk "Get Out Of My Kountry" (S.N.U.G.).

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

ARTISTPROFILE

GLORIETONE

FROM: Tempe, Arizona
ACTIVE SINGLE: "Halfway"
LABEL: Kneeling Elephant/RCA
CONTACT: Kim Langbecker (310) 358-4177
WEB SITE: www.kneelingelephant.com
STATIONS ON THE SINGLE:

WLZR, WAAF, WTOS, WCCC, WHMH, WQXA, KTUX, KEYJ, KIBZ, KLBJ, KRZR, KXXR, KCGQ, KRQR, KZRQ.
WHO THE HELL'S GLORIETONE?: Tim Anthonise, vocals, guitars; Dan Lancelot, drums, vocals; Nick Scropos, bass, vocals.
ON RECORDING THE ALBUM:

"We tried to capture the way we sound. If a room had a really cool sound to it, we'd do the vocals or bring the guitars in and record right there. Ninety-eight percent of the record is how it sounded in the room. There's no shellac." —Tim
NO DEPRESSION: "My best material, my most honest and personal revelations, comes from when I'm depressed or

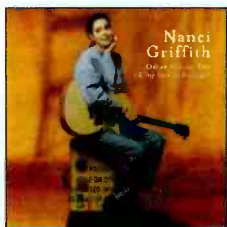
upset. I'm actually a very happy, positive person, but I write about being pushed around or knocked down." —Tim
NO FEAR: "We weren't afraid to try anything. We didn't limit ourselves to a single musical style. Whatever worked. Tim has always been able to get stuff out of me musically no other guitar player can." —Nick



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



NANCI GRIFFITH (23)

Other Voices, Too (Elektra/EEG)

Including: WMWV, WERU, WKZE, WYEP, WXPB, WFHB, KPFT, WNRN, WNCW, WMNF, WFPK, WNKU, KFAN, WCBE, WDET, KEPC, KSUT, KVNF, KRCL, KPCC, KPIG, KFXD, and KBSU

EAGLE-EYE CHERRY (19)

"Save Tonight" (WORK)

Including: WBOS, WMVY, WNCX, WXLE, WXPB, WRNR, WVOD, KDOG, WAPS, WTTX, KBDO, KSUT, KVNF, KUWR, KRXS, KPCC, K-OTTER, KRSH, and KMTT

SHAWN COLVIN (15)

Armagaddon Soundtrack (Columbia/CRG)

Including: WRNX, WMVY, WMWV, KPFT, KFAN, KGSR, KDOG, WAPS, KTCZ, KBXR, KFLX, KBAC, KPIG, KFXJ, and KXL

JEFF BLACK (12)

"That's Just About Right" (Arista Austin)

Including: WMWV, WERU, WNCX, WYEP, KFAN, WCBE, WAPS, KSUT, KBAC, KPCC, KRSH, and KBSU

NEIL FINN (11)

Try Whistling This (WORK)

Including: WXPB, WRNR, KPFT, WNRN, WNKU, KROK, WMMM, KMMS, KBDO, KXL, and KMTT

RECORD TO WATCH



SHAWN COLVIN

"When the Rainbow Comes" (Columbia)

Triple A gets a seat at one of the biggest movie launches and soundtrack projects of the year. The original can be found on World Party's 1990 album, *Goodbye Jumbo*

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

ARTISTPROFILE

FRANCIS DUNNERY

ALBUM: Let's Go Do What Happens

LABEL: Razor & Tie

CONTACT: Liz or Jessica (212) 473-9173

FROM: Northern, England

HOW DID IT HAPPEN?: "I learned how to play by copying people, but the more you copy people, the more you deny your own voice. There is a time to let influences go and develop your own voice. There's no point in me telling someone else's story when I have such a wonderful

one of my own." TELL US WHAT HAPPENS: "It's a very silly thing to believe people when they tell you stuff! You should always wait until it's your experience. I think that gurus are full of bullshit, and all a guru should do is lead [us] to a place within [ourselves] that knows everything. Metaphysically speaking, everything is an

outer manifestation of an inner thing. The Internet is a manifestation of society's coming together. It shows us that, en masse, we can speak to each other. Life is vast, man, and I don't

operate within restrictions. I like to bust that wide open."



A3 BOOMER GRID

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CDR	KACY	KBAC	KBOD	KBHR	KCRW	KEPC	KFAN	KFLY	KFOG	KFRD	KGSR	KINK	KKZV	KLCC	KLRO	KMMS	KMTT	KMBA	KOTR	KPCC	KPIG	KROK	KRSH	KRVM	KRS	KSPN	KSUT	KTAO	KTQZ	KTHX		
1	DAVE MATTHEWS BAND (RCA)	1220	+106	45	23	15	29	17		6	5	20	19	25	19	25	12	7	4	8	25	5	10	7	3	38	15	14	20	8	28	28	13			
2	NATALIE MERCHANT (Elektra/EEG)	1073	-18	34	23	19	26	30		10		20	18	23	24	11	29	7		8	26	8	5	7	4	37	17	20	7	20	11	27	25	12		
3	JOHN FOGERTY (Reprise)	776	+70	16	23	17	14				5	14	14	24	21	36	6		9	19	9	10	7	15	36	19	14	20	7	27	13	14				
4	PATTY GRIFFIN (A&M)	774	+54	17	23	8	9			11	10	14	13	19	11	13	4		8	16	10	4	7	2	31	11	15	12	20	10	20	12	9			
5	CITY OF ANGELS SOUNDTRACK (Reprise)	757	-25	33	23	9	15	14				14		25	22	9	29						7		37	16	15	14	13		6	12				
6	BONNIE RAITT (Capitol)	750	-86	19		3	23	17		7	5	10	24	12	12	46	9	7			26	10		7	12	34		9	20	13	22	4	12			
7	GRANT LEE BUFFALO (Slash/Warner Bros.)	736	+75	28	22	11	4	9	14	11		9	13	14	9	13		5	8	5	8	16	5		32	5		9	10	5	7	12	8			
8	ERIC CLAPTON (Reprise)	705	-54	22	22	18	14					8	18	7		21	31	5	15	18	20		7	10	37	19	15	14	20	26	28	13				
9	COWBOY JUNKIES (Geffen)	684	+80	36	18	18	8				5	19	15	24	21	10	14				8	10	8	5	2	31	11	7	9	13		20	7	11		
10	TORI AMOS (Atlantic)	654	-35	33	21	17	3	7		8	5			23	12					19	7	7	9	7		32	19	20		13		6	7	8		
11	SEMISONIC (MCA)	562	+7	34		19	4	14	5	6					13	3	10			18	8		7	7		32	10	10	9		20	4				
12	BARENAKED LADIES (Reprise)	530	+60	17	23	5	17	6		9				13			12		8							33	7	7				7				
13	MATCHBOX 20 (Lava/Atlantic)	487	+16	33			8					6	11			2	28									38	19	15	12	20		15				
14	FRANCIS DUNNERY (Razor & Tie)	467	-38	4		5				10				7			7	16					7		24	6	9	13		26			8			
15	MARC COHN (Atlantic)	464	+8	9		2	20	9			3	18	10	11		14	15	7		19	5					6	15	9	20	6	21	18	8			
16	LUCINDA WILLIAMS (Mercury)	457	+56		6	9				10	10			9	16	8	8					10	4	5	19		7	7		13	9		8			
17	SONIA DADA (Capricorn)	452	+84		7	16				10	3			7			7	5	8	6	8		5			14	8	7	7	10	8	7	8	9		
18	EVERYTHING (Blackbird/Sire)	450	+55	18	17	18	15	8		5				25	10	11	29				18					38	13	12	13	5	27	11				
19	LENNY KRAVITZ (Virgin)	447	-34			6			10						17			4	16	8	8	10	4	7		31	6	15	12	13	9	9				
20	AGENTS OF GOOD ROOTS (RCA)	434	+33	20		10	12					7	8			21		5			6	10	5		26	7	15		10	27	11	9				
21	FASTBALL (Hollywood)	429	+8	14		12	16								10	30					5		4	7		38	7	12		7	13					
22	SMASHING PUMPKINS (Virgin)	419	+21			8		8						12		12		8			4						10	12		7			7			
23	LITTLE FEAT (CMC International)	416	+65			9			6	10	18		7		9		7		8		7	6	7	19		22	15	12	13	9	6		7			
24	NATALIE IMBRUGLIA (RCA)	415	-13	18	16		24								9			7							24	4	10		10	8	25					
25	GODZILLA SNDTRK (Epic)	409	134			2	15			10	5	16				29			9		5				23		7	9	13	7	12					
26	BRIAN SETZER ORCHESTRA (Interscope)	402	+145	17	15	20	3	15	21			12	8	7		8					21			3	14	5	7		4	8		8				
27	ANI DI FRANCO (Righteous Babe)	402	+30	7																	4	9	7	5		15	7	15	10	6	7		8			
28	SCOTT THOMAS BAND (Elektra/EEG)	401	+50	14	15	3	14			3		6	12	13		15			8	7		9	5	2	12	9	7		7	12						
29	HEATHER NOVA (Big Cat/WORK/CRG)	399	+43	7	18	8				11		8	13			6		8			8	6	3		13	8	10		10	6	6		8			
30	NEIL FINN (WORK)	395	+53	8	13	17	1	16	5	6	3	8	7	9	11		5	5			8	14	3			7	7		4			8				
31	BUDDY GUY (Silvertone)	393	+52			2	16					10	11	18	7	4		7	8	18	9	9	4		25	9	12		7	5	9	9				
32	BILLY BRAGG & WILCO (Elektra/EEG)	370	+79		6	8			24	8	5			14					8				11	3	14	7	9	10	7	5	5					
33	PEARL JAM (Epic)	365	-46		10	26	15					10	8			9	5		17		18	6	4		31	10	9	13	4							
34	PAUL KELLY (Vanguard)	353	+25			9				10	7			8			7	10	9				7	3	2	15	5	10	12	10	7	7		8		
35	CPR (Samson Music)	341	+28			8				6		15	7								8		9	5			7	7		8	9					
36	THE VERVE (Virgin)	338	-46	15		14						4			13	4	13				4	7			24	9	10	7								
37	WILLIAM TOPLEY (Mercury)	327	NEW			18	15				5		7	5	23			5				8		3	3	14	4	10	7	5	7		7			
38	X FILES SOUNDTRACK (Elektra/EEG)	324	-16	7	23	18	14			6		7	7	10				10								13	7	7	13	27	12		8			
39	SARAH McLACHLAN (Nettwerk/Arista)	320	0	35		14	5				5	18			20						21				24	5	15	10	4							
40	BELA FLECK & THE FLECKTONES (Warner Bros.)	318	NEW							6							5					6	4				7		12	5		7				
41	ROD STEWART (Warner Bros.)	304	-4			21						21		13	13	8	6		9	19	10	7				12	18	13	28	13		9				
42	DAVE ALVIN (Hightone)	299	+26							9	15							7			4		9		4		7		12	6		13				
43	ROBBIE ROBERTSON (Capitol)	299	+25		6									2	9					5	9	8			4	13	20	9	13	29		16				
44	UGLY AMERICANS (Capricorn)	274	+1			4					15	9			13			5	4	9				5	12	24			13		6		9			
45	EDWIN McCAIN (Atlantic)	270	0	14		15										14										32								24		
46	JIMMY PAGE & ROBERT PLANT (Atlantic)	262	+5			12	16					13	21	7				8	8	8	8		12			6	20	7	20	8		8				
47	SUSAN TEDESCHI (Rounder)	254	-52							8	5			21	13			4			4	8					10	14		8	6			9		
48	B-52's (Reprise)	253	-56		23	17							21		13					18							14									
49	THE CONNELLS (TVT)	244	-22									11																				6	13	10		
50	ALANA DAVIS (Elektra/EEG)	225	-33	18				7																		33	9	15		10	5					



LA's UMA has a natural, flowing sound that immediately reaches inside the listener...The feeling is totally organic and the vocal harmonies of Chris Hickey and Sally Dworsky are heart-wrenching. If given the chance it deserves, UMA's "fare well" could be as successful as The Wallflowers' or Counting Crows' breakthrough efforts. Take the time and really listen! -ALBUM NETWORK

