

# GAVIN

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**A3**

**Three Steps Toward Station Dominance**

A Conversation with Ted Bolton of Bolton Research  
Plus: A Comprehensive A3 New Release Guide



# *brianmcknight*

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# Reed Bunzel

## On Radio, Change, and the Industrial Evolution

*Change is nothing new to either the radio or record industries—and as GAVIN looks ahead to its 40th anniversary in 1998, it's quite clear that both segments of this business are changing at an increasingly rapid pace. Consolidation is creating a radio marketplace unlike anything the industry has ever seen, as groups acquire and cluster stations in an attempt to build market share and create format (and demographic) dominance. Meanwhile, record labels struggle with evolving consumer tastes, a changing retail landscape, new technologies, an over-abundance of artists vying for a finite quantity of radio airplay, and other vital business issues. It is in this spirit of change that GAVIN last week announced a new editorial direction with GAVIN GM Editor Reed Bunzel at the helm.*



Reed Bunzel

heels of consolidation has rewritten the job descriptions of most PDs and MDs, which means that they—you—now are involved with virtually all aspects of programming a station (or stations, in many cases).

You need to know about all aspects of perceptual and music research. You need to understand the critical relationship between sales, marketing, and programming at a radio station. You need information about the wide variety of independent programming available from networks and syndicators, and you need to be updated on non-traditional revenue strategies that directly affect your on-air product. All this on top of the music data you've come to expect from GAVIN...and to trust.

Of course, we all like to think we have a strong fix on what we're doing and where we're going and, in most cases, we do. But we at GAVIN also realize that we need to communicate with you, our readers, so that we can provide the information that best will help you do your

jobs—and grow both personally and professionally. To that end, I've compiled a short list of questions I'd like to ask about a number of things...and I'd like to hear your answers:

- What sections of GAVIN to you read or use the most...and why?
- When you open your GAVIN envelope, where do you turn first?
- What subject matter could GAVIN cover in greater depth?
- Likewise, what sections could we eliminate...or restructure?
- How could GAVIN's "presentation" be changed to make it easier to use or more fun to read?
- What do you think GAVIN's overall "mission" to the industry should be?

Despite all the uncertainty following consolidation, one thing remains clear: those of us who work in radio do so not because of the money (well, most of us, at least), but because we're passionate about what we do for a living. Most of us got into this business because we loved the music, and we stayed in it because it became our lives. If it's true that we are defined by what we do, then it could be said that we're all passionate radio junkies.

What it all boils down to, of course, is change. As the radio and record industries continue to change at a near-exponential pace, we need to adapt our own lives to change along with them...or this passion that has consumed each and every one of us will simply pass us by.

Please...let me know how you think we at GAVIN can better help you cope with all this rapid-fire evolution so that your passion for what you do—what we all do—never fades. Call me at (415) 495-1990, or fax me at (415) 495-2580. GAVIN

Just over a year ago, I was asked to come aboard and help create GAVIN GM, a new radio business publication designed to provide in-depth analysis of industry issues. This monthly magazine specifically targeted group heads, radio executives, and general managers, and presented a fresh outlook on the many facets of radio finance, management, marketing, and programming. Now I've been given the opportunity to help steer "big GAVIN" through the Dardanelles and to chart a new course as the radio and record industries tackle the challenges of change.

What does this mean? Many things, in fact. It means that you should expect to see GAVIN expand its editorial focus to include all issues of importance to radio programmers and music directors. The "new radio paradigm" that has followed on the

## First Words

It should be easy to write for you radio and record industry guys because, according to veteran L.A. Times writers Robert Hilburn and Chuck Phillips, you don't know what you're doing anyway.

In a lambasting "analysis" last month (reported in GAVIN news, October 24), they focused on "a wide range of deeply-rooted problems" of the record industry and dismiss radio as "a fragmented wasteland dominated by debt-ridden conglomerates."

Well, guys, I've got some flashes of insight into the newspaper business for you. It has been forced to consolidate to the point where, in fairly large cities, there are no more than one or, perhaps, two daily titles. They have generally slashed editorial resources and live off advertising supple-

ments which merely use the newspaper as the carrier. Perhaps, Bob and Chuck, you might want to turn your analysis skills into a memo for your own industry's management.

How does this relate to GAVIN? It boils down to the fact that people are busy and can only really spend time with a select few trusted sources of information and insight. We intend to continue to be one of those primary sources for the radio and music communities, and that's why Reed Bunzel wants to take your views into account as we reshape GAVIN for the future.

*David Dalton*

David Dalton, CEO

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## NEXT WEEK

### Breaking Bands, Breaking Barriers

*As the Active Rock format continues to grow, many Hard Rock core artists are feeling the love. Gavin Rocks Editor Rob Fiend explores the crossover phenomenon and checks a few bands on the verge.*

## GAVIN

Founded by Bill Gavin—1958

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: (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.

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140 Second Street, San Francisco  
California 94105, USA

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**"You really have to create a multi-dimensional station character that goes way beyond music."**

— Ted Bolton, Page 32

## Mergers drive public radio gains in 1996

BY REED BUNZEL

Don't be misled by the 34.9 percent increase in 1996 revenues reported by publicly traded radio companies in the Veronis, Suhler & Associates' Communications Industry Report, released earlier this week. Most of that increase was generated through post-Telecom acquisitions rather than from same-station growth; in fact, assets among these same companies grew 186.8 percent during the same period.

As one analyst told GAVIN, station-by-station revenue gains are running only slightly higher among the public groups than the entire industry rate of 8.2 percent. Revenues for the publicly traded segment, including radio networks, increased to \$3.1 billion last year, slightly more than 25 percent of total U.S. radio revenue.

The report reveals that public company revenues

over the last five years (1992-'96) increased at an 18.9 percent compound annual rate, substantially outpacing the 9.1 percent compound annual increase in U.S. radio spending during that period. But the 200 percent increase in public company asset growth in 1996 alone, jumping from \$4.545 billion in 1995 to \$13.5 billion, illustrates the major role that acquisitions have played in these revenue gains. Note: The Veronis, Suhler numbers may not accurately reflect "true" market factors, since the analysis does not include revenues for Disney/ABC, CBS Radio (except for the Infinity stations), or any Capstar stations other than the Commodore Media properties.

Veronis, Suhler is projecting industry-wide revenue gains of 6.7 percent in 1997, but anticipates a rebound up to 9.6 percent in 1998 to fuel an average 9.3 percent growth rate through 2001.

## Brooks Rolls "Sevens" At Capitol

Garth Brooks has added a new hat to his collection: that of "the man who saved Christmas" (or at least the holiday buying season).

Brooks announced Wednesday that his new album "Sevens," completed but withheld from EMI's Capitol Nashville over a management and marketing dispute, will be released November 25, in a move many country labels expect to kick-start a sluggish sales year.

The impasse between Brooks and his label ended when Ken Berry, President of EMI Recorded Music, announced that Pat Quigley would replace Scott Hendricks as President/CEO at Capitol Nashville. Quigley previously was Exec. VP and General Manager at Capitol Nashville. The rancor between Brooks and the record company began when the country superstar blamed poor sales of his last album, "Fresh Horses," on an ill-conceived marketing plan developed by Hendricks.

## Senate discusses record lyrics, crime

A Senate subcommittee is hoping to raise a national dialogue on the correlation between youth crime and violent music lyrics with hearings on the issue that were to be held on Thursday.

Sam Brownback, R-Kan., chairman of the Senate Government Affairs Subcommittee on Government Management, Restructuring and the District of Columbia, called the hearings to examine the impact of violent music lyrics on youth behavior.

Hilary Rosen, President and CEO of the Recording Industry Association of America, was to testify on behalf of the industry. Four witnesses, including a parent who blames violent music lyrics for his son's suicide, and National Political Council for Black Women Chair C. Delores Tucker, were to testify against the industry.

The RIAA says it stands



behind its voluntary parental warnings that are now carried on CD and record covers and planned to take that position into the hearings. "The responsibility should lie with the parents.

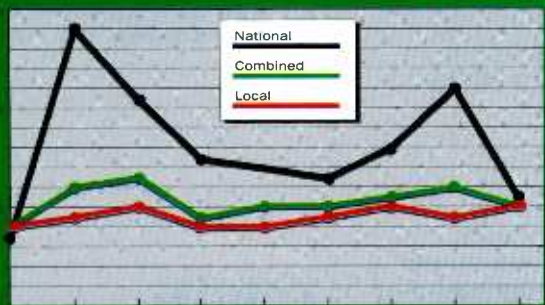
not the government," said an RIAA spokeswoman.

A spokesman for Brownback said the senator acknowledges measures already taken by the industry, but his focus is on whether record companies will continue to support lyrics in rap, rock and alternative music that he says are responsible for inciting violent behavior.

There is no legislation involved in the hearings, which Brownback says are for informational purposes only. "I am a strong proponent of free speech. But freedom of expression is not a shield from inquiry," Brownback said in a statement.

## 3Q radio revenues up 10%

Month-By-Month '97 Revenue Trend



A solid September helped cap another strong quarter for radio, as local ad sales climbed 10 percent and national sales grew 11 percent compared with the same month in 1996. Year-to-date radio revenues are up 11 percent over last year, fueled by 16 percent growth in national business. This impressive gain is "a prelude to what we anticipate will be an outstanding fourth quarter for our industry," observed RAB President/CEO Gary Fries.

[Source: Radio Advertising Bureau, 1997]

## Children's programming to end Jan. '98

The kids are definitely not all right.

Children's Broadcasting Corp. revealed this week that it has notified its 32 affiliates that it will cease distribution of its Aahs World Radio format as of midnight, January 30, 1998.

The move was expected by many industry analysts after CBC sold its 13 owned-and-operated stations to Global Broadcasting Co. for \$72.5 million; transfer of those properties should

occur some time in January.

CBC CEO Christopher Dahl explained that cancellation of the children's-oriented programming was made necessary following Disney/ABC's entry into the market. Calling the decision "difficult and painful," Dahl said that the company will "continue to explore other methods of distribution of children's audio programming." Proceeds from the sale of CBC's stations will be used to make acquisitions in vari-

ous entertainment and advertising media.

Dahl also reasserted that CBC will pursue its lawsuit against Disney/ABC, which was filed after the dissolution of a joint operating agreement between the two companies. The suit alleges breach of contract, negligence, and misappropriation of confidential information.

Disney/ABC execs have told GAVIN that the company does not comment on ongoing litigation.



# The G Files

In case you missed it this week...

- BROADCAST PROGRAMMING'S nightly program Delilah has reached the 100-affiliate mark, less than a year after its January 1 debut on just 11 stations.
- AMERICA ONLINE is developing technology that will allow distribution of radio-quality programming to 100,000 subscribers simultaneously. The new service, AOL Radio, could signal the online service's long-anticipated entry into audio programming.
- CHANCELLOR MEDIA third quarter cash flow increased 119 percent over the same period last year on consolidated net revenues of \$145 million, an 84.1 percent gain over 3Q '96. The company's broadcast cash flow margin now is at 49.3 percent.
- SINCLAIR posts a 13.1 percent increase in net revenues in the third quarter, up to \$124.7 million vs. \$110.3 percent in 3Q '96.
- EMMIS BROADCASTING closes on Panache Broadcasting's WTLC-AM/FM-Indianapolis. Emmis Chairman Jeff Smulyan isn't revealing yet what changes, if any, he intends to make at the Urban-oriented stations; the company already owns three Indy outlets.
- ZIMMER ENTERPRISES is buying country-formatted KLIK/AM and A/C-oriented KXTY/FM in Columbia, MO from Brill Media for \$6.6 million. Zimmer now owns six stations in the market with an estimated combined billing of \$2.5 million in 1996 (BIA estimate). Also acquired from Brill for \$1.05 million was KATI/FM-California, MO. Broker for Zimmer: Bill Lytle, Media Services Group.
- LOST DUE to the Nationwide deal last week was Jacor's purchase of KFXD/AM in Boise, ID for \$1.8 million. Note: this station once belonged to RAB Exec. VP/Meetings "Radio Wayne" Cornils. Broker: Jorgenson Broadcast Brokerage.
- CAPSTAR'S ATLANTIC STAR unit has decided to sell 11 stations in New York and Connecticut. Markets include Stamford, Norwalk, CT; Danbury, CT; and New York.
- ARBITRON has added three new condensed radio markets to its fall 1997 survey: Cookeville, TN; Collins-Greeley, CO; and Lewiston-Auburn, ME.
- JEFFERSON-PILOT earnings per share jumped from \$.90 to \$1.06 in the third quarter, an 18 percent increase over 3Q '96.
- CUMULUS MEDIA is picking up two more stations in Salisbury/Ocean City, MD (WJDY/AM and WSBY/FM) from Connor Broadcasting, giving the fast-track group seven stations in the market upon closing.
- SFX reports record 3Q net revenue and cash flow, based on a 171 percent same-quarter jump in combined radio/concert revenues and a corresponding 139 percent increase in cash flow.
- RADIO DISNEY adds four new stations, bringing the number of affiliates to 11.

## Roast of the Town



Dis-honoring Chancellor Media President/CEO Scott Ginsburg at the Twelfth Annual Bayliss Media Roast in New York last week were (l-r) Chancellor air personality (and former Partridge) Danny Bonaduce, Chancellor Chief Operating Officer Jimmy de Castro, Ginsburg, media analyst Paul Kagan, Hicks, Muse, Tate & Furst Chairman Tom Hicks, and Jacor CEO Randy Michaels. Proceeds from the black-tie event benefit the Bayliss Scholarship Fund which, over the years, has awarded close to \$300,000 to more than 160 college and university students.

## "HONOR THEM ALL"



the new single from

# Janis Ian

from the critically acclaimed album

*Hunger*

"...a superb singer, songwriter, and guitarist...  
effortlessly summons magic." - ★★★ *Rolling Stone*

A3 non-com 15\* and GRID bound

Produced by Jeff Balding & Janis Ian  
"Searching for America" produced by Ani DiFranco



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# Marino to guide Americana format

Americana enters a new phase this week with the addition of Chris Marino as Gavin's new Americana editor. He replaces Rob Bleetstein, who has moved into the creative process on the label side of the format.

Based in GAVIN'S Nashville office, Marino will be responsible for continuing to nurture the format and increase its credibility and visibility among record labels and radio stations.

"Rob helped us pioneer the music; now, with the best programmer in Chris Marino at GAVIN, we have the opportunity to strengthen the format's foothold in radio and provide a viable alternative outlet for some of the great music talent coming out of Nashville and beyond," commented GAVIN CEO David Dalton.

Marino comes to GAVIN from WMLB/AM in Cumming, GA, where he implemented innovative programming strategies that helped him to win GAVIN'S 1996 Americana Station of the Year award. WMLB had been a News/Talk station until Marino's arrival, when he began to introduce a combination of heritage and alternative country artists.

Marino, who describes

himself as "a total music head," combines his programming expertise with a sound marketing background that includes positions at both DuPont and Nynex. He holds a degree in political science from Tufts University in Boston.

## Jackson at Motown

It's official. George Jackson is the new President and CEO of Motown Records, filling a post left vacant since last August's departure of Andre Harrell.

Though much of Jackson's background is in the film industry, Mercury Records is banking on his talents as a businessman and his wide-ranging relationships with the music industry.

"His expertise in films is timely, in light of the enormous significance of visual imagery in the contemporary pop and R&B business," said Mercury Chairman Danny Goldberg in announcing Jackson's appointment.

"I look forward to the challenge of re-establishing Motown as an aggressive player in today's competitive creative environment," Jackson said.

# O'Toole blazing trails in NY

BY LAURA SWEZEY

Darian O'Toole can't help but think about her former boss at KRXQ/FM-Sacramento who fired her in 1993 just after acquiring the station. "No one wants to hear a smart-ass woman in the morning," he told her.

It turns out he was wrong. Very wrong.

A month into her new job on classic rock station WAXQ/FM-New York, working the coveted morning spot in the largest market in the land, O'Toole is getting her revenge.

Life is good for the outspoken 30-year-old native of Nova Scotia, but she does have her peeves. She doesn't like being called a shock jock and can do without the comparisons to Howard Stern. ("The fallopian tubes would be the main difference between us," she says.) She defines her on-air style as straightforward, irreverent, and opinionated. Although she respects Stern, she says she is never intentionally mean the way he is.

"Stern plays a character for four hours. It's almost



like his id is on the air, and I don't do that," she says. "My show is an absolute extension of me. I talk about what's really going on in my life, and I interview people I think would be fun to talk to."

Recent guests on her show included New York mayor Rudolph Giuliani, Mr. Blackwell and the creator of vibrating panties, all sandwiched between the ongoing segment "White Trash Theater."

Before New York, O'Toole was flying high in San Francisco on KBGG/FM, where her show reached number one in the ratings just before the station switched formats last summer and she found herself out of a job. Besides Sacramento,

she's also worked at WXZL/FM-Baltimore and WXPB/FM-Philadelphia.

Saying she once took a phone sex job rather than work as a "giggle girl sidekick," O'Toole, whose real name is Karen Begin, is careful about not being pigeonholed into working weekends or nights. Although she doesn't understand why there aren't more intelligent, strong women in radio, she hopes she's paving the way for others.

"In terms of women having the autonomy, I think I'm the first woman who's had this kind of freedom. They give me four hours to basically run wild. I kiss the ground every day. I get paid to mock. It's beautiful."

# ARBS Summer 1997

This week, we finish the top 30 Arbitron markets, and bid a fond farewell to the numbers for now.

San Jose, Calif.		Sp '97		Su '97		KOLA/F		Old		4.4		4.9		WLTQ/F		A/C		4.1		3.5			
KGO/A	N/T	7.6	6.9	KCAL/F	Rock	2.9	3.8	WJZI/F	SJ&V	2.7	3.4	WLUM/F	Alt	3.2	3.3	WAMG/F	A/C	1.6	2.5	WFMR/F	Class	2.3	2.0
KBAY/F	A/C	4.4	5.4	KWRP/F	Bez	2.6	3.5	KCBS/F	Cl Hts	2.6	2.9	WMCS/A	Urb A/C	1.9	1.7	WNOV/A	Urb	1.4	1.3	WEZY/F	Bez	1.9	1.1
KYLD/F	D/T40	5.2	5.3	KCBS/F	Rock	2.5	2.9	KLOS/F	Alt	1.8	2.4	WQKQ/F	Urb	7.2	10.1	WQXK/F	Cl Hts	7.6	8.0	WSM/F	Ctry	6.1	7.1
KRTY/F	Ctry	2.8	4.7	KCXX/F	Alt	1.8	2.4	KROQ/F	Alt	2.1	2.4	WVWV/F	T40	7.6	6.0	WRMX/F	Old	4.3	5.6	WSM/A	Ctry	2.8	4.1
KEZR/F	Hot A/C	5.3	4.6	KRTH/F	Old	2.2	2.4	KRTH/F	Old	2.2	2.4	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KOME/F	Alt	4.4	4.4	KSCA/F	Span	2.0	2.3	KSCA/F	Span	2.0	2.3	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KNBR/A	Spts	4.3	4.0	KHIS/F	T40	2.8	2.1	KHIS/F	T40	2.8	2.1	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KARA/F	A/C	2.5	3.7	KLVE/F	Span	2.3	2.1	KLVE/F	Span	2.3	2.1	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KUFY/F	Cl Rk	4.5	3.4	KOST/F	A/C	3.1	2.1	KOST/F	A/C	3.1	2.1	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KCBS/A	N/T	3.4	3.2	KBIG/F	A/C	2.2	2.0	KBIG/F	A/C	2.2	2.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KLOK/A	Span	4.4	3.2	KSSE/F	Span	2.4	2.0	KSSE/F	Span	2.4	2.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KSOL/F &				KTWV/F	SJ&V	2.4	2.0	KTWV/F	SJ&V	2.4	2.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KZOL/F	Span	2.1	3.0	KLAC/A	Nost	1.1	1.8	KLAC/A	Nost	1.1	1.8	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KFRC A/F	Old	3.4	2.9	WMTJ/A	N/T	8.9	10.4	WMTJ/A	N/T	8.9	10.4	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KIOI/F	A/C	2.1	2.9	WMIL/F	Ctry	7.7	8.2	WMIL/F	Ctry	7.7	8.2	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KSJO/F	Rock	4.1	2.9	WKLFH/F	Cl Rk	6.9	7.1	WKLFH/F	Cl Rk	6.9	7.1	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KMEL/F	D/T40	1.6	2.6	WKV/F	Urb	6.1	6.8	WKV/F	Urb	6.1	6.8	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KSFO/A	Talk	2.3	2.4	WLZR/F	Rock	7.0	5.9	WLZR/F	Rock	7.0	5.9	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KKSF/F	SJ&V	3.0	2.1	WOKY/A	Nost	5.6	5.7	WOKY/A	Nost	5.6	5.7	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
KABL/A	Nost	0.8	2.0	WKTI/F	Hot A/C	6.0	5.6	WKTI/F	Hot A/C	6.0	5.6	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
				WXPT/F	Hot A/C	1.7	4.3	WXPT/F	Hot A/C	1.7	4.3	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
				WISN/A	Talk	5.0	4.2	WISN/A	Talk	5.0	4.2	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
				WVWV/F	Hot A/C	5.2	3.8	WVWV/F	Hot A/C	5.2	3.8	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0
				WZTR/F	Old	4.7	3.8	WZTR/F	Old	4.7	3.8	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0	WVWV/F	T40	7.6	6.0

# Consolidation concerns New FCC chairman

Consolidation in the broadcast industry has the potential to dilute the "diversity of voices" in the marketplace, according to new Federal Communications Commission Chairman William Kennard. Sworn in at a private ceremony Monday, Kennard also targeted liquor advertising and local phone company competition as chief concerns.

Kennard said in a prepared statement that he was committed to the FCC's efforts to "replace regulation with competition, and to hasten the delivery of many new telecommunications services to the public. Communications technology has the power to unite the nation and the world. Those of us in

public service should seek to make it easier for all Americans to use the tools of the 21st century to empower, enrich and draw together."

Given the delay in the final Senate confirmation vote, Kennard had plenty of time to assemble his staff. Immediately after being sworn in, he named John Nakahata his Chief of Staff, Susan Fox his Sr. Legal Advisor, Ari Fitzgerald and Thomas Power his Legal Advisors, and Eldoris "Cricket" Jackson his confidential assistant.

New FCC Commissioners Gloria Tristani, Michael Power, and Harol Furchtgott-Roth also were sworn in during Monday's ceremony.



# THAT'S SHO-BIZ

By Dave Sholin

Sandwiched in among a mountain of **Chancellor** press releases is newly-named **WNSR/FM**-New York VP/GM **Bennett Zier** signaling "a new format to be announced at the end of the year." Might some sort of urban direction be the most likely choice?



The latest report from the *L.A. Times* regarding **Island Records** founder and Chairman **Chris Blackwell** says he does indeed plan to leave **PolyGram**. Among his future plans is the launch of a digital media company.

After nine years with the station, **WFLZ's** award-winning PD **Jeff Kapugi** just couldn't take another winter in Tampa. Instead he'll be spending a lot more time indoors—overseeing **Jacor's** new St. Louis Top 40 **KSLZ (107.7)**. The station is currently commercial-free, playing 10,000 songs in-a-row while Jeff puts together his staff. As for his successor at WFLZ, will MD **Domino** get the nod, or could a former Jacor programmer now on the West Coast be returning to the fold?



When your latest single is titled "L-L-Lies," Washington, D.C. is just the town you want to visit, right? No coffee with **Bill** and **Hilary** for **WORK** recording artist **Diana King**, but she was welcomed to the nation's capital by **WWZZ (Z104)** MD **Ron Ross** and the label's **Michele Block**.

After nearly five years in Big D, **Joel Folger** has stepped down as PD of "**The Edge**" (**KDGE**). He told

GAVIN he plans to recharge his batteries for the next month or so before resurfacing in a radio-related role. Is **WPLA**-Jacksonville PD **Jim Randall** among those who top the list of candidates at the **Jacobs Media**-consulted alternative?

Either **R.E.M.** plans no percussion on future releases, or they'll be using machines. Original member and the group's drummer **Bill Berry** is leaving after 17 years. The three remaining players say he won't be replaced.

**G105 (WDCG)**-Durham/Raleigh pins APD stripes on **Chris Edge**, who for the past three years has been Promotion Director for G105, **WRDU**, **WRSN**, and **WTRG**. His position is being filled by Assistant Promotion Director **Pam Dziuba**.

Check those movie listings in your area for the new **Kevin Bacon** flick, *Telling Lies in America*. The fictitious plot stars Bacon as **Billy Magic**, a jock involved with payola while working for **WHK**-Cleveland in 1960.

Thunder and lightning put a damper on **WKTU's** planned *Saturday Night Fever* anniversary event last week in New York. The party is being rescheduled and should come off sometime in the next several weeks.

Our deepest condolences to guitarist **Carlos Santana** on the death of his father **Jose**. The elder Santana was a classically trained violinist who took his talents into the world of mariach music. We also extend our sympathies to **Priority Records'** Director of Urban **C.C. McClendon** on the loss of her husband **Kris**, who was most recently PD at urban A/C **WALR**-Atlanta, who died of cancer at age 38 on October 26.

**Columbia's** VP of Alternative, **Jon Cohen**, has left the building. His departure follows the resignation of Chicago-based regional rep **Jeff Sodakoff** last week.

Well-known production ace **Ron Hummel**—the production force at **KFRC**-San Francisco during its Top 40 heyday—has returned to the Bay Area radio scene as Production Director for gold-based urban outlet **KISQ (Kiss 98.1)**, replacing **Krash Bassett**, who is now at **WAXQ**-New York.

On the Air & In the Grooves: ALEXANDRA RUSSELL • Sho-Prep and Flashbacks: RON FELL  
Friends of Radio: SPENCE D. • Sho-Daies: DIANE RUFER

GAVIN NOVEMBER 7, 1997

## Chancellor Announces Personnel Changes

**Chancellor Media Corporation** this week announced a series of personnel moves designed to strengthen key stations in New York, Los Angeles, and San Francisco. "Programming is the key to success for any radio station," said Chancellor Senior VP and Regional Manager **John V. Madisor**, "and we are committed to providing the type of music that discriminating audiences...have demanded."

Twenty-year radio veteran **Bennett Zier** joins the company as VP/GM of **WNSR/FM**-New York. He comes from Washington, D.C., where he executed the rapid turnaround of **WGAY/FM**, which moved from 17th place 12+ to 5th in less than two years. **WNSR** is expected to announce a new format soon after the first of the year.

Meanwhile on the West Coast, Chancellor has moved former **KMEL**-San Francisco PD **Michelle Santosuosso** to **KKBT/FM**-Los Angeles in the same capacity. As "The Beat" moves on, Santosuosso will be replaced at **KMEL** by **Joey Arbagey**, promoted from Music Director.



Joey Arbagey

**Harold Austin** shifts from PD duties at **KKBT** to crosstown **KIBB/FM "B100,"** which will announce its new format on November 19. He'll be charged with building a new team of talent to carry the station forward and with creating a success story for the former Top 40 outlet. **Bob Visotcky** moves south to become GM of **B100**; **KMEL** GM **Dick Kelley** will take on additional GM reins at **KYLD**-San Francisco to fill the gap.

## Copeland Launches New World Imprint

Record industry entrepreneur **Miles Copeland** has just launched a new imprint label, **Mondo Melodia**, to focus on bringing world music styles to U.S. markets. "Our mission is to import exciting and inventive music



**Mondo Melodia (l-r):**  
**Jamie Price, Miles Copeland**

from around the world to give it a home in the United States," says **Jamie Price**, who will serve as label President.

With national distribution through **EMD**, **Mondo Melodia** will concentrate on melodically interesting material from around the world. First releases, on January 13, include albums from English-Indian sensation **Najma**, Greek superstar **Haris Alexiou**, and Corsican polyphonic musicians **I Muvrini**.

"Music is a powerful way to access foreign culture, but it is one aspect of culture that has been relatively overlooked in America—until now," Price continues. "Mondo Melodia is here to celebrate melodic music and the vibrant cultures by which it is inspired."

## N2K Names Anger New VP/GM



Harry Anger

**Harry Anger** has been named Executive VP/GM of **N2K Encoded Music**; he'll be responsible for all departments except A&R.

Anger was most recently Chairman/President/CEO of **AVI Entertainment Group**, a company he reorganized into a successful reissue label and publishing group. Before that, he was COO for

**Motown**. He's also held senior staff positions at **PolyGram** and **Arista**.

"As a label, we have experienced rapid growth and progress in our first ten months," says **N2K** President **Phil Ramone**. "I know that Harry's contributions will be a key element in our future success."

## Becker Upped at WORK Group



Michael Becker

**Michael Becker** is promoted to National Director of Promotion at the **WORK Group**; he'll be based in Los Angeles. In his new role, Becker will assist in overall promotion strategy, marketing, and tour support, with special emphasis on coordinating with field staff and trade publications.



# Sho-Dates

**November 9**

**Chris Ebbott** KYSR-Los Angeles, Calif.  
**Sue Wilson** WDOK-Cleveland, Ohio  
**Jon Konjoyan** JK Promotion  
**Angela Perelli** KYSR-Los Angeles, Calif.  
**Pat Lennon** (Venice), **Dee Plakas** (L7)

**November 10**

**Donna Brake** Donna Brake Promotion  
**Patricia Bock** MJJ Records  
**Mary Fleenor** WLQT-Dayton, Ohio  
**Damon Collins** WCSN-Gulf Shores, Ala.  
**Donna Fargo**, **Greg Lake**, **U-God** (Wu-Tang Clan), **Dave Loggins**

**November 11**

**Debi Fleischer**  
**Kevin Kertes** 550 Music  
**Tom Sgro** BNA Records  
**Jesse Colin Young**, **Kim Stockwood**, **Jon B.**

**November 12**

**Bonny O'Brien** WAHR-Huntsville, Ala.  
**Mark Laurence** WMJX-Boston, Mass.  
**Al Levine** WBLI-Long Island, N.Y.  
**Catherine Ryan** GAVIN  
**Lance Panton** WFXA-Augusta, Ga.  
**Neil Young**, **Tevin Campbell**, **Barbara Fairchild**, **J.C. Crowley**, **Booker T**

**November 13**

**Kevin Mee** KLEN-Cheyenne, Wyo.  
**Scott Perlewitz** Geffen/DGC Records  
**Andrea Paulini** Windham Hill Records  
**Glenn Kalina** WIOQ-Philadelphia, Pa.  
**Scott Smith** WBHV-State College, Pa.  
**Jeffrey Allen** (Mint Condition), **Patricia Petersen** (The Real McCoy)

**November 14**

**Gene "Bean" Baxter** KROQ-Los Angeles, Calif.  
**Jim Douglas** WFPS-Freeport, Ill.  
**Wes Hall** Mercury Records  
**Jon Bowman** KDKO-Denver, Colo.  
**James "JY" Young** (James Young Group), **Kiki Ebsen**, **Stephen Bishop**

**November 15**

**Polly Anthony** Epic Records/550 Music  
**Alexander O'Neal**, **Petula Clark**



## Sho-Case

### SHANIA TWAIN

Shania Twain makes no excuses for her sometimes seductive posturing in videos and album cover shots. "If I had an office job, I wouldn't show up for work barring my midriff. But," she says, "this is entertainment."

## Sho-Prep

### OASIS

Oasis will begin a brief concert tour of America on January 9 in Fairfax, Virginia.

### JEWEL

Jewel has signed to star in her first film. It's a Civil War drama called *To Live On* and will be directed by Ang Lee (*Ice Storm*).

### OLIVIA NEWTON JOHN

Olivia Newton John, 1974 CMA Female Vocalist of the Year, has signed to record an album for MCA Nashville. The disc is tentatively scheduled for release next summer.

### BOB DYLAN

Bob Dylan's biggest selling album is his 1971 release, *Greatest Hits, Volume II*, with sales of about 2.5 million units. The second album from Dylan's son's band the Wallflowers' *Bringing Down the Horse*, has sold 3 million.

### BEE GEES

The Bee Gees' first American concert in more

than five years, November 14 in Las Vegas, will feature brothers Maurice, Robin, and Barry singing with a video recreation of their youngest brother, Andy, who died of heart problems in 1988 at the age of 30.

### LINDA EDER

Linda Eder, currently starring on Broadway in *Jekyll & Hyde*, is engaged to marry the musical's composer, Frank Wildhorn, on May 3.

### BOB GELDOF

Bob Geldof is considering a run for president of the Republic of Ireland.

### JIMMY BUFFETT

Jimmy Buffett has sold the film rights for his 1992 novel, *Where is Joe Merchant?* to Universal Pictures. Buffett will provide new and old music for the soundtrack as part of the deal.