U M A

fare well featuring **FRIDAY MORN'/LULLABY/CEMETERY**

New adds: WCLZ, KRVM, KTAO, WEBX, WLPW, KRTM, KBHR, KKQQ

Already on: KINK, KGSR, KBAC, WAPS, KRSH, KPCC, KCRW, WCBR, MUCH, WFUV, WNCW

MANAGEMENT: MELANIE CICCONE (213) 660-0091
AND ANDREW STREIBER (213) 665-6307



A3 BOOMER GRID

SPINS in RED are ADDS

Artist - Title (Label)	KUNR	KXL	WAPS	WBOS	WBZC	WCBE	WICZ	WDET	WEEK	WEEB	WERU	WFHB	WFKR	WFOV	WJIS	WKZZ	WMMM	WNNY	WNNY	WNCB	WNCV	WNRU	WNRV	WRLT	WRRR	WRRX	WYOD	WYRV	WYCD	WYLE	WYPP	WYRT	WYRV	WYEP	
Dave Matthews Band (RCA)	5		6	26	90		16		9	24	10		12	9	23	16	33	14	8	14	16		28	33	15	10	18	24	16	31	19	27	25	12	
Natalie Merchant (Elektra/EEG)	5	26	4	25			7	12			6		12	10	5	16	24		13	11	4	15	28	16	12	21	17	23	18	44	8	19	22	12	
John Fogerty (Reprise)	4			22			7	8	15			12	8	5		12	15	7	18	9	4		25	15	23	22				7	15	8	9		
Patty Griffin (A&M)	5	17	6	21		6	8	10	19		9	5	12	10				11	14	9	16	15		17	12	8	22	25		15	13	6	13	12	
City of Angels Soundtrack (Reprise)	8	7	33	12		7								7		15	7		7				28	30	21	17	79	28	92						
Bonnie Raitt (Capitol)	5	30	7	38		9	14			24			12	9		16	17	12	10	15	16		28	20	9	10		11			12	20		11	
Giant Lee Buffalo (Slash/Warner Bros.)	5		6	14	13	9	7	12	21	17	8		12		11	6	7	7	14	6	4	6	26	19	5	10	23		26	16	8	3	10	12	
Eric Clapton (Reprise)	28			40			32								4	16	23	11	10	11			24	14	22	21			12	10	2	20	6		
Cowboy Junkies (Geffen)	3		6	24			7	3	15				7	3	6	12	6	15	12	16			10	16	12	12	16		12	12	11	7	15	10	
Tori Amos (Atlantic)	5		10		11	9	7		10	2		4	12	5	3		13	14	12	8	6	30	29	25				41	19	29	13	12	17	9	
Semisonic (MCA)				25	14		7		14	36	4				14		24			15								41	16	33	2	10	9		
Barenaked Ladies (Reprise)	3		8	13	6				14						7	6	7	4	9	5			12	29	4		10	25	23	19	7	12	25	8	
Matchbox 20 (Lava/Atlantic)				34			11								14		24	13										22							
Francis Dunnery (Razor & Tie)			5		8	9	4		7	50	6		12	5		16	6	7	12	16	15	12			9	8				25	16			20	15
Marc Cohn (Atlantic)		16	4	9		19		8	7					7		16	14	14	6												4		10	9	
Lucinda Williams (Mercury)	5		4			9		16			10	13	12	8		12	7	9	18		16	15		16	5	6	12			10	10			13	
Sonia Dada (Capricorn)	5		1	14		6		8	14	17	5					12	16	40	7	14		6		11						4	10	8	7		
Everything (Blackbird/Sire)	3						7		7							7			14	14		3	16	9	5	21				13			5		
Lenny Kravitz (Virgin)				9				13	7		6							14	13	16	4			29			13	21		7		15	6		
Agents of Good Roots (RCA)	3			6										5	4		7	10	10	11				25			18	6	4	6	10	6			
Faustball (Hollywood)				20			14								15								8	19		21	38	20	48	2	17		6		
Smashing Pumpkins (Virgin)	3		7	22	8			21			7				15				10	6		6	20	30			22	45			39	10			
Little Feat (CMC International)	3	6			11		7	9	19							16	8	9	8	8	3					5									
Natalie Imbruglia (FCA)		6	6	31			14								19								20	5		12	38		43				10		
Goddzilla Sndtrk (Ep.c)	3		6		10										8		24		14				18	11	17	13	10	22			14				
Brian Setzer Orchestra (Interscope)	3		6	25				14					4			8	9	8	8	8		8		14	5		12	19	4		10	8			
Ali D'Franco (Righteous Babe)	5			13	13		7	14	50	5			9			16	7	7					18	22				9			13	5	15		
Scott Thomas Band (Elektra/EEG)	3		4			7		10	17				4	9		6	3	8		16			8		12	22			4	5	4	6	7		
Heather Nova (Big Cat/WORX/2RG)	3	6	8	13	8	4	14					3	2			2	7	7				16	12			22							5	7	
Neil Finn (Work)	5		7	21		3		10		17	7		12	4		6	4	14	13	4						12		18	8		14	15			
Buddy Guy (Silvertone)	3			17			14						4	2		6	13	4													20	11	7		
Billy Bragg & Wilco (Elektra/EEG)	3		6		3	9		8			13	4	4			7		10		16	6	8			5	6		22	24				7		
Parl Jam (Epic)				26	8		7								4			6					24	12				23		30					
Paul Kelly (Vanguard)	5		8		9		11	9	13	24	9	6	12	2		12		7	8	4	15									2			9		
CPB (Samson Music)	3	7		27			7	7	36	3				5		6	5	9							5					3		14	7		
The Verve (Virgin)				29			7												13	8				23		10		25			6	10			
William Topley (Mercury)	3		1			9		15	36							7		10	6					13	4	8	10			4		10			
X-Files Soundtrack (Elektra/EEG)	3	6	5		7																														
Sarah McLachlan (Netwerk/Arista)		28				4							5	14											3			23		10	13	9	9		
Bela Fleck & The Flecktones (Warner Bros.)	5	3	5		3		15	19	24	8	10	4	8		6		2	7	6	16	15	5					13			5			6		
Rod Stewart (Warner Bros.)	3	20		11		4										16	10																	7	
Dave Alvin (Hightone)	5		4			9	4	15		7	6	9	2			12			14																7
Robbie Robertson (Capitol)	5					6	3		3	9			9			16		15		6			12	12						5		5	4		
Usly Americans (Capricorn)						6	7		7	17		6	12					4		6	3		18	12			12						10	6	
Edwin McCain (Atlantic)				9													17									10		40		49					
Jimmy Page & Robert Plant (Atlantic)				1					24						5			8						12								22			
Susan Tedeschi (Rounder)	3					7		7	24	6			7			12	13	8	18														5		
B-52's (Reprise)				12							6																						15	13	
The Connells (TVT)	3		7		6	4		14			4																					3		4	
Alana Davis (Elektra/EEG)						7																											14	5	

COUNTDOWN

48 DAYS UNTIL GAVIN SUMMIT VI

Have You Received Your Invitation?
 If not, contact Kent Z @ Gavin, ext. 606
 or kent@mail.gavin.com
 We'll fax or email you details pronto.



WHEN
 August 20, 21, 22, 1998

WHERE
 Regal Harvest House, 1345 28th St.,
 Boulder, CO 80302

ONE CALL DOES IT ALL
 Call GAVIN direct to register and book
 rooms at the Regal Harvest House,
 and surrounding hotels. Contact or
 leave a message for Nathalie Duitsman
 at (415) 495-1990

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Most of Tom Owens' working life has been spent at radio stations. His first gig, at age 13, was at WMGR-Bainbridge, Ga. That first taste of the airwaves began a remarkable career that is ladled with incredible success stories. Since 1994, Owens has been VP of Programming for Jacor, and he now oversees all programming aspects of the company's 205 stations. We recently caught up with Owens and asked him to share some thoughts on getting noticed and taking promotions to the next level.

Jamie Matteson: In this age of competing against 20-30 stations, what is your philosophy for getting noticed?

Tom Owens: Where formatually appropriate, Jacor prioritizes colorful, creative, and compelling marketing that cuts through the clutter to create extended media values. For the more passive products, we believe in the value of off-air noise designed to increase loyalty or usage among the existing core. On-air promotions should be designed to entertain the non-participating majority and should be considerate of the need to build awareness, extend usage, and emotionally engage the community.

Describe some of the successful promotions you've helped create during your career.

"While at WEBN-Cincinnati, we developed the 'Top Comes Off' outdoor campaign. We put a beautiful girl in a bikini on a billboard without a station logo, just the line 'On May 25 the Top Comes Off.' There was a huge feminist and conservative outcry; protests beneath the board drew tons of media coverage. On May 25, we severed the top half of the billboard, leaving the WEBN logo hanging on a small piece left in place. One billboard

Jacor's Tom Owens on Staying Top of Mind

BY JAMIE MATTESON

location, low cost, very high heat level.

In 1991, before the Bengals played the Broncos, WEBN's sports personality Wildman Walker bet (Jacor's Denver sister outlet) KRFX sports personality Rich Goins that the Bengals would win, or he would sit on a WEBN/Bengals billboard in downtown Cincinnati until the team won a game. Wildman had no idea



Tom Owens

the Bengals were about to go 0-6 and he would be spending 64 winter days 50 feet in the air. It was a weekly feeding frenzy for every relevant media outlet straight through the fall survey. This idea was not original to us, it was done the previous season with equal success by Goins at the suggestion of then-OM Jack Evans [now VP of Programming for Jacor].

The previous year the station sent Wildman to San Diego 'In Search of the Superbowl,' in a '75 Ford Granada filled with listeners. The hourly telephone updates were pretty entertaining. The car finally died in Las Vegas and we flew the listeners to San Diego just in time for the game.

There are also many smaller activ-

ities that have been successful—and often duplicated: The Mothers Day Pregnant Bikini Pageant; the Hell on Heels cross-dressing Beauty Pageant; Run Like Hell, a 5K Halloween run in full costume; the Annual Dawn Patrol Easter Egg and Sperm Hunt; and WEBN Money Pies—you have to take one in the face to find out how much cash is inside.

What qualities do you look for when hiring a promotions director?

Creativity, curiosity, passion, and ability to first recognize and then capitalize on immediate opportunity. These are actually many of the same qualities common to successful program directors, air personalities, talk talent, and news directors. You have to be able to look at a situation and see a kaleidoscope of possibilities. For example, Von Freeman, Jacor's KISS-Los Angeles Marketing Director, saw an ad in a local newspaper for a Jewish Temple's raffle for tickets to the final *Seinfeld* taping. He immediately cut a ten thousand dollar check and purchased them all. Later, the *Seinfeld* executives decided they didn't want to honor the raffle since the temple had allowed the event to be converted to a radio station promotion and as a result of this action KIIS/FM received local and national coverage for a promotion it never even executed.

I'm proud to say that within our organization, examples are too numerous to itemize. However, they all typify the aggressive, moment-seizing attitude that we think is more critical than ever as markets fragment and stations desperately attempt to re-define themselves. The individuals that can help radio stations do so will find themselves with large leverage going forward. ■

The Scene



Olé to the Bull! Standing (l-r): WBUL's Leslie Hamand, Diane Richey Promotions' Diane Richey, GAVIN's Jamie Matteson; (seated l-r): WBUL's Doug Hamand, Kent Terry and Kent's fiancée Becky Bellone.



Fromage! KOYN-Paris, Texas (not France) PD Dan Lundy and Curb's Gavin Manager Marita O'Donnell share a smile during Curb's Fan Fair show.



↑ GAVIN GUARANTEED IT!

Gavin's been touting the talents of Decca singer-songwriter Chris Knight for months, and now *Entertainment Weekly* has jumped on the bandwagon. Knight was spotlighted in the mag's June 26 "It List: The 100 Most Creative People in Entertainment."

↓ Best Promotional Slogan of the Week:

Who needs Viagra? The WARREN BROTHERS are coming!

Keep the Music Playing... And Make Some Money, Too

BY FRED STOCKWELL

Get a bunch of folks associated with the Americana format together and what do they talk about? The music. And they should. Artists like Chris Knight, Jim Lauderdale, Bruce Robison, Laurie Lewis, and Steve Earle are giving us music with feeling, emotion, and energy. But let's face it, as much as we love the music and the performers, to keep the format thriving and the music playing, we have to sell some spots and keep the business profitable.

In the absence of a big advertising and marketing budget, what can a station do to attract advertisers and listeners? Promotion, promotion, promotion. While budgets may be limited, creativity and sweat should always be in abundance, so put them to work. Here are some of the things we've done to garner a loyal following in our area without spending any money:

- Barter is my best friend. Since we are located smack-dab between San Antonio and Austin, folks in this area have quite an assortment of radio stations from which to choose. So it's important that we sound as good as any other station on the dial—but it's equally important that we *look* as good, too. We have bartered banners, t-shirts, staff shirts, vans, stickers, key chains, billboards, long distance service, client Christmas gifts, Internet service, event tickets, and more. This has given us a great professional look when we're out on the

road with events or remote broadcasts. That look gives the perception of value to the client. Look around your area for specialty item companies and approach them with the idea of barter. We treat trade schedules like cash—no bumps and no step-child treatment.

- Always remember you have two customers: the listeners and the advertisers. Whenever we put together an event, we take into consideration how it will attract both. For our Annual Americana Music Jam at Gruene Hall, sponsorships cover the expense of the event. But we arrange it so that the money is paid to our designated charity instead of the station; that makes the sponsorship a tax deductible donation for the business. In addition, we offer the sponsor real opportunities to sell their wares and interact with potential customers. We also invite potential and current clients to these events so that they can see our listeners and know that we can draw a crowd. For those who cannot attend, we make sure they know the attendance numbers and how much money was raised for the charity.

We have worked very hard to make sure that 92.1 FM Radio New Braunfels is an integral part of the community. You can talk to a potential client until you're blue in the face about how good your station is, but it doesn't have nearly the impact of supporting a charitable event and delivering a positive response for an organization they work with.

Whether it's the Local Business-to-Business Trade Show, the Comal County Fair, or other civic functions, we're there with banners on display, shaking hands and doing live reports. We do a lot of pro-bono work because we want to help and support our city and county. It's not mass marketing; it's a very personal approach. It takes

creativity and a staff that is willing to chip in for the cause.

We have a saying around here: we want to make pea-shooters sound like howitzers. So far, I'd say we've created quite a big bang.

FRED STOCKWELL IS PD OF KNBT/FM-NEW BRAUNFELS, TEXAS

AMERICANAPROFILE

Bruce Kidder



STATION/MARKET: KHYI-Dallas/Ft. Worth

Fredricksburg, Tex.
TITLE: Board Op/Host of KNAF's *Sunday Polka Party*.

POSITION: PD

HOW LONG?: 2 years

WHAT DO YOU LIKE MOST ABOUT YOUR JOB?: Being on the cutting edge of a new radio movement.

WHAT IS YOUR FAVORITE SONG OF ALL TIME?: "I Feel Like Hank Williams Tonight" by Chris Wall

LEAST?: Making sacrifices to be on that "cutting edge."

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

THE EARLY YEARS:
BORN IN: Royal Oak, Mich.
GREW UP IN: Wheaton, Ill.

Bay City Rollers
DIDYAKNOW?: I hold an amateur radio license (insert punch line here) N5 MCB.

RADIO STATION YOU GREW UP LISTENING TO: WXRT-Chicago

IF I WORKED FOR A RECORD LABEL, I WOULD: Make coffee, wash the boss's car, and try to help them

FIRST RADIO JOB: STATION/MARKET: KNAF-

define Americana.
MOTTO TO LIVE & WORK BY: Overheard from a football coach: "Go out and kick their butt...and make them like it."

IF STUCK ON A DESERT ISLAND, WHAT FIVE ALBUMS WOULD YOU WANT?: Merle Haggard, *The Capitol Collectors Album*; Chris Knight, *Chris Knight*; Steve Earle *Essential Earle*; Rolling Stones, *Some Girls*; Jimmy Buffett, *Son of a Son of a Sailor*.

by Chris Marino

RIDERS IN THE SKY

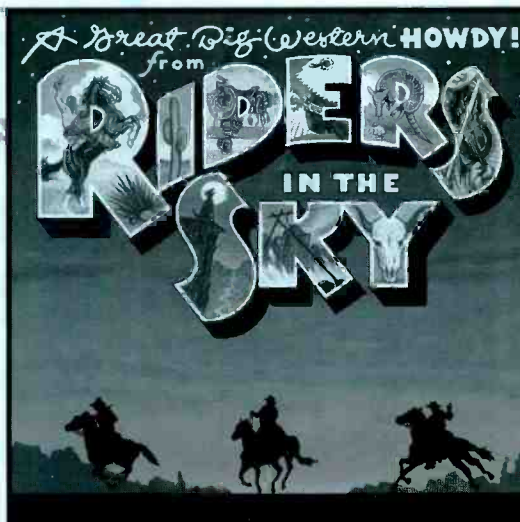
A Great Big Western Howdy from Riders in the Sky

From out of the west, with the thunder of hooves and a hearty 'yodel eedee ay ee tee' come Riders In The Sky! Armed only with their enormous talent and God-given hats, they ride through the west standing for truth, justice, and the Cowboy Way. Yodeling, hot fiddling, smooth harmony and a distinctly left-field sense of humor can mean but one thing: return with us now to those thrilling days of yesteryear as Riders In The Sky ride again!



Add Date July 7th

Visit the Rounder website at www.rounder.com



COUNTRY

MOST ADDED



BROOKS & DUNN (136)
GEORGE STRAIT (83)
LONESTAR (37)
THE KINLEYS (31)
BILLY DEAN (30)

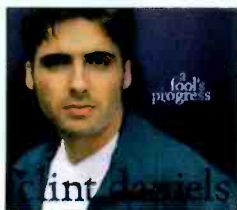
MOST REQUESTED

GARTH BROOKS
S. TWAIN W/ B. WHITE
F. HILL W/ T. MCGRAW
TERRI CLARK
REBA & BROOKS
& DUNN

MOST SPINCREASE

DIXIE CHICKS +695
THE WILKINSONS +619
RANDY TRAVIS +590
TERRI CLARK +413
GARTH BROOKS +405

RADIO SAYS



CLINT DANIELS
 "A Fool's Progress" (Arista)
 "If the rest of the album is as good as this song, we're in for the next superstar."
 —Steve Montgomery, MD,
 KSKS-Fresno, Calif.

LW	TW		Weeks	Reports	Adds	SPIN\$	TREND	35+	25+	15+	5+
3	1	COLLIN RAYE - I Can Still Feel You (Epic) <i>A home run for the debut single from Collin's new album, The Walls Came Down.</i>	12	200	0	7226	+237	133	53	13	1
2	2	CLINT BLACK - The Shoes You're Wearing (RCA)	14	197	0	7170	-31	138	54	3	2
5	3	TERRI CLARK - Now That I Found You (Mercury)	15	200	1	7001	+413	122	61	17	0
4	4	TY HERNDON - A Man Holdin' On (Epic)	16	200	3	6926	+147	124	54	19	3
7	5	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	9	200	0	6794	+405	110	66	23	1
6	6	TRISHA YEARWOOD - There Goes My Baby (MCA)	10	200	0	6768	+335	108	65	27	0
8	7	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury)	9	198	0	6722	+350	110	66	20	2
9	8	DIXIE CHICKS - There's Your Trouble (Monument) <i>Exploding with conversions and requests!</i>	14	199	1	6370	+695	95	64	35	5
10	9	MARTINA McBRIDE - Happy Girl (RCA)	12	200	0	5871	+334	58	87	51	4
13	10	FAITH HILL with TIM MCGRAW - Just To Hear You Say That You Love Me (Warner Bros.)	7	199	1	5550	+342	42	83	70	4
12	11	JOE DIFFIE - Texas Size Heartache (Epic)	14	191	0	5481	+167	48	87	51	5
15	12	PAM TILLIS - I Said A Prayer For You (Arista)	9	199	1	5299	+386	36	82	75	5
16	13	VINCE GILL - If You Ever Have Forever In Mind (MCA)	7	199	0	5236	+325	31	83	80	5
18	14	DWIGHT YOAKAM - Things Change (Reprise)	9	198	0	5012	+229	21	91	75	11
17	15	TRACE ADKINS - Big Time (Capitol Nashville)	10	193	0	4934	+145	32	75	70	16
20	16	JODEE MESSINA - I'm Alright (Curb)	8	199	2	4857	+299	18	80	87	14
21	17	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	6	198	0	4589	+267	11	72	102	13
1	18	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	11	164	0	4569	-2793	68	32	26	38
22	19	LARI WHITE - Stepping Stone (Lyric Street)	9	198	0	4497	+242	11	76	86	25
26	20	RANDY TRAVIS - The Hole (DreamWorks)	4	200	1	4232	+590	2	67	104	27
23	21	SUZY BOGDUSS - Somebody To Love (Capitol Nashville)	15	188	0	3979	+169	8	63	79	38
24	22	CLAY WALKER - Ordinary People (Giant)	10	183	2	3944	+188	12	57	76	38
38	23	GEORGE STRAIT - True (MCA)	3	189	83	3848	+1993	8	50	87	44
27	24	DIAMOND RIO - You're Gone (Arista)	7	184	4	3684	+274	6	43	94	41
28	25	PATTY LOVELESS - High On Love (Epic)	7	183	4	3619	+223	1	50	94	38
30	26	THE WILKINSONS - 26¢ (Giant)	4	190	11	3500	+619	0	40	96	54
29	27	RESTLESS HEART - No End To This Road (RCA)	9	176	1	3304	+82	2	41	81	52
32	28	TRACY BYRD - I Wanna Feel That Way Again (MCA)	4	159	8	2660	+308	2	21	71	65
31	29	DAVID KERSH - Wonderful Tonight (Curb)	10	147	5	2658	+201	4	31	60	52
33	30	MINDY McCREADY - The Other Side (BNA Records)	6	150	4	2386	+176	1	23	52	74
35	31	MICHAEL PETERSON - When The Bartender Cries (Reprise)	6	137	4	2190	+167	0	20	52	65
36	32	LINDA DAVIS - I Wanna Remember This (DreamWorks)	10	141	10	2169	+215	1	22	47	71
14	33	GARY ALLAN - It Would Be You (Decca)	21	105	0	2126	-3057	18	15	27	45
39	34	NEAL McCOY - Love Happens Like That (Atlantic)	4	141	18	2113	+308	1	15	53	72
—	35	BROOKS AND DUNN - How Long Gone (Arista)	1	136	136	2074	N	3	9	58	66
37	36	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	10	124	6	1970	+80	3	17	43	61
40	37	MARK NESLER - Used To The Pain (Asylum)	7	126	11	1959	+209	2	14	50	60
41	38	SHANE STOCKTON - Gonna Have To Fall (Decca)	4	133	10	1755	+247	1	10	34	88
42	39	SAMMY KERSHAW - Honky Tonk America (Mercury)	3	126	17	1722	+363	1	9	42	74
43	40	CLINT DANIELS - A Fool's Progress (Arista)	4	127	14	1549	+195	0	5	37	85
50	41	LONESTAR - Everything's Changed (BNA Records)	2	109	37	1404	+493	0	3	37	69
44	42	STEVE WARINER - Road Trippin' (Capitol Nashville)	4	90	9	1384	+47	2	8	35	45
45	43	THE MAVERICKS - Dance The Night Away (MCA)	5	78	2	1285	+55	2	11	29	36
48	44	SARA EVANS - Cryin' Game (RCA)	4	98	13	1273	+267	0	6	30	62
46	45	LILA McCANN - Yippy Ky Yay (Asylum)	4	87	6	1264	+93	0	7	32	48
49	46	WADE HAYES - How Do You Sleep At Night (Columbia/DKC)	3	94	16	1213	+249	1	4	33	56
47	47	DOUG STONE - Gone Out Of My Mind (Columbia/CRG)	5	87	4	1109	+97	0	5	29	53
—	48	BILLY DEAN - Real Man (Capitol Nashville)	2	94	30	1096	N	0	1	25	68
—	49	SHANA PETRONE - Heaven Bound (Epic)	4	77	10	888	N	0	5	16	56
—	50	BRADY SEALS - I Fell (Warner Bros.)	3	73	17	832	N	0	2	19	52

COUNTRY UP&COMING

Rpts.	Adds	SPIN\$	Wks.	
62	21	779	2	KEVIN SHARP - If She Only Knew (Asylum)
60	1	809	5	CHRIS LeDOUX - Runaway Love (Capitol Nashville)
40	6	505	2	CHARLIE DANIELS BAND - Texas (Blue Hat)
39	31	514	1	* THE KINLEYS - You Make It Seem So Easy (Epic)
30	2	301	1	* DON SEPULVEDA - Back Home (Doorknob)

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

Email Jamie Matteson at: gavingirl@earthlink.net

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



Dixie & Chicks

- BEST SELLING GROUP OF 1998
- BIGGEST SELLING NEW ACT OF 1998
- THE ONLY COUNTRY ALBUM TO INCREASE IN SALES FOR 8 CONSECUTIVE WEEKS!
- TWO TOP TEN SINGLES
- #1 DEBUT CMT VIDEO "I CAN LOVE YOU BETTER"

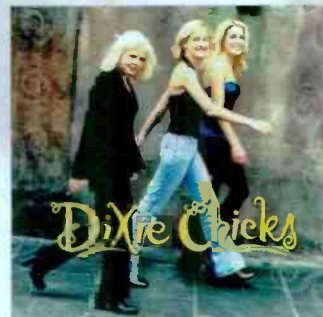


WIDE OPEN SPACES

is

GOLD

THANKS, RADIO



© 1998 Sony Music Entertainment Inc. Connect with Sony Online at <http://www.sonymusic.com>

Country's Great Promotions



It's every station's dream to produce successful promotions that create excitement for the listener, raise top of mind awareness for the station and sometimes also provide a way to help charities within the community. Here, we've spotlighted several unique station promotions. Sometimes though, the best of ideas don't pan out the way we'd like, so we've spotlighted a few of those, too.