### ANDREA BOCELLI

Italian tenor Andrea Bocelli's current album, *Romanza*, has sold more than 4.5 million copies since its release this past January.

### LILITH FAIR

A two-hour film of this past summer's all-female Lilith Fair will be broadcast on Pay-Per-View on November 28.

### FOO FIGHTERS

Foo Fighters' Dave Grohl says the song that most changed his life was "Frankenstein" by the Edgar Winter Group.

### ARETHA FRANKLIN

Two recent Aretha Franklin concerts in New York raised more than \$150,000 for the Black Leadership Council on AIDS.

### CHUMBAWAMBA

Chumbawamba's first album, *Pictures of Starving Children Sell Records*, was released more than 11 years ago.

### MARIAH CAREY

*Entertainment Weekly* recently asked Mariah Carey what she would do if she



were the most powerful person in Hollywood. Carey's brief response was "Make more films that educate."

### MICHAEL STIPE/ BRIAN ENO

Michael Stipe and Brian Eno are collaborating on a project called *Man in the Moon—The Loving Tongue*, described as "erotic poetry set to music."

## Flashbacks

**NOVEMBER 9, 1991**

With a chartered corporate jet at his disposal, **Richard Marx** performs brief concerts in five cities in just 18 hours as a promotion to launch his album *Rush Street*.

**NOVEMBER 9, 1969**

**Jann Wenner** publishes the first issue of *Rolling Stone* magazine.

**NOVEMBER 15, 1996**

**Michael Jackson** marries nurse **Debbie Rowe**, who's pregnant with their first child.

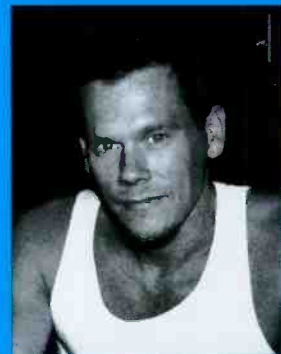
**NOVEMBER 16, 1956**

**Elvis Presley's** first film, *Love Me Tender*, premieres in New York City to mixed reviews.

F.O.R. #210

# Friends of Radio

## Kevin Bacon



Actor, musician

**Latest Projects:**

*Bacon Brothers'* FOROSOCO album, the film *Telling Lies In America*, and hosting Gibson Guitar Corporation's syndicated radio program *The Rock Guitar Hour*.

**Hometown:**

Philadelphia

**What radio stations did you grow up listening to?**

WIBG, WFIL, WDAS, and WMMR when the FM stuff started.

**What stations do you listen to now?**

I listen to *Howard [Stern]* in the morning, I listen to 'PLJ' and 'NEW,' which is classic album rock, and WFUV at Fordham University.

**What was the last record that you went out of your way to purchase:**

I think the last record that I bought was by Third Eye Blind. Killer single.

**If you owned a radio station what would you program:**

I think I would program FOROSOCO, but I would also play my favorite Motown tracks, my favorite Philly soundtracks, and then a new song that I heard of of whatever—say Dylan's new record. You know what I mean? I'd be all over the map. I have a problem with strict formats, that's not what's in my house. You know what I love? Random. It's the greatest thing on CD players. You load in a bunch of CDs and end up with a nice variety.

## KKSF Sampler Boasts National Sales

Smooth Jazz outlet **KKSF**-San Francisco is an old hand at radio sampler CDs. The popular Bay Area outlet has just released its eighth compilation to benefit local AIDS charities, and as usual, sales are brisk. In



fact, this week's SoundScan numbers placed the regional disc at # 4 for Contemporary Jazz Album sales.

"To have a local best seller is gratifying," says VP/Operations **Lee Hansen**, "but to have the sales volume to be ranked this high nationally is extraordinary.

We have the generosity of the artists as well as the ongoing support of KKSF listeners to thank for this success."

*Sampler 8* was released October 12, following the station's blowout tenth anniversary concert, which featured many of the same artists who donated tracks to the album, including **George Benson**, **David Sanborn**, and **Keiko Matsui**.

—ALEXANDRA RUSSELL



**MOST ADDED**



**JANET JACKSON (48)**  
**\*\*BLESSID UNION (27)**  
**\*\*JOHN MELLENCAMP (27)**  
**LISA LOEB (21)**  
**THIRD EYE BLIND (19)**  
**BACKSTREET BOYS (17)**

**TOP TIP**



**BLESSID UNION**  
*"Light in Your Eyes"*  
 (Capitol)  
 Setting the course to become this Ohio pop group's biggest hit to-date.

**RECORD TO WATCH**

**BOYZ II MEN**

*"A Song for Mama"* (Motown)  
 Prominently featured in the box office hit *Soul Food*, this song has had programmers' support long before the CD-pro hit the street. New on: WKSE-Buffalo, WFLZ-Tampa, Isle 95-St. Croix, V.I., Z90-San Diego, KTFM-San Antonio, KLUC-Las Vegas, KHTN-Modesto/Merced, Calif., and Wild 94.9-San Francisco.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	15	182	1	8715	+17
2	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	8	171	1	7450	+952
3	<b>ROBYN</b> - Show Me Love (RCA)	10	162	0	6368	+215
4	<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	22	142	1	6128	-418
5	<b>JEWEL</b> - Foolish Games (Atlantic)	18	147	0	6079	-544
6	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	12	158	3	5745	+398
7	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	23	131	1	5742	-225
8	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	19	144	0	5645	-192
9	<b>BOYZ II MEN</b> - 4 Seasons Of Loneliness (Motown)	12	140	0	5585	-152
10	<b>ALLURE featuring 112</b> - All Cried Out (Crave)	15	124	4	4692	+402
11	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	7	162	7	4628	+566
12	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista) †	12	119	4	4505	+701
13	<b>SARAH McLACHLAN</b> - Building A Mystery (Netwerk/Arista)	19	126	1	4364	-401
14	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	31	102	0	3772	-562
15	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	36	103	1	3664	-314
16	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)	18	122	3	3492	+45
17	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)	12	111	0	3333	-179
18	<b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)	28	94	0	3323	-921
19	<b>HANSON</b> - I Will Come To You (Mercury)	7	125	7	2992	+214
20	<b>LISA LOEB</b> - I Do (Geffen)	4	138	21	2901	+944
21	<b>SHE MOVES</b> - Breaking All The Rules (Geffen)	6	114	9	2766	+657
22	<b>SISTER HAZEL</b> - All For You (Universal)	36	76	0	2732	-420
23	<b>AMY GRANT</b> - Takes A Little Time (A&M)	16	97	1	2713	+58
24	<b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)	4	120	17	2595	+949
25	<b>DURAN DURAN</b> - Electric Barbarella (Capitol) †	8	97	1	2403	-39
26	<b>INOJ</b> - Love You Down (So So Def/Columbia/CRG) †	18	66	2	2322	-2
27	<b>THE MIGHTY MIGHTY BOSSTONES</b> - The Impression That I Get (Mercury)	27	81	0	2274	-548
28	<b>OASIS</b> - Don't Go Away (Epic) †	9	100	2	2271	+146
29	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/A&M)	11	92	2	2266	+114
30	<b>SOMETHIN' FOR THE PEOPLE</b> - My Love Is The Shhh! (Warner Bros.)	8	70	16	2182	+515
31	<b>98°</b> - Invisible Man (Motown)	20	65	0	2176	-239
32	<b>THE WALLFLOWERS</b> - Three Marlenas (Interscope)	6	101	13	2104	+420
33	<b>JANET JACKSON</b> - Together Again (Virgin)	4	118	48	2018	N
34	<b>PEACH UNION</b> - On My Own (Mute/Epic)	13	65	0	2003	-883
35	<b>SPICE GIRLS</b> - 2 Become 1 (Virgin)	21	66	0	1960	-611
36	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	5	93	16	1942	N
37	<b>AALIYAH</b> - The One I Gave My Heart To (Blackground Ent./Atlantic)	11	73	1	1899	+196
38	<b>MARIAH CAREY</b> - Honey (Columbia/CRG)	15	60	0	1893	-275
39	<b>SPICE GIRLS</b> - Spice Up Your Life (Virgin) †	5	83	5	1864	N
40	<b>MEREDITH BROOKS</b> - What Would Happen (Capitol)	5	87	8	1647	N

† = Daypart

Total Reports This Week 207 Last Week 208

Chartbound	Reports	Adds	SPINS	TREND
<b>THIRD EYE BLIND</b> - "How's It Going to Be?" (Elektra/EEG)	88	19	1414	+744
<b>TEXAS</b> - "Say What You Want" (Mercury)	68	1	1439	+124
<b>NU FLAVOR</b> - "Heaven" (Reprise)	59	10	1552	+211

## Inside Top 40 BY DAVE SHOLIN



### Big Boy Takes

### on the Big Time

Thirty-six months ago, the only thing **KPWR (Power 106)**'s **Big Boy** knew about radio was how to turn one on, and as he readily admits, he didn't do that very often. Now, he's the popular morning host on the number two 12+ rated station in Los Angeles. His meteoric rise is a 180° turn from those familiar stories of jocks who slowly work their way into a bigger market each time they move. No tapes or résumés, no paying dues at some thousand-watt daytimer for Big Boy. Instead, Big Boy burst onto the airwaves in Los Angeles, the nation's second biggest market. Amazing but true, Power 106 is his very first gig.

Tipping the Toledo's at a cool 440 lbs., the 28-year old former bodyguard for **Pharcyde** had developed a long-time friendship with Power 106 morning personalities the **Baka Boyz**. One day he and Baka Boy **Nick V** stopped by for a barbecue at the home of **Emmis VP/Programming Rick Cummings**. Big Boy remembers he was, "just being in a good mood, just talkin' and havin' a good time. I sure wasn't trying to audition." A few weeks later, Cummings got in touch and told him, "We have a crazy idea we want to try."

The idea was for Big Boy to try some overnights at the station. After just two shows, he landed a steady gig handling nights at Power, holding down the 7-11 p.m. slot for the next year. For the past two years, he's been heard in afternoon drive, and just

a few weeks ago, he moved into mornings, trading places with his buds the Baka Boyz.

Now teamed with **Shaun Juan, DJ Ray**, and producer **Grandpa (comic Vic Dunlop)**, he hosts a four-hour show called *Big Boy's Neighborhood*, which comes complete with a re-produced version of the **Mr. Rogers** theme which he sings. He describes the show as "guys just talking into a micro-

phone," but of course it's much more than that. His appeal stretches beyond the Power 106 core, which he credits to "keeping it real. I speak

to the listener and say whatever's on my mind. People can see through the fake shit."

Though he'd often been told he had a good voice and should consider radio, Big Boy feels his voice has nothing to do with his success. In fact, Cummings told him early on that while he could've hired a seasoned pro, he thought it was a better idea to take someone raw and teach them radio, because you can't teach someone to be a personality. "I was always Big Boy," he proclaims, "now, I'm Big Boy for Power 106." The funny sidebar here is that after three weeks on the job, Cummings called to say, "We want to pay you; but we don't know your real name!" (Even now, BB refuses to go on record with his given name because he says he likes "the mystery. It keeps people wonderin'.")

One of the first to recognize Big Boy's natural ability was for-



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Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

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



## Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
56	4	1128	+96	<b>GARY BARLOW</b> - So Help Me Girl (Arista)
56	27	600	+435	<b>BLESSID UNION</b> - Light In Your Eyes (Capitol)
48	7	1015	+145	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)
48	3	1005	+137	<b>3rd PARTY</b> - Love Is Alive (DVB/A&M)
48	2	984	+141	<b>SALT 'N PEPA</b> - RU Ready (Red Ant/London/Island)
41	1	1024	-81	<b>THE SUNDAYS</b> - Summertime (DGC)
37	3	898	+177	<b>L.L.COOL J</b> - Phenomenon (Def Jam Recording Group)
37	8	561	+193	<b>DIANA KING</b> - L-L-Lies (WORK)
35	15	410	+313	<b>ALANA DAVIS</b> - 32 Flavors (Elektra/EEG)
34	3	671	+135	<b>JAI</b> - I Believe (M&G/RCA)
33	2	707	+96	<b>NO AUTHORITY</b> - Don't Stop (WORK/MJJ)
32	2	598	+58	<b>HOTMIXX 2000</b> - Macaroni & Cheese (Platypus)
32	7	482	+345	<b>AQUA</b> - Lollipop (Candyman) (MCA)
31	11	565	+167	<b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)
27	27	81	+81	* <b>JOHN MELLENCAMP</b> - Without Expression (Mercury)
26	4	575	+76	<b>OLIVE</b> - You're Not Alone (RCA)
26	2	442	-1	<b>FRANK &amp; WALTERS</b> - Indian Ocean (Setanta/Red Ink)
24	2	602	+66	<b>MASE</b> - Feel So Good (Bad Boy/Arista)
24	1	511	-68	<b>DUBSTAR</b> - Star (Polydor/A&M)
22	1	472	+114	<b>NO MERCY</b> - Kiss You All Over (Arista)
21	4	764	+141	<b>TOTAL</b> - What About Us? (Bad Boy/Arista)
21	—	451	+22	<b>RICHARD MARX/DONNA LEWIS</b> - At The Beginning (Atlantic)
20	—	563	+9	<b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra)
19	14	165	+140	* <b>10,000 MANIACS</b> - Rainy Day (Geffen)
18	2	490	+110	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - Sock It To Me (The Gold Mine, Inc./EastWest)
18	—	454	-13	<b>BOYZONE</b> - Picture Of You (Polydor/A&M)
18	—	333	+114	<b>MICHAEL BOLTON</b> - The Best Of Love (Columbia/CRG)
17	2	319	+79	<b>SONIC DREAM COLLECTIVE</b> - Oh, Baby All (Interhit)
18	4	251	-60	<b>CHANTAL KREVIKZUK</b> - Surrounded (Columbia/CRG)
18	8	251	+144	* <b>BOYZ II MEN</b> - A Song For Mama (Motown)
17	3	476	+90	<b>LSG</b> - My Body (Elektra/EEG)
17	7	235	+120	<b>SUMMERCAMP</b> - Should I Walk Away (Maverick/Reprise)
15	2	228	+65	<b>BARBRA STREISAND*CELINE DION</b> - Tell Him (550 Music/Columbia/Epic)
15	5	196	+124	<b>BIG HEAD TODD &amp; THE MONSTERS</b> - Please Don't Tell Her (Revolution)
15	11	99	+59	* <b>LISA STANSFIELD</b> - Never Gonna Fall (Arista)
14	1	325	+116	<b>NEXT</b> - Butta Love (Arista)
14	6	196	+100	<b>LONGPIGS</b> - On And On (Island)
14	9	161	+141	* <b>SPACE MONKEYS</b> - Sugar Cane (Chingon/Interscope)
13	1	430	-37	<b>LOS UMBRELLOS</b> - No Tengo Dinero (Virgin)
13	7	220	+157	* <b>SARAH McLACHLAN</b> - Sweet Surrender (Nettwerk/Arista)
12	5	291	+181	* <b>UNCLE SAM</b> - I Don't Ever Want To See You Again (Stonecreek/Epic)
12	4	123	+81	* <b>WILLIE WISELY</b> - Bygones (October)
11	2	293	+32	* <b>THE CURE</b> - Wrong Number (Fiction/Elektra)
11	1	244	-1	<b>DAFT PUNK</b> - Around The World (Virgin)
11	3	151	+61	* <b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)
10	2	179	+36	* <b>TONY TONI TONE</b> - Boys And Girls (Mercury)
10	6	99	+46	* <b>GINA G.</b> - Every Time I Fall (Eternal/Warner Bros.)

**Dropped:** #32-Will Smith ("Men"), #34-Rolling Stones, #35-Shawn Colvin ("Mona Lisa"), #36-OMC ("Bizarre"), Mary J. Blige, Blues Traveler, Jamiroquai, P. D'Amico feat. Az Yet, Barenaked Ladies, Natalie Hagan, DJ Company, Sheryl Crow, Catie Curtis, Sherreese, Kim Fox, Cagnet, Will Smith, Bobby Brown. \* Indicates Debut

mer Power 106 APD/MD **Bruce St. James**, now PD at **Magic 95.7**-San Diego. He comments, "We've all known jocks who are one thing on the air, then turn off the mic and in the hallway they just blend in. Big Boy doesn't blend in. He is the center of attention wherever he goes and he's the same way on the radio. It's that natural charisma. He's got it. He's got showmanship."

"I was always  
Big Boy,"  
he proclaims,  
"now, I'm  
Big Boy for  
Power 106."

Power 106 PD **Michelle Mercer** says working with him has been a rewarding experience. He has "it," she says. "Big has natural talent—a sense of timing and comedic delivery—coupled with a rare savvy. He doesn't *just* know what works; he knows what *doesn't* work and *why*. Big Boy isn't just a jock who's good at doing hip-hop radio. He is a broad talent. People who don't normally listen to Power *love* Big Boy." So how does a novice DJ on a hip-hop station attract listeners from all walks of life? Big Boy has a theory that begins with a confession.

"The only station I have on in the car or at home is **KOST!**" he announces.

Why the southern California A/C institution? He says, "because it's totally different. I won't hear **Puff Daddy** or **Mase**. I work in hip-hop, but I don't have tunnel vision. I listen to everything and I think that's what makes me appeal to so many people. I'm not just in here sayin' who's **Method Man**, who's **Redman**. I can come in and talk about **Darius Rucker** [Big Boy is a huge fan of **Hootie & the Blowfish**] or **Sophie B. Hawkins**. **KOST** is my shit. Anyone who knows me knows that."

So, the moral is that maybe your next radio station star is closer than you think. All it takes is being open to the many possibilities of where you might find them. ●

## ARTIST PROFILE

NO AUTHORITY  
PART 1

**NO AUTHORITY IS (L-R):**  
**Ricky Felix, Danny Zavatsky,**  
**Josh Keaton, Eric Stretch**

**HOMETOWNS AND**

**BIRTHDATES:** Ricky—"Upland,  
Calif., December 2, 1980";  
Danny—"Long Beach, Calif., June  
1, 1982"; Josh—"Los Angeles,  
February 8, 1979"; Eric—"Yorba  
Linda, Calif., June 22, 1980."

**LABEL:** MJJ Music/WORK

**VP, PROMOTION, MJJ:**

**Patricia Bock**

**DEBUT SINGLE:** "Don't Stop"

**DEBUT ALBUM:** *Keep On* (in  
stores November 4)

**MAJOR MUSICAL INFLUENCES:**

Ricky—"Michael Jackson,  
Madonna, Blackstreet, Toni  
Braxton, Stevie Wonder,  
Babyface, Prince, and No Doubt";  
Danny—"Boyz II Men, Michael  
Jackson, 112, Usher, and Puff  
Daddy"; Josh—"Stevie Wonder,  
112, Joe, and Blackstreet";  
Eric—"Michael Jackson, 112,  
Blackstreet, and No Doubt."

**THINGS THAT MAKE YOU**

**HAPPY:** Ricky—"My pot-bellied  
pig, Kit"; Danny—"Surfing,  
skating, snowboarding, meeting  
girls"; Josh—"Nice cars,  
performing, my family, friends";  
Eric—"Food, hanging out with my  
friends, dancing, singing."

**THINGS THAT MAKE YOU SAD:**

Ricky—"When I get a pimple";  
Danny—"Losing"; Josh—no  
response; Eric—"Homework,  
education, and doing chores."

**FAVORITE SPORTS TEAM**

Ricky—"I don't have one";  
Danny—"Kansas City Chiefs";  
Josh—"I don't really keep up  
with sports"; Eric—"Dallas  
Cowboys."



# GO Chart

**GO MOST ADDED**  
**JANET JACKSON (31)**  
**BLESSID UNION (18)**  
**JOHN MELLENCAMP (16)**

**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 blue entries highlight a stronger performance than on the main Top 40 chart.

TW		SPINS	TREND
GRIP*CHRR05 1.1 - GO chart for 2180 in T			
1	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	4223	+154
2	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	3864	+558
3	ROBYN - Show Me Love (RCA)	3593	+134
4	<u>PAULA COLE</u> - I Don't Want To Wait (Imago/Warner Bros.)	3339	+108
5	MATCHBOX 20 - Push (Lava/Atlantic)	3225	-26
6	<u>SMASH MOUTH</u> - Walkin' On The Sun (Interscope)	3213	+308
7	JEWEL - Foolish Games (Atlantic)	2984	-61
8	<u>BOYZ II MEN</u> - 4 Seasons Of Loneliness (Motown)	2837	+82
9	LeANN RIMES - How Do I Live (MCG/Curb)	2753	+18
10	<u>SARAH McLACHLAN</u> - Building A Mystery (Netwerk/Arista)	2719	+18
11	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	2545	+392
12	IMANI COPPOLA - Legend Of A Cowgirl (Columbia/CRG)	2328	+183
13	<u>FIDNA APPLE</u> - Criminal (Clean Slate/WORK)	2122	+144
14	<b>ALLURE featuring 112</b> - All Cried Out (Crave)	2001	+145
15	<u>LISA LOEB</u> - I Do (Geffen)	1852	+704
16	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	1815	-47
17	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	1765	-27
18	TONIC - If You Could Only See (Polydor/A&M)	1733	-13
19	<b>HANSON</b> - I Will Come To You (Mercury)	1714	+144
20	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista)	1671	+208
21	<u>DURAN DURAN</u> - Electric Barbarella (Capitol)	1617	+151
22	<u>AMY GRANT</u> - Takes A Little Time (A&M)	1609	+122
23	PEACH UNION - On My Own (Mute/Epic)	1559	-160
24	<u>ELTON JOHN</u> - Something About The Way You Look Tonight (Rocket/A&M)	1555	+150
25	<u>OASIS</u> - Don't Go Away (Epic)	1521	+133
26	<b>SHE MOVES</b> - Breaking All The Rules (Geffen)	1455	+427
27	<u>THE WALLFLOWERS</u> - Three Marlenas (Interscope)	1386	+385
28	SISTER HAZEL - All For You (Universal)	1357	-37
29	ROLLING STONES - Anybody Seen My Baby (Virgin)	1337	-7
30	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	1319	-94
31	<u>SPICE GIRLS</u> - Spice Up Your Life (Virgin)	1281	+175
32	SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)	1195	+104
33	<b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)	1143	<u>N</u>
34	<u>MEREDITH BROOKS</u> - What Would Happen (Capitol)	1084	+156
35	<b>JANET JACKSON</b> - Together Again (Virgin)	1049	<u>N</u>
36	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	1047	<u>N</u>
37	SPICE GIRLS - 2 Become 1 (Virgin)	1022	-23
38	AALIYAH - The One I Gave My Heart To (Blackground Ent./Atlantic)	1002	+62

## Crossover

### URBAN/DANCE

**SALT-N-PEPA** - "R U Ready" (Red Ant/London/Island)  
**BOYZ II MEN** - "A Song for Mama" (Motown)  
**L.L. COOL J** - "Phenomenon" (Def Jam/Mercury)  
**3rd PARTY** - "Love Is Alive" (DVB/A&M)  
**UNCLE SAM** - "I Don't Ever Want to See You Again" (Stonecreek/Epic)

### ALTERNATIVE

**MATCHBOX 20** - "3 AM" (Lava/Atlantic)  
**SARAH McLACHLAN** - "Sweet Surrender" (Netwerk/Arista)  
**THE CURE** - "Wrong Number" (Fiction/EEG)  
**OLIVE** - "You're Not Alone" (RCA)  
**SPACE MONKEYS** - "Sugar Cane" (Chingon/Interscope)  
**THE LONGPIGS** - "On and On" (Island)  
**SUMMERCAMP** - "Should I Walk Away" (Maverick/Reprise)

*Captain  
 Kris McClendon*

*1958-1997*

*Thank-You  
 for your outstanding  
 contributions  
 to the music industry*

You made a difference  
 &  
 you will be greatly missed

*...from your friends and  
 family at*

**PRIORITY  
 RECORDS**



**MOST ADDED**  
**JOHN MELLENCAMP (18)**

**LISA LOEB (15)**

\* **BILLIE MYERS (9)**

\* **MATCHBOX 20 (9)**

**TOP TIP**  
**JOHN MELLENCAMP**

*"Without Expression"*  
(Mercury)

Number One Most Added thanks to KPLZ, WMC, W'MEE, WQMZ, 98Q, WKDD, KIDBB, WRZQ, WQSM, WHSB, KQMX, KMXA, WLSW, 3WM, WHIZ, WFPS, WCKQ, and Q93.

**RECORD TO WATCH**  
**BLESSED UNION**

*"Light in Your Eyes"*  
(Capitol)

The new Union label is Capitol. The new single launches with KDMX, WMJQ, KBEE, WQLH, WJLK, and KKYS among the early believers.

# Gavin Hot A/C

TW	Reports	Adds	SPINS	TREND
1	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	80	0 2938	+666
2	JEWEL - Foolish Games (Atlantic)	79	0 2831	+443
3	SUGAR RAY - Fly (Lava/Atlantic)	74	3 2636	+793
4	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	75	2 2498	+359
5	SISTER HAZEL - All For You (Universal)	67	0 2310	+219
6	MATCHBOX 20 - Push (Lava/Atlantic)	65	2 2239	+600
7	LeANN RIMES - How Do I Live (MCG/Curb)	60	1 2239	+527
8	AMY GRANT - Takes A Little Time (A&M)	68	0 2100	+516
9	TONIC - If You Could Only See (Polydor/A&M)	63	0 2051	+543
10	CHUMBAWAMBA - Tubthumping (Republic/Universal)	67	5 2014	+788
11	SMASH MOUTH - Walkin' On The Sun (Interscope)	61	2 1953	+700
12	ELTON JOHN - Something About The Way You Look Tonight (Rocket/A&M)	63	1 1900	+526
13	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	57	0 1731	+517
14	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	59	1 1709	+1609
15	TEXAS - Say What You Want (Mercury)	61	2 1447	+541
16	FIONA APPLE - Criminal (Clean State/WORK)	47	7 1323	+463
17	MARIAH CAREY - Butterfly (Columbia/CRG)	52	3 1304	+523
18	OMC - How Bizarre (Mercury)	49	0 1213	+150
19	FLEETWOOD MAC - Silver Springs (Reprise)	48	0 1146	+89
20	LISA LOEB - I Do (Geffen)	55	15 1127	+526
21	SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)	50	0 1079	+279
22	THE SUNDAYS - Summertime (DGC)	40	6 912	+318
23	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	35	0 850	+267
24	SPICE GIRLS - 2 Become 1 (Virgin)	34	1 821	+214
25	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	35	0 737	-77
26	THE VERVE PIPE - The Freshmen (RCA)	27	0 703	-19
27	IMANI COPPOLA - Legend Of A Cowgirl (Columbia/CRG)	33	3 693	+297
28	DUNCAN SHEIK - Barely Breathing (Atlantic)	28	0 649	+8
29	THE WALLFLOWERS - One Headlight (Interscope)	30	0 624	+46
30	THE WALLFLOWERS - Three Marlenas (Interscope)	34	6 620	+280
31	BLUES TRAVELER - Most Precarious (A&M)	28	1 610	+131
32	RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)	32	3 607	N
33	DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	25	0 601	+162
34	HANSON - I Will Come To You (Mercury)	26	3 595	N
35	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	29	0 590	+247
36	BILLIE MYERS - Kiss The Rain (Universal)	32	9 565	N
37	BARBRA STREISAND*CELINE DION - Tell Him (550 Music/Columbia/Epic)	28	2 547	+193
38	PEACH UNION - On My Own (Mute/Epic)	26	0 543	+14
39	ROLLING STONES - Anybody Seen My Baby (Virgin)	27	2 540	+134
40	OASIS - Don't Go Away (Epic)	29	2 529	+103

## Hot Stuff BY RON FELL



### Defining Hot Adult Contemporary Radio

We've only been tracking and charting Hot A/C for a few weeks now, but already we've reached a crossroad. It seems there are differing opinions on what constitutes a Hot A/C station, so we asked some of our newest reporters to tell us how they define themselves. We asked that responses not include the names of any single act or song. See if you agree.

"Hot A/C is the adult format of the '90s. Upbeat,



energetic, yet with a friendly adult presentation that is topical and lifestyle oriented. The core musical style depends on the market situation. Here, in Cleveland it's pop/alternative, but I can't ignore the mainstream smashes. I like the Recurrent/Gold ratio of 60/40. That flavor allows for evolution and adds depth. Most essential is the programming target—a real female. All promotions and entertainment must focus on her lifestyle." —**Mary Ellen Kachinske, WQAL-Cleveland**

"There's certainly a split between what I would consider Hot A/C and Modern A/C. Moderns are usually more musically aggressive

and seek out songs that may be alternative crossover,



while traditional Hot stations are wondering where they fit in with familiar mainstream artists. I'm not sure that they should be reporting to the same chart. Although there are times they cross paths musically, each is unlike the other. The sad part is that there are some great songs that are being missed on both sides because of the lack of consensus and format confusion." —**Kevin Miller-KURB-Little Rock, Arkansas.**

"Focused music for the target audience. Focused production that compli-



ments the music and makes the station a star. Focused promotions that truly push the listeners' buttons, picking the right promotion at the right time. Focused personalities who are real people, know the audience and relate to what they live every day. Some stations do 'radio' well. We want to do well with people through the radio."

—**Courtney Nelson, KSII-El Paso, Texas** ●

Total Reports This Week: 88 Last Week: 67  
Editor: RON FELL • Associate Editor: ANNETTE M. LAJ  
A/C reports accepted: Mondays 8 a.m.-5 p.m.  
Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

Chartbound	Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND	
THIRD EYE BLIND - "How's It Going to Be?" (Elektra/EEG)	25	4	406	+217	* JOHN MELLENCAMP - "Without Expression" (Mercury)	18	18	291	+291
DURAN DURAN - "Electric Barbarella" (Capitol)	21	2	420	+145	CHANTAL KREVIUZUK - "Surrounded" (Columbia/CRG)	16	4	346	+129
ROBYN - "Show Me Love" (RCA)	20	2	522	+238	MICHAEL BOLTON - "The Best of Love" (Columbia/CRG)	15	1	279	+102
* MATCHBOX 20 - "3 AM" (Lava/Atlantic)	18	9	318	+228	* BLESSED UNION - "Light in Your Eyes" (Capitol)	14	6	227	+152



**MOST ADDED**  
**JOHN MELLENCAMP (51)**

**BETH NIELSEN CHAPMAN (42)**

**LISA LOEB (39)**

**BLESSED UNION (27)**

**SUPERTRAMP (25)**

**TOP TIP**  
**BETH NIELSEN CHAPMAN**

*"Sand and Water"*  
(Reprise)

Chapman's "Candle in the Wind" is resonating with nearly a third of the format in its first two weeks. Top Calls includes KWAV, K103, WFMK, WDEF, WLIT, KUDL, WKWK, WQSM, WRCHm, WLTE, KISC, WTPI, and WLIF.

**RECORD TO WATCH**  
**IMANI COPPOLA**

*"Legend of a Cowgirl"*  
(Columbia/CRG)

I picked it on August 15, and it's already a Record to Watch 12 weeks later. Leading the way are WTMX, KMXB, WKQI, WYSR, WMTX, WMMX, KBEE, WWSE, Y93, WMBX, KYIS, WQLH, and Q93.

# Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/A&M)	12	242	1	6555	+196	121	67	38	15
2	<b>AMY GRANT</b> - Takes A Little Time (A&M)	18	233	0	6397	+151	123	59	36	14
3	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	19	204	3	6127	+386	131	37	20	14
4	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	25	197	2	5513	+64	108	36	39	11
5	<b>JEWEL</b> - Foolish Games (Atlantic)	21	193	1	5441	-485	102	37	33	16
6	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	8	207	6	4515	+483	59	59	49	36
7	<b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG)	14	182	4	4420	-6	73	47	40	20
8	<b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)	20	170	2	4400	-290	73	50	33	13
9	<b>BARBRA STREISAND*CELINE DION</b> - Tell Him (550 Music/Columbia/Epic)	4	186	7	3900	+513	44	53	55	31
10	<b>RICHARD MARX/DONNA LEWIS</b> - At The Beginning (Atlantic)	6	189	9	3835	+396	42	58	49	33
11	<b>SARAH McLACHLAN</b> - Building A Mystery (Nettwerk/Arista)	21	131	3	3756	-495	75	23	21	11
12	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	14	109	4	3577	+420	72	16	14	6
13	<b>FLEETWOOD MAC</b> - Silver Springs (Reprise)	15	163	0	3528	-1240	45	43	49	20
14	<b>TEXAS</b> - Say What You Want (Mercury)	17	148	3	3427	+365	50	41	40	15
15	<b>SHAWN COLVIN</b> - You And The Mona Lisa (Columbia/CRG)	10	153	1	3305	-51	39	55	39	17
16	<b>SISTER HAZEL</b> - All For You (Universal)	30	108	0	3250	-114	60	21	16	11
17	<b>CHICAGO</b> - The Only One (Reprise)	10	150	2	3224	+68	43	41	42	21
18	<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	19	102	4	3039	-56	59	15	17	10
19	<b>GARY BARLOW</b> - So Help Me Girl (Arista)	12	136	3	2934	+274	38	39	35	22
20	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	11	91	8	2643	+517	49	14	18	9
21	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	20	89	2	2591	-8	47	17	14	9
22	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	6	94	12	2572	+695	45	18	17	13
23	<b>JOHN WAITE</b> - When You Were Mine (Mercury)	9	123	4	2510	+104	24	41	40	14
24	<b>SPICE GIRLS</b> - 2 Become 1 (Virgin)	22	121	1	2501	-533	25	29	42	23
25	<b>MICHAEL BOLTON</b> - The Best Of Love (Columbia/CRG)	5	149	17	2471	+529	12	37	48	44
26	<b>JIM BRICKMAN with ASHTON and RAYE</b> - The Gift (Windham Hill)	7	135	4	2346	+161	16	33	47	35
27	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	26	75	2	2055	-287	38	12	11	10
28	<b>PAUL CARRACK</b> - Eyes Of Blue (Ark 21)	5	119	11	1877	+288	7	21	56	25
29	<b>VENICE</b> - If I Were You (Vanguard)	12	93	6	1772	+123	13	30	29	19
30	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)	17	70	10	1766	+377	29	13	16	11
31	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	6	94	14	1651	+343	8	29	32	23
32	<b>LISA LOEB</b> - I Do (Geffen)	5	90	39	1595	N	15	15	30	26
33	<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	42	80	0	1544	-190	16	17	24	18
34	<b>OMC</b> - How Bizarre (Mercury)	39	65	0	1531	-21	21	19	16	9
35	<b>HANSON</b> - I Will Come To You (Mercury)	7	77	5	1507	+333	10	21	37	8
36	<b>THE SUNDAYS</b> - Summertime (DGC)	11	59	9	1262	N	16	12	17	11
37	<b>THE MIGHTY MIGHTY BOSSTONES</b> - The Impression That I Get (Mercury)	16	57	0	1244	-159	14	16	18	8
38	<b>BLUES TRAVELER</b> - Most Precarious (A&M)	14	67	8	1241	+77	11	15	21	19
39	<b>BILLY JOEL</b> - Hey Girl (Columbia/CRG)	3	88	24	1175	N	3	10	32	34
40	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)	10	60	4	1171	N	13	12	15	17

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>BETH NIELSEN CHAPMAN</b> - "Sand and Water" (Reprise)	86	42	986	+552
<b>TONI BRAXTON &amp; KENNY G</b> - "How Can An Angel Break My Heart" (LaFace/Arista)	81	12	1127	+289
<b>WALLFLOWERS</b> - "Three Marlenas" (Interscope)	70	16	1136	+334
<b>PETER CETERA featuring AZ YET</b> - "You're the Inspiration" (River North)	69	5	1156	+155

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**Inside A/C**



BY RON FELL

## Who's On What

Congratulations to **Jewel**, who's just spent 12 weeks topping the GAVIN A/C chart with "Foolish Games." That's the all-time GAVIN A/C record. The song eclipses **Celine Dion** hit from last year, "Because You Loved Me," and this year's **Shawn Colvin** hit, "Sunny Came Home," both of which had 11 week runs. As a matter of fact, for the past 23 weeks, GAVIN has only had two Number One singles (Colvin and Jewel). This week **Elton John's** "Something About the Way You Look Tonight" captures the top slot.

**Mariah Carey's** "Butterfly" looks to be a strong contender for Number One in the next few weeks. It's already #3 in stations and #6 in spin-ranking, and that's after just eight weeks.

**Chumbawamba's** anarchistic jingle "Tubthumping" seems to be moving beyond Hot and Modern A/Cs. It's now #22 on the main chart with 94 players including **KYSR, WBMX, WYSR, WMTX, WTMX, KDMX, KZZO, KBBT, WMBX, KRUZ, KSTZ, KOSO, WLCE, KYIS, KISN, KMXB, WVMX, WRQX, KMXG, and KPLZ.**

Top debut this week is last week's Record to Watch, **Lisa Loeb's** "I Do" at #32. Thirty-nine ADDS this week contributed to a Spincrease of +819. Among the leading Loeb players are **WQAL, 98Q, WMBX, WJDX, KHMx, WCKQ, WVMX, WTMX, WQSM, and Y93.**

On August 15, besides picking the **Imani Coppola** single, I hyped you on the **Sundays'** wonderful new single, "Summertime," which is just now seeing the light of day on the chart at #36. Just 59 stations are on it, but its Spins Per Station average is better than 20. Among those above average on "Summertime" are **KZZO, WLCE, KOSO, KLLC, WZNV, WYSR, KKYS, WMTX, and Y93.** ●



SONGBIRD *FALL 1986*

SILHOUETTE *FALL 1988*

FOREVER IN LOVE *FALL 1992*

THE MOMENT *FALL 1996*

THIS FALL,  
THE TRADITION  
CONTINUES.

K E N N Y G L O V I N G Y O U

The brand-new lead single from  
KENNY G GREATEST HITS,  
the first ever greatest hits collection  
from the format's #1 core artist,  
and the #1 musician of our time.

Official airplay date 11/10  
Album in stores 11/18

Upcoming television appearances include:

Scott Hamilton Back On The Ice Special (CBS)

Christmas Concert For Hope (CBS Special)

Regis & Kathie Lee

NBC Christmas Tree Lighting Ceremony

The View

CNN Showbiz Today

and many more to come.

**ARISTA**

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## A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
60	12	882	+191	<b>PAT BENATAR</b> - Papa's Roses (CMC International)
59	4	867	-13	<b>ATLANTA RHYTHM SECTION</b> - Alien (Southern Tracks)
59	9	1262	+452	<b>THE SUNDAYS</b> - Summertime (DGC)
59	19	781	+383	<b>STYX</b> - Dear John (CMC International)
56	3	830	+20	<b>AARON NEVILLE</b> - Say What's In My Heart (A&M)
51	51	662	+662 *	<b>JOHN MELLENCAMP</b> - Without Expression (Mercury)
49	11	595	+172	<b>JAMES TAYLOR</b> - Line 'Em Up (Columbia/CRG)
48	8	970	+283	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)
46	5	612	+77	<b>BATDORF &amp; McLEAN</b> - It's Not Love (BWE)
46	27	584	+420	<b>BLESSID UNION</b> - Light In Your Eyes (Capitol)
43	1	575	+67	<b>BEE GEES</b> - Still Waters (Run Deep) (Polydor/A&M)
42	3	452	+31	<b>ANDREA BOCELLI</b> and <b>SARAH BRIGHTMAN</b> - Time To Say Goodbye (Con Te Partiro) (Phillips/Angel)
40	11	684	+279	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)
39	3	720	+78	<b>OASIS</b> - Don't Go Away (Epic)
36	2	525	+10	<b>RACHEL VICTORIA</b> - Lover's Dream (Phantom Heart)
36	3	431	-52	<b>HERB ALPERT</b> - Beba (Almo Sounds)
35	3	813	+61	<b>ROBYN</b> - Show Me Love (RCA)
35	11	544	+289	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)
32	4	426	+65	<b>JAN DAVIS</b> - Loved You Too Much (Stone Tiger)
31	9	364	+142	<b>JANIS IAN</b> - Honor Them All (Windham Hill)
29	4	567	+203	<b>DURAN DURAN</b> - Electric Barbarella (Capitol)
28	2	590	+48	<b>98 DEGREES</b> - Invisible Man (Motown)
27	1	348	+24	<b>CRAIG 'N CO</b> - One World (Sweet Louise)
27	3	282	+40	<b>PETER PENROSE</b> - Raven And The Dove (Brentwood/Zomba)
25	3	240	+23	<b>HUBERT KAH</b> - C'est La Vie (Curb)
25	25	254	+229 *	<b>SUPERTRAMP</b> - Sooner or Later (Oxygen/Silver Cab)
22	12	401	+293 *	<b>MATCHBOX 20</b> - 3 A.M. (Lava/Atlantic)
21	4	232	+51	<b>SILENT OPERA</b> - Space (COAST RECORDS)
20	3	254	+51	<b>PHOEBE LEGERE</b> - Amazing Love (Random)
20	4	287	+85	<b>MEREDITH BROOKS</b> - What Would Happen (Capitol)
20	5	213	+45	<b>SHARONMARIE FISHER</b> - I Can't Take It Anymore (Fastball)
20	19	183	+176 *	<b>JOEY LAWRENCE</b> - Never Gonna Change My Mind (Curb)
19	5	383	+158 *	<b>CHANTAL KREVIKZUK</b> - Surrounded (Columbia/CRG)
18	7	225	+67 *	<b>B.E. TAYLOR</b> - Love You All Over Again (Chrisgae)
17	6	303	+45 *	<b>SARAH McLACHLAN</b> - Sweet Surrender (Nettwerk/Arista)
15	2	237	+19 *	<b>MICHAEL JOHNSON</b> with <b>ALISON KRAUSS</b> - Whenever I Call You Friend (Intersound)
15	2	262	+70 *	<b>SPICE GIRLS</b> - Spice Up Your Life (Virgin)
15	9	132	+69 *	<b>LINDA HORNBuckle</b> - There Was A Time (FT)
15	14	140	+126 *	<b>ENYA</b> - Only If... (Reprise)

**Dropped:** Boys II Men, Elton (Candle), Peach Union, John Tesh, Earth, Wind and Fire, Jackson Browne, and Swing Out Sister. \* Indicates Debut

## A/C Picks

### KENNY G

#### "Loving You" (Arista)

If we needed a Pied Piper for our format, Kenny G would lead us to safer ground. G's soprano sax carries a mighty pretty tune that's sure to dominate playlists on the soft and mainstream wings of our format 'til long after the holiday season.

### KENNY LOGGINS

#### "Now That I Know Love" (Columbia/CRG)

It's "Kenny Week" here at A/C radio as Kenny Loggins sings about the joys of giving and receiving love, a subject I assume we're not tired of hearing about. It's yet another gem from his current

"change of life" album, *The Unimaginable Life*.

### PAUL SIMON "Bernadette" (Warner Bros.)

Here's the first single from Paul Simon's forthcoming Broadway musical, *The Capeman*, which opens early next year. Listen to the myriad of early pop styles applied to this charming love song. Very cool!

### DUNCAN SHEIK "Wishful Thinking" (Atlantic)

Wishful and hopeless seem to be equally futile forms of thought in this contemplative ode. With this third single taking wing, Sheik proves to be the real deal—an artist of substantial lyric and enough edge in his performance to give a touch of drama to each reading.

## ARTIST PROFILE

### PAT BENATAR



**LABEL:** CMC International

**CURRENT SINGLE:** "Papa's Roses"

**CURRENT ALBUM:** *Innamorata*

**HOMETOWN AND BIRTHDATE:** "Greenpoint, N.Y.; January 10, 1953"

**THINGS THAT MAKE YOU HAPPY:** "My husband and kids. True love, fresh coffee, and singing."

**THINGS THAT MAKE YOU SAD:** "Hateful people and child abuse."

**YOUR BEST PERSONALITY TRAIT:** "I never give up."

**YOUR WORST PERSONALITY TRAIT:** "I never give up."

**YOUR PET PEEVE:** "Selfish people"

**FAVORITE WAY TO RELAX:** "Do nothing in a tropical place."

**FAVORITE FOOD:** "Risotto—any kind."

**LEAST FAVORITE FOOD:** "Borscht"

**WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE:** "A school teacher or a veterinarian."

**SOMETHING WE'D BE SURPRISED TO KNOW ABOUT YOU:** "I'm an expert whistler."

**MOST INTERESTING PERSON YOU KNOW OR WOULD LIKE TO KNOW AND WHY?** "Jesus Christ. Son of God or not; it would be fascinating to spend time with this amazing man."

**THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND:** "My husband and my two daughters."

**FUTURE AMBITIONS:** "To raise responsible children and work 'til I drop."

**BENATAR ON HER MUSIC:** "It's as necessary as breathing. I couldn't live without it."

## S/P/W

### SPINS PER WEEK PER STATION

<b>LISA LOEB</b> - I Do (Geffen)	819
<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	695
<b>JOHN MELLENCAMP</b> - Without Expression (Mercury)	662
<b>BETH NIELSEN CHAPMAN</b> - Sand And Water (Reprise)	552
<b>MICHAEL BOLTON</b> - The Best Of Love (Columbia/CRG)	529
<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	517
<b>BARBRA STREISAND</b> * <b>CELINE DION</b> - Tell Him (550 Music/Columbia/Epic)	513
<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	483
<b>THE SUNDAYS</b> - Summertime (DGC)	452
<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	420

Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

## SPINCREASES

### RANKED INCREASE IN TOTAL SPINS

<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	32.82
<b>SISTER HAZEL</b> - All For You (Universal)	30.09
<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	30.03
<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	29.79
<b>TONIC</b> - If You Could Only See (Polydor/A&M)	29.11
<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	29.04
<b>SARAH McLACHLAN</b> - Building A Mystery (Nettwerk/Arista)	28.67
<b>JEWEL</b> - Foolish Games (Atlantic)	28.19
<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	27.98
<b>AMY GRANT</b> - Takes A Little Time (A&M)	27.45



# Gavin Alternative

## Static BY MAX TOLKOFF

### The Bake Sale, Part 1

This is a little tale about Florida and the WPBZ Bake Sale. Yes, just when you thought the radio fest season was over, the folks at "The Buzz" in West Palm Beach slap us upside the head with a little party for 14,000 of their closest friends. Hey, at this point in the year, everyone else is worried about their Christmas lineup. But we're talking south Florida here, and in south Florida, the first week of November is the perfect time for an outdoor bash. Your chances of sweating to death or being carried off by giant insects are much less at this juncture.

Now at this point (if you live and work in some big time radio market), you're probably saying to yourself, "Why should I care about what goes on in West Palm Beach? It's where retired rich people live. And the last die-hard fans of Lynyrd Skynyrd." Well, that's certainly true—especially the part about the retired rich people (there *was* a big Halloween party hosted by Marla at Mara Lago last Friday night)—all these retired families and their subsets have spawned legions of culture-starved kids who have turned 103.1 "The Buzz" into a shrine of sorts. Since sign-on back in July of 1995 WPBZ has carved a nice mid-four/low-five niche for itself on the 12+ side. And in the all important 18-34 derby, the station now sits at number two in the market.

This is precisely why people shouldn't generalize about this format. This is why you cannot assume alternative radio is practiced and executed the same way in every market. Every market is different. Four hours up the road in Jacksonville, WPLA takes a more conservative rock approach; completely different from WPBZ. The cynics who think this format has a "problem" really need to do what I've been yakking about for years: get out into America and really experience what's happening. The successful stations are the ones where the commitment to really understanding the market is felt from the top down—or at least from the GM on down. Buzz PD John O'Connell

credits GM Patty Larschan with being as plugged in as anyone else at the station (FYI: Patty worked the Bake Sale as hard as any intern last Sunday, but I'll get to that later).

Now whip out a map of Florida and look at where Palm Beach is. Look what's around it: Boca Raton, Fort Lauderdale, Orlando, Miami. West Palm Beach is not a dinky little market. There's almost a million people in the coverage area, and most of them have money. Was I surprised to find 20 story office buildings downtown? Why, yes I was. But I digress. Let's get back to the WPBZ Bake Sale, so named by John O'Connell, MD Robert English,

**And of course, the pilot never gets on the intercom to reassure us that we will all land safely. But maybe that's because he's too busy flying the plane through an electrical socket.**

and former PD Amy Doyle when they turned out 13 bands for the first event last year. A "baker's dozen" in the parlance. Therefore, the Buzz "Bake Sale."

I had to come to this year's Buzz Bake Sale 'cause Green Day was playing (a major coup) and Tom Calderone was doing *Modern Rock Live* from backstage right after the show and all the bands were dropping by to say "hi." A perfect breeding ground for footage for the next GAVIN Alternative Video Magazine, which will be on your desk with the issue of November 21. Off we go.

#### Please Delta, Don't Kill Me

A white knuckle ride to West Palm Beach on Delta last Friday made for one of the scariest Halloweens I've had in quite some time. I hate flying through storms in the dark. It makes the lightning that much scarier. And of course, the pilot never gets on the intercom to reassure us that we will all land safely. But maybe that's because he's too busy flying the plane through an electrical socket.

By the time we landed, thank God, the weather was calm, the

night balmy. But what was supposed to be a 15 minute ride from the airport to the hotel was extended to what seemed like 15 hours because some ancient crone behind the wheel of a Buick drove the *exact speed limit* (35mph) on a two lane road. I have seen the future, and it's us...I mean, when we get to be 850 years old, we'll all be living in Florida, cursing the youngsters for running us off the road.

#### Ocean? What Ocean?

I live in a city by an ocean, but I never go there. Years ago I learned that the sun will make your skin explode, so I avoid it as much as possible. However, what do you do in West Palm Beach, Florida, on Saturday when the event you came for is on Sunday? *Hmmm*, what to do...what to do. The ocean in south Florida is like bath water. Warm, warm, warm. Just as my fingers started to prune, I realized that I came all the way from L.A. to go swimming in water I can find 15 miles from my house. But chances of your head being split open by a surfboard are much higher in L.A. Oh, and my head was burning. Forgot the sun block. Oops. After romping in the water for an hour or two, it was time to get dressed for the WPBZ client/industry party on the top floor of one of those 20 story office buildings I mentioned earlier. Some of the visiting dignitaries included Bob Divney, Andrew Govatsos, and Richard Wolod from Reprise (apparently a big contingent was needed to keep the Green Day boys in line...although Robert English was nevertheless captured and severely tortured by them later in the night—but that's a whole other story). Sean Robertson from WENZ, Jacqueline Saturn from Epic, Lorraine "I will retire here someday" Caruso from A&M, Jim Randall from WPLA, Jonathan Lev and Tara Interland from Mutant Promotions, and Howard "Max told me I was doing big things for GAVIN in February although I don't know what yet" Leon from Universal.

(Next week: *what we all did, why Green Day still rules, and why*



## Data

### MOST ADDED

#### SUGAR RAY (16)

*RPM (Lava/Atlantic)*  
KACV, CIMX, WKRL, WQXA, KLZR, KTCL, WHFS, KRZQ, KZTX, KFRR, WKRO, XTRA, KOME, WENZ, WHMP, KROQ

#### RAGE AGAINST THE MACHINE (13)

*The Ghost Of Tom Joad*

*(Columbia/CRG)*

WFNX, KNDD, WBTZ, KLZR, WBRU, WDGE, KRZQ, WEJE, WEDG, KEDJ, KXKR, WBCN, WHTG

#### THIRD EYE BLIND (11)

*How's It Gonna Be? (Elektra/EEG)*

KENZ, WWCD, WEND, WAQZ, KPNT, WROX, KEDG, WKRO, WENZ, WHTG, WQBK

#### LOVE SPIT LOVE (10)

*Fall On Tears (Maverick/Reprise)*

WDST, WPLA, WMRQ, WGRD, WIXO, KGDE, KLYY, WHMP, KROQ, KNSX

#### BEN FOLDS FIVE (9)

*Brick (550 Music)*

KMYZ, WFNX, WKRL, KTCL, KCCX, KQXR, KGDE, KLYY, WBCN

### MOST REQUESTED

#### CHUMBAWAMBA

*"Tubtumping"*

*(Republic/Universal)*

#### BLINK 182

*"Damm!" (MCA)*

#### BEN FOLDS FIVE

*"Brick" (550)*

#### GREEN DAY

*"Hitchin' A Ride" (Reprise)*

#### MARCY'S PLAYGROUND

*"Sex & Candy" (Mammoth)*

### MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio. "Or Ooooo, baby baby, I can feel the power!"

#### CHUMBAWAMBA

*"Tubtumping"*

*(Republic/Universal)*

#### THE VERVE

*"Bitter Sweet Symphony" (Virgin)*

#### JANE'S ADDICTION

*"So What" (Warner Bros.)*

#### GREEN DAY

*"Hitchin' A Ride" (Reprise)*

#### MXPX

*"Chick Magnet" (Arista)*

### MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.

#### K'S CHOICE

*"A Sound (That Only You Can Hear) (550)*

#### RADIOHEAD

*"Karma Police" (Capitol)*

#### CREED

*"My Own Prison" (Windup)*

#### PIETASTERS

*"Out All Night" (Hellcat/Epitaph)*

#### STEREOPHONICS

*"Traffic" (V2)*



# Are They Really Worth A Thousand Words? - The Mini Edition

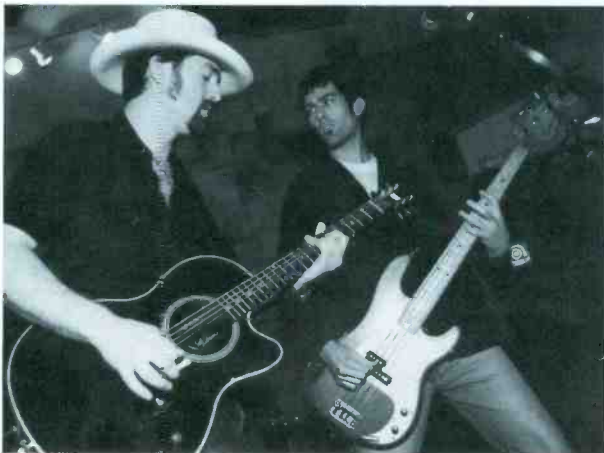
We were cleaning out the photo files, came across these gems and decided to share 'em with ya.



WBZU-Richmond reels in the big fish: (l - r) Dave Reynolds of Universal Records; JJ Quest from 'BZU; Aaron, Matt, and Travis of Reel Big Fish.



Goldfinger's John, Simon, and Darrin surround the bearded Steve Leeds, while Modern Rock Live host Tom Calderone pretends that he's at an Ozzy concert.



Members of Tonic get busy on 6-string acoustic and bass at a recent KNDD-Seattle live End Session.

Marcy Playground gets caught with a bunch of Capitol Records staffers (and a radiohead) at L.A.'s infamous Viper Room. Kneeling in front are Justin Fontain, V. National Promotion and Donna Ross, Director Alternative Marketing. Standing behind them (l - r) are Brian MacDonald, VP Alternative Promotion; Dave Ross, VP Rock Radio Promotion; Steve Rosenblatt, VP Marketing; Clark Staub, VP Marketing Planning; John Wozniak & Dan Reiser of Marcy Playground; Phil Costello, Sr. VP Promotion; Chris Muckley, MD at 91X-San Diego; Dylan Keefe from Marcy Playground; Kate Miller, VP Video Production.



Everclear is captured on film just prior to a secret performance at the Viper Room. Of course, the Capitol staff was in full force along with 91X's omnipresent Chris Muckley. Down in front are Greg Seese, Director Regional Promotion/Marketing and Chris Muckley, 91X's MD supreme. Standing in the back are Clark Staub, VP Marketing Planning; Everclear's touring guitarist Steven Birch; the groups manager Darren Lewis; Dave Ross, VP Rock Radio Promotion; Perry Watts-Russell, VP A&R; Brian MacDonald, VP Alternative Promotion; Everclear's Art Alexakis and Greg Eklund; and Brian Corona, Sr. Director National Promotion.

## BE ON THE LOOKOUT

F.Y.I. — Lookout is strictly Alternative. Field any questions, comments or laments to Spence D. @ fon: (415) 495-1990 x 648 fax: (415) 495-2580 e-mail: dookey@gavin.com

### NOVEMBER 10

Bjork	"Bachelorette"	(Elektra)
Bush	Deconstructed	(Trauma/Interscope)
Collide	Distort	(Re-Constriction/Cargo)
Einsturzende Neubauten	2x4	(ROIR)
GusGus	"Polyesterday"	(4AD)
Morcheeba	"Moog Island"	(Sire)
Naked	"Raining On The Sky"	(Red Ant)
Shuggie	Working For MCA	(Headhunter/Cargo)
Talk Show	"Everybody Loves My Car"	(Atlantic)

### NOVEMBER 17

2K	"fuck The Millenium"	(Mute)
Cold	Cold	(Flip/A&M)
Denis Leary	Lock 'N Load	(A&M)
DJ Krush	MiLight	(ffrr/Mo Wax)
Komputer	The World Of Tomorrow	(Mute)
Metallica	Reload	(Elektra)
Patrick Dennis	Spun	(Earth/Cargo)
(v/a	Ska American Style	(Jump Up)

### DECEMBER 1

The Short Wave Channel Soundtrack	(Wrenched)
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### DECEMBER 8

Bruce Gilbert	In Esse	(Mute)
Fields Of The Nephilim	Dawnrazor	(Beggars Banquet)
Fields Of The Nephilim	The Nephilim	(Beggars Banquet)
Fields Of The Nephilim	Elysium	(Beggars Banquet)
Fields Of The Nephilim	Earth Inferno	(Beggars Banquet)
Mick Harvey	Pink Elephants	(Mute)
Non	God and Beast	(Mute)

### JANUARY 19

Feeder	"Cement"	(Elektra)
Naked Aggression	Gut Wrenching Machine	(Tackle Box/Cargo)
Young Dubliners	Live At The Belly Up	(Earth/Cargo)

### JANUARY 26

Luna	"Bobby Peru"	(Elektra)
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### FEBRUARY 9

Natacha Atlas	Halim	(Beggars Banquet)
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### FEBRUARY 16

Rebekah	"Sin So Well"	(Elektra)
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### FEBRUARY 23

China Drum	Self Made Maniac	(Beggars Banquet)
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### MARCH 10

Rebekah	Remember To Breathe	(Elektra)
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# Active Rock

UNDER CONSTRUCTION

Editor: **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618  
GAVIN Fax: (415) 495-2580

## MOUNTAIN SPINZ

Reporters: **KDOT, KILO**

**74 DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

**70 CREED** "My Own Prison" (Wind-Up)

**60 JIMMI'S CHICKEN SHACK** "High" (A&M)

**60 KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution)

**59 EVERCLEAR** "Everything to Everyone" (Tim Kerr/Capitol)

## MIDWEST SPINZ

Reporters: **93X, KIBZ, KZZK, WBUZ, WMMS, WRCX, WTFX, WYKT**

**206 DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

**173 CREED** "My Own Prison" (Wind-Up)

**150 OZZY OSBOURNE** "Back On Earth" (Epic)

**145 KISS** "Jungle" (Mercury)

**144 GREEN DAY** "Hitchin' A Ride" (Reprise)

## EAST COAST SPINZ

Reporters: **WAAF, WCCC, WIYY, WSOU, WTOS**

**107 CREED** "My Own Prison" (Wind-Up)

**105 FOO FIGHTERS** "Everlong" (Roswell/Capitol)

**103 DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

**92 MEGADETH** "Almost Honest" (Capitol)

**87 KISS** "Jungle" (Mercury)

**Q-SPOT**  
**MISERY LOVES COMPANY** "Owe You Nothing" (Earache) early Add and 21 spins at WYKT-Diamond, Ill.

**Q-SPOT**  
**SEVENDUST** "Black" (TVT) Number One phones at KILO-Colorado Springs

**Q-SPOT**  
**TREPONEM PAL** "Renegade" (Mercury) Added at WAAF-Boston

**Q-SPOT**  
**SEVENDUST** "Black" (TVT) received 21 spins at WMFS-Memphis

**Q-SPOT**  
**COAL CHAMBER** "Loco" (Roadrunner) Added at KTUX-Shreveport

## WEST COAST SPINZ

Reporters: **KIOZ, KISW, KRXQ, KRZR, KSJO**

**149 FOO FIGHTERS** "Everlong" (Roswell/Capitol)

**141 DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

**97 CREED** "My Own Prison" (Wind-Up)

**96 MEGADETH** "Almost Honest" (Capitol)

**86 KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution)

## SOUTHWEST SPINZ

Reporters: **KEYJ, KISS, KLBZ, KUPD, KZRK, KBAT**

**209 CREED** "My Own Prison" (Wind-Up)

**194 DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

**156 FOO FIGHTERS** "Everlong" (Roswell/Capitol)

**146 JIMMI'S CHICKEN SHACK** "High" (A&M)

**145 KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution)

## SOUTHEAST SPINZ

Reporters: **KTUX, WXTB, WMFS**

**74 CREED** "My Own Prison" (Wind-Up)

**72 DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

**64 FOO FIGHTERS** "Everlong" (Roswell/Capitol)

**54 GREEN DAY** "Hitchin' A Ride" (Reprise)

**53 LIVE** "Rattlesnake" (Radioactive)

## Most Added



**20 LED ZEPPELIN**  
"The Girl I Love"  
(Atlantic)  
**4 RAGE**  
AGAINST THE

**MACHINE**

"The Ghost of Tom Joad" (Epic)

**3 GREEN APPLE QUICK STEP**

"Kid" (Columbia)

**2 LIFE OF AGONY**

"Weeds" (Roadrunner)

**2 QUEENSRYCHE**

"The Voice Inside" (Virgin)

## Top Ten SpinZ

- DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen) **796**
- CREED** "My Own Prison" (Wind-Up) **760**
- FOO FIGHTERS** "Everlong" (Roswell/Capitol) **690**
- KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution) **528**
- OZZY OSBOURNE** "Back On Earth" (Epic) **495**
- MEGADETH** "Almost Honest" (Capitol) **494**
- GREEN DAY** "Hitchin' A Ride" (Reprise) **485**
- KISS** "Jungle" (Mercury) **468**
- AC/DC** "Dirty Eyes" (Elektra) **462**
- SOUNDGARDEN** "Bleed Together" (A&M) **434**

## Top 5 Demands



**CREED**  
"My Own Prison"  
(Wind-Up)  
**DAYS OF THE NEW**  
"Touch, Peel,

and Stand" (Outpost/Geffen)

**OZZY OSBOURNE**

"Back On Earth" (Epic)

**KISS**

"Jungle" (Mercury)

**AC/DC**

"Dirty Eyes" (Elektra)

## Infiltrating

### JANE'S ADDICTION

"So What"  
(Warner Bros.)



The infamous Jane's Addiction's "So What" has already infiltrated the chart its first week

out. The band's infectious hooks and hypnotic grooves have achieved legendary status as they continue to play sell out shows.



Total BDS 1712 spins +187

Audience 12632200 +421900

Top 10 Everywhere

MTV Stress Rotation

Nº2 WXRK

Nº3 KROQ

Nº4 CIMX

Nº6 99X

Nº6 WENZ

Nº6 KDGE

Nº7 Q-101



**BUSH**  
mouth  
(remix)

FROM THE HOLLYWOOD RECORDS SOUNDTRACK

An American Werewolf in Paris

Hollywood  
RECORDS

Remix and additional production: Hein Hoven David Dorrell and Gavin Rossdale • David Dorrell Management • Additional Production: Madgroove  
Courtesy of Trauma /Interscope Records • Executive Soundtrack Producers Kathy Nelson and Mitchell Leib © 1997 Buena Vista Pictures Distributions © Hollywood Records

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



## Radioactive BY ROB FIEND

## Around the Crowd



Last night (Nov. 4) the **Deftones** played to a sold out crowd at San Francisco's Fillmore Auditorium. Young and old rockers from all over the city and surrounding Bay Area showed up in force to see this band rip it up—and rip it up they did.

The absence of people milling around the club's entrance before the show was deceiving because as soon as I went inside the room was busting at the seams. People were already rockin' out to the opening act, **Revelation Records' Will Haven**. This band is currently charting at #24 with



The Deftones

270 spins on this week's hard rock chart and delivers huge slabs of grizzly rock. Commercial rock radio may shy away from this band due to its abrasive edge, but it should be noted that they are no heavier than the Deftones. In fact, the mass hordes who were there to see the Deftones gave Will Haven huge applause.

After Will Haven completed its set, the lights went up and people began jockeying for the best position to see the Deftones. It's during this period that groups of people stake out their turf by plopping down on the floor. Usually numbering from five to seven people, these groups represent serious concert goers who don't leave their battle station from the time the opening act ends to the last note of the headliner.

As I weaved my way in and out of these rock & roll camp sites, I couldn't help feel like I was on safari and being featured on the Discovery channel, especially when I started saying things like "You'll notice the closer the group is to the stage the more aggressive its disposition. This group nearest the stage should be avoided when the band is in full swing, unless, of course you

intend to take part in the traditional mosh dance."