—JAMIE MATTESON

WFMS-Indianapolis, Ind.

Our morning show invited listeners to celebrate St. Patrick's Day in a crazy kind of way by showing off their "biggest green thing." On March 17, listeners piled into the station parking lot with items such as homemade green banners, green carpet, and even a completely green semi truck. The person with the biggest green thing won \$1,000 cash.

We set up a broadcast and registration area. The morning show did their broadcast live from the parking lot, while two promotions people measured each green item. A representative from Meijer Supermarket was on hand to pass out green bagels to everyone.

Since the grand prize money came out of our annual promotional budget, we were able to promote the contest heavily during our morning show and then scattered the promos throughout other dayparts for about three days before the event date. Information regarding "The Biggest Green Thing" contest was also available on our Web site.

Having this promotion tie-in with the WFMS morning show worked perfectly. Everyone could join us before work. The cash prize

enticed listeners to get involved and the wacky nature of the contest made people curious, creative, and adventurous.

KSKS-Fresno, Calif.

One recent successful promotion was the "Free Lunch." We teamed up with McDonalds to give away lunch on a Thursday, noon-2 p.m. We didn't announce which McDonalds until that Thursday morning at 11 a.m. Each person received a specialty sandwich that McDonalds was currently introducing, fries, and a beverage. All lunches were in a to go bag, and inside one of the bags was a "golden ticket" worth \$1,000. The event was heavily promoted, and by the time we announced the location, our staff had set up a full broadcast for the event, complete with banners. We advised police of the impending traffic problems and put our traffic helicopter in the air with a TV camera from one of the local stations. We invited the newspaper and all the TV stations. At our last "Free Lunch" promotion, we served over 2,000 lunches, had

four TV stations live including one in the helicopter, made the front page of the newspaper, and created one ugly traffic jam. It was a great day!

KUBB-Merced, Calif.

We were sponsoring a John Berry concert and our goal was to own the event and do something special. Knowing John Berry is a huge Harley Davidson motorcycle fan, we came up with the idea of a pre-concert ride with John. John wanted to do something for kids, so the ride benefited the "Make a Wish Foundation."

We signed up a local motorcycle shop for advertising and promotion. The ride lasted two hours with a stop at a local park, which included

refreshments and prizes, and gave people the chance to get John's autograph. Over 150 cyclists participated by making a \$10 donation.

This event has brought the motorcycle clubs closer to the station, and they now look for opportunities to work and ride with us. Staff members coordinated the ride and transportation details for John. We promoted the ride two weeks prior to the event and had people sign up at the client's location. The station's only expenses were for prizes and transportation. It was a very successful event that took an artist and made them even more loved by the fans, earned money for charity, and brought new people into the radio station's promotion.

WMZQ-Washington, D.C.

We had an "Intimate Evening with the Dixie Chicks at the Birchmere," exclusively for 200 members of our WMZQ Loyal Listeners Club and their guests. Listeners were directed to call the Loyal Listener Line via on-air promotional announcements. The promotion was supposed to last two weeks, but seats filled up within the first week. The promotion was set up on the interactive Loyal Listener phone line; we downloaded the names and information of the listeners that had called, then notified them that two seats were reserved and gave out pertinent information. There were five WMZQ staff members on hand and our PD Mac Daniels and MD Jon Anthony hosted the event. The show lasted an hour and culminated with a 30-minute intimate Q&A session with the Chicks. We hung banners, passed out questionnaires for the Chicks to answer, and handed out prizes.

WGSQ-Cookeville, Tenn.

Every July 4th, we hold the Annual "Freedom Fest." The event runs two days and more than 10,000

people attend. We partner with the city of Cookeville and corporate sponsors. We bring in a national act for one day and the second day, we host the "Jimmy Dean/True Value Country Showdown" for amateur performers. Afterwards, we have the largest fireworks display in the region. We also invite as many public organiza-



John Berry with the KUBB Crew.

KEITH HARLING

*Keith Harling's
"Papa Bear"
is the best chart
performance by a
new artist this year.*

*A top 10 single
and over 18 weeks
on the Gavin chart.*

"COMING BACK FOR YOU"

The new single from Keith's debut album "Write It In Stone".

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

Going For Airplay Now

tions—such as Police K-9, fire, EMS, and Girl Scouts—to come out and set up displays.

We budget \$47,000 for the event, of which corporate sponsorships account for about \$44,000; we take a percentage of sales from food and games to make up the rest. We start the promotion right after Memorial Day, using recorded and live on-air announcements. In early May, billboards go up in three counties. We do newspaper inserts in late June which are circulated to more than 30,000 households. Posters go up in more than 200 retail outlets and flyers are given to listeners at promotional stops. A local pizza vendor stuck 3,000 flyers on pizza boxes. The NBC news affiliate in Nashville provided coverage the day of the event and sent on-air personalities. Press releases were sent to more than 40 news organizations.

Since the event is produced, paid for, and managed by the marketing department of the station, exclusivity was not an issue for us. This is our fourth year doing this event, so we are building loyalty. This is also the first year that the event runs for two days. It's a risk, but we're hoping to grow this event into a full-blown festival. Offering a free concert from a major Country act is an automatic success. We also spend a significant amount of money on the fireworks show. No one else in the area has anything comparable.

KTPI-Palmdale, Calif.

During last year's Antelope Valley Fair, KTPI wanted to do more than be just a "booth;" we wanted KTPI to be a destination point inside the fairgrounds. The Fair board gave us several thousand square feet of space in which we constructed a "Country Corral," consisting of a storefront, storage building, broadcast area, dance floor, and sitting area complete with misters to cool down hot fairgoers (it can hit 115 degrees here). Our dance floor was filled every night, and our site was within a block of the main grand-

stand, which assured us a steady flow of traffic throughout the 11-day fair. This event coincided with the fall ratings book, so we were



KTPI listeners getting down in the corral.



WPOC's Country Corps

able to gather momentum and end up with one of our best fall books ever! Every day is election day in this business, and we're always looking for new "voters"!

WCOL-Columbus, Ohio

When the last winter book was released, we noticed we were weak in zip codes that were traditionally hot. After brainstorming about how to hit these zip codes hard and get these people back, we came up with a "Family Reunion" broadcast. Now, every Friday morning, our CMA award-winning morning team Dixie and Skip do their show live from a local establishment in a zip code we need to target.

The promotion runs at a different location each Friday throughout the summer. It requires equal efforts from the morning show, promotion staff, and engineering department. Our committee meets

every day to determine the next week's broadcast details. We make sure an ISDN line can be installed, determine what activities and giveaways we can use, contact local dignitaries from each town we visit, and check the site for potential technical difficulties.

Working together with the clients, we make sure the establishment is open for breakfast, and that were able to drape their business with banners and cables. The cost for the client is the food and beverages, and for WCOL, it's a couple hundred dollars per week for engineering and promotional costs.

Dixie and Skip do a great job promoting this event on the air. Live announcements also take place in other dayparts as well. As we secure locations, we post them on our Web site (www.wcol.com). News releases go out on a weekly basis to TV and print. So far, we have

received generous press from these mediums.



WSIX staffers and winners with Garth Brooks



WFMS celebrates big!

Since we created the promotion, it's exclusive to WCOL. To further solidify this event, we designed

special "Dixie and Skip's Family Reunion" laminates, similar to backstage passes, that we pass out to the first 100 listeners at each broadcast. The badge creates a unique bond with the listeners and makes them feel like an extra special part of the broadcast. Plus, we gather vital information from the listeners that receive these laminates so we can do some future promotion exclusively for them, such as spotting them wearing the laminate at the concert and receiving an upgrade in seats.

Clients are delighted with the free publicity (we do not sell these broadcasts), additional foot traffic, and grouping with a credible and award-winning station. Listeners all over central Ohio get to hang out with their favorite morning show and experience the magic that usually is confined to the studio. They participate in games and trivia contests, and, most importantly, feel a part of the success of the radio station. We receive visibility, free press, and new listeners while re-establishing bonds with old ones. We generate possible new advertisers and expand our database. We also encourage listeners to bring canned food to each broadcast to

donate to local charities, and we've also teamed up with a local garden store to provide us with seedlings, so that everyone leaves with their own "family tree" from WCOL.

WBUL-Lexington, Ken.

Garth Brooks was scheduled to perform three shows at downtown Lexington's Rupp Arena. For three dollars, we offered our listeners a way to avoid the parking hassles, get a station t-shirt, and a BBQ dinner. We chartered city buses in five surrounding cities and one in Lexington for each night of the show. The buses transported listeners from designated pick-up locations (retail outlets that paid to have the stop

at their location) to a parking lot across the street from the venue where the pre-show festivities took



- ★ ★ ★ ★ · AIRPOWER
- ★ ★ ★ T · BREAKER
- ★ ★ ★ T · HOT SHOT

Give Them A Spin!



Asylum Records © 1998 Elektra Entertainment Group, a division of Warner Communications Inc., a Time Warner company

place. If listeners didn't ride the bus, but wanted to participate in the festivities, they could pay for their food, drink, and t-shirt.

Securing the parking lot across the street from the venue was not cheap, but it was well worth the cost. We traded mentions for the buses with the local city bus company. The retailers that had the pick-up locations were easy to secure, and one retailer was the exclusive provider of the actual bus tickets. The food vendor paid a sponsorship fee and provided the food, and we traded another vendor for the 1,500 t-shirts we printed. We used about 30 staff members for the entire evening. An on-air personality hosted the event each night. All expenses were covered through sponsorships and trade.

Station t-shirts were all over the shows. The spaces on the bus sold out in about a week, and we made money! The only thing we would have done differently is have more tickets and more buses!

WSIX-Nashville, Tenn.

To promote our new afternoon drive show, *The Ride Home With Dale & Dean*, we made the day of the Garth Brooks concert, the "Day of 20,000 prizes." MCA's Keith Harling performed, we handed out numbered tickets for a drawing for third row seats at the sold out Garth show. Prizes were donated from clients, and a concession stand was open for listeners attending the promotion. We ran lots of live and produced promos, with the main focus being on promoting our new show. The event was very successful because it centered around Garth, plus listeners got a chance to meet and hear Keith Harling. Everybody attending the promotion walked away with some kind of prize, and our new afternoon show got great exposure and a well-received welcome.

WPOC-Baltimore, Md.

When the U.S. Army called on WPOC to help promote the "Army Country Concert Tour," we answered at attention! WPOC created the "Country Corps" to create awareness for the show. First, we recruited several of our staff members to make up the Corps. They went into basic training with a

retired Marine, got their Basic Dress Uniforms, and created our own Country Corps Cadence. Our sales team armed us with special Country Corps packages for ticket giveaway locations. The troop had 100 pairs of tickets in their knapsacks and traveled in a caravan to each giveaway location. We then invited the listeners to come by and

take the challenge of the WPOC Country Corps to win concert tickets. At each location, the listener got a number to go through the ranks and the Corps yelled orders to the listener recruits.

CORPS: Do you want these tickets?

RECRUITS: Sir, yes sir!

CORPS: Bark like a dog!

RECRUITS: Woof, woof!

CORPS: Outstanding, here are your tickets, soldier!

Everybody won with this promotion. Listeners got free tickets and had fun doing it. Clients had people at their location, having fun, and got mentions on the air. WPOC created a fun promotion for listeners. ■

The Best Laid Plans...Five That Fell Short

KRJC-Elko, Nev.

KRJC teamed up with a major corporation to do a what was supposed to be a *huge* summer promotion. KRJC and this corporation were to give away four vacation getaways — one vacation per month, June through August. Things soon began to go awry. When we received the vacation packets, we discovered the vacations were only valid from June 1997 through August 1998! Our promotion was to start in June of 1998. And, winners had to book their vacations 35 days in advance. The first day of arrival had to be no later than August 1, 1998. It turned out we were given the leftovers from a promotion in another city. We ended up qualifying people for the vacations the first two weeks in June and gave away all four vacations on June 12. So much for our "Big Summer Vacation Promotion." Next time we'll definitely look at all the details first.