Fortunately, I refrained from saying anything as obtuse as that. I did, however, manage to trip on an extremely large Doc Martin that catapulted me into the center of another cross-legged crowd. Being located somewhere in the middle of the room, a good distance from the stage, this was a very docile group which helped me to my feet and offered me a drag off their spirit pipe. Not wanting to offend their customs, I reluctantly accepted.

It was around this time that I became concerned with locating a strategic place to watch the band when **KJSO-San Jose's Laurie Free** graced the stage and proceeded to get the crowd juiced. After addressing the audience, Laurie promised the band would appear in about five minutes, which was probably an extremely long five minutes for a true Deftones fan.

While I was arguing about what band was being played over the P.A. with a guy who looked like Woody Allen with a burnt head and bull wring—it was **Apocalyptica**, a band on **Mercury Records** that features four cellos who play **Metallica** covers—the Fillmore went dark and the screams began.

What was once an empty black stage was now illuminated by purple haze revealing the slinky figures of the Deftones. The crowd erupted as the band launched into its set. The entire floor was buckling underneath the weight of 900 people jumping simultaneously. I thought for sure the Fire Department was going to have to dig us all out. I felt safe though because I was armed with my Swiss Army knife and its miniature backhoe.

The crowd kept up its moshing antics throughout the show, but really went wild when the Deftones played last year's hit "7 Words" and the new single, "My Own Summer (Shove It)." The response the band received from last night's crowd was overwhelming. No wonder the group's new album, *Around the Fur*, sold 39,254 its first week out in stores. If anyone doubts the Deftones' appeal to rock listeners, go check out a show and be sure to bring along your crowd control hand book. ●

## ACTIVE ROCK ARTIST PROFILE

## CAROLINE'S SPINE



**LABEL:** Hollywood Records

**FROM:** Tulsa, Oklahoma

**LATEST RELEASE:** Monsoon

**FIRST SINGLE:** "Sullivan"

**RADIO PROMOTION CONTACT:**

John Fagot (818) 560-5521/Will Knapp (818) 560-4420

**THE BAND IS:**

Jimmy Newquist, vocals/guitar; Mark Haugh, guitar; Jason Gilardi, drums; Scott Jones, bass

**BACKGROUND:** In 1994, the band was chosen best unsigned band after becoming finalists in a Yamaha Soundcheck contest.

Newquist and Haugh took their cash winnings, sold all their furniture, bought a van, and toured for three years. During this time, the

group released four self-produced releases on Anza Records and hooked up with its current manager Doc McGhee (Kiss).

**ABOUT THE ALBUM:**

*Monsoon* captures the group's intricate balance between delicacy and aggression. Spurred by dark humor and emotional depth, *Caroline's Spine* confronts life's light and dark realities. "Sullivan" is based on the true tale of five brothers who died in WWII while serving on the U.S.S. Juno. "I come from a big family, so I was really moved by this story of five brothers—sons of Irish immigrants—who were so proud of their freedom that they went to war and died together."—Newquist

**STATIONS ON THE SINGLE:**

WGIR, WCCC, WTFX, WHEB, WRCN, WAMX, WGBF, WGLF, WDRK, WRIF, WLZR, WKLQ, WRCX, WRBR, WBUZ, WZNF, KTUX, WCPR, KQWB, WHMH, WZZO, WWWV, WVRK, WWCT, WTAO, WAPL, WZZQ, KMFV, WXKE, WJJO, WSTZ, KRNA, KQDS, KRRO, KFRQ, KFMF, WRQC, KEGE, KFMX, KBAT, KEYJ, KZRK, KBER, KCLB, KWBR, and KRQR.

**TOURING:**

11/6-7 Tulsa, Oklahoma

## ROCK SHOT

## Mancow Enters the Coal Chamber

Roadrunner Records' Coal Chamber were guests on the Mancow syndicated radio show on October 31. The group played a version of its current single, "Loco" taken from their debut self-titled CD, replacing the chorus with



"Mancow." This version continues to be played during Mancow's Daily Radio show.

Shown inside the WRCX-Chicago studio is: back row John Kuliak, Roadrunner Regional Promotion; Joe Guzik, Roadrunner Director of Rock Promotion; Mancow, Meegs, Coal Chamber guitarist; Mike Coal Chamber drummer, front row: Dez, Coal Chamber vocalist; Rayana, Coal Chamber bass.

After Coal Chamber's appearance the group's CD sold 325 units in the Chicago market hitting, Sound Scan top 200 at 153. This week 471 units were sold lifting Coal Chamber to Sound Scan's 113 spot.

Gavin Active stations on the single include KXXR (8), KTUX(Add), WYKT(Add), and #1 phones at WTOS.

Look for Coal Chamber on tour with Pantera through December. The tour kicks off on Saturday, November 8 in Odessa, Texas.



**MOST ADDED**  
**COLD (49)**  
**ANCIENT (35)**  
**RATT (33)**  
**OLD GRANDAD (20)**  
**SACRAMENTUM (14)**

**TOP TIP**  
**ENTOMBED**

*To Ride, To Shoot Straight, and To Speak the Truth (Music For Nations)*  
 The mighty Entombed captures this week's highest debut spot thanks in part to generous spins from WRBC(36), WVCR(21), WELH(20), WFCS(20), WEOS(16), WSGR(13) and WVUM(10).

**RECORD TO WATCH**  
**MESHUGGAH**

*The True Human Design (Nuclear Blast)*  
 A teaser to Meshuggah's upcoming 1998 full-length comes to you in the form of an EP. Featuring a new track, "Sane," impressive remixes, and CD-ROM Meshuggah EP embalms aggression.

# Hard Rock

TW		SPINS	TREND
1	<b>JUDAS PRIEST</b> - Jugulator (CMC International)	567	+36
2	OVERKILL - From the Underground and Below (CMC International)	525	-18
3	<b>INCUBUS</b> - Science (Immortal/Epic)	516	+8
4	TREPONEM PAL - Renegade (Mercury)	512	-20
5	<b>DEFTONES</b> - Around The Fur (Maverick)	488	+39
6	<b>KMFDM</b> - KMFDM (Wax Trax!/TVT)	469	+65
7	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	467	-17
8	<b>CRISIS</b> - The Hollowing (Metal Blade)	427	+25
9	TESTAMENT - Demonic (Mayhem/Fierce)	411	-7
10	<b>DREAM THEATER</b> - Falling Into Infinity (Elektra Entertainment Grp.)	398	+1
11	GEEZER - Black Science (TVT)	390	-79
12	SIX FEET UNDER - Warpath (Metal Blade)	385	-15
13	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	363	-95
14	LIMP BIZKIT - Counterfeit Countdown (Flip/Interscope)	350	-5
15	<b>HUMAN WASTE PROJECT</b> - Elux (Hollywood)	332	+7
16	PARADISE LOST - One Second (Music for Nations)	329	-30
17	<b>KREATOR</b> - Outcast (F.A.D.)	318	+9
18	<b>KISS</b> - Carnival Of Souls (Mercury)	293	+45
19	TEA PARTY - Transmission (Atlantic)	293	-21
20	<b>WILL HAVEN</b> - El Diablo (Revelation)	279	+21
21	<b>DAYINTELIFE</b> - Dayinthelife (Building/TVT)	270	+21
22	<b>FU MANCHU</b> - The Action Is Go (Mammoth)	267	+74
23	<b>SKREW</b> - Angel Seed XXIII (Metal Blade)	234	+13
24	<b>MISERY LOVES COMPANY</b> - Not Like Them (Earache)	233	<b>NEW</b>
25	ANOTHER SOCIETY - Blood Wrong (PC Music)	233	-46
26	<b>DEICIDE</b> - Serpent of Delight (Roadrunner)	232	+10
27	ACUMEN NATION - Unkind (Conscience)	232	-6
28	SAXON - Unleash The Beast (CMC International)	232	-20
29	MEGADETH - Trust (Capitol)	222	-20
30	SNOT - Get Some (Geffen)	218	-50
31	HED(PE) - Hed(pe) (Jive)	216	-20
32	SHELTER - Beyond Planet Earth (Roadrunner)	216	-31
33	<b>BRUTAL TRUTH</b> - Sounds of the Animal Kingdom (Relapse)	200	+15
34	N17 - Trust No One (Slipdisc)	199	-16
35	SEVENDUST - Seven Dust (TVT)	197	-27
36	<b>MURDER 1</b> - Shopping for Porn (Pavement)	186	+6
37	<b>AC/DC</b> - Bonfire Sampler (Elektra)	183	<b>NEW</b>
38	BRUCE DICKINSON - Accident of Birth (CMC International)	178	-34
39	<b>WARZONE</b> - Fight For Justice (Victory)	177	+18
40	FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)	174	-32
41	<b>COLD</b> - Cold (A&M)	171	+16
42	WE WILL FALL: IGGY POP TRIBUTE - Various Artist (Royalty)	168	-5
43	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)	166	-22
44	SPAWN - Various Artists (Immortal/Epic)	165	-25
45	<b>OZZY OSBOURNE</b> - The Ozzman (Epic)	160	<b>NEW</b>
46	<b>MAXIMUM PENALTY</b> - Superlife (Bell Bell Gypsy)	156	<b>NEW</b>
47	<b>DISMEMBER</b> - Death Metal (Nuclear Blast)	155	<b>NEW</b>
48	SEPULTURA - Blood-Rooted (Roadrunner)	146	-21
49	MACHINE HEAD - The More Things Change... (Roadrunner)	144	0
50	TODAY IS THE DAY - Temple Of The Morning Star (Relapse)	136	-13

## Hard Kopy BY ROB FIEND



### Fright Night

There's nothing better than Halloween on a Friday night because it allows the reveler two full days to recover before returning to reality on Monday. Unfortunately, some people never return to reality. In fact, there's a large number of people who choose to ignore reality all together, but that's getting too far off the subject.

Halloween in any city is always amusing, but particularly so in San Francisco. We have the championship night of people watching that challenges the straight man's ability to identify females in a crowded sea of cross-dressers—always look for the large Adam's apple. It's also a good night to go see the **Cramps**, who play here every Halloween, even if you intended to see someone else, but spaced and went to the wrong club.

Before fright night descended on the city the mighty **Fu Manchu** dropped by GAVIN last Wednesday (Oct. 29) before delivering an excellent performance at Club Cocodrie. After receiving the grand tour of our offices, always an exciting adventure, the Fu and I sat down for a little chat which will be featured in next week's special Rocks issue.

Fu Manchu played to an enthusiastic packed house that couldn't get enough of the band's hypnotic grooves and stoney rhythms. It was encouraging to see such a large crowd go nuts over a band that gets so little airplay in this market. It makes one wonder how big the buzz will be on this band the next time they come to town. Hopefully by that time there will be more radio support, which will encourage larger venues to book the band. Anyway, Fu Manchu will be on the road for quite some time, so be sure to catch them when they visit your neck of the woods.

After the Fu surrendered the stage, **Old Grandad** came to the plate and decimated the remaining concertgoers with its brand of sludge rock.

Some of you may be familiar with the band's *ODG EP/San Fran666Co Bootleg* CD which was mailed to all GAVIN Hard Rock stations a couple weeks ago. If humor and large doses of aggressive hard rock accommodate your listener's palate, start spinning this CD. A couple of labels have expressed interest in the band, which isn't surprising since it was the fourth Most Added record this week. I wonder if Old Grandad is familiar with the band **Old Grandma**? They could go on the road together and call it the Alzheimer's tour. Then again maybe not.

November got off to a good start when TVT's **Anya Feldman** came to town (Nov. 1) with **Pig** and **KMFDM**. As most of you know it's always a pleasure to be in the presence of Ms. Feldman and I was lucky enough to accompany her to the show after a cool TVT sponsored dinner.

Pig displayed a much heavier sound than I had anticipated while KMFDM prevailed over the large audience with an overpowering and extremely impressive set. Had I not been distracted by the lovely Feldman (we chatted quite a bit), I would have probably pulled a groin muscle impersonating a *Boogie Nights* extra. So my thanks to Anya for coming out to S.F. and keeping me company. Come back soon.

...Adds for November 10/11 are **Meshuggah**, *The True Human Design* (Nuclear Blast); **Non Compus Mentis**, *Smile When You Hate* (Wonder Drug); **Sacred Reich**, *Still Ignorant* (Metal Blade); **Shai Halud**, *Hearts Once Nourished With Hope and Compassion* (Revelation) **They're Back**, Various Artists (Revelation)...Adds for November 17/18 include **Bad Brains**, *Omega Sessions* (Victory); **Beauty and Darkness Vol. II** (Nuclear Blast); **Crematory**, *Awake* (Nuclear Blast); **Hatebreed**, *Satisfaction is the Death of Desire* (Victory); **Hypocrisy**, *The Final Chapter* (Nuclear Blast); **Metallica Reload** (Elektra) ●

Editor: **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618 GAVIN Fax: (415) 495-2580



**MOST ADDED**  
**CONGO NORVELL (32)**  
**JULIANA HATFIELD (30)**  
**FREE KITTEN (27)**  
**DAVID HOLMES (20)**  
**ELF POWER (20)**  
**FUEL COMP. (20)**

**TOP TIP**  
**LAIKA**  
*Sounds of the Satellites*  
*(Too Pure/Sire)*

We are very psyched to see this record debut. If you haven't already done so, check out last week's backpage review. This is one of the best albums we have received all year. Don't sleep on it.

**RECORD TO WATCH**  
**VARIOUS ARTISTS**  
*We Are Not Devo: A Tribute to Devo*  
*(Centipede)*

A great compilation of 13 bands paying tribute to the spud-masters themselves. Lagwagon, SNFU, Face To Face, Vandals, and Voodoo Glow Skulls, among others. all "whip it good!"

# Gavin College

2W LW TW

2	1	1	<b>PORTISHEAD</b> - Portishead (Go! Discs/London)
1	2	2	<b>STEREOLAB</b> - Dots and Loops (Elektra/EEG)
3	3	3	<b>BJORK</b> - Homogenic (Elektra/EEG)
4	4	4	<b>CORNERSHOP</b> - When I Was Born For The 7th Time (Luaka Bop/Warner Bros.)
6	5	5	<b>THE VERVE</b> - Urban Hymns (Virgin)
17	13	6	<b>APHEX TWIN</b> - Come To Daddy (Sire)
5	6	7	APPLES IN STEREO - Tone Soul Evolution (SpinArt)
7	9	8	<b>KMFDM</b> - KMFDM (Wax Trax!/TVT)
10	8	9	PROMISE RING - Nothing Feels Good (Jade Tree)
30	15	10	<b>MOBY</b> - I Like To Score (Elektra/EEG)
—	27	11	<b>SYRUP USA</b> - All Over The Land (Flydaddy/V2)
22	10	12	MOGWAI - Young Team (Jet Set)
21	7	13	SOUTHERN CULTURE ON THE SKIDS - Plastic Seat Sweat (DGC)
11	11	14	IVY - Apartment Life (Atlantic)
12	12	15	HELIUM - Magic City (Matador)
14	17	16	<b>SILVER SCOOTER</b> - The Other Palm Springs (Peek-A-Boo)
25	16	17	PIXIES - Death to the Pixies (4-AD/Elektra)
35	20	18	<b>MIKE WATT</b> - Contemplating The Engine Room (Columbia/CRG)
19	23	19	<b>SEELY</b> - Seconds (Too Pure)
—	40	20	<b>TRACK STAR</b> - Communication Breaks (Die Young, Stay Pretty)
26	18	21	VARIOUS ARTISTS - Lounge-A-Palooza (Hollywood)
28	32	22	<b>SPRING HEEL JACK</b> - Busy Curious Thirsty (Island)
50	46	23	<b>GRAVEDIGGAZ</b> - The Pick, the Sickie and the Shovel (Gee Street)
<b>NEW</b>	24	24	<b>LOW</b> - Songs For A Dead Pilot (Kranky)
23	14	25	COLD CUT - Let Us Play (Ninja Tune)
<b>NEW</b>	26	26	<b>LAIKA</b> - Sounds of the Satellites (Too Pure/Sire)
27	39	27	<b>FATBOY SLIM</b> - Better Living Through Chemistry (Astralwerks)
18	19	28	DANCE HALL CRASHERS - Honey, I'm Homely! (MCA)
—	31	29	<b>THE INTERPRETERS</b> - Back In The U.S.S.A. (Freeworld)
38	42	30	<b>HOWIE B</b> - Turn The Dark Off (Island)
20	35	31	<b>GRIFFTERS</b> - Full Blown Possession (Sub Pop)
8	21	32	TANYA DONNELLY - Lovesongs For Underdogs (Reprise)
<b>NEW</b>	33	33	<b>BUTTERGLORY</b> - Rat Tat Tat (Merge)
<b>NEW</b>	34	34	<b>GUITAR WOLF</b> - Planet Of The Wolves (Matador)
24	36	35	<b>KELLEY DEAL 6000</b> - Boom Boom Boom (Nice/New West)
15	24	36	POLVO - Shapes (Touch & Go)
<b>NEW</b>	37	37	<b>DEFTONES</b> - Around The Fur (Maverick)
31	28	38	BABYBIRD - Ugly Beautiful (Atlantic)
36	33	39	BEATNIK FILMSTARS - In Hospitable (Merge)
13	26	40	SUPERCHUNK - indoor living (Merge)
47	—	41	<b>SONIC YOUTH</b> - Muzikate Vergezichten (SYR/Smells Like)
<b>NEW</b>	42	42	<b>VARIOUS ARTISTS</b> - Tibetan Freedom Concert (Grand Royal/Capitol)
46	37	43	CHRIS KNOX - Yes (Flying Nun)
—	44	44	<b>JONATHAN FIRE*EATER</b> - Wolf Songs For Lambs (Dreamworks)
—	43	45	RONI SIZE - New Forms (Talkin' Loud/Mercury)
9	22	46	PIZZICATO FIVE - Happy End of the World (Matador/Capitol)
<b>NEW</b>	47	47	<b>AERIAL M</b> - Aerial M (Drag City)
<b>NEW</b>	48	48	<b>LUKE SLATER</b> - Freek Funk (NovaMute)
<b>NEW</b>	49	49	<b>DUB STAR</b> - Goodbye (Polydor)
<b>NEW</b>	50	50	<b>LETTERS TO CLEO</b> - Go! (Revolution)

## Inside College BY MATT BROWN & VINNIE ESPARZA

### Jukebox Heroes



This week, more wacky 7" reviews and some other goodies.



#### **MODEST MOUSE** **Birds vs. Worms EP** **(Hit or Miss)**

This 7" is definitely a come-up for the hardcore Modest Mouse fan. Pressed on baby blue vinyl, with the A-side at 45 rpm and the flip side at 33, the music contained within has not seen the light of day since the session was recorded by Calvin Johnson at Dub Narcotic in 1994, when the band was still a four-piece. *Birds vs. Worms* serves as a blueprint for the Modest sound you all know and love today. My only gripe is that the songs are too damn short. Contact Fanatic's Josh Bloom at (888) 385-1231 for more information.

#### **THE HONEYDOGS** **The NASA Sessions** **(Debris/Mercury)**

The Honeydogs are a fine Minneapolis quartet that has just released its third full length release, a major label debut for the newly formed Debris Records. On this hot piece of wax, the Dogs deliver a couple of bangin' B-sides. "Rosie Flores Came to Town" is an upbeat jangle that pays homage to the queen of rockabilly, while "Potalotagot Onya" is an instrumental cut on the vaudville theme park tip. The picture on the back of the sleeve is worth a thousand words. All praise due to the folks over at Debris for helping keep vinyl (and the dream) alive. Fight the power!

#### **VARIOUS ARTISTS** **The Alone in a Room Series** **(Devil in the Woods)**

This might sound corny, but by any means necessary, do yourself

and your station a favor and pick up this record. This four-song seven-inch includes the leaders of the following groups: Dumptruck, Caterwaul, Snowmen, and Overwhelming Colorfast. All alone, all good—"nuff said! So rob a liquor store or do whatever it takes to snag a copy of this limited edition pressing (500 to be exact). Devil in the Woods can be reached by email at jobs@city-com.com. Snack on!

#### **VIDA** **"Race Car"/"Remember Me"** **(Pie Graph)**

Back on the scene with a new single, the secret agents of rock, take you on a trip through the ominous and foreboding world of noir. The steady beat and drifting melody of "Race Car" create a tension akin to the feeling that someone is watching you—but from where?—while "Remember Me" puts you inside the head of someone who is striving to rationalize bad habits. Swirling guitars and bass coalesce with strings, and a determined backbeat and vocals soothe as much as they shatter glass. VIDA embodies the answer to rock music today, going beyond "alternative" into twisted soundtracks for day-to-day living, with an emphasis on the dramatic. Contact VIDA at (415) 861-6727. —Dave Weinberg

#### **CORNERSHOP** **"Brimful of Asha"/"It's Indian Tobacco My Friend"** **(Luaka Bop/Warner Bros.)**

By now, you should all be familiar with this bunch of groundbreaking, Indian-flavored Brits. If you're not, just pack it up and jump off a bridge right now. This groovy 7" does *not* contain any non-album tracks, it was merely pressed as a teaser for the full-length, and I gotta say, the listening experience is somehow a little more stoney when spun on red vinyl. Soon to be a collectors-item of sorts, this 7" is

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mandatory only if you *must* have everything that has ever been released by the band; otherwise, you're fine with the full-length sizzle-chest.

**ELLIOT SMITH**  
**"Division Day"/"No Name #6"**  
**(Suicide Squeeze)**

This little treat contains two previously unreleased songs from the notorious Mr. Smith (and I don't mean LL Cool J) on the tiny Suicide Squeeze label out of Seattle. "Division Day" is a cool little ditty with full instrumentation that sounds a lot like his latest album, while "No Name #6" is more like his first two releases. Beautifully minimal, absolutely essential—if your station still has a turntable. Contact David at Suicide Squeeze at (206) 467-8835.

**THE TEACUPS**  
**From Zero to Infinity**  
**(Kindercore/Rollerink)**

Now, here's a little story I have to tell about two bad brothers and one sister I don't know so well. It starts way back in history with Kindercore records and the debut release from Wisconsin's Teacups. The 'Cups picked up a Kincaid 7" at a local record store on a whim and liked it so much that they got in touch with Ryan Lewis of Kindercore. One thing led to another, and now the 'Cups are the first non-Georgia band on the Athens-based label. What a happy story. These 19 year olds are a lo-fi lover's dream come true. A full length release is in the works. Anyway, please check out "No Black Magic" and "Flux Capacitor." For the pretty blue vinyl, call Stephen or Aaron at (920) 424-5887.

**News and thangs:** Hey muffin-ass, have you heard about the nutty **Fu Manchu** contest Andrew from **Mammoth** is throwin' down? If you answer the following questions, correctly, you get a Fu skate deck, CD, double vinyl, poster, and t-shirt. No bad, eh. O.K. here are the questions:

\* What band did Fu's new drummer Brant Bjork once play in? \*What inspired the song "Evil Eye"? \* Who produced *The Action is Go*?

\* Who shot the cover photo? \* Who is skateboarding on the cover? \*(subjective) Name 10 things you think the Fu do on the road when not playing, sleeping, eating, or driving. Entries are due no later than Nov. 14.

Contact 'Drew or the **McGathy** kids for the deal at [andrew\\_paynter@mammoth.com](mailto:andrew_paynter@mammoth.com) or [altdiv@aol.com](mailto:altdiv@aol.com).

**David Day**, formerly of **KJHK**, is now at **CMJ**, OK? Call him at (516) 498-3145... **Sire Records** has moved offices, thus they have a new number and fax. You can reach **Redboy** at (212) 253-3922, the main number is (212) 253-3900, and the new fax is (212) 253-2950. Play **Laika**,

Dammit!...**Raffi Abelson**, former **WICB MD** is now at **AAM**. Call him at (212) 924-3005. If you want to volunteer for the **GAVIN Seminar**, contact us now!

**Adds for November 10/11:** Curve (Universal), Toadmortons (Future Farmer), Three Mile Pilot (Headhunter/Cargo) Carlos (Headhunter/Cargo), Sampling the Future (Thrive), Bugs (Ubiquity), Funkdoolbiest (BuzzTone), A3 (Geffen), Transister Sound & Lighting Co. (Vik), The Dirtys (Crypt), Lazy Cowgirls (Crypt), Tsunami (Simple Machines), You Am I (Sire/Warner Bros.), Ralph Carney (Birdman), Dieselhead (Amarillo). ●

**College Picks**

**JOHN FAHEY & CUL DE SAC**  
**The Epiphany of Glenn Jones**  
**(Thirsty Ear)**

*The Epiphany of Glenn Jones* is a mighty romp through a world of esoteric sound that has little to do with formal compositions and a whole lot to do with living, breathing vibration; it's slow and mellow stride that flows with the power of a ground swelling ocean, including the majestic crash of sea, shell, and sand. This CD has a lot more power behind it than most alterna-punk-grunge-whatever, and delivers on every promise it makes. After touring with John Fahey last year, Cul De Sac guitarist Glenn Jones was able to convince Thirsty Ear Records to fund a collaboration between the two, that the project was conceivable (with Fahey's music currently enjoying a resurgence), and that they would make a unique and complimentary CD. Although not quite the album Jones anticipated, the end result is nonetheless an amazing collection of new Fahey compositions and Cul De Sac material, with a couple of covers thrown in for good measure. Standout tracks include the two pseudo-gamelan style collages, and the tracks "Our Puppet Selves," "Magic Mountain," and a cover of Robert Johnson's "Come on in My Kitchen." Even the quasi-philosophical "More Nothing" and "Nothing" (sounding like some mid-'70s giberish from the *Kung Fu* television show) are cool in a "pass the phatty, I'm fixin' to elaborate" kind of way. For more information call Aaron at (800) 866-2313. —WALT REED

**Aphex Twin's Top Ten Records Of All Time:**

1. **Eric Satie** - piano box set
2. **Oliver Messiaen** - complete organ works
3. **Afx** - Random Algorithm no. 73
4. **DMX Krew** - Fresh 2
5. **Cylob 7"** - Are We Not Men
6. **Speed of Sounds** - Origin Unknown
7. **Batucada** - The Sound of the Favelas - Mr. Bongo
8. **99 Records Bootleg Compilation**
9. **Luke Vibert** - Dat Pleasure
10. **Claude Debussy** - Clair De Lune

**Luke Slater**

**Freek Funk**  
 The Single - CD / 12"

**Freek Funk**  
 The Album - (11) / Double LP

Make contact: Mattie White @ NovaMute: 212.255.7670 x230, <[mattie@mute.com](mailto:mattie@mute.com)> or Jen, Rob & Sherwood @ AAM: 212.924.3005, <[jen@aaminc.com](mailto:jen@aaminc.com)>

**NovaMute**



**MOST ADDED**  
**JOHN MELLENCAMP (30/30 reports)**  
**B.B. KING (22/59 reports)**  
**BRUCE COCKBURN (12/12 adds)**  
**SHERRI JACKSON (11/15 reports)**  
**DAR WILLIAMS (10/44 reports)**  
**GREGG ALLMAN (7/7 reports)**

**TOP TIP**  
**B.B. KING**  
*Deuces Wild*  
*(MCA)*

The "Thrill" is definitely back. Check these stats: Highest debut at #24, Commercial debut at #26, a Non-Comm debut at #18 and the #1 Spin Trend with +325.

**RECORD TO WATCH**  
**DOG'S EYE VIEW**  
*"Last Letter Home"*  
*(Columbia)*

Give Peter Stuart's Dog Eye View another hard listen. "Last Letter Home" is the sophomore album's true gem.

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:  
 KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	ROLLING STONES (Virgin)
2	2	SARAH McLACHLAN (Nettwerk/Arista)
4	3	FREDDY JONES BAND (Capricorn)
7	4	JACKSON BROWNE (Elektra/EEG)
3	5	BLUES TRAVELER (A&M)
5	6	JEN TRYNNIN (Warner Bros.)
8	7	MATCHBOX 20 (Lava/Atlantic)
11	8	STEVE EARLE (E-Squared/Warner Bros.)
10	9	THE WALLFLOWERS (Interscope)
6	10	THE SUNDAYS (DGC)
9	11	BOB DYLAN (Columbia/CRG)
13	12	DELBERT McCLINTON (Rising Tide)
12	13	WHISKEYTOWN (Outpost)
17	14	JEB LOY NICHOLS (Capitol)
19	15	CATIE CURTIS (Guardian)
22	16	BEHAN JOHNSON (RCA)
15	17	SHAWN COLVIN (Columbia/CRG)
30	18	LISA LOEB (Geffen)
20	19	JOHN FOGERTY (Warner Bros.)
14	20	PAULA COLE (Warner Bros.)
18	21	JOHN HIATT (Capitol)
16	22	FLEETWOOD MAC (Reprise)
35	23	SHERYL CROW (A&M)
NEW	24	B.B.KING (MCA)
23	25	JARS OF CLAY (Silvertone)
21	26	OASIS (Epic)
26	27	GREG GARING (Paladin/Revolution)
27	28	PATTY LARKIN (High Street/Windham Hill)
50	29	HOLLY COLE (Metro Blue/Capitol)
43	30	THE VERVE (Virgin)
24	31	DAR WILLIAMS (Razor & Tie)
29	32	SISTER HAZEL (Universal)
28	33	TOAD THE WET SPROCKET (Columbia/CRG)
31	34	MATTHEW RYAN (A&M)
25	35	ABRA MOORE (Arista Austin)
41	36	HUFFAMOOSE (Interscope)
37	37	JOAN BAEZ (Guardian)
48	38	PISTOLEROS (Hollywood)
44	39	JONNY LANG (A&M)
39	40	BARENAKED LADIES (Reprise)
34	41	SMASH MOUTH (Interscope)
38	42	PATTI SMITH (Arista)
36	43	TEXAS (Mercury)
40	44	LOREENA MCKENNITT (Warner Bros.)
32	45	FIONA APPLE (Clean Slate/WORK)
NEW	46	ALANA DAVIS (Elektra/EEG)
42	47	SOUTHERN CULTURE ON THE SKIDS (DGC)
33	48	TONIC (A&M)
NEW	49	PAUL SIMON (Warner Bros.)
NEW	50	JONATHA BROOKE (Refugee/MCA)

LW	TW	COMMERCIAL
1	1	ROLLING STONES (Virgin)
2	2	SARAH McLACHLAN (Nettwerk/Arista)
5	3	THE WALLFLOWERS (Interscope)
4	4	FREDDY JONES BAND (Capricorn)
3	5	BLUES TRAVELER (A&M)
6	6	JACKSON BROWNE (Elektra/EEG)
8	7	MATCHBOX 20 (Lava/Atlantic)
7	8	JEN TRYNNIN (Warner Bros.)
10	9	THE SUNDAYS (DGC)
12	10	WHISKEYTOWN (Outpost)
11	11	PAULA COLE (Warner Bros.)
15	12	STEVE EARLE (E-Squared/Warner Bros.)
13	13	SHAWN COLVIN (Columbia/CRG)
16	14	BOB DYLAN (Columbia/CRG)
19	15	DELBERT McCLINTON (Rising Tide)
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35	33	CATIE CURTIS (Guardian)
40	34	JONNY LANG (A&M)
31	35	FIONA APPLE (Clean Slate/WORK)
36	36	HUFFAMOOSE (Interscope)
28	37	TOAD THE WET SPROCKET (Columbia/CRG)
34	38	TONIC (A&M)
41	39	SUGAR RAY (Lava/Atlantic)
42	40	TEXAS (Mercury)
38	41	U2 (Island)
44	42	WIDESPREAD PANIC (Capricorn)
43	43	PATTY LARKIN (High Street/Windham Hill)
37	44	COLLECTIVE SOUL (Atlantic)
33	45	DAR WILLIAMS (Razor & Tie)
45	46	ROBBEN FORD (GRP)
46	47	BEN HARPER (Virgin)
NEW	48	PAUL SIMON (Warner Bros.)
NEW	49	ALANA DAVIS (Elektra/EEG)
NEW	50	CHUMBAWAMBA (Republic)