KKUS-Tyler, Texas

When I was PD at KAGG-Bryan/College Station, Texas, a client asked for a special promotion for Halloween. We decided to do a "Carving for Cash" pumpkin carving contest. We aired two weeks of recorded and live promos, put the info in the client's spot, and got ready for the big night. The carving night came two days before Halloween, and nobody showed up! We had a grand total of one pumpkin entered by one of our regular prize hogs, who was always after something free—and she won it all! The cash, the CD collection, and all the other station stuff we had for first through fifth places. The moral of the story: Don't Go

There. Next Halloween, we're going to go "pumpkin bowling." You know, grab some of those little tiny decoration pumpkins, freeze them, get some plastic bags, a couple 2x4s for side bars and let the good times roll.

KKQY-Hays, Kan.

Our station is just eight months old so I thought I would ask the staff about previous experiences. Here's one: the station was giving away a new truck and decided to do it during a demolition derby. They had a lot of finalists and each one of them was given a key to try and start the new truck. After 40 or so finalists did not start the vehicle, the crowd grew restless and started pelting the station staff with dirt clods. By the time the truck finally started—around the sixtieth finalist—the humiliated staff barely escaped with their lives. The following day while reading a less than ideal review in the paper, the staff, battered and bruised, decided that they probably should organize an event just for the finalists next time (if they can even get a dealership to work with them again).

KFTX-Corpus Christi, Texas

We spent weeks (and a lot of money) turning our radio tower into a 150-foot Christmas tree. It seemed like a great idea at the time. We had 50 strands of 100 foot lights, 20 extension cords, a tower crew, an electrician, and press releases that were sent out to all the media. We wanted to do something good for the Boys and Girls Club of Corpus Christi, so we asked listeners to bring canned goods, toys, clothing, anything to benefit the Boys and Girls Club. The night of the lighting, we had a total of seven peo-

ple show up, four of whom were staff. A local TV station arrived to cover the lighting of the Christmas Tree for their 10 p.m. broadcast, made little mention about it just before a commercial break, and when they returned, we got beat out by a story about a two-headed turtle.

WTRS-Ocala, Fla.

As a young promotions director, I decided to impress my PD by winning the state fair parade float competition. I got the bright idea of tracking down the winning float from a major university homecoming event in a distant city. After forking over our budget to purchase and transport the float, I realized I had probably just purchased the largest contraption in America that is steered from a small area underneath.

As the parade rolled along and over 10,000 fans edged closer to the streets, the award winning float began to settle and sag, leaving the driver completely blind beneath a 60-foot long rolling death machine. The only vision remaining for the driver was through verbal commands shouted by the support of people walking along each side of the float. "Go to the left and forward three feet" and "kids just to the right of your front tire." Then the clutch slipped, making it nearly impossible to slow the vehicle without killing the engine. Kids were literally a foot away from this rolling mess. Finally, "The Winning State Fair Parade Float" came to a stop against the back of the station van at the staging area. Accolades, cash, and trophies were heaped on our staff for such a fantastic winning entry, and thousands hadn't a clue about how tragic this event could have become. ■



don't laugh at me

mark wills

The follow-up to Mark's first **#1** record

I Do (Cherish You) THANK YOU, COUNTRY RADIO!

GOING FOR AIRFLAY NOW

PRODUCED BY CARSON CHAMBERLAIN EXECUTIVE PRODUCER: KEITH S'EGALL STAR RAY MANAGEMENT



a PolyGram company

www.mercurynashville.com

7 Questions for the



DANNY BOZE KILT-Houston



CHERYL SPARKS WWWW-Detroit



JOHN CLOWARD KKAT-Salt Lake City

What is the one thing that's in the van at all times?

I find I am always asking my staff about tape guns to hang banners.

Smiles!

A banner-on-the-roll. With the banner you can always make a great impact on location.

In the past year, what small thing have you done that netted a surprising response?

We did an in-store at Blockbuster Music with Robert Earl Keen. Hundreds of people showed up that Sunday to win tickets and meet him before a concert that night that included several other artists. The surprising thing was that the station does not play any of the performers, including Keen.

We call them "Event Love Letters." We send a follow-up note to all listeners who show up at our promotions, thanking them for listening. The note is always signed by at least one of our jocks. We also include information on upcoming events. Many listeners call the station and thank us for the kind gesture. It's a great grass roots marketing weapon.

Last Christmas season, KKAT began a program called the "KKAT Christmas Wish." We asked people to tell us about families who needed help. We received so many letters and responses that we were not able to fill the need. We then asked listeners for help. The staff was overwhelmed at the response from listeners and local businesses. We raised over \$5,000 in contributions.

How do you deal with sales people who present a bogus idea, selling it as important to the station and listener?

I would listen to their pitch and then explain what kind of events the station looks for and what our demo is. I would also let them know what kind of events our listeners like. If that were not enough, I would direct them to the sales manager.

Have a good working relationship with your sellers. Let them know you have a yes attitude. If they feel like you are going to say "no" to everything they bring to you, that is when they try to slide ideas by you that truly only benefit the client. Invite them to rework the idea with you so that the client, station, and listener all benefit.

I sit them down with the Program Director and myself and proceed to tell them why the idea would not be in the best interest of the station. However, turn the meeting into a brainstorming session so you can take a bogus idea and turn it into something that is beneficial to the sales person, client, and the radio station.

How do you balance six events/appearances that occur on one day in different places, both on-the-air and in execution of the actual events?

This is a normal Saturday for us. We have two vans and a promotion staff of 14, consisting of mostly part-time people. Our standard remotes are two hours long. One van will cover the first, third, and fifth events, while the other van covers the second, fourth, and sixth. Live spots are logged to coincide with remote times.

We rarely schedule more than one thing at a time, especially if it's a sales promotion. If you are at a client location, it's unfair to be at another simultaneously. It's important to keep your focus. Too much at one time junks up the airwaves.

Cry! First off, don't ever let this happen. At our station, we try really hard not to allow more than three events per day. Anything more is just clutter to your listeners. Second of all, you need to make sure you're not scheduling events that overlap. If events are scheduled close to each other, we are lucky to have multiple station vehicles that we can use at different events.

You arrive at your station's exclusive event, and there are banners and a booth for your competitor. What do you do?

I would tell the station directly that this is our event and they need to take their banners down and leave. If that does not work, I would contact the event manager or promoter and have them tell the station to remove their banners and leave. My staff and I will even help them take their banners down if that's what it takes.

Find the promoter, see what's up, and get them kicked out! If you are unsuccessful, call the police. I did that once and it worked!

Contact the manager of the event and ask that they be taken down. If no contact can be made with the opposing station, take them down yourself. You should already have a signed contract to back your exclusivity.

What is the best revenue-generating promotion you conducted in the last six months?

The Houston Livestock Show and Rodeo.

We are on the streets and air now getting participants for our first "Kick Bass" fishing tournament, which will take place in August. This listener lifestyle promotion has already exceeded the revenue expectations. We've found the possibilities for NTR dollars on this promotion are endless. Looks like this one's going to be an annual event.

Our "Listener Lunch." This was a lunch, free to the public in the heart of the downtown business section. Vendor booths were sold to clients and they were able to showcase their services to the public. This was great exposure for the station and a great networking environment for our sales staff. For our first event, we expected around 1,000 people, and over 4,000 showed up.

What is the one question every new Promotion Director should ask during a job interview?

Will I get the individual and financial backing I need to successfully run the department?

I think it's important to find out if the station is looking for somebody who is super creative, somebody who is a great executor, or somebody who is a creative executor. The one question I would *not* ask is, "Do I have to work weekends?"

Ask to see your job outline.

Pros

Six of Country radio's best promotion directors step up to share some thoughts.



SHEILA SILVERSTEIN WPOC-Baltimore

The one thing you should have is a tool box. Fill it with hammers, string, a staple gun, twist ties, and screwdrivers. We even carry bleach to keep bees away from the booth!

I asked the sales department to help me in a fundraising effort for a nonprofit that was dear to my heart, The House of Ruth, a shelter for battered women and children. They have a phone-a-thon and I thought the best people to ask for money would be the sales types. Not only did they respond in full force, they raised more money than expected.

First, you need the respect from your sales force. Second, AEs need to be trained not to come to you with every little idea. Third, help them find a way to make it right for the station and the client or just say "no" and give lots of reasons why "no" is the answer.

I think that six events in one day is too much, and I wouldn't let that happen. It's not fair to your listeners, your staff, or your Program Director.

Gently walk up to the "highest form of human being" in charge at the event. Ask them to have the booth and banners removed from the space. It's a good idea for a promotion director to get everything in writing and signed—and I mean *everything!* When you are in a format competitor situation, demand up front that your station will be the only one.

The WPOC #12 NASCAR Show Car was sold to several clients. The car was driven by Jimmy Spencer at Daytona. It's a wonderful way to get our calls out. Kids love to see it and it's a real draw for our clients who participate.

How committed is this company to promotions? How are they currently using promotions to create revenue?



VICKI FIORELLI KNIX-Phoenix

Our station vans are equipped with broadcast equipment, so I always keep a "bag phone" in them for backup. We're doing live breaks so frequently, we can't take a chance that the PRS equipment will work infallibly at all times.

Due to dropping attendance figures over the past few years, we cut back our on-site commitment at the 18-day Arizona State Fair last year. In response, the Fair placed the KNIX live broadcast booth in an unfavorable area. I added an adjacent booth as a KNIX Karaoke spot. We asked for a \$2 donation earmarked for charity, and contributors got a tape of their performance. Not only did we collect a significant sum, but we smoked our competitor by always having a huge crowd at our booth.

Any promotion director who does not get respect from sales personnel needs to get some assertiveness training. Even the most audacious, manipulative, greedy salesperson won't try to mess with a knowledgeable, productive, and self-assured promotion director.

Six events in one day is not unusual for us. Organization is the only way to go. We never accept requests that would put two events on-air at the same time, or jocks would be talking all over each other. If they come in that way, we just tell sales and programming to get together and figure out who needs what, then we'll book it accordingly. I work the last event with my crew myself, because that's when everyone is the most tired and there's the greatest chance that mistakes will occur.

Never confront the competition, especially in public. I would go to the promoter to establish the exclusivity. Assuming there is no confusion, I would ask the promoter to have the competitor take the banners down and leave the premises. Afterwards, I would call together all parties involved and explain everything that happened. Everyone must understand this is not something we can afford to treat lightly.

Our "KNIX/YMCA 6 BEs of Life" was complex, but we tied in sponsors and generated substantial revenue. The program, designed to teach kids essential values, tied in local food distributors, who provided samples at 6 BEs remote broadcasts. We also made special appearances throughout the school year to K-6 graders. Sponsors paid to be identified with this high-quality, multi-media national campaign.

Promotion directors must establish a flexible comp time policy with their employers. The job requires a schedule that is extremely non-traditional. It is difficult to keep track of all the extra hours and miles a good promotion director logs.



C.J. KELLY KCIL-Houma, La.

I try to keep promotional items that have the station logo and call letters on them in the van for giveaways.

We did a Breakfast Patrol that brought a big response from listeners and sponsors. A local supermarket bought remotes and supplied us with pastries; a local coffee manufacturer gave us hot coffee and mugs. Every Monday, a new DJ went out for an hour-long live broadcast and gave out the coffee and pastries to listeners. After two months of running the promotion, we had another supermarket begging to sponsor the event.

Try a counter proposal. On occasion, sales people have an idea that is bogus, but with enough re-arranging, a good promotions director can make it into something that works. Help them to see why your idea works for everyone. Another key is getting the program director in your corner.

Organization, delegation, communication! I organize equipment and station vehicles so everyone has what they need when they need it. I put someone in charge at each event. Prior to the event, I give them a checklist and talk with them, but I leave them in charge on-site. Communication is crucial. Everyone knows where I am and how to get in touch with me.

First, find out who is in charge of the event and speak directly to that person, if possible. If the person in charge is not cooperative, we take down the signage ourselves, then we trade out bumper stickers by giving away two of ours for each one of the other station's.

Carnival Cash was centered around Mardi Gras, was fairly inexpensive, and we made a lot of money. First, we designed "limited edition" t-shirts. Next we sold sponsors. We gave away shirts on the air and sold them at t-shirt shops (one-hour live broadcasts). Listeners were encouraged to wear shirts to all parades in our area, because if we spotted them they could win movie tickets, music, and cash!

How much control will I have over my department?

What do you wish you would never have to do again as a Promotion Director?

"Never work weekends, and never have to unload the van during the sub-zero cold and summer heat."

SHEILA SILVERSTEIN

AMERICANA®

MOST ADDED



NANCI GRIFFITH (45)
WANDERING EYES (26)
RANDY SCRUGGS (19)
JONES & LEVA (14)
JUSTIN TREVINO (14)
BILLY BRAGG/WILCO (10)

HOT PICKS



DWIGHT YOAKAM
JOHNNY CASH & WILLIE NELSON
CHRIS HILLMAN
LUCINDA WILLIAMS
BRUCE ROBISON

RADIO SAYS



THE WANDERING EYES
 Songs of Forbidden Love
 (Various Artists)
 (Lazy S.O.B.)

"We love it. It has all the elements—cheatin', sinnin', drinkin', and forgivin'."
 —Tony Lawson, PD,
 WDVX-Knoxville, Tenn.

LW	TV		Repts.	Adds	Spins	Trend
1	1	THE HORSE WHISPERER SDRK. - Various Artists (MCA/Nashville)	65	0	707	-85
2	2	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	55	1	696	-31
3	3	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	62	2	682	+10
13	4	DWIGHT YOAKAM - A Long Way Home (Reprise)	51	7	634	+149
<i>California Hillbilly breaks into the top five at number four.</i>						
6	5	RALPH STANLEY - Clinch Mountain Country (Rebel)	65	2	624	+13
7	6	JOE ELY - Twistin' In The Wind (MCA/Nashville)	71	2	618	+24
5	7	SAM BUSH - Howlin' At The Moon (Sugar Hill)	65	1	591	-26
12	8	LUCINDA WILLIAMS - Car Wheels On A Gravel Road (Mercury)	66	1	589	+73
11	9	BRUCE ROBISON - Wrapped (Lucky Dog)	54	0	579	+55
4	10	THE MAVERICKS - Trampoline (MCA/Nashville)	45	0	576	-76
9	11	DAVE ALVIN - Blackjack David (Hightone)	65	1	568	+7
9	12	BLACK DOG - Original Soundtrack (Decca)	36	1	558	-12
8	13	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	61	1	558	-21
20	14	JOHNNY CASH & WILLIE NELSON - VH1 Storytellers (American)	61	7	478	+136
14	15	BAP KENNEDY - Domestic Blues (E-Squared)	62	0	467	-4
15	16	LAURIE LEWIS - Seeing Things (Rounder)	57	0	435	-23
16	17	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	63	2	421	+15
25	18	CHRIS HILLMAN - Like A Hurricane (Sugar Hill)	58	8	385	+81
18	19	BONNIE RAITT - Fundamental (Capitol)	35	0	363	+13
19	20	KATE CAMPBELL - Visions Of Plenty (Compass)	42	0	338	-10
17	21	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	40	0	319	-73
34	22	RANDY SCRUGGS - Crown Of Jewels (Reprise)	48	19	310	+132
21	23	JOHNNY BUSH - Talk To My Heart (Watermelon)	44	0	305	-19
27	24	CLAY BLAKER - Rumor Town (Neobilly)	36	2	296	+31
23	25	CHRIS KNIGHT - Chris Knight (Decca)	30	1	284	-37
26	26	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	39	1	272	-2
22	27	LEON RUSSELL - Legend In My Time (Ark 21)	34	1	268	-54
—	28	NANCI GRIFFITH - Other Voices, Too (Elektra/EEG)	45	45	253	N
<i>This week's most added debuts at 28.</i>						
39	29	BILLY BRAGG & WILCO - Mermaid Avenue (Elektra/EEG)	35	10	234	+100
32	30	STEVE RILEY & THE MAMOU PLAYBOYS - Bayou Ruler (Rounder)	41	5	222	+36
—	31	WANDERING EYES - Songs Of Forbidden Love (Lazy SOB Recordings)	26	26	218	N
24	32	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	34	1	205	-102
31	33	GREAT DIVIDE - Break In The Storm (Atlantic)	17	0	201	+9
28	34	CARRIE NEWCOMER - My True Name (Philo/Rounder)	20	0	193	-42
36	35	JASON & THE SCORCHERS - Midnight Roads & Stages Seen (Mammoth)	34	2	186	+33
29	36	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	27	0	184	-35
30	37	JIM LAUDERDALE - Whisper (BNA Records)	19	0	176	-38
35	38	ONE FELL SWOOP - Look Out (Magoo)	35	5	160	+4
33	39	VICTOR MECYSSNE - Hush Money (Sweetfish)	23	0	159	-23
—	40	JOHN FOGERTY - Premonition (Reprise)	17	2	142	N

AMERICANA REVIEWS

BIG SANDY

Dedicated to You (Hightone)

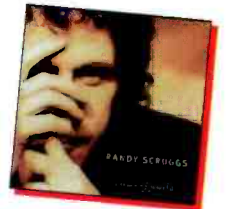
Big Sandy changes direction on his latest release, exchanging his trademark rockabilly/swing vocal stylings for the doo-wop and R&B sounds of the '50s and early '60s. Sandy has the soul and the voice to make it happen, and joined by the Calvinas (hardcore doo-woppers from the 1950s), Big Sandy takes us to the drive-in with tunes like "Lonely Guy," "Pretty Girls Everywhere," and "Baby Baby Me," on which he is joined by Vicky (someone sign this girl) Tafoya.



RANDY SCRUGGS

Crown of Jewels (Reprise)

Having had success as a songwriter, producer, and session musician, Scruggs now moves to center stage with the resplendent *Crown of Jewels*, a compilation of brilliant collaborations featuring the artistry of Vince Gill, Emmylou Harris, and John Prine to name a few. You can literally pick cuts at random, but certainly Lonesome Ruben featuring Randy's banjo virtuoso father Earl and Jerry Douglas on dobro is a more than ample representation of just how damn good this record is. I can't wait to see Scruggs pick up his Grammy.



CHARTBOUND

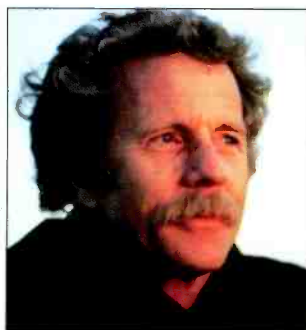
V/A "Will Sing For Food" (Little Dog) **THE GOURDS** (Watermelon)
ROOTS ROCK ACTION FIGURES (Paladin) **REES SHAD** (Sweetfish)
JASON WILBUR (Flat Earth)
FARMER NOT SO JOHN (Compass)
DONNA THE BUFFALO (Sugar Hill)
JUSTIN TREVINO (Neon Nightmare)

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

ARTISTPROFILE

CHRIS HILLMAN

BIRTHPLACE/BIRTHDAY:
 Los Angeles, Calif.;
 December 4, 1942
 CURRENT PROJECT:
 Like a Hurricane (Sugar Hill)
 "I started playing the guitar
 and then I got completely



seduced by bluegrass music. I heard Flat & Scruggs and all these bands—this is back in '59, I was in high school. I was literally learning mandolin off of records, then I found someone who could show me the correct technique. Then the Byrds came along and I didn't play mandolin for a few years. I didn't really pick the mandolin up again for years, and it has hurt me to this day that I've

never quite recaptured the momentum I had earlier as a player."
 THE NEW RECORD: "There are definitely a couple of things that hearken back to early Byrds, especially "When You Walk In the Room," which is an old Searchers song that Jackie DeShannon wrote. We used to cover that song, and it really was an early blueprint for the style we worked up as the Byrds. In

all fairness, the Searchers were recording with a twelve-string before we did, they just didn't carry it to the next step like Roger [McGuinn] did, which proved to work out real well. I wrote these songs over a two or three year period, and listening to the record after it was completed I realized it covered every style of music I'd ever played. I didn't plan it that way it just came out by osmosis."

JAZZ + SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Radio and airplay is the emphasis at GAVIN, but in an industry as intertwined as ours, it's impossible to completely ignore the other aspects that determine a record's success. So we found ourselves wondering recently, how are things faring on the marketing and retail end for Jazz and Smooth Jazz? We checked in with Randall Kennedy, who's just been promoted to Vice President of Jazz Sales and Marketing for Warner Bros. Records, to find out just how the retail scene is doing these days. Is it Manhattan or Bosnia out there? Kennedy is optimistic.

"The patient is healthy, baby. There have been the much-publicized closings, but I think the shaking-out has occurred. Retailers are more secure with their place and where they're at in terms of growth. As I discovered on a recent swing working the new Fourplay release, ultra-regional chains which cross into several markets or a couple of states are coming back. They're reminiscent of the Music Plus and Licorice Pizza chains of yesteryear. With chains like Willie's Music and Kemp Mill, I see it starting to happen. I'm very stoked by that.

"We'll work with everybody, but I really welcome the music-intensive small chains. When you talk to the guy who owns the stores, buys for the stores, and listens to the music, it



Randall Kennedy
Warner Jazz
Veep of
Marketing and

Retail and Marketing Takes From Randall Kennedy

BY KEITH ZIMMERMAN

doesn't get any better when he says a record is really good and wants to do something with it."

In terms of major retail marketing campaigns, Kennedy points out that, whether it's a Jazz, classical, Country, pop, or soundtrack project, generally speaking, you pay the same costs for positioning and end-cap real estate across the board—be it Blockbuster, Music Land, Best Buy, or Tower. While some companies have multi-level marketing opportunities, what would really help Jazz, Kennedy says, is if large chains could custom package a retail presence in, say, 75 strong Jazz markets. Unless it's a large crossover campaign for acts like Fourplay or Boney James, he continues, there might not be a need to hit every retail outlet in the country.

"Let's find a program that Jazz labels can readily click into and make it cost effective for them," he suggests.

In regards to the adult record buyer, Randall admits that older Americans' family and work responsibilities cut deep into their CD shopping experience, although Internet stimulation and combination book-and-record

stores do help a little.

"The Smooth Jazz listener is a little older than we thought, and while they're not entirely set in their ways, their time is very much spoken for," he explains.

Kennedy sees support from radio as invaluable, but feels stations are often preoccupied with their own ratings success, leaving them little if any time to dwell on the retail plight of their core artists. With format crossover success often a premium for Jazz and Smooth Jazz artists, Kennedy says, it's important for labels to reap the equivalent benefits of high audience ratings, and that means increased CD sales.

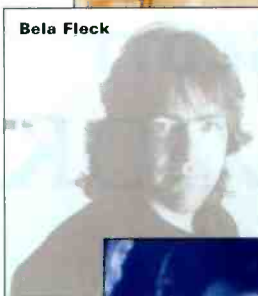
"For us to remain healthy, there has to be some synergy between airplay and retail," he emphasizes. "Radio says we should buy spots, but

as these stations grow more and more successful, they price themselves out of the range that Jazz labels can afford. I applaud their

success, but it's moved to a stage where [Smooth Jazz radio spots] are more a vehicle for Madison Avenue advertisers like Ford Motor Company. It forces us to try and be a little more intelligent.



Josh Redman



Bela Fleck



Brad Mehldau



Fourplay

"If people are listening regularly, we must tie that experience with retail. We need more sections of the store that say, 'As Heard On...' I don't know if that's been fully exploited."

Kennedy believes Smooth Jazz and Jazz sales are still growing within their static audience base. For example, all three studio albums by Fourplay have gone gold, and their newest, *4*, sold 10,000 copies its first week out. The group's self-titled debut is now close to platinum. And as the band hits the road and "Still the One" gains maximum Smooth airplay, "Sexual Healing" will be serviced to Urban A/C.

Ancillary marketing is also in place; Fourplay was included in the Movie Tunes program throughout June, a music service that plays music in 7500 theater lobbies and screening rooms across the country. Warner Jazz also programs a two-hour American Airline in-flight music channel twice a year.

With Jazz, sometimes the toughest competition is its own rich musical catalog—especially for a label like Warners, which doesn't have the huge reissue stock that labels like Verve and Blue Note maintain. But therein lies the challenge.

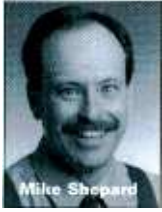
"I spoke with [saxophonist] Mark Turner," recalls Kennedy. "He basically asked me, 'Why would someone buy my record when they could pick up a cool Sonny Rollins or Coltrane reissue?' Well, that's our job, Mark!"

"Hopefully, buyers are seeking what today's bright and talented players are creating, based on what they've learned—be it from the book of Monk—and crossed with what they grew up on—whether it's from the book of Stevie Wonder, the Beatles, or Radiohead.

"This is the next chapter of Jazz. An eclectic artist like Bela Fleck is ready to explode. And wait until you hear the new records by Josh Redman and Brad Mehldau this fall. These musicians are the pollination of all those influences and legacy." ■

Shepard Leaves Jefferson Pilot for Moyes Research

A surprise announcement made earlier this week has Mike Shepard, the Jefferson-Pilot/San Diego Asst. VP of Programming and Operations who oversees KIFM, KSON and KBST, accepting a Senior Vice President position for Moyes Research Associates. Shepard will stay with Jefferson Pilot through the end of July, then begin his new job on August 10.



tions in San Diego as part of his new client base for Moyes, and hopefully will add other stations from the chain, too. Shepard has always been interested in marketing research.