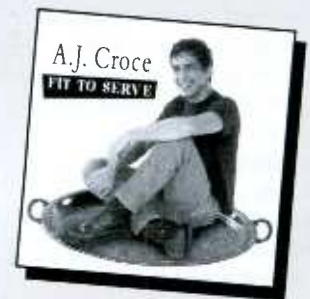
LW	TW	NON-COMMERCIAL
1	1	STEVE EARLE (E-Squared/Warner Bros.)
2	2	BOB DYLAN (Columbia/CRG)
3	3	ROLLING STONES (Virgin)
5	4	CATIE CURTIS (Guardian)
4	5	JOAN BAEZ (Guardian)
6	6	SARAH McLACHLAN (Nettwerk/Arista)
11	7	DELBERT McCLINTON (Rising Tide)
18	8	HOLLY COLE (Metro Blue/Capitol)
7	9	JEB LOY NICHOLS (Capitol)
9	10	PATTI SMITH (Arista)
8	11	PATTY LARKIN (High Street/Windham Hill)
17	12	LOREENA MCKENNITT (Warner Bros.)
12	13	WHISKEYTOWN (Outpost)
10	14	THE SUNDAYS (DGC)
15	15	JANIS IAN (Windham Hill)
13	16	DAR WILLIAMS (Razor & Tie)
16	17	JEN TRYNNIN (Warner Bros.)
NEW	18	B.B.KING (MCA)
NEW	19	JONATHA BROOKE (Refugee/MCA)
20	20	FREDDY JONES BAND (Capricorn)
19	21	JACKSON BROWNE (Elektra/EEG)
27	22	PAINT IT BLUE (House of Blues)
24	23	GREG GARING (Paladin/Revolution)
22	24	SOUTHERN CULTURE ON THE SKIDS (DGC)
33	25	ALANA DAVIS (Elektra/EEG)
25	26	JOHN HIATT (Capitol)
21	27	PAUL CEBAR (Don't)
23	28	GREG BROWN (Red House)
14	29	THE BLAZERS (Rounder)
29	30	PISTOLEROS (Hollywood)
37	31	BEHAN JOHNSON (RCA)
38	32	THE VERVE (Virgin)
NEW	33	PAUL SIMON (Warner Bros.)
30	34	SONGS OF BRUCE SPRINGSTEEN (Right Stuff)
26	35	TIM O'BRIEN (Sugar Hill)
35	36	JOHN FOGERTY (Warner Bros.)
40	37	PETE BELASCO (Verve Forecast)
34	38	RICHARD SHINDELL (Shanachie)
45	39	DANIEL CARTIER (Rocket/A&M)
28	40	FABULOUS THUNDERBIRDS (High Street/Windham Hill)
—	41	WAYNE HANCOCK (Ark 21)
39	42	PAUL BURLISON (Sweetfish)
48	43	EMER KENNY (Triloka/Mercury)
50	44	HUFFAMOOSE (Interscope)
NEW	45	SHERYL CROW (A&M)
43	46	ABRA MOORE (Arista Austin)
32	47	KAMI LYLE (MCA)
NEW	48	JONNY LANG (A&M)
NEW	49	TEXAS (Mercury)
NEW	50	GOD STREET WINE (Mercury)

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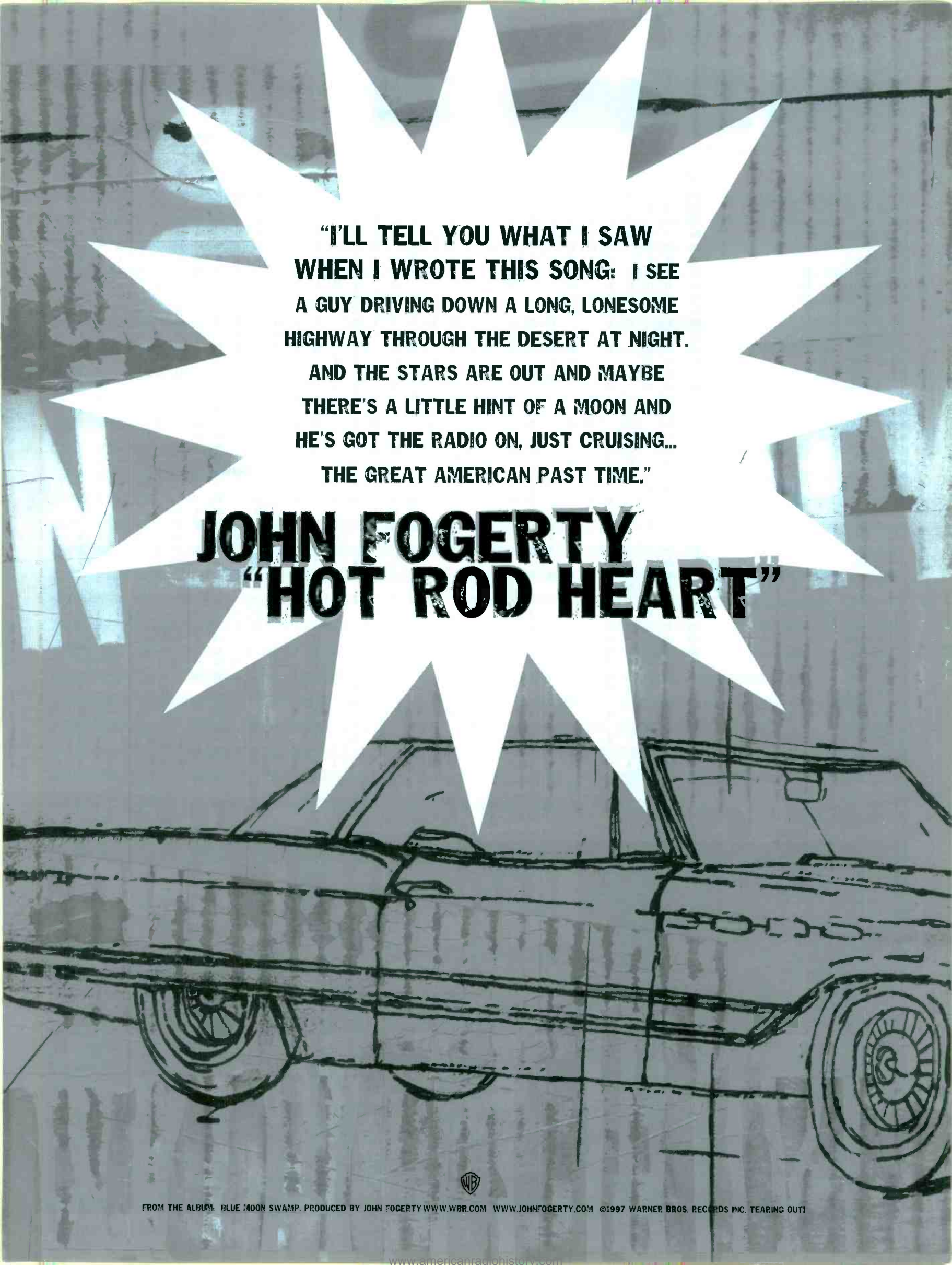
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**JOHN FOGERTY  
"HOT ROD HEART"**



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# alana davis

# 32 flavors



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- WPLT-Detroit
- KINK-Portland
- WXPN-Philadelphia
- WLUM-Milwaukee
- KCHZ-Kansas City
- WPTF-Norfolk
- KLLC-San Francisco
- KFMB-San Diego
- WKSS-Hartford
- WDCG-Raleigh
- WSNX-Grand Rapids
- KMTT-Seattle
- KESR-Austin
- WRLT-Nashville

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"the 21-year-old soul-folk singer's gently rocking **blame it on me**  
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KKZN, WBOS, WXPV,  
KTCZ, WVRV, WHPT,  
KBCO, KXPX, KINK,  
WKOC, KENZ, WTTS,  
WRLT, KXPT WXLE,  
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WIOB

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The follow-up to her Gold Debut *Tails*



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Management: *Janet Bittig* Manage That  
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# Awareness, Imaging & Branding

## Three Steps Toward Becoming a Dominant Radio Station An Interview with Ted Bolton of Bolton Research

*What exactly does it take to be dominant in a niche-filled radio arena? And at what level do stations—not just A3 stations—usually sputter out? That’s what we asked Ted Bolton, whose Bolton Research provides multi-format research services that include customized market analysis, ground zero format and niche searches, music testing, focus groups, and promotional guidance designed to create a well-rounded, competitive radio execution.*



*Becoming that well-rounded organization involves following a three level strategy which, according to Bolton, involve creating initial “awareness,” “imaging” yourself correctly, then effectively “branding” your product. The tri-level process involves integrating research into the organizational scheme as well as identifying the essence of winning—long-term versus short-term success—starting with the first basic level that most has to do with music.*

By Kent and Keith Zimmerman



**The first level, Bolton says, is Awareness. For a radio station, it would be, What type of music do you play? Have you created the awareness that will interest a new listener so that you've registered in their minds?**

**Where do most people go right and wrong inside that first process?**

The easiest way to go right is if someone listens to your station by accident and you're playing music that's targeted exactly to them. They'll not only hear record number one as their all time favorite, but also record two and three, all in a row, which registers in their mind. Things go wrong when a station thinks it can convince people to change their behavior by occasionally playing something they already like, then trying to educate them about the great music they don't know about.

**That's a mistake?**

It's a losing proposition. I say you start with what already exists, and what already exists is what people already know, what they like and dislike. You start with common ground, something I call "high concept." A station with a high concept means I can drop in, hear three records, and know they're going to be one of my favorite stations. Then I'll change my behavior.

**The hard part would be to always be cognizant of the fact that someone, somewhere, is going to judge the station on any three songs at any time.**

**That means you have to be at the top of your game at all times.**

Not only that, but it's all in knowing who your target is, and that's where a lot of people go wrong. Who is your target audience, and what is it that they want to hear? Once that's defined, everything, including the music, flows from that. **While you can** always educate them later, you're not going to build a brand new radio station at level one without creating that place in their listeners' minds which will also register in their heart, and vice versa.

**How do you move on from just playing familiar Steely Dan, Rolling Stones, and Tom Petty records?**

Once we have that comfort level—I think the word is trust—then I can play Tom Petty into a brand new title back into a Rolling Stones record. I can start dropping new songs in on a very measured and calculated basis. But if I as a station don't become your friend first, you're never going to hear what I have to say. You have to befriend people first before taking chances together.

**If, as Max Tolkoff claims, music is still the "75 percent solution"—meaning that three quarters of an hour of radio is still comprised of music—how do you balance that with the 25 percent of "other stuff" that constitutes good radio?**

If we follow our organizational scheme and level one is awareness, the "other stuff" is part of the imaging that you're building around the music. That segues into level two, which is the "other stuff" that makes you different. If you and I are competing head-to-head, you can play the exact same records I'm playing all of the time, maybe a day or an hour later, but what you can't duplicate is my talent, promotions, and the creativity that's put behind the way the music is presented, or the spectacular events that I create. That's the "other stuff." Most

people get to level one, playing the right music, then stop. They never get to the point of defining what makes them different from every other station in the market. Instead, they rely on level one-type success, and that won't get you to the top.

**It sounds like the "other stuff" constitutes way more than 25 percent of the picture.**

I've been on both sides of the fence. I've been at a station that doesn't have the music right, with all the right imaging. On the other hand, you might have the music right without any of the imaging. It works both ways. I'd much rather have the imaging right and the wrong music. We can change the music in one night, but to create the images, that can take months, even years. You need the right people and events, and you really have to create a multi-dimensional station character that goes way beyond music.

**Going back to level one, selecting the music. Is there a research process?**

Yes. The first process is to find the target through a format analysis project, looking for the opportunities and vulnerabilities, and offering something that isn't currently available. If we see high needs and not a lot of people offering it, then, wow, we've got an opportunity. Then you test the music.

**Do you always have to fill a need or a hole in the market? Can't you just march in and take on a competitor that's already found a need and take it away from them? Or, in this age of consolidation, is that considered suicidal?**

If you take Triple A as an example, I think you can [challenge a competitor] by asking yourself, what's available in terms of adults between 30-45? There might be classic rock, soft A/C, country, and you go through the run of the stations. Maybe there's something in there for people between the age of 30-45 that currently isn't being offered. You have to go in and research who those people are, who isn't being served, and decide what spin you're going to put on the station that will make you a dominant 25-54 station. **What's the methodology for finding a hole?**

It's usually a three step process involving telephone-type format search studies and vulnerability analysis. That would be followed by extensive music testing and fine-tuning, either with focus groups or large auditorium testing sessions. **Do you ever build a musical model minus the level two imaging in order to determine musical direction?**

At every station I've ever worked with, that's how we do it. When we got together with KFOG four years ago, the first thing was to define the

target, test the music, and develop the musical model, as you call it, so that anybody in the San Francisco area within our target will hear after 15 minutes exactly what we're all about. KFOG was, fortunately, in the position of already having a lot of imagery in place. We just had to get the music right and define the images that would stick, the ones that would be right for our target as well as those other images that weren't right.

**In KFOG's case, a lot of those images are musical faces on billboards and buses.**

Yes. Again, phase one, what kind of music are you playing? As you know, all we did was market the music.

**Have you done it differently at other stations?**

Not really. If it's a station that's ranked fifteenth in the market—meaning a station that doesn't exist—usually we're out there trying to market the music in a way that's targeted and, for a lack of a better word, cool.

**Is there a viable way of researching new music?**

Yes. You just know when people react to certain things. You just can't look at the new music scores the way you might look at library stuff. It's a different score. But I'll



# THE PISTOLEROS

## "My Guardian Angel"

*A song of hope amid hopelessness.*

from **The Debut Album**  
**HANG ON TO NOTHING**

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**FMQB** #39  
**GAVIN** #38  
**NEW ADD: WWCD-COLUMBUS**

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**KTHX-Reno**  
**WHPT-Tampa**

**DO THE MATH**

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**WXRV-Boston**  
**KXST-San Diego**  
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who also wrote "HEY JEALOUSY" and "FOUND OUT ABOUT YOU"

Management LARRY MAZER/Entertainment Services Unlimited

Mixed by CHRIS LORD-ALGE

Produced by JULIAN RAYMOND for A Violent Society Productions

In association with PHIL KAFFEL and the PISTOLEROS

**Hollywood**  
RECORDS



tell you, you play a new record for somebody, and they're going to tell you whether they like it or not.

**Do you routinely research new and old music together?**

Yes. The barrier between the record industry and radio is that radio is so ingrained with research while the record industry doesn't seem to speak the same language.

**Are they at opposite ends?**

Not at opposite ends, they're just not speaking the same languages. Let's say I come in to see you, the radio programmer, and I ask you to play my new record. You ask, "How's it testing?" Record people don't test, while radio people do. I want you to play my stuff, but I don't have any research on it. So radio tests the stuff themselves. That's probably why that dilemma between the record company and the radio station continues to exist.

**Would you recommend that record companies test their stuff before going to radio?**

That's the language that's spoken at radio. I would try to figure out ways to work together rather than fighting over these things.

**If you can suss out a station after three songs, where's the fine line between familiar/friendly and predictable/stale?**

That's the key to targeting. You understand what the favorite music is, and people don't get bored when they hear their favorite music all the time. It's the oldest saying in radio: "Oh damn, there's my favorite record again." Worse things can happen. I'll start there any day of the week. The way it won't be boring is that the listener won't know what's coming up next. I can put three records together all different types of ways, interesting and compelling ways, targeted for the group of people I want to reach.

Yet isn't there room for mystique, like when you meet someone who's

**exotic and different, or when you watch a film and you don't quite know where it's going?**

We don't have that much time in radio. It's all about immediate gratification, and if I don't immediately gratify you, you've switched stations, which means I haven't created that cognitive link. I have to get to your mind. That usually starts with the music.

**You mentioned four elements of level two, the imaging part of radio. Feel free to free-associate on each concept. First element, talent.**

People relate to people. The surest way to humanize my station is by having good talent that relates to my target group. That's the difference between a C-station and an A-station.

**Is it the hardest ingredient? With the current state of consolidation, there doesn't seem to be a lot of percolation time.**

That's true. It's a real tough situation. But if you have the high concept and the target, and you know what the product personality is, you can find talent.

**Second element, promotions. What are some crucial examples of staging promotions?**

The people doing it right are the people who understand that the programming and the promotion departments are the ones that should image and market the station, not the sales department. Many

times I find it the other way around. The sales guys are coming in with the promotions. It can't work that way. It has to be driven by the programming and marketing departments, then turning some of these promotional events over to the sales department so they can sell them.

Good people have a plan in place, with the exact images they want to touch and how they're going to do it. They'll have a target group. They're creative, different, and innovative. Many times, programmers and marketers are looking around at other events that have worked for other people, customizing them for themselves. Maybe it's looking at other products. You don't only have to look at radio. I can look at Budweiser and find some great ideas, or Apple computers. There are tons of promotions out there. I just want to find the ones targeted for my audience.

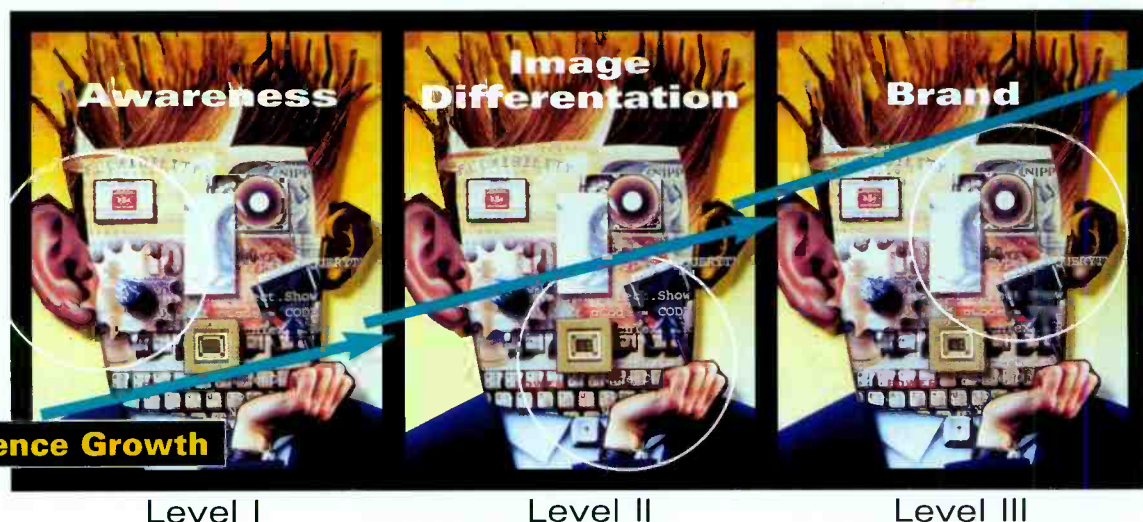
**And finally, level three is what?**

Branding. That's the hardest part. Branding is what makes you care emotionally about the station. A brand reflects what you stand for. What are your values? What are the emotional ties you set up between yourself and the listener? What's the cool stuff you're doing? What's your attitude? This is where you get into the product's personality. If the radio station was a person, how would he or she be described? What are the characteristics of the station?

Most Triple A stations are brandless and personalityless. They think they can survive just on the music and talent, thinking they can become a dominant station in the market. It never works. The best stations are the ones that have awareness, where the

listeners know what music they're playing, stations that know what makes them different from everybody else and that have a level of brand identity that's strong and deep.

## The Essence of Winning





Is the brand something beyond a simple slogan? Slogans are terrific, but you have to sit the listener down with the

**103.7FM, The Mountain.**  
**From Woodstock To Stock Portfolios.**



Branding and imaging in action. KMTT's new billboards.

**103.7FM, The Mountain.**  
**Hope I Die Before I Get Old.**  
**What Were We Thinking?**



call letters and ask, "What do you think of the station?" Chances are they'll say more than just "it plays great music." They can describe in great detail a station's attitude, what events they get involved in what makes them different from everybody else, and how and why they relate to the station.

**What are some specific characteristics a listener might attribute to a well-branded radio station?**

Particularly in Triple A radio, listeners might notice that a station knows a lot about the music they play. They seem to care. The jocks seem to pick their music carefully. The station cares about the community and is conscious of the things that the listener cares about, things like the environment or equal rights. The station does cool stuff. They have a concert every year that a listener loves to go to, that they hope they can get tickets to this year. They may like the look of the logo or the direct mail pieces they send out. They like it when they take a request. The things that make a station human are the things that create the brand.

**In terms of demographic, what's your overview on the adult radio spectrum, especially Modern A/C?**

As people age, they will continue to want to hear the music they grew up with. Most 25-34s want to hear music from the '80s, yet they're still hip enough to be checking out new material. As they age, their appetite for new material progressively declines.

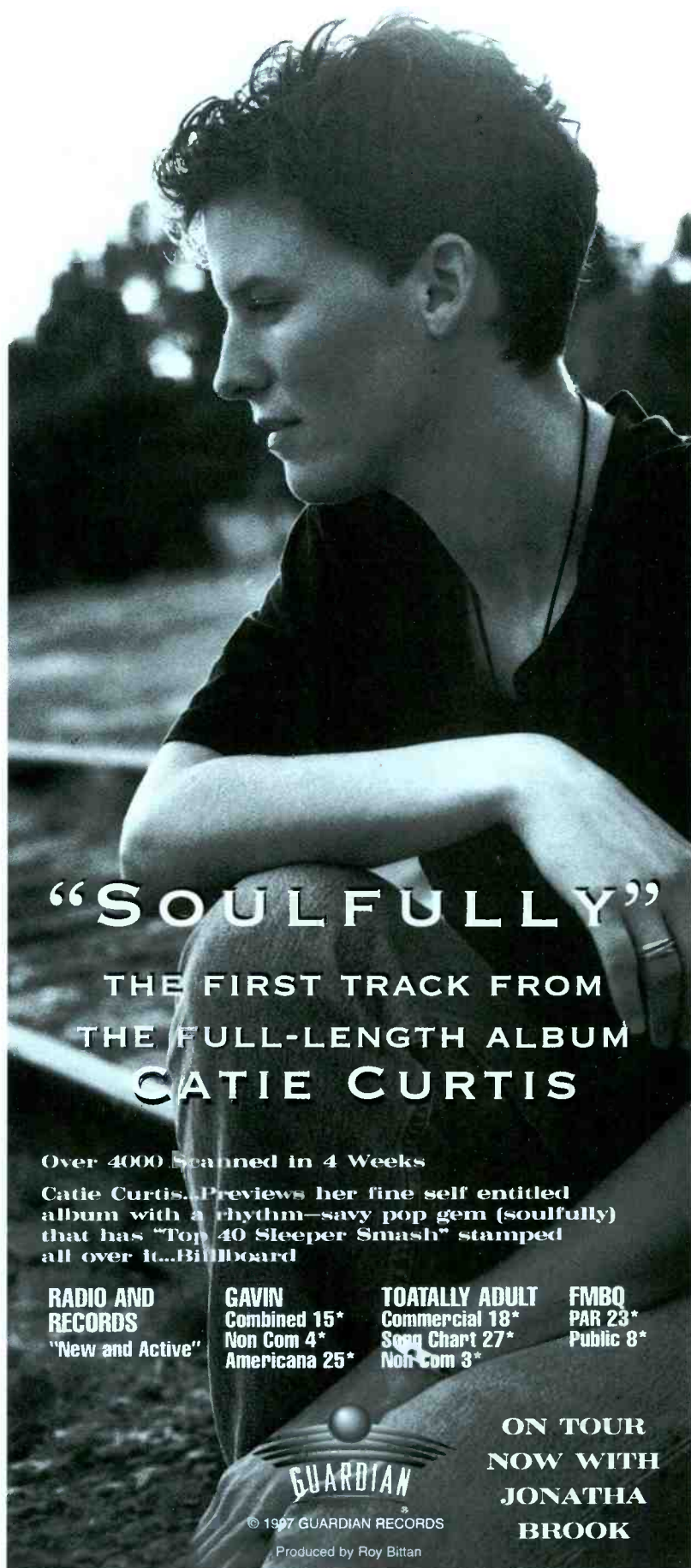
**So in order for a Modern A/C or, for that matter, any format to survive, they'd have to grow in terms of oldies?**

The problem with the world according to Arbitron is that if they drop ten diaries, seven of them are going to be on 25-34 year olds. Only three of them are going to be 18-24. 18-24s are much more into new music than 25-34. Every year that listener is getting older. The other [younger] side of the boom is rather shallow in terms of the number of bodies available. Maybe they do have to age progressively.

**Where does shared audience figure in?**

There are two views. One is to pick a target group and stick with it. Say you and I become a 30-40 year old radio station. Then next year, we're a 31-41 year old station. Year after that, we're a year older. My position is that once you've defined what you are, you stay that way. Aging with an audience means you're changing your image progressively, and that's a tough proposition. I say pick your opportunity and continue to develop it. Stay current in people's minds, and you'll hold on to what you've got. ■

# CATIE CURTIS



**"SOULFULLY"**

THE FIRST TRACK FROM  
THE FULL-LENGTH ALBUM  
**CATIE CURTIS**

Over 4000 Scanned in 4 Weeks

Catie Curtis...Previews her fine self entitled album with a rhythm-savvy pop gem (soulfully) that has "Top 40 Sleeper Smash" stamped all over it...Billboard

**RADIO AND RECORDS**  
"New and Active"

**GAVIN**  
Combined 15\*  
Non Com 4\*  
Americana 25\*

**TOTALLY ADULT**  
Commercial 18\*  
Song Chart 27\*  
Non Com 3\*

**FMBQ**  
PAR 23\*  
Public 8\*

GUARDIAN

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Produced by Roy Bittan

ON TOUR  
NOW WITH  
**JONATHA  
BROOK**





# holly cole

I'VE JUST SEEN A FACE



You might not know it's a Beatles cover.  
You might not think it sounds like Holly Cole.  
But you'll recognize a hit when you hear it.

San Francisco Chronicle

★★★★

"Highlights Include a  
hip mid-tempo rendering  
of the Beatles  
I've Just Seen A Face"

Rolling Stone

★★★

"This cover girl lends sultry  
minimalism to nuggets ranging  
from Lenon & McCartney's  
I've Just Seen A Face  
to Sheryl Crow's sinuous  
composition You Want More?"

#### New This Week

KFDX KTHX WZEW WMWV  
Already on Over 50 Stations  
Spin Leader—CIDR Detroit 28x

#### GAVIN

(50) 29\* - Combined 351 + 102  
(18) 8\* - Non Com

#### Album Net

DBT 37\* - Combined 424 + 76  
(17) 9\* - Non Com

She doesn't do covers,  
she rediscovers great songs

Holly Cole "I've Just Seen A Face"  
The first single from her new album **Dark Dear Heart**.  
She's heading in a whole new direction.  
**YOURS.**



www.bluenote.com  
www.hollycole.com

Produced by Larry Klein  
Management: W. Tom Berry  
@ Alert Music 416-364-4200  
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**A3**  
 Dave Matthews Band, B.B. King, Robbie Robertson, Soundgarden, Garbage, Led Zeppelin, Bruce Hornsby, Gregg Allman, Don Henley, Paul Simon, Buddy Guy, Dan Bern, Francis Dunnery, and more!

## Reasons to Be Cheerful:

**115**  
 New **A3**  
**44** Releases on  
 Different Labels

Compiled by Keith and Kent Zimmerman

When you actually sit down and think about it, you'll realize that, ultimately, the direction that A3 will follow hinges on music. And no matter what direction you think the format will follow come 1998, there's a boatload of music that could take you down that road. As usual, the depth and breadth of the upcoming music signifies yet another great year for A3. Here's an overview of what to expect for the rest of this year and into the next.



### 550 MUSIC

**Gregg Allman,**

#### Searching for Simplicity

Eat a peach! The patriarch of the Allman Brothers Band records an all blues album. Expect Gregg to hit the road in early November to support the record.

RELEASE DATE: 11/11/97

### A&M RECORDS

**Sting & The Police,**

#### The Very Best of Sting and the Police

A combination compilation (solo and group) of Sting and Police music. One highlight is a remix of "Roxanne" by producer du jour Puffy Combs.

RELEASE DATE: 10/27/97

**Soundgarden, A-Sides**

It's the first greatest hits release since their breakup, and it includes a new track appropriately titled "Bleed Together."

RELEASE DATE: 11/2/97

**Cold, Cold**

Cold sets in nationwide with hard sounds in the tradition of Korn and Limp Bizkit.

RELEASE DATE: 11/18/97

**Denis Leary, Lock and Load**

God knows he's doing a ton of commercial voice-overs, TV spots, and movies. Now he's finally back doing what he does best, comedy.

RELEASE DATE: 11/18/97

#### Various Artists, Tomorrow Never Dies Soundtrack

Opening theme song honors for the new James Bond movie go to Sheryl Crow. You know you've made it in this industry when...

RELEASE DATE: 11/25/97

**Bryan Adams, MTV Unplugged**

Bryan Adams cut like a knife when he performed live on the MTV Unplugged sound stage.

RELEASE DATE: 12/9/97

### ALLIGATOR RECORDS

**Various Artists, Hound Dog Taylor Tribute (working title)**

A wide cast of characters including Sonny Landreth, Gov't Mule, Elvin Bishop, George Thorogood, Vernon Reid, Luther Allison, and Ronnie Earl donate their time, music, and royalties for Hound Dog Taylor's widow.

RELEASE DATE: JANUARY, 1998

### ALMO SOUNDS

**Garbage (untitled)**

It's almost time for more Garbage! The band is still in the studio finishing up vocals, but should be done recording by December. An opening track will be serviced to radio in February.

RELEASE DATE: MARCH, 1998

**Imogen Heap (untitled)**

Almo's London office has found and signed a young singer who's very much on the same cutting edge as Fiona Apple and Jewel. We heard early mixes and it's truly dynamic.

RELEASE DATE: MARCH/APRIL, 1998

### ARISTA RECORDS

**The Bogmen, Closed Caption Radio**

This sophomore effort promises to sound a little more organic than the group's debut, *Life Begins at Forty Million*, thanks to production by Bill Laswell.

RELEASE DATE: 1/30/99

### ARISTA AUSTIN RECORDS

**Jeff Black, Birmingham Road**

As you would guess, Wilco (minus leader Jeff Tweedy), is the back-up band for Jeff Black's latest, and

Susan Rogers (Nil Lara, Prince, Rusted Root) is producing.

RELEASE DATE: 2/24/98

### ATLANTIC RECORDS

**Led Zeppelin, BBC Sessions**

The famous BBC sessions we all have as vinyl bootlegs are finally coming out as a two-CD set. The "new" track coming at radio will be a Sleepy John Estes blues tune called "The Girl I Love."

RELEASE DATE: 11/18/97

**Various Artists, Great Expectations Soundtrack**

Robert DiNiro, Gwyneth Paltrow, and Ethan Hawke star in this updated film version of Dickens' novel. Musical highlights included a new Duncan Sheik song called "Wishful Thinking," the first new Tori Amos tune in 18 months, and the first solo offering from Chris Cornell since the Soundgarden split.

RELEASE DATE: 1/6/98

**Chris Stills, 100 Year Thing**

Chris Stills is the 23 years old, Paris educated son of Steven Stills. He's now a second-generation Atlantic artist.

RELEASE DATE: 1/13/98

**Victoria Williams (untitled)**

Victoria Williams, the singer/songwriter with the charmingly girlish voice,



is finishing up her latest. Can't wait.

RELEASE DATE: 1/13/97

**BLACKBIRD RECORDING COMANY**

**Deanna Kirk, Where Are You Now?**

A very talented songwriter, this is Deanna's second album cut in the wilds of Bearsville Studios in Woodstock. Her talents range from Kate Bush-like acoustic compositions to jazz and concert piano entries, you never know which format will adopt her. We dig her. Blackbird is being distributed through Sire.

RELEASE DATE: JANUARY, 1998

**CAPITOL RECORDS**

**Robbie Robertson, Contact From Underground of Red Boy**

You heard two in-progress tunes at the August GAVIN A3 Summit. In his continuing quest for new sounds and textures, Robertson searches through Indian tribal roots. Early listens suggest a progressive style of atmospherics and rhythm.

RELEASE DATE: FEBRUARY, 1998

**Various Artists, The Tibetan Freedom Album**

Artists like Patti Smith, U2, Eddie Vedder, and Michael Stipe captured live in concert from New York and San Francisco benefit concerts to aid this politically struggling holy land.

**CAPRICORN RECORDS**

**Box Set, Thread**

This San Francisco five-piece recorded its Capricorn debut with producer Joe Chiccarelli (Tori Amos, Van Morrison, Shawn Colvin).

RELEASE DATE: 1/13/98

**Gov't Mule (untitled)**

Another Capricorn debut release features guitarist/vocalist Warren Haynes and bassist Allen Woody, both previous members of the Allman Brothers Band. This high-impact blues rock was produced by Michael Barbiero (Soundgarden, Blues Traveler).

RELEASE DATE: 2/24/98

**Ugly Americans (untitled)**

The Ugly Americans are hard at work, gunning for a March deadline.

RELEASE DATE: 3/10/98

**COLUMBIA RECORDS**

**The London Suede, Sci-Fi Lullabies**

It's a B-sides collection from Suede, the Brit glam alternative band.

RELEASE DATE:

11/4/97

**Midnight Oil, 20,000**

**Watts RSL**

One of the biggest

Australian bands of all time presents a greatest hits package with two new tracks.