"I like research as an avenue to explore strategy and craft a radio station with meaningful data," says Shepard. "I was president of my own research company in San Diego—Directions in Radio—and worked with a lot of different stations then, so it's always been a passion for me."

Shepard again will work with a variety of radio formats, including Smooth Jazz, Oldies and Country. Jefferson-Pilot will be looking for two Program Directors—one for Country KSON and another for KIFM—to replace Shepard. Kelly Cole, currently Assistant PD at KIFM, will be one of the strong candidates to apply for the PD job at the Smooth Jazz outlet.

"It was a tough decision. I have a great situation at Jefferson Pilot, so it's not like I had to leave or I was unhappy," Shepard told GAVIN. "I worked with Bill Moyes on a research project last year, so when Bill called me out of the blue I thought it was about a research question. It turned out to be a job offer."

Shepard will maintain a professional relationship with the JP sta-

WCPN Wins Ohio Broadcast Awards

Cleveland jazz radio outlet WCPN picked up two trophies for its acclaimed weekend specialty show, *Jazz Tracks*. The show was awarded two statewide 1998 Ohio Educational Telecommunications Awards at a recent luncheon. Of the 11 radio awards given out, WCPN scored eight. *Jazz Tracks* picked up awards in two categories: Best Arts and Cultural Affairs Series Programming and Program of the Year.

Jazz Tracks, is hosted and produced by WCPN Music Director Bobby Jackson. "We're happy to win these awards," Jackson told GAVIN. "Jazz programmers need unique programming opportunities that will broaden our audience beyond just the jazz listener. *Jazz Tracks* is less than a year old, and we've already received these nice honors."

Jazz Teacher and Pupil



That's N2K pianist/vocalist Loston Harris (right) hanging out with vibraphonist jazz legend Lionel Hampton at the kickoff of New York City's Harlem Jazz and Music Festival, which was hosted by Mayor Rudolph Guiliani.



MARILYN SCOTT "THE LOOK OF LOVE"

from her new album
AVENUES OF LOVE

**GOING FOR
ADDS NOW!**

ALREADY ON!
KSSJ • Sacramento • 33x Plays
WCCJ • Charlotte • 10x
WLOQ • Orlando • ADD
KIFM • San Diego • ADD



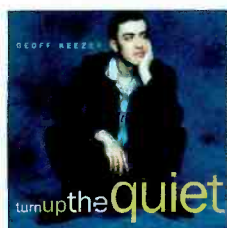
Executive Producer George Duke
for George Duke Enterprises

IMAGE CONSULTANTS/Jack Ashton 213-658-6580

START HERE © 1998 Warner Bros. Records Inc. www.mscott.com

JAZZ

MOST ADDED



GEOFF KEEZER (39)
Turn Up the Quiet
(Columbia/CRG)

Including: WGBH, WYBC, WTR, WESM, WHDV, WSHA, WRQM, WKGC, WFIT, WUSF, WFPL, WUAL, WTUL, WWOZ, KABF, KSLU, WKXS, WDOB, WEMU, WDET

ELIAS HASLANGER (35)
Kicks Are For Kids (Heart Music)

Including: WCLK, WKGC, WUSF, WFPL, WUAL, WWOZ, KABF, KSLU, WNDP, WDOB, WEMU, WDET, WLNZ, WGLT, KCMW, KKUP, KUVO, KJZZ, KUZZ, KUNV

ETTA JONES (28)
Sings the Songs of Buddy Rogers (HighNote)

Including: WKGC, WDNA, WUSF, WFPL, WUAL, WWOZ, KABF, WDET, KCCB, KBEM, KCND, WBEZ, WISIE, KIOS, KUVO, KCLU, KSDS, KCBX, KSJS, KPLU

CHICK COREA & ORIGIN (23)
Origin (Stretch/Concord Jazz)

Including: KUNV, KUNR, KSDS, WKGC, WCLK, WFIT, WKRY, WDNA, WUSF, WUAL, WWOZ, KABF, WKXS, WNDP, WDOB, WGVU, KUSD, KIOS, WISIE, WGBH

RED HOLLOWAY (17)
In the Red (HighNote)

Including: WUWH, WTR, WVVU, WSHA, WUCF, WTUL, WWOZ, KABF, WNDP, KBEM, WBEZ, WISIE, KANU, KKUP, KVNF, KLCC, KPLU

RECORD TO WATCH



CHICK COREA & ORIGIN
Origin
(Stretch/Concord Jazz)

Chick Corea's latest ensemble includes a driving three-horn frontline to complement the sparkling piano solos.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	MICHAEL BRECKER - Two Blocks from the Edge (Impulse!)	76	0	732	+57
2	2	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	75	0	670	+11
3	3	JOHN SCOFIELD - A Go Go (Verve)	65	0	555	-1
5	4	TANAREID - Back to Front (Evidence)	63	0	534	+5
8	5	FREDDY COLE - Love Makes the Changes (Fantasy)	70	0	514	+46
4	6	WINARD HARPER - Trap Dancer (Savant)	57	0	511	-19
9	7	TOOTS THIELEMANS - Chez Toots (Private Music/Windham Hill)	71	1	484	+35
14	8	DAVE SAMUELS - Presents Tjader-ized (Verve)	69	1	479	+80
10	9	ROBIN EUBANKS - 4: JJ-Slide-Curtis and Al (TCB)	63	0	479	+45
24	10	NICHOLAS PAYTON - Payton's Place (Verve)	70	3	447	+122
<i>With a huge Spincrease, Payton powers past the teens and slides into the Top Ten.</i>						
7	11	RAVI COLTRANE - Moving Pictures (RCA Victor)	58	0	439	-31
13	12	SONNY ROLLINS - Global Warming (Milestone)	66	2	438	+32
16	13	JACKY TERRASSON TRIO - Alive (Blue Note)	65	3	436	+61
6	14	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	54	0	428	-59
15	15	JAMES WILLIAMS & ICU - We've Got What You Need (Evidence)	54	0	415	+28
17	16	NORMAN SIMMONS - The Heat and the Sweet (Milljac)	60	1	399	+26
11	17	DON SEBESKY - I Remember Bill A Tribute to Bill Evans (RCA Victor)	53	0	395	-22
23	18	JAMES CARTER - In Carterian Fashion (Atlantic)	63	0	391	+60
21	19	MARC COPLAND - Softly (Savoy/Denon)	60	0	385	+47
20	20	GEORGE COLEMAN QUARTET - I Could Write a Book (Telarc Jazz)	66	2	377	+24
37	21	SHIRLEY HORN - I Remember Miles (Verve)	69	8	354	+105
25	22	BILL LISTON-ANDY MARTIN EXPRESS - Walkin' the Walk (Chartmaker)	56	3	341	+22
29	23	ARTURO SANDOVAL - Hot House (N2K Encoded Music)	60	4	339	+38
44	24	CHARLES McPHERSON - Manhattan Nocturne (Arabesque)	67	5	327	+108
<i>The alto sax veteran who played with Mingus moves up 20 slots.</i>						
31	25	LENA HORNE - Being Myself (Blue Note)	66	4	322	+42
32	26	BRIAN BLADE FELLOWSHIP - Brian Blade Fellowship (Blue Note)	63	4	319	+41
12	27	GREGORY TARDY - Serendipity (Impulse!)	42	0	318	-97
18	28	JESSE DAVIS - First Insight (Concord Jazz)	51	1	313	-56
27	29	JEFFREY SMITH - A Little Sweeter (Verve)	51	1	311	+6
42	30	JIMMY COBB'S MOB - Only For the Pure At Heart (Fable)	61	4	298	+76
26	31	BUSTER WILLIAMS QUINTET - Somewhere Along the Way (TCB)	42	0	295	-11
28	32	ROBERT STEWART - Force (Qwest)	39	1	280	-24
19	33	MARK TURNER - Mark Turner (Warner Bros.)	43	0	280	-75
38	34	CECIL BRIDGEWATER - Mean What You Say (Brownstone)	54	4	279	+41
33	35	BEEGIE ADAIR - Nat King Cole Collection (Green Hill)	38	0	274	-3
30	36	SUSANNAH McCORKLE - Someone To Watch Over Me (Concord Jazz)	44	0	259	-37
41	37	LOUIE BELLSON - Art of the Chart (Concord Jazz)	45	2	243	+20
40	38	BENNY GOLSON - Remembering Clifford (Milestone)	41	0	238	+14
43	39	RON HOLLOWAY - Groove Updated (Milestone)	42	1	235	+13
22	40	LOSTON HARRIS - Comes Love (N2K Encoded Music)	36	0	228	-108
35	41	TRICIA TAHARA - Secrets (Savant)	34	0	220	-35
34	42	NNENNA FREELON - Maiden Voyage (Concord Jazz)	34	1	215	-61
45	43	BILL ANSHELL - A Different Note All Together (Accurate)	53	4	214	+26
—	44	DAVID SANCHEZ - Obsesion (Columbia/CRG)	47	7	190	N
—	45	LATIN JAZZ ORCHESTRA - Havana Blues (Palmetto)	34	0	189	N
50	46	ANDRE PREVIN - We Got Rhythm (Deutsche Grammophon)	34	1	177	+7
47	47	DAVE BRUBECK - So What's New? (Telarc Jazz)	28	2	173	-14
—	48	OSCAR PETERSON/BENNY GREEN - Oscar and Benny (Telarc Jazz)	35	1	169	+8
—	49	CINDY BLACKMAN - In the Now (HighNote)	53	13	163	N
36	50	MARK ELF - Tricknometry (Jen Bay)	28	0	163	-91

REVIEWS

JIMMY COBB'S MOB Only for the Pure of Heart (Fable)

Drummer Jimmy Cobb plays with maximum taste and discriminating restraint. *Only for the Pure of Heart* will soothe Jazz radio listeners, and besides, it's already broken Top 30 on the GAVIN Jazz chart. Cobb replaced Philly Joe Jones in Miles' sextet, and has played with Wes Montgomery and Sarah Vaughan. Guitarist Peter Bernstein carries most of the melodies here, and if you ask us, *OFTPOH* should be adorn the playlist of every station on our roster.

CHARLES MCPHERSON Manhattan Nocturne (Arabesque)

Alto saxophonist Charles McPherson literally comes out swinging on the opening tune, Monk's "Evidence," as if he were the second coming of Charlie Parker. With Mulgrew Miller on piano, Ray Drummond thumping away on bass, and Victor Lewis and Bobby Sanabria keeping crystalline time, McPherson flashes his wailing wares, complete with four original compositions.

SPINCREASE

1. **CINDY BLACKMAN** +135
2. **RED HOLLOWAY** +131
3. **NICHOLAS PAYTON** +122
4. **CHARLES McPHERSON** +108
5. **SHIRLEY HORN** +105

CHARTBOUND

- *RED HOLLOWAY (HighNote)
 - MARIAN McPARTLAND (Concord Jazz)
 - *JOHN LEITHAM (Cars)
 - *ELIAS HASLANGER (Heart Music)
 - THREE AMIGOS (DBK Jazz)
 - *4-SIGHT (N2K Encoded Music)
- Dropped: #39 Kenny Werner, #46 Jazz Messengers, #48 Jessica Williams/Leroy Vinnegar Trio, #49 John Fedchock, Chucho Valdes.

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

ARTISTPROFILE

TOOTS THIELEMANS

TOOTS PART TWO

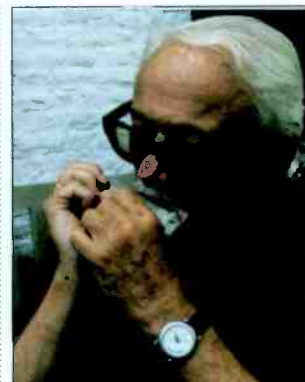
"I love the warm notes. I call them 'pastel notes.' It's the mixture of fundamental colors. If you mix red and yellow, you get orange; if you mix a minor and a

major chord, you get a minor seventh. That's what gives me goose bumps. My musical motto is 'between the smile and the tear.' You can be smiling with a tear or crying with a smile. That's me."

"I did whistling jingles. I was the Old Spice [after-shave] whistler and made

\$50 each time it was on the air. Thirty years ago, I played bar mitzvahs for \$50 to pay the rent. I stayed home one night and counted the Old Spice commercials. I made \$350. That was a lot of bar mitzvahs! I also made \$50,000 whistling for dog burger [Gaines Burger] commercials! "I got the call for

Midnight Cowboy. One scene had Jon Voight and Brenda Vaccaro in bed, and the Joe Buck character couldn't get a hard-on and had this funny look on his face. I was playing harmonica during the scene. The director, John Schlesinger, said in his British accent, "Toots. When you see that the man has trouble, play a little more bluesy."