RELEASE DATE: 11/4/97

**David Rice, greenelectric**

David Rice is a 26-year old songwriter from Houston, Texas. He recorded sessions for *greenelectric* at Real World studios in Box, England with Peter Gabriel producer Bill Bottrill. Gabriel guitarist David Rhodes and King Crimson bassist Trey Gunn are among the players.

RELEASE DATE: 1/27/98

**Philosopher Kings, Famous, Rich and Beautiful**

Pianist Jon Levine says the Philosopher Kings' second Columbia release has some of the moody moments of their debut, but also adds some brighter sides. We also hear that vocalist Gerald Eaton sings with even more power this time out.

RELEASE DATE: 3/3/98

**E SQUARED**

**Cheri Knight, The Northeast Kingdom**

After two albums and an EP with Blood Oranges, Knight has segued into the challenge of a solo career with production from the "Twangtrust" (Steve Earle and partner Ray Kennedy).

RELEASE DATE: 1/20/98

**ELEKTRA ENTERTAINMENT**

**Phish, Slip, Stitch & Pass**

Phish-heads unite! A brand new live album is upon us!

RELEASE DATE: 10/28/97

**Doors, The Doors Box Set**

Break on through! This new box set features over three hours of previously unreleased music.

RELEASE DATE: 10/28/97

**The Cure, Galore**

The Cure's latest Best Of collection covering a decade, 1987-1997. Perfect for those of you who loved the hip art student nuances of film director Mike Leigh's *Career Girls*.

RELEASE DATE: 10/28/97

**X, Beyond and Back**

An anthology of the explosive L.A. punk band X. It better include their masterful rendition of "Fourth of July."

RELEASE DATE: 10/28/97

**Rebekah, Remember to Breathe**

Rebekah is a brand new Elektra artist, a 25-year old songwriter from Los Angeles, and, no doubt, a top label priority.

RELEASE DATE: 2/10/98

**HOLLYWOOD RECORDS**

**Queen, Queen Rocks Volume One**

This anthology and greatest hits package will include one previously unreleased tune.

RELEASE DATE: 11/10/97



Sara Hickman

**B.B. KING DEUCES WILD**

**New At**

KTCZ, KERA, WXPB, WTTS, WEVL, WRLT, WMNF, WHPT, WKOC, KKZN, KFOG, KMTT, CIDR, KINK, WYEP, WDET, WFUV, WRNR, KRXS, WCBE, WXRT

**On Tour**

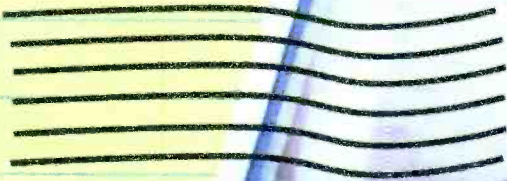
- 11-10 Grand Forks, ND
- 11-11 Duluth, SD
- 11-12 La Crosse, WI
- 11-13 Madison, WI
- 11-14 Davenport, IA
- 11-15 Omaha
- 11-16 Lincoln, NE
- 11-17 Des Moines
- 11-18 Las Vegas
- 11-19 Topeka, KS & more



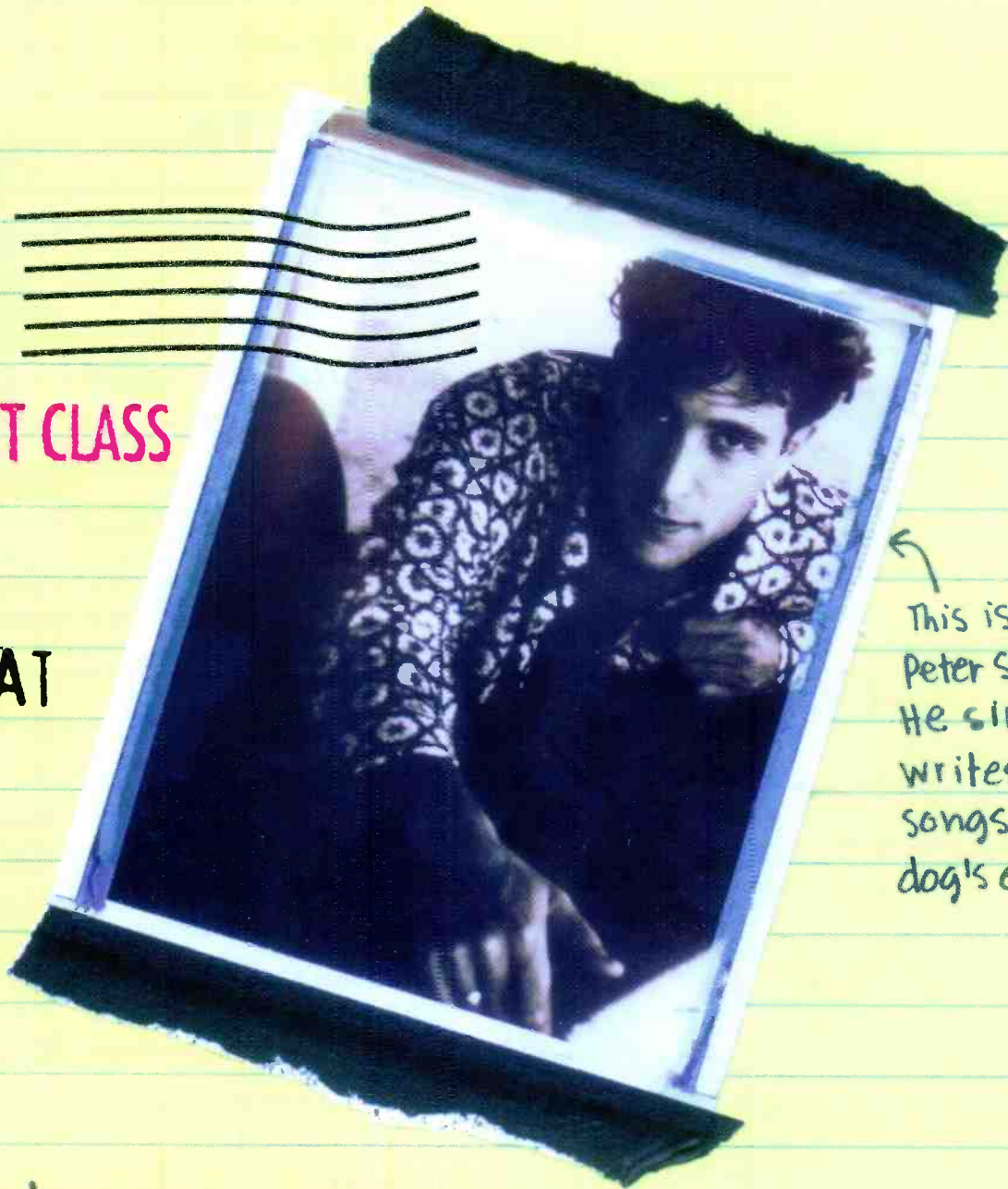
Produced By John Porter Except "Dangerous Mood" Produced Engineered And Mixed By Chris Lord-Alge • Management: Sidney A. Seidenberg, Inc.

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FIRST CLASS



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ADDRESSES AT

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KKZN

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KXPK

KXST

WRLT

WXLE

← This is Peter Stuart. He sings and writes the songs for dog's eye view

"Last Letter Home"

dog's eye view

a very personal message from

"Daisy"



Produced by  
Matt Wallace

Management: Marty Diamond for Underdawg

<http://www.sony.com>

COLUMBIA "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada / ©1997 Sony Music Entertainment Inc.



We went down to the

JOAN  
BAEZ



THE HIGHLY  
ANTICIPATED NEW ALBUM  
"GONE FROM DANGER"

**ON OVER 60 STATIONS!!!**

These songs inspire her because she, in a very real way, has inspired them.

**"Gone From Danger"**

*Gone From Danger* shows that Baez's voice remains powerful... **Rolling Stone**

Not since *Diamonds and Rust* has Baez made such a contemporary statement... **Gavin**

Baez continues with another stunning collection of songs...

**Album Network**

*Gone From Danger* will take off like a rocket with our public reporters...but commercial stations listen up!... **FMBQ**

It's not that a pop musician can continue producing fresh material four decades in her career, but *Gone from Danger* shows that Baez is both willing and able... **CMJ**



MANAGEMENT: The Mark Spector Company

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**ISLAND RECORDS**

**Mach Five (untitled)**

A new guitar band in the vein of the Lemonheads or Red Kross. They're from New York City, their debut record is done, and their debut track to radio, "I'm Alive" was the last song they finished.

RELEASE DATE: 1/27/98

**LAVA/ATLANTIC**

**Various Artists, Rumours: A**

**Tribute to Fleetwood Mac**

**(Lava/Atlantic)**

Several bands cover tunes from Fleetwood Mac's best selling (and recently rediscovered) *Rumours* release. Contributors include Jewel, Matchbox 20, Cranberries, Tonic, Goo Goo Dolls, and Elton John.

RELEASE DATE: 2/17/98

**David Garza (untitled)**

**(Lava/Atlantic)**

Pronounced "Da-veed," this Latino talent from Austin—with a track on the upcoming *Great Expectations* soundtrack—sold 30,000 indie releases on his own Wide Open Records. Based solely on rough mixes and demos, we strongly considered booking him in the Fox Theater last August. Radio will receive a 5-track, semi-acoustic EP called *Four-Track Manifesto* as a warm-up.

RELEASE DATE: 3/3/98

**MCA RECORDS**

**Jonatha Brooke, 10¢ Wings**

**(Refuge/MCA)**

One of our favorite vocalists from The Story returns with 12 new tunes, produced by Alain Mallet and mixed by Bob Clearmountain. Hear what she's been up to since singing one song on trumpeter Chris Botti's last release.

RELEASE DATE: 11/4/97

**B.B. King, Deuces Wild**

B.B. King cashes in his chips to play some rockin' blues with friends like Van Morrison, the Rolling Stones, Eric Clapton, Bonnie Raitt, Tracy Chapman, Joe Cocker, and Dr. John.

RELEASE DATE: 11/4/97

**Semisonic (untitled)**

Minneapolis trio Semisonic includes 50 percent of the former Trip Shakespeare—namely Dan Wilson and John Munson—and Jake Slichter rounds out the band. The group's influences run the gamut of Parliament, Elvis Costello, Pretenders, and The Jam, giving the band a rock groove in the electronic age.

RELEASE DATE: 2/10/98

**Todd Snider, (untitled)**

Todd Snider's long-awaited follow up to *Songs From the Daily Planet* and *Step Right Up* is being completed by producer John Hampton (Gin Blossoms) and mix man Michael



Lucky Peterson

A  
3



Talking To  
Animals

Barbiero (Blues

Traveler, Counting Crows). Todd and his band the Nervous Wrecks are already charting out isolated live dates to road test the tunes.

RELEASE DATE: EARLY 1998

**MERCURY RECORDS**

**John Mellencamp, The Best That I Could Do, 1976-1980**

John Mellencamp assembles a retrospective (volume one of three, including an acoustic faves album) of his early John Cougar days. One new track surfaces, a version of the kicking Terry "Super Lungs" Reid tune "Without Expression."

RELEASE DATE: 11/18/97

**Joan Jett (Blackheart/Mercury)**

It's the best of Joan Jett's catalog, including "I Love Rock & Roll" and spreading beyond. The set also includes an unreleased cover of Sly Stone's "Everyday People." How about a remake of the Runaways' "Cherry Bomb"?

**Pee Shy, Don't Get Too Comfortable (Blue Gorilla/Mercury)**

A second effort from this Tampa band which now resides in New York. If the first record sounded a bit college/ indie, this one has a bit more polish. But, as the title warns, don't get too comfy.

RELEASE DATE: 1/27/98

**Fighting Gravity, Everywhere and In Between**

Dave Einstein saw this four-piece live and loved them. Managed by Corrin Capshaw (Dave Matthews), this Richmond, Virginia, outfit has already toured extensively with the Dave Matthews Band and Big Head Todd, and sold over 100,000 copies of their self-released CDs.

RELEASE DATE: 1/27/98

**MISSION RECORDS**

**Max Carl, One Planet, One Groove**

You probably remember seeing a live video clip of Max Carl on our A3 Summit video sampler. Max is a slamming singer who's played with Jack Mack & the Heart Attack and .38 Special. His emphasis is blues rock with a huge front line of horn players. *One Planet, One Groove* is the debut release for Mission Records', a new label started by Glenn Frey, who, by the way, is all over this record.

RELEASE DATE: JANUARY, 1998

**N2K ENCODED MUSIC**

**Swamp Boogie Queen, III Gotten Booty**

Abigail Lenz is the sexy lead singer of this new rock band with a Southern rock kick. They've developed a huge





Led Zeppelin



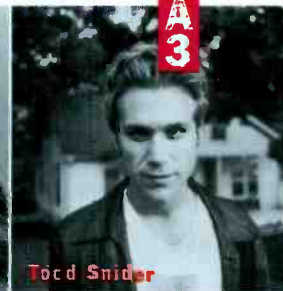
Eric Clapton



Enya



Deanna Kark



Todd Snider



Swamp Boogie Queen

A  
3

House of Blues following in Los Angeles. Phil Ramone became a fan, nurtured them, and produced their debut release.

RELEASE DATE: JANUARY, 1998

**Mini King (untitled)**

Word on this five-piece band from New York City is that they're very rock-edged on stage, and begin their set with a cool version of David Bowie's "Heroes." Also produced by Phil Ramone.

RELEASE DATE: FEBRUARY, 1998

**Kyle Davis, Raising Heroes**

Kyle Davis is a modern songwriter in the tradition of Peter Gabriel. He comes from Virginia, and his debut N2K release was produced by Don Dixon (R.E.M.).

RELEASE DATE: MARCH, 1998

**OUTPOST RECORDINGS**

**Hayden (untitled)**

The Canadian songwriter Hayden is currently in the studio with Scott Litt, mixing his follow-up to *Everything I Long For*.

RELEASE DATE: FEB/MARCH, 1998

**PALADIN RECORDS**

**Steve Forbert and the Rough Squirrels, Here's Your Pizza**

Vintage Forbert recorded live in Florida, May 1987.

RELEASE DATE: 12/9/98

**Jamie Hartford, What About Yes**

The son of bluegrass outcast John Hartford, Jamie's debut was co-produced by R.S. Field, who has worked with Webb Wilder, Sonny Landreth, and John Mayall. Billy Joe Shaver says, "As a singer, Jamie can crank and croon."

RELEASE DATE: 12/9/98

**POLYDOR RECORDS**

**Hollowbodies, Viva La Dregs (Munt Tea/Polydor)**

The Hollowbodies is a four-piece band headed up by two brothers, Phil and Patrick "Shea" Roebuck. Phil's favorite vegetable is mashed potatoes, and Shea's is carrot cake.

RELEASE DATE: 2/17/98



Doug Hammond

**Dr. Lyon's Hi Fi Holiday Vol. 12**

(Polydor cassette only)

Here's the only holiday release we're mentioning. On this traditional radio-only cassette release, Dr. Barry Lyons includes one whole side of rock & roll Hanukkah songs, along with three sides of curious Christmas classics.

RELEASE DATE: 12/12/97

**RAZOR & TIE**

**Bob Flanagan, Sick: The Life and Death of Bob Flanagan**

The late Bob Flanagan was some kind of super-masochist who did weird things to his body. This spoken word disc is a soundtrack of sorts to a new documentary film about this very strange dude.

RELEASE DATE: NOVEMBER, 1997

**Francis Dunnery (untitled)**

Guitarist Francis Dunnery played for a while in Robert Plant's post Zeppelin band and also released a few solo albums on Atlantic. His first on Razor & Tie skewers A3, alternative, and pop.

RELEASE DATE: 2/17/98

**RCA RECORDS**

**Mysteries of Life, Come Clean**

The second album from this crossover alternative/A3 band from Bloomington. The title track will likely be the first radio single.

RELEASE DATE: JANUARY, 1998

**Agents of Good Roots (untitled)**

This band, discovered by Dave Matthews, created an early A3 Summit buzz when they played a Wednesday Fox Theater gig. Could this be the next successful protégé of the DMB legacy?

RELEASE DATE: FEBRUARY, 1998

**Bruce Hornsby (untitled)**

"The Great Divide" was voted Number One on the GRIDDle at this year's Boulder Summit against some extremely heavy competition.

RELEASE DATE: FEBRUARY, 1998

**Junkster, The Only One**

Lead singer Deirdre O'Neill provides a fresh new voice for this hip new Irish band. "The Only One" is touted as having multi-format potential.

RELEASE DATE: FEBRUARY, 1998

jonatha brooke

"Crumbs"

From The New Album

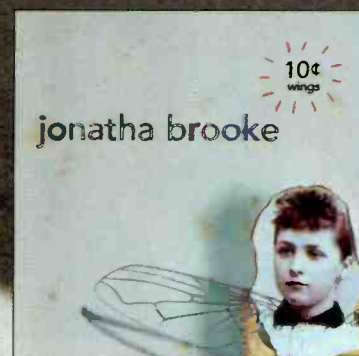
10¢ Wings

New At

WKOC, WBOS, WXPB, WXRV, KERA, WRIT, KINK, WYEF, WCBR, WDET, W.FUV, WBOS, KFXD, KOST, WCBE, WFPK, KSUT, WNCW

On Tour

11-8 Annapolis, MD	11-16 Minneapolis
11-9 Washington, DC	11-18 Los Angeles
11-12 NYC	11-20 San Francisco
11-14 Chicago	11-20 Seattle
11-15 Detroit	11-21 Portland, OR



Produced by Alain Malet  
Management: Patrick Rains



AMPed at MCA Records Online: www.mcarecords.com



**Dave Matthews Band (untitled)**

The band is currently in the studio "somewhere on the West Coast" beginning work on a third RCA release.

RELEASE DATE: MARCH/APRIL, 1998

**REPRISE RECORDS****The Replacements, All For Nothing, Nothing For All**

A comprehensive double-CD retrospective of the Replacements' late Sire era. *All For Nothing* is the greatest hits, and *Nothing For All* represents the B-sides.

RELEASE DATE: 10/28/97

**Enya, Paint the Sky With Stars**

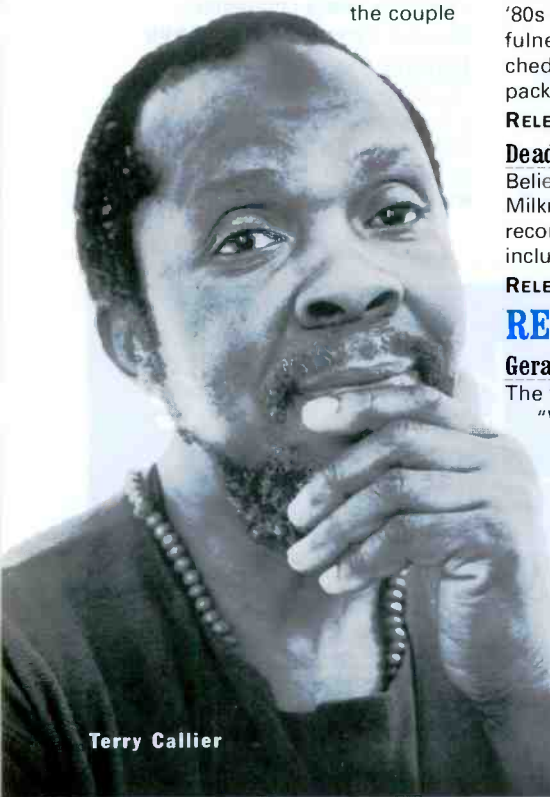
Thankfully, this time Enya didn't wait five years to release another CD. *Paint the Sky* is actually a greatest hits package with two new songs.

RELEASE DATE: 11/11/97

**Neil Young and Various Artists, The Bridge School Concerts, Vol. 1**

Neil and Pegi Young's favorite charity, a school that teaches handicapped and autistic kids, benefits annually

from a concert the couple



Terry Callier

produces in its honor. The wide array of talent on this CD includes Ministry, Tom Petty, Bonnie Raitt, and Tracy Chapman.

RELEASE DATE: 11/18/97

**Various Artists, Live on Letterman**

If the concept takes off, this could become an interesting anthology trend, considering that *Late Night with Conan O'Brien* recently released the same kind of set. Live telly songs from Lyle Lovett, Jewel, and Jerry Garcia with David Grisman.

RELEASE DATE: 11/18/97

**Chris Isaak (untitled)**

The label has been told, "It's almost done." A Triple A core artist to the max.

RELEASE DATE: FEBRUARY, 1998

**Eric Clapton (untitled)**

Speaking of our core artists, expect Eric Clapton's warm-up single in January.

RELEASE DATE: LATE JANUARY, 1998

**RESTLESS****Suncatcher, Suncatcher**

Lead singer Doug Hammond is leader—or anti-leader—by default. *Suncatcher* is described as "bliss-era '80s Brit-pop combined with the tunefulness and intelligence of '60s psychedelia wrapped in an indie-rock package." Got that? Good.

RELEASE DATE: 2/34/98

**Dead Milkmen, Greatest Hits!**

Believe it or not, the now-defunct Dead Milkmen did sell a total of one million records. This greatest hits package includes two unreleased tracks.

RELEASE DATE: 2/24/98

**REVOLUTION RECORDS****Gerald Collier, Gerald Collier**

The first track that hits radio is called "Whored Out Again," something a lot of musicians can relate to. Collier is formerly with the band the Best Kissers in the World

RELEASE DATE: 2/17/98

**Kenny Wayne Sheppard, Trouble Is...**

Although the full CD is already released and in stores, the label is waiting until the new year to work Triple A radio with the tune, "Blue on Black."

RELEASE DATE: OUT NOW!

**ROUNDER RECORDS****Marsh Ball, Irma Thomas, Tracy Nelson, Sing It!**

Don't forget the blues. Your audience digs it. Here's another great triple-bill collaboration from Rounder. A little Texas/New Orleans/San Francisco blues for Triple A radio! Catch Ball, Thomas and Nelson on an upcoming *Austin City Limits*.

RELEASE DATE: 1/13/98

**The Radio Kings (untitled)**

Some jump/blues/rock/swing in the Roomful of Blues tradition, and like Roomful, the band hails from the Northeast, by way of Boston.

RELEASE DATE: FEBRUARY, 1998

**Susan Tedeschi (untitled)**

Released on the Tone-Cool label distributed by Rounder, Susan Tedeschi has been referred to as a cross between Janis Joplin and Aretha Franklin.

RELEASE DATE: 2/10/98

**RYKO DISC****Bruce Cockburn, You Pay Your Money and You Take Your Chance**

It's also called *Bruce Cockburn Live: The Charity of Night Tour EP*. A limited run of 2000 will be available November 17 via Internet sales only. Radio gets it on October 28, and it hits the stores in 1998. The EP contains six tunes and is 39 minutes long.

RELEASE DATE: 1/13/98

**Richard Thompson, Small Town Romance (Hannibal/Ryko Disc)**

A reissue of an out-of-print Richard Thompson LP that fetches \$80 to \$150 in the collectible stores. Because of the reissue, the original copies are now probably worth about five bucks!

RELEASE DATE: 11/4/97

**Harmonia 76, Tracks and Traces**

Here are some unreleased 1970s kraut rock sounds from space music pioneers like Rodelious, Dieter Moebius, Brian Eno, and Michael Rother. We love!

RELEASE DATE: 11/4/97

**Martyn Bennett, Bothy Culture**

A hip-hop bagpipe player! Say no more.

RELEASE DATE: 1/13/98



Jeff Black

**Kristin Hersh, Strange Angels**

Ex-Throwing Muses songwriter and lead guitarist unleashes her second solo effort.

RELEASE DATE: 2/3/98

**SHANACHIE RECORDS****Sue Foley, True North (working title)**

Sue Foley is a burning blues slide guitarist and singer from Austin who had a couple of releases on the Antone label. Foley hits the studio in November with all new material and a co-producer named Joe Ferry.

RELEASE DATE: MARCH, 1998

**Sara Hickman, Two Kinds of Laughter**

Sara Hickman's old friend Adrian Belew is producing her new record on Shanachie. She's in the studio this month in Nashville plugging away on 13 new tunes.

RELEASE DATE: MARCH, 1998

**SILVERTONE****Buddy Guy & Junior Wells (untitled)**

Buddy and Junior, the two blues giants of Chicago, are back in the studio together. Junior hasn't been feelin' too well lately, so let's all hope he gets better so this record can come out on time.

RELEASE DATE: JANUARY, 1998

**Buddy Guy (untitled)**

Buddy Guy is also working on a record of his own in the grand tradition of his previously acclaimed Silvertone releases. Not doubt, lots of

YOU PAY YOUR MONEY AND YOU TAKE YOUR CHANCE

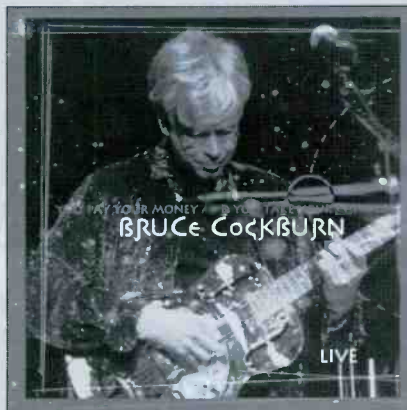
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— TOM TEUBER / WMMM





hip players will join in, and the record is being produced by David Z.

RELEASE DATE: MAY, 1998

### SIRE RECORDS

#### Morcheeba, Who Can You Trust?

With the Sire/Discovery merger, this gem will be revamped and reserved via a track called "Moog Island."

RELEASE DATE: 11/11/97

#### The Derailers, Reverb Deluxe (Watermelon/Sire)

Lots of heritage country roots a la Buck Owens and honky-tonk flash from this Austin rockin' ensemble. The Derailers once played at the GAVIN offices, and they tore the place up. Both the upstairs and downstairs neighbors were steamed.

RELEASE DATE: JANUARY, 1998

#### Jolene (untitled)

This acclaimed outfit from the Americana set is coming out with a new record in the new year.

RELEASE DATE: FEBRUARY, 1998

### SLICED BREAD

#### John Flynn, John Flynn

A new label, Sliced Bread, debuts with a Philly songwriter who recorded his set in New York City after writing a batch of tunes in Nashville. It's in the folk/country vein, and features guests Dar Williams, Jane Kelly Williams, and David Broza.

RELEASE DATE: 11/7/98

### TVT RECORDS

#### The Connells (untitled)

The Connells are currently in the studio with Scott Litt (R.E.M.). Isn't this the third Litt project we've told you about on this list? Doug McMillan, the lead singer, is currently starring in a hot new indie film about musicians called *Bandwagon*.

RELEASE DATE: FEBRUARY, 1998

### V2 RECORDS

#### Kathleen Wilhoite, Pitch Like a Girl

Richard Branson's Virgin sequel V2 will release this debut from Kathleen Wilhoite, who is also a talented actress who has starred in the hit series *E.R.*, appeared in films like *Angel Heart* and *Lorenzo's Oil*, and has a recurring role on *Mad About You*. Tony Gilkyson plays guitar in her band, and Chris Wagner from

Mary's Danish is on the CD, too.

RELEASE DATE: 1/27/98

#### Stereophonics, Word Gets Around

This Welsh band has been playing together for ten years, and its members are only 22 years old! The U.K. release of this CD debuted at #6 with 15,000 units sold to date!

RELEASE DATE: 10/27/97

### VELVEL MUSIC

#### Pat Dinizio, Song and Sounds

Here's the long-awaited first solo album from the former leader of Long Island's the Smithereens. Pat's band includes an ex-Strangler and a jazz legend.

RELEASE DATE: 10/21/97

#### Talking to Animals, Manhole

Talking to Animals, the latest Velvel signing, are from Boston—the same Cambridge scene, in fact, that launched

Morphine, Jen Trynin, and G. Love & Special Sauce. The band is fronted by lead singer Juliana Nash, and this debut was produced by Mike Deneen of Jen Trynin, Letters to Cleo and Aimee Mann fame.

RELEASE DATE: 2/3/98

### VERVE/VERVE FORECAST RECORDS

#### Terry Callier, Time Peace

Terry Callier is a regional soul, R&B, and folk legend from Chicago. He was a hot act back in the '60s (back in the good old days when regional acts could thrive). Label folks hunted Callier down and found him working in private industry; here's a long overdue comeback.

RELEASE DATE: 1/27/98

#### Lucky Peterson, Move

"This one rocks," sez Bud Harner. "And it cooks," he adds.

RELEASE DATE: 2/10/98

#### Mark Johnson with Pat Metheny and Bill Frisell, The Sound of Summer Running

Bassist extraordinary is being serviced to Triple A. Consider yourself lucky.

RELEASE DATE: 2/24/98

### VIRGIN RECORDS

#### Various Artists, The Sweet Hereafter Soundtrack

The Sweet Hereafter is the biggest and most acclaimed Canadian movie ever, ↗

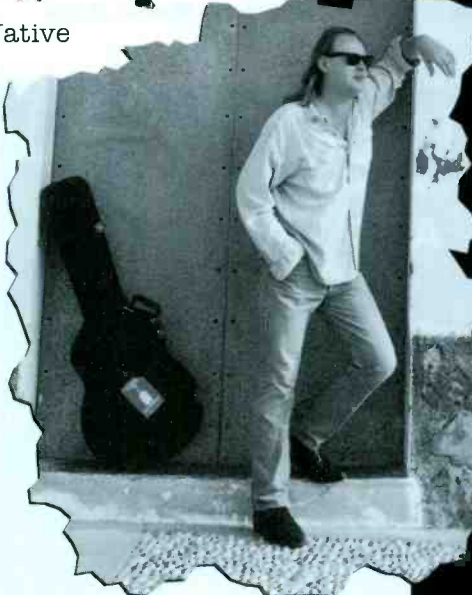


Mini King

# William Topley Stabroek Woman

**Sta•broek** (Star•brock) *n.* 1. Native gold trading market located in a village originally occupied by the British known as Georgetown. Located at the southernmost point in the Caribbean.

**Sta•broek Wo•man** (Star•brock Woom•an) *n.* 1. New hit single from **William Topley** on Mercury Records.



**Wo•man** (woom•an) *n.* 1. adult human female; the quality of being a woman. 2. a sweetheart or a mistress.

William Topley is one of the most requested & most played artists on KBCO – we can't wait for the new single "Stabroek Woman".

Scott Arbough, MD-KBCO

"Stabroek Woman" is the breakthrough song on this album. Topley is one of the most distinctive and powerful vocalists of the 90s.

Dennis Constantine, PD-KINK

WILLIAM MORRIS AGENCY, INC. XXXX



a PolyGram company





a big Cannes Film Festival award winner. The 15 accompanying tracks were composed by Mychael Danna and feature a singer named Sarah Polley.

**RELEASE DATE: EARLY 1998**

**Johnny Winter (untitled) (Point Blank/Virgin)**

More slammin' Texas blues from one of the greatest rock/blues guitar heroes of all time.

**RELEASE DATE: 1/27/98**

**John Hammond (untitled) (Point Blank/Virgin)**

John Hammond is a timeless country blues talent who also has an outstanding catalog on Vanguard, Columbia, and Atlantic.

**RELEASE DATE: 2/10/98**

**Amy Correia (untitled)**

Amy Correia is a singer/songwriter from New York City, and this will mark her recording debut.

**RELEASE DATE: 2/10/98**

**Loudon Wainwright III (untitled)**

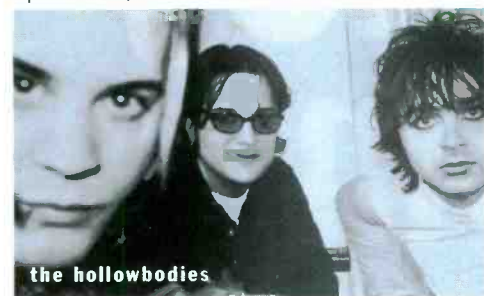
He's a clever, witty guy who writes some of the most poignant songs you'll ever hear. No doubt, his new collection of tunes will be hilarious and tearful at the same time.

**RELEASE DATE: MARCH, 1998**

**WARNER BROS. RECORDS**

**Paul Simon, Songs From the Capeman**

Paul Simon's Broadway play is set to open in '98, and this record features



the hollowbodies

vocals by two of the singer/actors, Latin stars Rubén Blades and Marc Anthony.

**RELEASE DATE: 11/18/98**

**Seal (untitled)**

Seal always busts open four or five formats every time he releases a new record. No specific release date is set.

**RELEASE DATE: FIRST QUARTER, 1998**

**Don Henley (untitled)**

Finally, all new material from this legendary Eagles member.

**RELEASE DATE: FIRST QUARTER, 1998**

**Grant Lee Buffalo (untitled)**

That's right, you guessed it, the release date is sometime in the first three months of next year.

**RELEASE DATE: FIRST QUARTER, 1998**

**WAY COOL MUSIC**

**The Why Store, Two Beasts**

Next to John Mellencamp, the Why Store is Indiana's favorite rock band, and finally, here's their second Way Cool release. Like the first one, it's produced by Mellencamp guitarist Mike Wanchic.

**RELEASE DATE: JANUARY, 1998**

**The Specials (untitled)**

Ska-flavored rock is currently the order of the day, so why not a revival of the British band that started it all? As you read this, the band is rolling tape.

**RELEASE DATE: JANUARY, 1998**

**WINDHAM HILL LABEL GROUP**

**Various Artists, The Sounds of Wood and Steel**

A Windham Hill compilation honoring the hand-crafted artistry of Taylor guitars. Acoustic guitar instrumental pieces by players like Leo Kottke, Vince Gill, and another big Triple A artist who can't be confirmed at press time.

Incidentally, Kent Z owns an original mahogany Taylor guitar—but he doesn't play on this CD.

**RELEASE DATE: 1/27/98**

**Jules Shear, Between Us (High Street)**

Jules Shear, known respectfully as "a songwriter's songwriter," has a new duet record lined up for 1998. Word is that the production is wonderfully spare and he's accumulated a bunch of great tunes. Guests include Rosanne Cash, Paula Cole, Susan Cowsill, Patty Griffin, Ron Sexsmith, and Carole King.

**RELEASE DATE: 1/27/98**

**THE WORK GROUP**

**Mary Lou Lord, Got No Shadow**

Mary Lou Lord is a notorious singer/songwriter from the Seattle music scene who developed her style busking in the Boston subway system. Lord was previously on the Kill Rock Stars label in Seattle. We've decided to let her live once she hits the big time.

**RELEASE DATE: JANUARY, 1998**

**Bond (untitled)**

This four-piece group from London leans toward Brit rock and electronica.

**RELEASE DATE: FEBRUARY, 1998**

**Esteros, Breath From Another**

Esteros is essentially a two-person act. The lead singer is an 18-year old from Toronto named Esteros, and the other partner is a producer/instrumentalist named Doc.

**RELEASE DATE: MARCH, 1998**

**Dan Bern (untitled)**

Did you actually think you could get past a Gavin Triple A special without the Zimmermen mentioning Dan Bern? Come on! He's currently in the studio with Ani DiFranco, whose shows he opened while out on tour.

**RELEASE DATE: MARCH, 1998**

**Neil Finn (untitled)**

Producer Marius DeVries, who presided over recordings by Björk and the Romeo and Juliet soundtrack, is in the studio with the legendary Kiwi from Split Enz and Crowded House.

**RELEASE DATE: EARLY 1998**

**ZERO HOUR**

**Varnaline, A Shot and a Beer**

A six-song EP from guitarist/singer Anders Parker. He's added a couple



Fighting Gravity

of members to the band, but it still sounds like the stripped-down, four-track recorder approach of his debut full-length Man of Sin.

**RELEASE DATE: 10/9/97**

**22 Brides, Blazes of Light**

Carrie and Libby Johnson have released a 5-song EP in anticipation of their 1998 full release follow-up.

**RELEASE DATE: 10/9/97**

**22 Brides (untitled)**

The third full-length Zero Hour CD is finished, but the label is waiting for the Johnson sisters—both pregnant—to give birth to their babies. Day care will presumably be arranged so they can tour. 22 Brides' latest is allegedly back to the more straight-ahead approach of their first record.

**RELEASE DATE: MARCH, 1998 ★**

**BLUE MOUNTAIN "LAST WORDS OF MIDNIGHT CLYDE"**

**ADD DATE 11/11**

**"Putting a Sothern Spin on the Bob Dylan/Neil Young Axis..." —Rolling Stone Magazine**

"Once in a while you see a group of musicians who have come together like a cast of characters in a play to render a perfect vision of their art in one seamless gift, one voice of music rising out of them like a single beautiful note"— Larry Brown, author



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New this week: WIQB



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### *"Cold To The Touch"*

New this week:

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WCBR KROK WCBE WZEW

Already warming up the  
playlists of:

WXRV WCLZ WHFC  
WEBX WERU KFAN  
KPCC KOTR KRVM  
KRTM





**MOST ADDED**



**RICHARD ELLIOT**  
(30/41 reports)  
**RICHARD SMITH**  
(10/33 reports)  
**MICHAEL BOLTON**  
(8/11 reports)  
**THOM ROTELLA**  
(7/51 reports)

**TOP TIP**

**JIMMY SOMMERS**  
"James Cafe"  
(Gemini/AM)

Finally making good on that threat to debut, Jimmy Sommers lands at #46 with 29 stations and three new adds, including WQCD.

**RECORD TO WATCH**

**ALTO REED**  
"Cool Breeze"  
(Harmonie Park)

If you've ever heard Bob Seger in concert or on record, you've heard Alto Reed, one of the mainstays of the Silver Bullet Band. On the title track, Reed shifts his direction toward a smooth cool sax sound.

**Gavin Smooth Jazz**



LW	TW	Reports	Adds	Spins	Differences	
1	1	JOYCE COOLING - Playing It Cool (Heads Up)	63	0	1040	+12
3	2	CHRIS BOTTI - Midnight Without You (Verve)	62	0	940	+108
2	3	BONEY JAMES - Sweet Thing (Warner Bros.)	61	0	927	+54
7	4	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	65	1	839	+115
6	5	RIPPINGTONS/RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	63	0	770	+16
15	6	BRIAN CULBERTSON - Secrets (Bluemoon)	65	0	679	+91
4	7	RICK BRAUN - Body and Soul (Bluemoon)	48	0	675	-133
12	8	BOB JAMES - Playin' Hooky (Warner Bros.)	60	0	664	+40
11	9	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	57	0	655	+24
9	10	EARL KLUGH - The Journey (Warner Bros.)	55	0	649	-16
5	11	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon)	50	1	646	-158
10	12	3RD FORCE - Vital Force (Higher Octave)	38	1	626	-13
13	13	JOE SAMPLE - Sample This (Warner Bros.)	55	2	609	-12
14	14	DAVID GARFIELD AND FRIENDS - Tribute to Jeff (Zebra)	56	1	590	-9
18	15	BOB MAMET - Adventures In Jazz (Atlantic)	53	0	569	+3
8	16	A TWIST OF JOBIM - Various Artists (i.e. music)	38	0	551	-115
19	17	DAVID BENOIT - American Landscape (GRP)	59	3	544	+53
16	18	ERIC MARIENTHAL - Easy Street (i.e. music)	50	1	532	-51
17	19	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	48	2	531	-37
21	20	KENNY G - The Moment (Arista)	31	0	479	+6
20	21	DON DIEGO - Feel Me (Ichiban)	50	0	474	-12
23	22	STEVE WINWOOD - Junction Seven (Virgin)	42	1	427	-10
22	23	RONNIE LAWS - Tribute to the Legendary Eddie Harris (Blue Note)	35	0	388	-53
26	24	SWEET EMOTIONS COMPILATION - Count Basic & Gota (Instinct)	41	0	387	+35
32	25	AARON NEVILLE - Say What's In Your Heart (A&M)	37	0	372	+57
29	26	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	51	7	371	+49
34	27	PETE BELASCO - Get It Together (Verve Forecast)	42	4	360	+71
25	28	VANESSA WILLIAMS - "Next" (Mercury)	35	0	356	-24
33	29	KIRK WHALUM - Colors (Warner Bros.)	49	4	342	+28
31	30	DOC POWELL - Don't Let the Smooth Jazz Fool Ya (Discovery/Sire)	46	1	336	+19
30	31	LUTHER VANDROSS - Best of Love Vol. II (Epic)	34	2	325	+7
24	32	RAY OBIEDO - Sweet Summer Days (Windham Hill Jazz)	34	0	316	-76
38	33	BERNARD OATTES - Rules of My Heart (Unity Label Group)	43	0	311	+30
41	34	PAT METHENY GROUP - Imaginary Day (Warner Bros.)	39	3	308	+57
39	35	PIECES OF A DREAM - Pieces (Blue Note)	43	2	306	+26
45	36	CANDY DULFER - For the Love of You (N2K Encoded Music)	48	2	299	+71
27	37	PATRICE RUSHEN - Signature (Discovery/Sire)	31	0	289	-55
35	38	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	39	4	288	-1
36	39	ANDREW OH - Andrew Oh (Honest Entertainment)	38	0	269	-17
37	40	ROB MULLINS - Dance For the New World (Zebra)	30	0	267	-16
43	41	BOB BALDWIN - Cool Breeze (Shanachie)	30	2	260	+23
42	42	JIM BRICKMAN - The Gift (Windham Hill)	38	3	257	+13
40	43	KEN NAVARRO - Smooth Sensation (Positive Music)	29	0	238	-26
49	44	DARYL HALL & JOHN OATES - Promise Ain't Enough (Push/BMG)	26	1	229	+22
28	45	THE BRAXTON BROTHERS - Steppin' Out (Kokopelli)	26	0	228	-100
—	46	JIMMY SOMMERS - James Cafe (Gemini)	29	3	227	NEW
46	47	GATO BARBIERI - Que Pasa (Columbia/CRG)	31	6	214	-10
50	48	JULIAN CORYELL - Duality (N2K Encoded Music)	25	1	196	-2
47	49	VANESSA RUBIN - That Was Then This Is Now (RCA)	22	0	192	-25
—	50	DEAN JAMES - Intimacy (Brajo)	33	4	183	NEW

**On Z Corner** BY KEITH ZIMMERMAN



**Broadcast Architecture Gets Rad, Chillin' With Pat, and Good Music**

There's a new face at Broadcast Architecture as Rad Messick joins up as Research Associate. Though most of you know Rad as the former PD at WVAE in Cincinnati, some of us old timers remember his career as an AOR programmer in Florida. "We've admired his work for years," said BA's Frank Cody. "Rad brings experience and a high level of enthusiasm," Allen Kepler added. As for Rad: "I'm looking forward to furthering the Smooth Jazz cause."



Rad Messick



At a recent reception, Pat Metheny was officially welcomed back to the Warner Bros. label and celebrated the release of the muy splendido *Imaginary Day*. Such an occasion called for a group shot of the Warner Bros. jazz crew (l-r): Randall "Shades" Kennedy, Sr., Deborah "Princess of Jazz" Lewow, the Pat-ster, Marylou "Bad" Badeaux, and Chris "Z Corner" Jonz. Not pictured, our buddy Matt Pierson (probably in the studio). ●

**Jazz/Smooth Jazz Picks**  
**HORACE SILVER**  
**A Prescription for the Blues**  
(Impulse!)

If jazz had an equivalent to Brill Building tunesmiths like Lieber & Stoller or Goffin & King, it would

probably be Horace Silver. In fact, Silver probably makes his living these days more from his publishing catalog than from gigs and record sales. Over the last 40 years, he's consistently written catchy tunes with twisting and bouncy changes, yet preserved enough jazz lineage to keep the neoclassic types off his tail. *A Prescription for the Blues* hails the genius of Lester Young ("Whenever Lester Plays the Blues"), promotes healing through music ("Doctor Jazz"), and pays homage to the great Dr. King ("Free at Last"). What ultimately makes Silver endure is that he keeps his jazz compositions fun and relevant to the present.

**DOC POWELL**  
**Don't Let the Smooth Jazz Fool Ya**  
(Discovery)

Doc Powell's previous Discovery release, *Inner City Blues*, spent a year on the Smooth Jazz charts, in addition to hitting the Number One slot. Roy Hargrove appears on the title cut, but radio shows renewed enthusiasm for original tunes like "Here's to You," with its healthy funk leanings, and solo cameos from Everette Harp and Bobby Lyle. Powell dips heavily into modern standards, like the opening theme from *Chariots of Fire*, Bread's "Make It With You," and Isaac Hayes' *Shaft*, "Ellie's Theme." Jonathan Butler is a vocal guest on the ballad "Just for Love."

**BOB JAMES**  
**Playin' Hooky**  
(Warner Bros.)

Bob James is back into the solo record thing after taking duet pit-stops with daughter Hilary James and saxophonist Kirk Whalum. While James almost single-handedly defined the pop/jazz genre over the past two decades via concentrated efforts in film and television



# Jimmy Sommers His Debut Album "james cafe"

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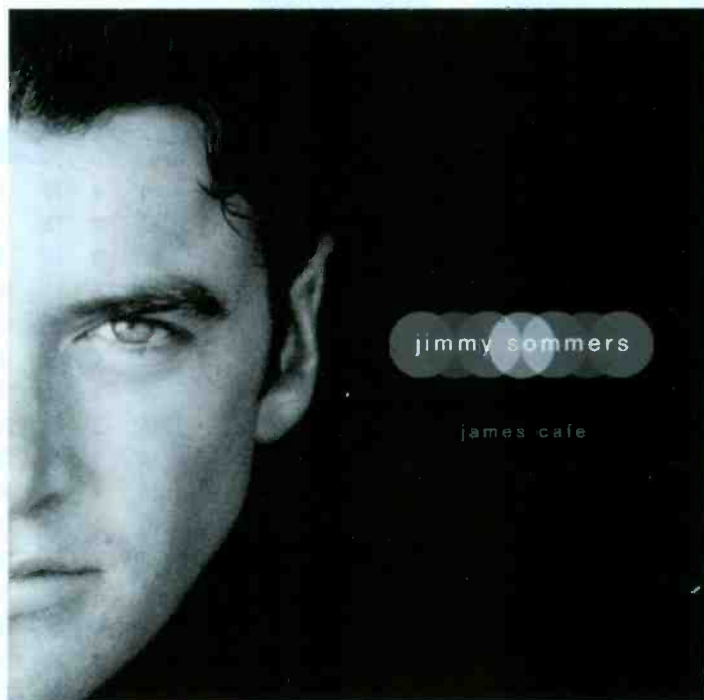
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**Rapidly Growing 100,000 watt non-comm A-3 Station** seeks fearless, experienced morning drive host/music director. T&R to WPPK, 301 York Street, Louisville, KY 40203.

**THE PARTY in Nashville** has full and part-time openings. Fed-Ex tape and resumes to Brian Krysz, 1824 Murfreesboro Rd., Nashville TN. 37217.

**COLORADO SPRINGS full-service AM** seeking drivetime news personality. Minimum one year news experience. Send tape and resume with references to Don Wayne, PO Box 39102, CO Springs, CO 80909. No calls. Women and minority applicants encouraged. EOE.

### GREAT OPPORTUNITIES for GREAT PEOPLE

We are looking for a few overachievers. Are you dedicated to success, relentless in your pursuit of listener satisfaction and recall, a team player and creative thinker? Take your most positive career step now! Positions available in A/C, Country, Classic Rock, A3, and Mainstream Alternative for: Program Directors, Production Directors, Promotion Directors and Air Talent! We have wombs with antennas for the right people. Send your resume, along with examples of your recent work to: Lee Logan, Group P.D., South Central Communications Corp., P.O. Box 40506, Nashville, 37211. No calls please. EOE.

**Available: Female Air Talent** with six years experience. MD for two years, Asst. PD and Promotions experience. Willing to relocate! Call Christine at 607-324-7159.

**Full-Time Announcers**, all formats. 2 years experience. East Carolina radio on the outer banks. T&R to: Randy Gill, P.O.B. 1418, Nags Head, NC 27959. EOE.

**Major Market Producer** seeking full time pro-

ducing gig (news/talk or morning show). Energetic, organized, highly motivated individual. Willing to relocate. Michelle (415) 922-6988.

**Female Talent, Experienced** seeks major/medium market. 707-765-0266.

**Minnesota Classic Rocker** has mid-day opening. Tape & Resume to: Michael Right, KXRA-FM, Box 69, Alexandria, MN. 56308.

**TOP 40 & Classic Rock** opportunities now at WJYY & WNHI. Call (800) 430-4493, or mail to 7 Perley St. Concord NH 03301 (EOE).

**B-100 has immediate opening** for team player. Experience a must! Overnight T&R to Jim Squires, G.M. 809 S. Westover Blvd. Albany, GA

## COUNTRY ON-AIR TALENT WANTED

Are you a driven, winning On-Air talent who loves radio? If your answer is yes, we would like to hear from you! Work for one of the country's biggest, best radio companies, Chancellor Media Corporation. Opportunities available in all dayparts in major markets like Detroit, Minneapolis, Phoenix, Washington D.C. & Cincinnati. Send tape and resume to Chancellor Country Programming, 625 Eden Park Drive, STE 1050, Cincinnati, OH 45202.

**KG95 HAS A POSITION OPEN FOR AN NIGHT PERSONALITY.** Promotions involved. Females and minorities are strongly encouraged to apply. Send T&R to Mark Hahn...KG95...BOX 3009...Sioux City, IA. 51102. No Calls. EOE.

**CMA Station Of The Year** Nominee has a unique part-time opening. If you have on-air experience, enthusiasm and want to work for a leader in country music radio, send t&r a.s.a.p. to Bob Richards, WFMS, 8120 Knue Road, Indpls, IN 46250. Susquehanna Radio is an EOE. ADA.

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Looking for a morning person or team. Must have proven track record and programming experience. Remote and Promotion a must, plus getting involved in the community. We are an equal opportunity employer. Call 940-691-2311, FAX 940-761-2891, or send tapes and resume to: G.S.W.B., Human Resources, P.O. Box 5344, Wichita Falls, Texas 76307.

**NEED MULT-TALENTED TEAM PLAYER** For DJ, Prod, Sports PBP. Love Radio? Send T&R to: The Cabin, KKBN/KBYN, P.O. Box 708, Twain Harte, CA 95383.

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New York based radio entertainment marketing company seeks creative services director. Position requires exceptional organization skills and computer proficiency. Working knowledge of radio programming is required. Candidate must be able to manage all department functions including supervising staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to: Blind Box, Gavin Classifieds, SF CA 94105.



**MOST ADDED**  
**CHICK COREA/GARY BURTON (39)**

**JOHN McLAUGHLIN (29)**

**BENNY CARTER (28)**

**MOSCOW JAZZ QUARTET (15)**

**TOP TIP**  
**KENNY BARRON**

*Things Unseen*  
 (Verve)

Eleven new adds give Kenny Barron a hot total of 61 reports, putting him in the airplay Top 30 with the highest chart debut at #42. Look for a massive conversion jump next week.

**RECORD TO WATCH**  
**JOHN McLAUGHLIN**

*The Heart of Things*  
 (Verve)

The flying fingers of John McLaughlin land him in the upper echelon of our Most Added column, number two most added, just under former Miles compatriot Chuck Corea.

# Gavin Jazz

LW	TW	Reports	Adds	H	M	L
1	1	84	0	76	8	0
2	2	82	0	75	6	1
5	3	81	0	66	9	6
6	4	83	0	58	19	6
4	5	79	0	66	13	0
3	6	79	0	68	8	3
9	7	80	1	54	16	9
8	8	76	2	60	12	3
13	9	75	1	50	18	6
17	10	79	1	32	35	11
18	11	75	2	39	27	8
15	12	72	2	50	13	7
19	13	72	1	36	26	10
12	14	66	0	49	16	1
20	15	74	3	38	21	12
26	16	69	3	26	33	8
11	17	65	0	46	11	8
23	18	69	2	27	31	9
30	19	69	5	24	33	7
22	20	66	1	27	30	8
34	21	76	3	10	42	21
7	22	60	0	35	20	5
24	23	64	2	19	40	3
36	24	71	5	13	39	14
16	25	58	0	34	17	7
28	26	61	2	26	19	14
10	27	57	0	29	23	5
32	28	59	0	15	34	10
27	29	54	1	27	17	9
40	30	62	4	10	32	16
25	31	52	0	24	18	10
21	32	49	0	26	17	6
44	33	64	2	6	27	29
43	34	58	5	12	27	14
46	35	65	6	6	25	29
31	36	53	1	15	26	11
14	37	48	0	22	17	9
39	38	55	6	13	25	11
49	39	59	5	7	24	24
48	40	62	5	1	28	28
45	41	52	6	10	26	10
—	42	61	11	2	23	25
—	43	44	1	6	22	15
33	44	42	0	12	19	11
41	45	39	1	9	21	8
50	46	38	1	11	15	11
—	47	45	3	2	19	21
—	48	44	5	1	24	14
—	49	55	12	0	14	30
—	50	40	2	5	21	12

scoring, his performance on songs like "Mind Games" (co-written by Brian Culbertson and producer Paul Brown) underscore his R&B pop roots as well. "The River Returns," a spare quartet piece with voices that feature guitarist Chuck Loeb, drummer Steve Gadd, and an ultra-low bass part by Chris Walker once again demonstrates James' gift for mixing acoustic solo piano with electric and synths. Boney James guests on "Hook, Line & Sinkers," featuring horn arrangements by another James protégé, Andy Snitzer. There's so many songs to entice Smooth Jazz radio, it's difficult to know where to start.

**CANDY DULFER**  
**For the Love of You**  
 (N2K Encoded Music)

This energetic comeback record by Dutch saxophonist Candy Dulfer is a highly funky affair. Her producer/partner Thomas Bank still relies on loop rhythms and a jamming pitch, while Candy is now doing a lot of her own singing. Realistically, Urban radio should be all over tunes like "Sexy Mood" and the uptempo, early-Prince sounding "Give Me Some More." Back to the Smooth Jazz front, the remix/remake of the title cut is purely magnificent. The sexy talk and the oohs and aahs are cut away in favor of the rhythmic essence of the tune. For our money, "For the Love of You" is the best sounding Smooth

Jazz tune on the radio right now. With its success, SJ radio can then move on to "Smooth"—or even get more adventurous once she hits the States and restores the multi-format fan base she had a few years ago.

**RIPPINGTONS**  
**Black Diamond**  
 (Peak/Windham Hill Jazz)

Coincidentally coming on the heels of our own tenth anniversary, we especially like the Rippingtons' tenth anniversary statement, *Black Diamond*. Songs like the title cut bring a vitality to the airwaves that will help reel in listeners who are cruising the dial, tired of hearing the same old mass appeal crap. The ensemble personality bolsters Russ Freeman's guitar, and packs a superb build. The energy level, even on ballads and mid-tempo, is tremendous, borrowing at times from a rock-styled dynamic. Whether it's the sci-fi boost of the title cut and "In Another Life," the flamenco allure of "Seven Nights in Rome," or the melody-driven "Big Sky," the Rips became a core artist of the format because CD buyers consistently receive more than what they hear on the radio.

**SJ&V Spin Trends**

1. JONATHAN BUTLER +115
  2. CHRIS BOTTI +108
  3. RICHARD ELLIOT +96
  4. BRIAN CULBERTSON +91
  5. CANDY DULFER +71
- PETE BELASCO +71

**Jazz Chartbound**

- \*BENNY CARTER (MusicMasters)
  - BRIAN LYNCH QUARTET (Sharp Nine)
  - ED PALERMO BIG BAND (Astor Place Recordings)
  - JEROME RICHARDSON (TCB)
  - NOVA BOSSA NOVA (Arkadia Jazz)
  - BOB BERG (Stretch/Concord)
  - \*CHICK COREA/GARY BURTON (Stretch/Concord)
  - RUMBA CLUB (Palmotto)
  - \*MISSION PROJECT (Polymorph)
  - \*BOB DOROUGH (Blue Note)
  - \*RICK MARGITZA (Challenge)
  - \*JOHN McLAUGHLIN (Verve)
  - \*JOVIN SANTOS NETO QUARTETO (Liquid City)
- Dropped: #29 Makoto Ozone, #35 Deiteyo Marsalis, #37 T.S. Monk, #38 Barbara Dennerlein, #42 Larry McKenna, #47 Chris Potter.

**SJ&V Chartbound**

- \*RICHARD ELLIOT (Blue Note Contemporary)
  - RICHARD SMITH (Heads Up)
  - TOM GRANT (Shanachie)
  - TAB TWO (Virgin)
  - KUH (KZK/Gold Coast)
  - \*DIANA KRALL (Impulse!)
  - CHARLES FAMBROUGH (NuGroove)
  - STANLEY CLARKE (Epic)
  - JAZZ PORTRAIT OF BRIAN WILSON (Blue Note)
  - L.A. JAZZ SYNDICATE (Ichiban)
  - \*CHRIS CAMOZZI (Discovery/Sire)
  - \*JOHN TESH PROJECT (GTSP/PolyGram)
  - \*WILL DOWNING (Mercury)
  - \*TODD RUNDGREN (Guardian)
  - \*BRENT MASON (Mercury)
  - \*ALANA DAVIS (Elektra/EEG)
  - \*MICHAEL BOLTON (Columbia)
- Dropped: #44 Tim Weisberg, #48 Natalie Cole.

Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN FAX: (415) 495-2580





# Gavin Urban Landzcape

A GAVIN ORIGINAL

PRIME PROPERTY



**MOST ADDED**

**USHER (47)**

*Nice & Slow (LaFace/Arista)*  
 WFXA, WQQK, KZWA, WIBB, WRKE, WPHI, WKGN, WZAK, KBCE, KHRN, WJZD, WEUP, WMNX, WFXE, WCDX, WZHT, WFLM, WZZZ, WTCC, WVEE, KMJM, WPAL, WBLB, WJTT, WJHM, WOWI, WTMP, WJLB, WQOK, WKKV, WRNB, WHRK, WAMO, WJMI, WDKX, KKDA, WPEG, WBLK, KPRS, KSJL, KJMM, KVSP, WQHH, WYNN, WGBZ, WJXX, KMJJ

**BOYZ II MEN (45)**

*A Song For Mama (Motown)*  
 KMJQ, WFXA, KRIZ, KZWA, WKGN, WXQL, WZAK, KBCE, WYLD, WMCS, KHRN, WJZD, WDA5, WEUP, WZFX, WFXE, WQMG, WCDX, WZHT, WZND, WQKI, WNHC, WVAZ, KMJM, WPAL, WJTT, WTMP, WJLB, WQOK, WRNB, WHRK, WAMO, WCKX, KJMS, WPEG, KPRS, KJMM, KVSP, WQHH, KRRQ, KKB, KCEP, WYNN, WJXX, KMJJ

**2 PAC (44)**

*I Wonder If Heaven... (Jive)*  
 KXHT, WFXA, WGCI, KRIZ, WIBB, WPHI, WBLX, WKGN, WXQL, KBCE, KHRN, WJZD, WEUP, WFXE, WCDX, WZHT, WZZZ, WZND, WUSL, WBHJ, KMJM, WPAL, WGBZ, WJHM, WBLB, WJBT, WOWI, WTMP, WJLB, WQOK, WHRK, WAMO, WCKX, KKDA, WPEG, KPRS, KJMM, KVSP, WQHH, KRRQ, KKB, WYNN, WJXX, KMJJ

**BRIAN MCKNIGHT (41)**

*Anytime (Mercury)*  
 WILD, KZWA, WIBB, WRKE, WBLX, WKGN, KBMS, WXQL, WZAK, WYLD, KHRN, WJZD, WDA5, WEUP, WFXE, WZHT, WFLM, WNHC, KDKO, WPAL, WDAO, WGBZ, WBLB, WJTT, WOWI, WTMP, WHRK, WAMO, WCKX, KKDA, KJMS, WBLK, KPRS, KJMM, KVSP, WQHH, KRRQ, KKB, WYNN, KMJQ, WJXX

**MAGOO & TIMBALAND (38)**

*Luv 2 Luv U (Atlantic)*  
 WFXA, WGCI, WQQK, WILD, KXHT, KRIZ, KZWA, WIBB, WRKE, WPHI, WBLX, WKGN, WXQL, KBCE, KHRN, WJZD, WEUP, WZFX, WFXE, WCDX, WUSL, WVEE, KMJM, WPAL, WGBZ, WBLB, WJTT, WJLB, WQOK, WHRK, WAMO, WJMI, WCKX, WPEG, KPRS, KJMM, KVSP, WYNN

**BLACK A/C**

Most Played Current Hits

**MILESTONE**

*"I Care 'Bout You" (LaFace/Arista)*

**LUTHER VANDROSS**

*"When You Call On Me" (Epic)*

**BOYZ II MEN**

*"4 Seasons Of Loneliness" (Motown)*

**PATTI LABELLE**

*"Shoe Was On The Other..." (MCA)*

**LSG**

*"My Body" (Elektra/EEG)*

**Q - FILE**

The Urban Landzcape's Special Issue!

NOVEMBER 28, 1997



Featuring interviews with Cathy Hughes, CEO of Radio One, Joe Marshall, founder and host of the syndicated program *Street Soldiers* and recording artisist Tony Toni Toné.

Plus members of the QZCAPE Mentoring Team offer advice.

For advertising call Ingram James @ (310) 419-1238 or Lou Galliani @ (805) 542-9999

**WEST COAST**

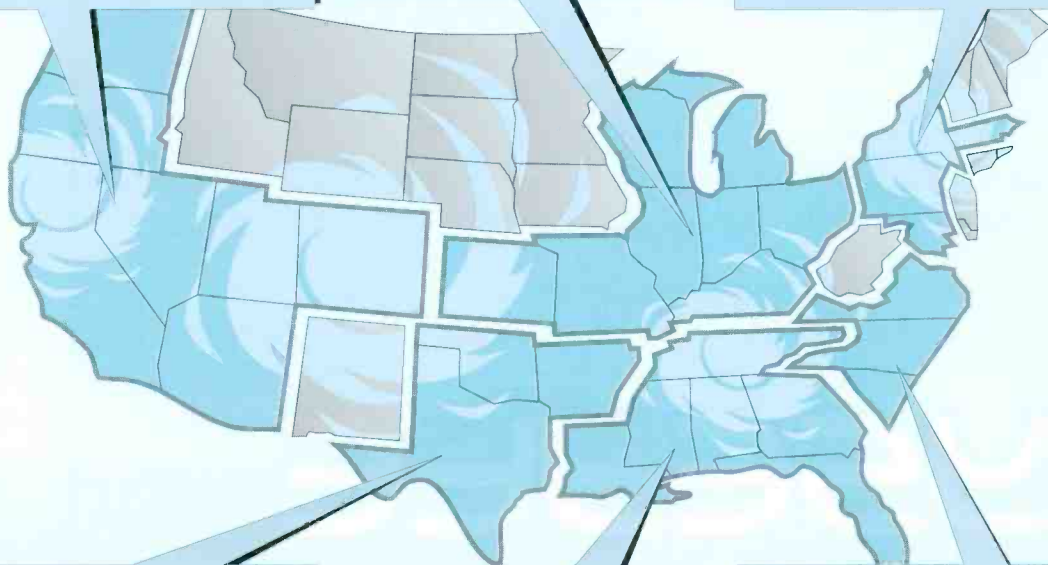
**ERYKAH BADU +66** "Tyrone" (Kedar/Universal)  
**BOYZ II MEN +41** "A Song For Mama" (Motown)  
**MASE +29** "Feel So Good" (Bad Boy/Arista)  
**JOE +27** "Good Girls" (Jive)  
**JANET JACKSON FEAT. Q-TIP AND JONI MITCHELL +26** "Got 'Til It's Gone" (Virgin)

**MIDWEST**

**ERYKAH BADU +106** "Tyrone" (Kedar/Universal)  
**BOYZ II MEN +101** "A Song For Mama" (Motown)  
**SOUNDS OF BLACKNESS +42** "Hold On (Change Is Comin')" (A&M)  
**TARAL HICKS +34** "Silly" (Motown)  
**LSG +33** "My Body" (Elektra/EEG)

**EAST COAST**

**ERYKAH BADU +133** "Tyrone" (Kedar/Universal)  
**TIMBALAND & MAGOO +57** "Luv 2 Luv U" (Blackground/Atlantic)  
**LSG +55** "My Body" (Elektra/EEG)  
**ROME +55** "Crazy Love" (RCA)  
**BOYZ II MEN +51** "A Song For Mama" (Motown)



**SOUTHWEST**

**ERYKAH BADU +115** "Tyrone" (Kedar/Universal)  
**BOYZ II MEN +99** "A Song For Mama" (Motown)  
**JON B. FEATURING 2PAC +98** "Are U Still Down" (Yab Yum/Epic)  
**TONY TONI TONE +84** "Boys And Girls" (Mercury)  
**MARIAH CAREY +70** "Butterfly" (Columbia/CRG)

**SOUTHEAST**

**ERYKAH BADU +407** "Tyrone" (Kedar/Universal)  
**DRU HILL +119** "5 Steps" (Island)  
**JON B. FEATURING 2PAC +119** "Are U Still Down" (Yab Yum/Epic)  
**USHER +116** "Nice & Slow" (LaFace/Arista)  
**LL COOL J +106** "Phenomenon" (Def Jam)

**CAROLINAS/VIRGINIA**

**ERYKAH BADU +185** "Tyrone" (Kedar/Universal)  
**DRU HILL +159** "5 Steps" (Island)  
**ROME +73** "Crazy Love" (RCA)  
**JON B. FEATURING 2PAC +71** "Are U Still Down" (Yab Yum/Epic)  
**DRU HILL +69** "We're Not Making Love No More" (LaFace/Arista)

**TOP TEN SPINZ**

1	NEXT "Butta Love"	2630	2826
2	LSG "My Body"	2446	2722
3	SOMETHIN' FOR THE PEOPLE "My Love Is The Shhh!"	2584	3256
4	MILESTONE "I Care 'Bout You"	2329	2377
5	BUSTA RHYMES "Put Your Hands Where My Eyes Could See"	2276	2325
6	MISSY "M SDEMEANOR" ELLIOTT "Sock It To Me"	2032	2223
7	BOYZ II MEN "4 Seasons Of Loneliness"	2154	2712
8	ALLURE FEATURING 112 "All Cried Out"	2147	2243
9	DRU HILL "We're Not Making Love..."	1690	2044
10	BRIAN MCKNIGHT/MASE "You Should Be Mine"	2039	3112

SPINZ LAST WEEK  
 SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580



# WHAT ABOUT "YOUNG, SAD and BLUE"?

"Young, Sad & Blue," the anthem written, performed and co-produced by Lysette is the Generation X composition about the broken-hearted. Both musically and lyrically, this song stands alone in its quality.