SMOOTH

JAZZ & VOCALS

MOST ADDED



CHUCK LOEB (8)
"Beneath the Light"
(Shanachie)

Including: WJZW, WSMJ, WLOQ, KOAI, KHII, KEZL, KKJZ, and KWJZ

SOUL BALLET (8)
"Blu Girl" (Countdown/Unity)

Including: WTMD, WJFK, WJZW, KAJZ, WNWV, KHII, THE WAVE, KKSF

BONEY JAMES (6)
"Innocence" (Warner Bros.)

Including: WHRL, WJZZ, KBZN, KIFM, KSBP, and KNIK

RONAN HARDIMAN (6)
"Love Song" (Philips)

Including: WHRL, WJZZ, WFSJ, WVAE, KTNT, and KUOR

JOE McBRIDE (6)
"Midnight in Madrid" (Heads Up)

Including: WQJZ, KAJZ, WZJZ, KMJZ, KOEX, and KNIK

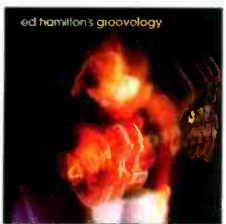
ED HAMILTON (6)
"Fly Like an Eagle"
(Shanachie)

Including: WGUF, WJAB, KUOR/FM, KKSF, KOEX, and KKJZ

ALFONZO BLACKWELL (6)
"Passion" (Street Life)

Including: WBJB, WTMD, WSMJ, WLOQ, WONB, and KPXS

RECORD TO WATCH



ED HAMILTON

"Fly Like an Eagle" Shanachie)
Steve Miller's classic chestnut on Smooth Jazz? Check out this week's adds; KKSF, KKJZ, WJAB, KUOR, WGUF, and KJZY. Top spinner is WNUA with 24 spins.

LW	TW	Repts.	Adds	Spins	Diff.
2	1	53	0	922	+72
1	2	50	0	892	+37
5	3	58	4	719	+30
3	4	46	0	707	-42
6	5	51	0	664	-3
4	6	46	0	664	-26
7	7	36	0	569	-45
10	8	57	2	565	+46
8	9	42	1	564	-50
14	10	52	3	561	+97
9	11	49	0	559	+19
11	12	52	2	544	+40
17	13	38	0	505	+56
21	14	39	0	500	+74
Kenny G continues his Smooth Jazz dominance.					
12	15	37	1	488	-12
13	16	38	0	466	-29
16	17	39	0	459	+8
15	18	44	0	451	-4
22	19	46	0	446	+22
19	20	36	0	439	-9
26	21	50	4	433	+79
18	22	43	0	404	-44
27	23	40	1	378	+24
20	24	31	0	374	-55
24	25	35	0	361	-26
31	26	37	0	358	+16
25	27	34	0	354	-29
33	28	33	0	346	+22
28	29	34	2	336	-14
41	30	36	0	330	+69
The Jim Brickman project gathers A/C crossover steam.					
34	31	33	1	318	+4
29	32	27	0	318	-29
30	33	30	0	309	-36
23	34	27	0	306	-91
43	35	43	6	304	+76
46	36	31	6	283	+66
36	37	34	2	280	-10
38	38	27	1	280	+3
32	39	31	0	271	-68
39	40	29	2	268	-6
37	41	28	2	265	-19
35	42	28	0	257	-54
45	43	39	8	256	+31
42	44	30	2	252	+23
40	45	35	8	249	-14
44	46	21	1	235	+8
47	47	30	6	229	+20
50	48	28	0	214	+33
—	49	23	4	186	N
49	50	16	0	185	-10

REVIEWS

THE HEADHUNTERS

"Funk Hunter"

(Hancock/Verve Forecast)

"Thieves in the Temple" by Herbie Hancock excited Smooth Jazz listeners two years ago, and Herbie's reunion project with the Headhunters could be another E ticket for Smooth Jazz radio. "Funk Hunter" gets straight to the hook and doesn't let go for another three minutes.

ALFONZO BLACKWELL

"Passion"

(Street Life)

His muscular arms look as big as tree trunks, but when Alfonzo Blackwell picks up his soprano saxophone and blows some "passion," into his latest record, he's as gentle as a lamb. "Passion" is a darned pretty tune and is a first taste from his upcoming *Body of Soul* CD. Now get back in the gym, Alfonzo!



SPINCREASE

1. **FOURPLAY** +97
2. **MARC ANTOINE** +79
3. **KHANI COLE** +79
4. **JOE McBRIDE** +76
5. **KENNY G** +74

CHARTBOUND

- TONY DARREN (Telarc Jazz Zone)
ED HAMILTON (Shanachie)
WELCOME TO THE JAZZ CAFE (Instinct)
PAT KELLEY (Award)
BRIAN McKNIGHT (Mercury)
LSTON HARRIS (N2K Encoded Music)
Dropped: #48 Jonathan Cain, Keith Robinson

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

ARTISTPROFILE

CHRIS STANDRING

FARM BOY SPEAKS OUT

"I was farm boy in England living in a place called Grendon Underwood near Aylesbury, in the middle of nowhere. I played guitar since I was six, and event-

ually moved to Aylesbury, then on to London. I did television session, jingles, and West End theater orchestra pit work before finally moving to Los Angeles. I was involved in an Acid Jazz-type project called Solar System and played guitar with Marc Antoine.

Rick Braun and I met through the Guitar and Saxes tour, and I joined his band for 18 months. Now I'm happily doing my own thing. "Two of my favorite musicians are Pat Martino and Charlie Parker, and with *Velvet* (on Instinct), I wanted to fuse a more bebop aspect to guitar playing with an ultra-contemporary sound and funky

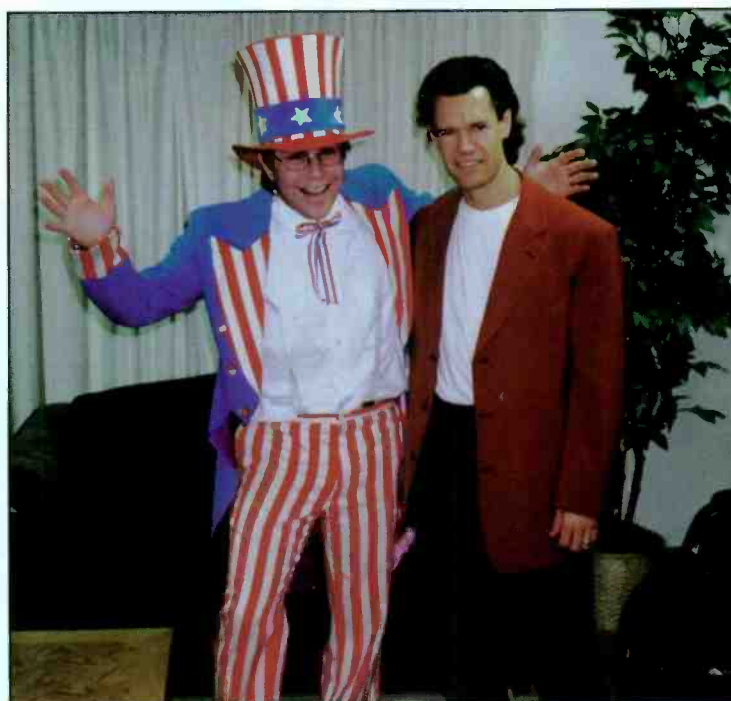
rhythm section. "Steven" [the next radio track] is named after my brother. He was on my mind when I wrote it. It has warmth and a nice R&B groove. In fact, apart from rewrites, most of my melodic ideas come to me fairly instantaneous or not at all. I never play a melody I can't sing. If I can sing it, I know my audience will feel it."



PARTINGSHOTS

OH SAY CAN YOU SEE?

How can you *not*? DreamWorks' Nashville promo guy Jimmy Harnen gets in the spirit of the holiday with DW artist Randy Travis.



SINGER WANTED: NO EXPERIENCE NECESSARY

98PXY (WPXY/FM)-Rochester, N.Y. morning man Scott Spezzano chums it up with former Milli Vanilli man Fabrice Morvan, who hosted 'PXY's recent Summer Jam concert. Is a comeback in the works?



SHOWBIZ

Former KPTY-Phoenix PD **Rick Thomas** lands in Texas as PD of new CBS Rhythmic outlet "The Beat 104.3"-Austin, which changes calls from KKIK to KQBT. Meanwhile, **Dusty Hayes**, who signed the Beat on a few weeks ago, remains PD of sister Modern A/C Mix 94.7 (KAMX) and adds Asst. OM stripes. KAMX welcomes **Dave Summers** for the long-vacant night shift from the now-defunct KKPN-Houston.

Wild 94.9 (KYLD)-San Francisco PD **Michael Martin** confirms that while an offer is sitting on the table from **Emmis** to program **Power 106-L.A.**, "Talks are continuing, and both sides are currently weighing their options." In other Wild news, 1-4 p.m. air talent **Trejo**, acquired from **KSFM**-Sacramento a few months ago, has exited.

WZZP-Atlantic City, which had been experimenting as rhythmic "Fun 107" for the past few months, instead swaps frequencies

with sister Country **WKOE** and emerges as Modern A/C "The New 106.3, The Shore," under PD/morning guy/market vet **Dr. Michael Lynn**.

Programmers like to rely on a variety of research methods, but how about airing an hour-long focus group? In a takeoff on MTV's popular *12 Angry Viewers*, Urban **WPGC**-Washington, D.C. has just launched *L.W.A. (Listeners With Attitude)*, a new Sunday night show wherein listeners actually debate the merits of current records. Says APD/MD **Maurice DeVoe**, "The show is getting quite a little industry buzz."

Chancellor Modern A/C **KYSR (Star 98.7)**-Los Angeles has a prime opening for a marketing director to replace **Robert Lyles**, who has reportedly accepted another marketing position in the market. Packages to Star PD **Angela Perelli** or contact Chancellor VP/Marketing **Bev Tilden**.

KUMX (Mix 104.1)-New Orleans MD/afternoon jock **Tom "Jammer" Naylor** is named PD/afternoons at **American General Media's KWWV (Kiss 99.7)**-San Luis Obispo, Calif., replacing **M.C. Scrappy**, now programming **KYLZ**-Albuquerque. Naylor starts July 15.

Former **WLIR/WXXP**-Long Island Director Programming and Marketing **Jeff Levine** is available. Call (516) 864-1517.

Former **KKPN (The Planet)**-Houston morning duo **Hart & Coffey** will be on the air this week at **KZZO (The Zone)**-Sacramento. The future status of current morning team **Marshall Phillips** and **Kim Kaplan** is unclear at presstime.

Look for **Roland West**, former

APD/PM driver at **Live 105 (KITS)**-San Francisco to pick up P/T at crosstown sister **KLLC (Alice@97.3)**.

Rumors continue to rage over the ultimate formatic direction for **Jacor's** 104.9 frequency in San Jose. Several label reps reportedly received letters from **KSJO** PD **Dana Jang**, asking for Rhythmic/Top 40 record service for the new station. Question is: Are those letters real? Or another patented Jacor smoke screen?

GAVIN extends its sympathies to **WORK** Senior VP of Promotion **Burt Baumgartner** and family on the loss of his mother **Dorothy**, who passed away June 24.

Congratulations to **SBR's** **Dave Rahn** and wife **Pam**, who welcomed a new son June 29. The couple already has a 3-year old daughter, **Madelyn**.

GAVIN IS ONLINE!

www.gavin.com

We want to know what you think about what you see on our pages. E-mail us at editorial@mail.gavin.com

Sylk-E. Fyne

#1 at
Crossover Radio!

"Keep It Real" re-mix
ON Your Desk Now!

"Keep It Real"

featuring Too Short

the follow-up to **ROMEO & JULIET:**
#1 BILLBOARD RAP SINGLE . GOLD SINGLE
from the album **RAW SYLK**

PRODUCED BY SEAN PAUL AND VICTOR DEBAT. STYLING: JILL PRODUCTIONS. EXECUTIVE PRODUCERS: MICHAEL CONCEPCION, RYAN EVANS AND GERALD BAILLERGEAU. ASSOCIATE EXECUTIVE PRODUCERS: GARY NICHOLS, JULY JOHNSON, WENDY HERRIT AND TRÉDIE LEE. A&R DIRECTION: KEVIN EVANS. MANAGEMENT: MICHAEL CONCEPCION FOR GRAND JURY MANAGEMENT. REPRODUCTION ALSO AVAILABLE ON SHORT RECORDS NATIONWIDE COMPILED ALBUM.

© 1998 BMG ENTERTAINMENT. ALL RIGHTS RESERVED. GENERAL ELECTRIC CO., U.S.A. BMG AND PEPS LOGOS ARE TRADEMARKS OF BMG MUSIC. © 1998 BMG ENTERTAINMENT