## MUSICALLY

"Young, Sad & Blue" blends the genius of the U.K.'s Trip-Hop (Portishead, Tricky, Massive Attack) with the pure R&B/Hip-Hop sounds of mega-producer Dallas Austin's camp. With the marriage of these two genres, the result is innovation, passion and authenticity. "Young, Sad & Blue" marks the beginning of TRIP-HOP SOUL!!!

## LYRICALLY

Read the lyrics for "Young, Sad & Blue" so you can feel how poignant they are. And coming from a 21 year old woman, they're that much more impressive. "Young, Sad & Blue" could be a passage written in Lysette's diary - documenting how her man made her feel by cheating and lying. And though she's sad, she's not a victim. She's moving on. She has clarity. We've all been there . . . .

The unique distinction in this song is that it's liberating. And it's as much for the fellas as it is for the ladies. Fellas, you all have been "Young, Sad & Blue," too. So forget that first impression, no male-bashing here . . . .

## CHECK IT OUT

# LYSETTE

## YOUNG, SAD and BLUE

### CHORUS

YOUNG, SAD AND BLUE, CUZ WE'RE THROUGH  
AND NO ONE'S GONNA WANT YOU, BOY

HMM, HATE TO SOUND SAD AND BLUE  
BECAUSE I'M ACTUALLY ELATED THAT I'M GETTING RID OF YOU

NO MORE CRANK CALLS ON MY TELEPHONE  
AND A CHICKENHEAD ASKING ME, BABY, IF YOU'VE COME HOME

WANDERING EYES, ENDLESS LIES, BOTTOMLESS PITS OF YOUR BULLSHIT  
MAKING ME CRY

THINGS THAT AREN'T TRUE, PATIENCE FOR YOU  
I GOTTA SAY GOODBYE TO ALL THIS PAIN  
I HOPE I NEVER SEE YOUR FACE AGAIN, BECAUSE I'M  
CHORUS

I USED TO TRIP OFF YOUR CHEST AND PRETTY SMILE  
BUT NOW I SEE YOUR TRUE SELF FOR WHAT YOU REALLY ARE

YOUR SEX WAS JUST TACTICS FOR THINGS YOU COULDN'T DO  
AND NOW THAT WE'RE NOT TOGETHER, I DON'T HAVE TO THINK IT THROUGH

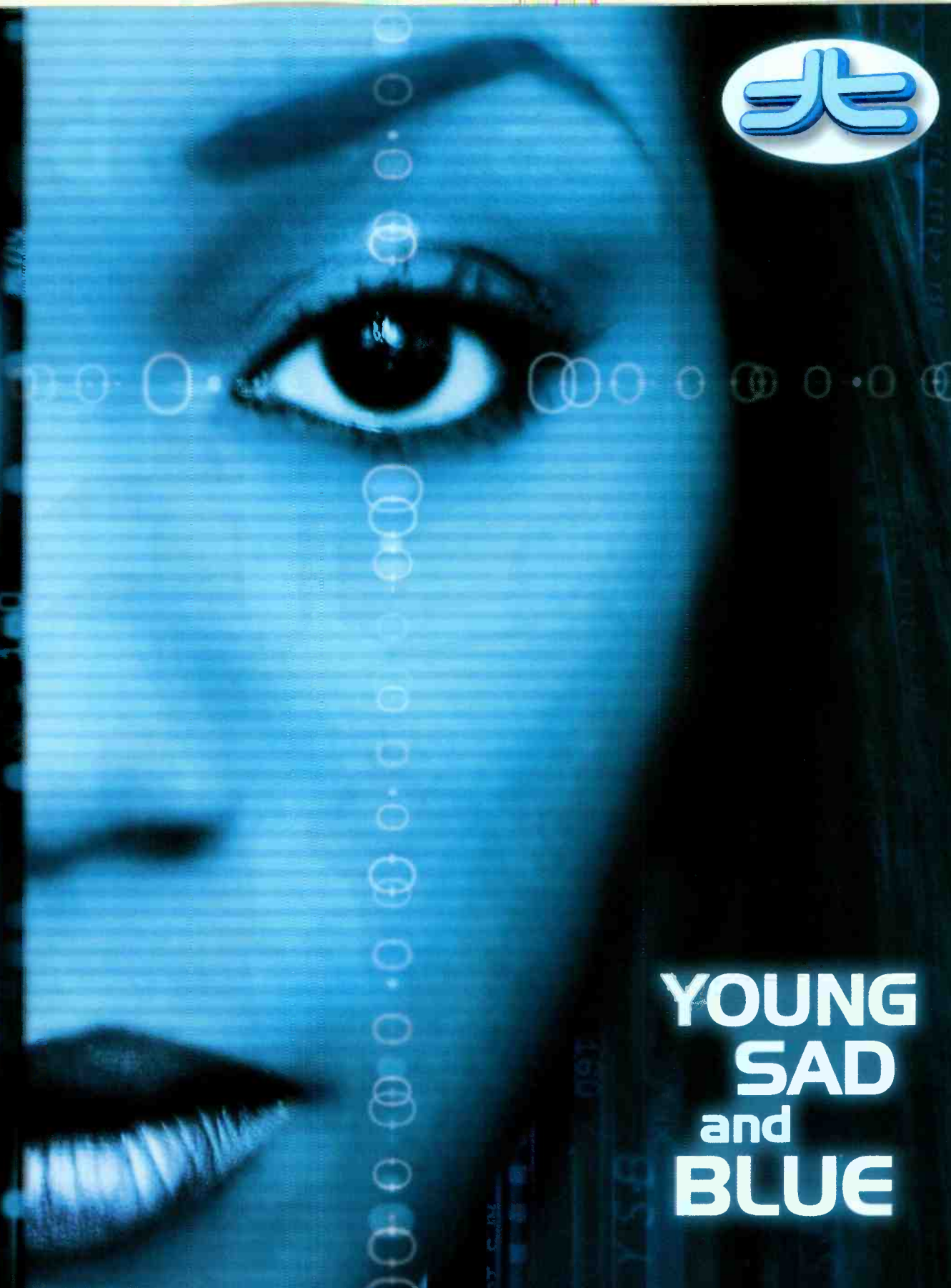
WANDERING EYES, ENDLESS LIES, BOTTOMLESS PITS OF YOUR BULLSHIT  
MAKING ME CRY

THINGS THAT AREN'T TRUE, PATIENCE FOR YOU  
I GOTTA SAY GOODBYE TO ALL THIS PAIN  
I HOPE I NEVER SEE YOUR FACE AGAIN, BECAUSE I'M  
CHORUS





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**YOUNG  
SAD  
and  
BLUE**

GOING FOR ADDS  
11/10 & 11/11

**LYSETTE > YOUNG, SAD, and BLUE**  
The debut single from the forthcoming full-length album *Staring At Me*



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"gotta be"

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# On-line

BY QUINCY MCCOY

## The Voice of the Customer

In last week's column, "What You Don't Know Can Help You," I proposed a few exercises to help you maintain your curiosity about your listeners and increase awareness of what your customers really want from your station. This got me thinking that the voice of the customer may be the most important sound in our business today. Radio business depends on getting and keeping customers. It is essential that you build an internal communications pipeline that helps create an intimate portrait of your customers, a pipeline that reports good and bad stories from customers everyday. But how do you do it? How do you field complaints, solve problems, calm nerves, give good service, and still run a radio station?

When I was Operations Manager for KBXX (The Box) in Houston, we were competing against a station that was programmed very similarly to ours. The two stations had shared some of the same air talent, simi-

lar promotions, and musically were very close. Our goal was to separate ourselves from them and end the problem of listeners confusing us. Our daily research indicated that we shared listeners with them and that this would eventually take a toll with our PIs. Our general manager Carl Hamilton suggested we call members of our target audience and ask them questions that might point to a way out of this situation.

Program Director Robert Scorpio, our research assistant, and I began making calling listeners who had made both favorable and critical comments about the station. This provided us with insights about our strengths and weaknesses. It enabled us to develop intelligent plans for promotions and, more importantly, design community activities that the listeners really wanted. It improved our knowledge of how the market felt about certain issues, music, and cultural events. All we had to do was pick up the phone and listen to the voice of our customers.

We can all get research reports filled with quantitative analysis, but the way something is said—what a single customer emphasizes or what is repeated by other listeners—is more important. Learning from customers means more than just reacting to comments; means developing the capacity to anticipate problems. This, in my book, is better than research.

In *A Passion for Excellence*, authors Tom Peters and Nancy Austin discuss a concept they call the "Daily Dose of Reality." What this means is finding ways to stay in touch with your customers. The objective is threefold: 1) To let your customers know they are important to you; 2) to uncover problems before they become major irritants, and 3) to give yourself a daily reminder of what the real world is saying about you. It's also a

good policy to answer letters from disgruntled listeners, but if you also call them, it could mean the difference between winning them back or losing them forever.

Every company says it's customer focused. Executives claim they want a close customer relationship, but do you know who your customers are? Do you have memberships cards or email addresses for regular listeners? To really offer good service to your listeners and to begin customizing your station to meet their needs, you should develop a Call Back Squad.

**THE CALL BACK SQUAD**  
The CBS is an objective vehicle for acquiring information. Its goal is to build bonds between customers and squad members over time. The only way to do that is to think of the customers as individuals. The simple truth is, any company that can't identify its customers individually is going to be history. A great customer relationship gives you long-term business.

In the case of radio, long-term success is based on our favorite type of listener—loyal.

**WHAT MAKES SERVICE GREAT?**  
The key to good service is satisfying your customers. Good service solves problems—it delivers what people expect to receive. Great service gets below the surface of a problem and delivers what no one expects to receive. This takes listening, assessing, and refining. Great service isn't easy, because each customer and problem is different. Ultimately, great service requires sound judgment from knowledgeable people on your team. You must employ squad members who are willing to listen and talk to customers, no matter how angry that listener may be.

In the fundamental customer relationship, the more the customer teaches you about what she or he wants, the more you can make it or deliver it that way, and the more difficult it is for them to take their TSL elsewhere.

**CUSTOMER LOYALTY**  
Here's the basic idea behind customer loyalty. The customer teaches the provider what service they want, and that of knowledge makes the bond between station and listener extremely tight. It's a learning experience that gets smarter with every interaction you have.

**METHODS OF INTERACTION**  
Of course, the phone is the most cost effective way to conduct customer interviews. Plus, as I mentioned earlier, voice inflection can tell you more than any words on a page. The Web offers an increasingly effective way to interact with certain customers. Keep a data base of people with email access at work and, of course, of personal addresses.

**KEEPING CUSTOMERS**  
You have to be on top of what the customer wants. Listeners are diverse and dynamic; their tastes and needs change from day to day. The more you customize your product and services, the more marketing becomes part of your customer service—and the more customer service becomes part of your marketing.

If you want to do a better job of keeping customers longer and growing them into bigger listeners, make it an important aspect of your organization's culture. It has to be a part of the way you do business everyday.

**Learning from customers means more than just reacting to comments; means developing the capacity to anticipate problems. This, in my book, is better than research.**

# Raves

BY QUINCY MCCOY

## BRYAN CARTER "Whatever You Want" (HDH Records)

Amid the flood of year end greatest hits packages and Christmas music, it's great to find a new artist who's just trying to be heard. Bryan Carter is a master of the keyboard and an inventive bass player, who has combined the best elements of R&B and jazz in order to showcase his smooth style. Carter has done his homework while working with Phyllis Hyman, En Vogue, and Jeffrey Osborne. If black radio is looking for something different to bolster its Quiet Storm or mid-day numbers, give this bright new talent a spin or three.

## GLADYS KNIGHT AND THE PIPS, THE FOUR TOPS, THE SUPREMES, AND JR. WALKER AND THE ALL-STARS Ultimate Collection Series (Motown)



Gladys Knight and the Pips (left), and The Four Tops

Motown Records has upgraded the all-hits CD concept by issuing a series that contains more than 70 minutes of classic material on each disc. Each collection is digitally re-mastered, and each features a 12-page booklet with essays and photos from the Motown archives. These single disc compilations are the ultimate for ultimate Motown fans.

The Four Tops collection is dedicated to the memory of original member Lawrence Payton, who passed away earlier this year. The Tops present 25 Motown Classics, including Number One records like "Reach Out" and "I Can't Help Myself." Gladys Knight marks her 50th year in the music business by offering two, previously unreleased stunning performances "Every Little Bit Hurts" and "Here I Am Again." The Supremes album contain all 26 of the groups hits and duets with the Temptations. And the band that can get any party started, Jr. Walker and his All-Stars, includes all the Number One and pop favorites, like "Shotgun" and "What Does It Take (To Win Your Love)," plus early recordings never before released on any Jr. Walker compilation.



**MOST ADDED**  
**RICKY SKAGGS (18)**  
**PAT DONOHUE (14)**  
**FRED EAGLESMITH (12)**  
**CHESAPEAKE (11)**  
**RECKLESS KELLY (11)**  
**TIM RYAN (10)**  
**JOHN FLYNN (10)**

# Gavin Americana

The Other Country

LW	TW		Rpts.	Adds	H	M	L
1	1	<b>STEVE EARLE</b> - El Corazon (E-Squared/Warner Bros.)	71	0	47	18	6
2	2	TIM O'BRIEN - When No One's Around (Sugar Hill)	71	1	39	13	19
3	3	SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)	69	0	32	16	21
6	4	<b>DELBERT McCLINTON</b> - One of the Fortunate Few (Rising Tide)	63	3	29	22	12
5	5	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	65	1	27	22	16
4	6	THE SONGS OF JIMMIE RODGERS - V/A (Egyptian Records/Columbia)	64	0	32	16	16
8	7	<b>RAY WYLIE HUBBARD</b> - Dangerous Spirits (Philo)	57	1	25	23	9
10	8	<b>ROBBIE FULKS</b> - South Mouth (Bloodshot)	58	4	18	27	13
7	9	BUDDY MILLER - Poison Love (HighTone)	60	0	23	17	20
15	10	<b>FRED EAGLESMITH</b> - Lipstick Lies & Gasoline (Razor & Tie)	60	12	13	27	20
26	11	<b>RICKY SKAGGS</b> - Bluegrass Rules (Rounder)	60	18	12	25	23
9	12	CLAIRE LYNCH - Silver And Gold (Rounder)	57	0	19	18	20
11	13	<b>WYLIE &amp; THE WILD WEST SHOW</b> - Way Out West (Rounder)	49	1	20	17	12
14	14	<b>BILL KIRCHEN</b> - Hot Rod Lincoln-Live! (HighTone)	47	1	16	15	16
13	15	JAMES INTVELD - James Intveld (Risk/Innerworks)	50	2	11	22	17
12	16	MOUNT PILOT - Help Wanted, Love Needed, Carelaker (Doolittle)	48	1	12	18	18
16	17	JOAN BAEZ - Gone From Danger (Guardian)	44	1	12	15	17
19	18	<b>FLYING BURRITO BROTHERS</b> - California Jukebox (Ether)	45	2	11	15	19
18	19	<b>VARIOUS ARTISTS</b> - Stone Country (Beyond Music)	45	1	11	14	20
39	20	<b>CHESAPEAKE</b> - Pier Pressure (Sugar Hill)	45	11	5	20	20
21	21	KELLY JOE PHELPS - Roll Away The Stone (Rykodisc)	49	2	5	17	27
20	22	PAUL BURLISON - Train Kept A Rollin' (Sweetfish)	42	1	9	18	15
25	23	<b>GREG BROWN</b> - Slant 6 Mind (Red House)	36	4	16	9	11
17	24	THE BLAZERS - Just For You (Rounder)	45	1	8	13	24
28	25	<b>CATIE CURTIS</b> - Catie Curtis (Guardian)	38	1	9	15	14
22	26	BOB MARTIN - The River Turns The Wheel (Riversong)	41	2	6	16	19
23	27	WHISKEYTOWN - Strangers Almanac (Outpost)	35	0	11	15	9
31	28	<b>RICHARD SHINDELL</b> - Reunion Hill (Shanachie)	37	1	5	16	16
N	29	<b>STEAM DONKEY</b> - Cosmic Americana (Landslide)	39	4	3	14	22
37	30	<b>SOUTHERN CULTURE ON THE SKIDS</b> - Plastic Seat Sweat (DGC)	31	2	12	8	11
32	31	CHRIS JONES & THE NIGHT DRIVERS - No One But You (Rebel)	37	1	6	12	19
N	32	<b>HERITAGE (VARIOUS ARTISTS)</b> - Heritage (Six Degrees)	38	4	5	11	22
34	33	<b>THE BLASTERS</b> - American Music (HighTone)	35	1	7	11	17
N	34	<b>THE EX-HUSBANDS</b> - The Ex-Husbands (Tar Hut)	34	4	5	14	15
29	35	SIX STRING DRAG - High Hat (E-Squared)	38	2	1	18	19
35	36	DOC WATSON & DAVID GRISMAN - Doc & Dawg (Acoustic Disc)	31	1	11	7	13
38	37	<b>BOB DYLAN</b> - Time Out of Mind (Columbia/CRG)	26	1	13	9	4
33	38	JEB LOY NICHOLS - Lovers Knot (Capitol)	31	1	10	6	15
24	39	ALL THE KING'S MEN - All The King's Men (Sweetfish)	36	0	5	10	21
N	40	<b>LONESOME BOB</b> - Things Fall Apart (Checkered Past)	35	7	3	12	20

## Chartbound

**CHIP TAYLOR** (Train Wrek)  
**TINA ADAIR** (Sugar Hill)  
**RAY CONDO** (Joaquin)  
**TIM RYAN** (Warner Western)

**LONGVIEW** (Rounder)  
**RECKLESS KELLY** (Cold Spring)  
**Dropped:** #27 Two Dollar Pistols, #36 Toni Price  
 #40 Tom Russell, #30 Ricky Skaggs

## Americana Inroads

BY CHRIS MARINO



### The New Guy

First, let me take a moment to introduce myself to those who don't already know me. You can see my ugly mug and name at the top of the page, so you're most likely already frightened. But know that I've come in peace by way of WMLB/AM 1170-Cumming, Georgia, 1996 Americana Station of the Year. I am married, my favorite color is blue, and I prefer boxers over briefs.

I know I have pretty big shoes to fill as the new Americana Editor. Let's face it, Rob Bleetstein did an excellent job getting this format off the ground, developing relationships with the press, and developing it into a highly respected format for country artists who don't fit the mainstream. Rob recommended me as his replacement and I take it as a great vote of confidence. His input will always be appreciated and welcome, as will yours.

Now let me explain how and why WMLB became an Americana reporter. WMLB is a 5,000 watt AM country station in northern metropolitan Atlanta, and within its coverage area are five Young Country stations with very similar playlists. Needless to say, it was difficult to generate much interest playing essentially the same music. So what WMLB did, even before knowing about the Americana chart, was to carve out a niche by taking a more aggressive approach to programming. This was done by adding heritage artists like Billy Joe Shaver, Johnny Cash, Tammy Wynette, George Jones, Patsy Cline, and Merle Haggard to the playlist. We also included some of the newer, neoclassical/alternative country artists such as Emmylou Harris, Jim Lauderdale, Iris Dement, Lyle Lovett, k.d. lang, Alison Krauss, Steve Earle, Dwight Yoakam and Pete Anderson.

I mention Pete Anderson specifically, because it was the folks at Little Dog Records who caught on to what WMLB was doing through a reply card (one of those the labels ask PDs and MDs to return) that came with Anderson's single "Working Man." Larry Cumings with Little Dog contacted Rob Bleetstein, and WMLB became an Americana reporter.

Gaining reporting status was great for WMLB. Up until that point, the station had found it almost impossible to get service from the record labels. This obviously made programming extremely difficult. As a reporter, WMLB had the music it needed to broaden its playlist. And since many Americana artists are darlings of the press, WMLB used this angle very effectively to build awareness of the station. (Future columns will focus on how to use the press to your station's advantage.)

Now, some of you have asked about why the Americana section has moved its offices to Nashville. Some have voiced concerns about the format being co-opted by big money labels and mainstream sounds. Set your worries aside. The big reason for the move, without a doubt, is the fertile music scene. Since arriving in Nashville five days ago, I have seen performances by Ray Condo, Jamie Hartford, John Hartford, Tina Adair, R.B. Morris, Hank Flamingo, BR-549, and Jerry Douglas. I've also bumped into Leroy Parnell, Tom T. Hall, and Mark O'Connor (the truth), and that was before leaving my hotel room (a lie), not bad for my first few days in Music City.

So now you know a little more about me. Next week, we'll talk music. Til then, the door's always open. ●

## REPORTERS

Please continue to fax all reports to **Toby French** in San Francisco. All other correspondence should be sent to:

**209 10th Avenue South, Suite 510**  
**Nashville, TN 37203**

Editor: CHRIS MARINO

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.  
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580



# Gavin Country

REPORTS THIS WEEK: 199 LAST WEEK: 199

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
3	1	<b>SHANIA TWAIN</b> - Love Gets Me Every Time (Mercury)	7	199	1	7240	+157	140	53	6	0
1	2	MARK CHESNUTT - Thank God For Believers (Decca)	16	198	0	6978	-260	127	56	9	6
5	3	<b>CLINT BLACK</b> - Something That We Do (RCA)	12	199	0	6972	+252	121	67	11	0
4	4	<b>BRYAN WHITE</b> - Love Is The Right Place (Asylum)	16	198	1	6956	+116	125	59	11	3
6	5	<b>GEORGE STRAIT</b> - Today My World Slipped Away (MCA)	9	198	0	6916	+290	118	68	12	0
10	6	<b>CLAY WALKER</b> - Watch This (Giant)	15	197	0	6353	+558	94	68	31	4
7	7	<b>REBA McENTIRE</b> - What If It's You (MCA)	11	198	0	6279	+299	87	67	41	3
11	8	<b>PAM TILLIS</b> - Land Of The Living (Arista)	11	199	0	6010	+388	69	75	54	1
13	9	<b>MICHAEL PETERSON</b> - From Here To Eternity (Reprise)	9	199	0	5999	+532	66	85	45	3
12	10	<b>TRACE ADKINS</b> - The Rest Of Mine (Capitol Nashville)	11	199	1	5862	+316	63	82	51	3
14	11	<b>ALAN JACKSON</b> - Between The Devil And Me (Arista)	6	199	0	5559	+506	49	78	68	4
15	12	<b>MARTINA McBRIDE</b> - A Broken Wing (RCA)	10	199	0	5350	+464	38	81	76	4
16	13	<b>THE KINLEYS</b> - Please (Epic)	16	193	1	5301	+419	43	80	59	11
18	14	<b>WYNONNA</b> - When Love Starts Talkin' (Curb/Universal)	7	199	2	4910	+328	20	81	88	10
19	15	<b>PATTY LOVELESS</b> - You Don't Seem To Miss Me (Epic)	9	195	4	4771	+250	19	80	84	12
21	16	<b>TOBY KEITH with STING</b> - I'm So Happy (Mercury)	6	197	1	4713	+502	13	80	91	13
23	17	<b>JOHN MICHAEL MONTGOMERY</b> - Angel In My Eyes (Atlantic)	7	196	3	4654	+532	20	74	81	21
22	18	<b>LONESTAR</b> - You Walked In (BNA Records)	11	188	3	4474	+347	20	63	82	23
2	19	TRISHA YEARWOOD & GARTH BROOKS - In Another's Eyes (MCA)	12	151	0	4340	-2870	70	33	20	28
24	20	<b>TY HERNDON</b> - I Have To Surrender (Epic)	10	180	4	3870	+306	8	54	88	30
25	21	<b>LeANN RIMES</b> - On The Side Of Angels (MCG/Curb)	6	188	6	3808	+602	6	52	90	40
26	22	<b>ALABAMA</b> - Of Course I'm Alright (RCA)	6	191	8	3756	+553	4	48	96	43
17	23	TRACY LAWRENCE - The Coast Is Clear (Atlantic)	9	146	0	3683	-904	25	53	54	14
28	24	<b>LILA McCANN</b> - I Wanna Fall In Love (Asylum)	8	183	4	3494	+355	5	48	78	52
29	25	<b>MINDY McCREADY</b> - What If I Do (BNA Records)	8	173	1	3299	+208	2	47	72	52
33	26	<b>DIAMOND RIO</b> - Imagine That (Arista)	3	187	25	3244	+816	1	30	87	69
9	27	BROOKS AND DUNN - Honky Tonk Truth (Arista)	12	123	0	3207	-2600	45	24	24	30
30	28	<b>TRACY BYRD</b> - Good Ol' Fashioned Love (MCA)	8	164	1	2895	+119	5	37	53	69
37	29	<b>LEE ANN WOMACK</b> - You've Got To Talk To Me (Decca)	3	178	21	2735	+634	0	20	75	83
32	30	<b>NEAL McCOY</b> - If You Can't Be Good (Be Good At It) (Atlantic)	5	166	8	2719	+286	1	31	62	72
43	31	<b>DEANA CARTER</b> - Did I Shave My Legs For This (Capitol Nashville)	3	175	44	2685	+822	1	17	72	85
38	32	<b>SAMMY KERSHAW</b> - Love Of My Life (Mercury)	4	163	19	2589	+505	2	22	64	75
34	33	<b>BLACKHAWK</b> - Postmarked Birmingham (Arista)	5	161	7	2553	+280	1	26	55	79
8	34	CHELY WR GHT - Shut Up And Drive (MCA)	17	102	0	2541	-3338	29	17	34	22
39	35	<b>KENNY CHESNEY</b> - A Chance (BNA Records)	5	163	21	2458	+431	2	15	59	87
35	36	<b>RHETT AKINS</b> - More Than Everything (Decca)	7	153	8	2443	+186	2	30	43	78
40	37	<b>SHERRIE AUSTIN</b> - One Solitary Tear (Arista)	9	144	13	2327	+323	1	22	54	67
36	38	<b>JOHN ANDERSON</b> - Small Town (Mercury)	9	148	1	2254	+127	3	22	44	79
42	39	<b>THE RANCH</b> - Walkin' The Country (Capitol Nashville)	7	127	7	2107	+153	2	22	47	56
—	40	<b>BROOKS AND DUNN</b> - He's Got You (Arista)	1	137	123	2078	NEW	2	12	53	70
41	41	<b>SONS OF THE DESERT</b> - Hand of Fate (Epic)	12	132	4	1989	+5	1	18	46	67
46	42	<b>PAUL BRANDT</b> - A Little In Love (Reprise)	5	131	13	1678	+233	0	9	37	85
50	43	<b>LORRIE MORGAN</b> - One Of Those Nights (BNA Records)	2	107	38	1545	+610	0	8	35	64
47	44	<b>COLLIN RAYE with JIM BRICKMAN</b> - The Gift (Epic)	3	108	12	1519	+236	1	8	37	62
49	45	<b>RICOCHET</b> - Blink Of An Eye (Columbia/CRG)	11	96	11	1224	+141	0	10	23	63
—	46	<b>KRIS TYLER</b> - What A Woman Knows (Rising Tide)	3	76	10	994	NEW	0	3	28	45
—	47	<b>ANITA COCHRAN &amp; STEVE WARINER</b> - What If I Said (Warner Bros.)	1	80	51	883	NEW	0	2	22	56
—	48	<b>BAILLIE AND THE BOYS</b> - Lovin' Every Minute (Intersound)	5	58	5	881	NEW	0	7	20	31
—	49	<b>DAVID LEE MURPHY</b> - Just Don't Wait Around (MCA)	1	61	52	861	NEW	1	2	23	35
—	50	DEAN MILLER - My Heart's Broke Down (Capitol Nashville)	4	51	1	765	NEW	0	3	22	26

## Up & Coming

Rpts.	Adds	Spins	Wks	
64	22	758	2	<b>WADE HAYES</b> - The Day That She Left Tulsa... (Columbia/DKC)
52	11	733	2	<b>THE LYNNS</b> - Nights Like These (Reprise)
52	22	699	1	* <b>MATT KING</b> - I Wrote The Book (Atlantic)
45	13	585	2	<b>RAYBON BROS./OLIVIA NEWTON JOHN</b> - Falling (MCA)
44	12	562	2	<b>BLAKE &amp; BRIAN</b> - The Wish (MCG/Curb)

Rpts.	Adds	Spins	Weeks	
42	13	493	1	* <b>THE THOMPSON BROTHERS</b> - Drive Me Crazy (RCA)
40	20	463	1	* <b>DIXIE CHICKS</b> - I Can Love You Better (Monument)
34	34	530	1	* <b>SHANIA TWAIN</b> - Don't Be Stupid (You Know...) (Mercury)
30	4	404	1	* <b>GENE WATSON</b> - Someone's Child (Step One)

## Most Added



**BROOKS & DUNN (123)**

"He's Got You" (Arista)

**DAVID LEE MURPHY (52)**

"Just Don't Wait Around" (MCA)

**ANITA COCHRAN & STEVE WARINER (51)**

"What If I Said" (Warner Bros.)

**DEANA CARTER (44)**

"Did I Shave My Legs For This?" (Capitol)

**LORRIE MORGAN (38)**

"One Of Those Nights" (BNA)

## Spincrases

**LEANN RIMES +602**

"On The Side Of..." (MCG/Curb)

**CLAY WALKER +558**

"Watch This" (Giant)

**ALABAMA +544**

"Of Course I'm Alright" (RCA)

**MICHAEL PETERSON +532**

"From Here To Eternity" (Reprise)

**JOHN MICHAEL MONTGOMERY +532**

"Angel In My Eyes" (Atlantic)

## Top Requests

**SHANIA TWAIN**

"Love Gets Me Every Time"

(Mercury)

**GEORGE STRAIT**

"Today My World Slipped..." (MCA)

**MICHAEL PETERSON**

"From Here To Eternity" (Reprise)

**TRACE ADKINS**

"The Rest Of Mine" (Capitol)

**MARTINA McBRIDE**

"A Broken Wing" (RCA)

## Record to Watch

**ANITA COCHRAN & STEVE WARINER**

"What If I Said" (Warner Bros.)



**WE SAY:** "We've been hearing this, the album's stand-out track, on the air in Nashville for a while. It's success should be paralled nationwide."

**RADIO SAYS:** "This song gets great phone reaction and it's testing very well." Dave Kelly, PD, WSIX-Nashville, Tenn.

**STATS:** One of the most added with 51/Debut #47



# DARYLE SINGLETARY



*the note*

"This is an awesome, awesome cut! This reminds me of what real country music should sound like."

-LORRIE MORGAN

"Man that's great! You're as good as they come."

-JOHNNY PAYCHECK

"Being a songwriter myself, this is a wonderful song. And if Daryle Singletary hasn't done it already, he should get down on his knees and thank God that he was gifted with such a great voice."

-VERN GOSDIN

"I think we could be looking at the song of the year. Daryle's best vocal ever."

-RANDY TRAVIS

"The only thing on my desk I'm really excited about."

-KEVIN ANDERSON,  
WSM, NASHVILLE

"An instant standard."

-DENE HALLAM, KKBQ,  
HOUSTON

"Love it. I'm committed to this song out-of-the-box."

-JAY ROBERTS,  
WQYK, ST. PETERSBURG

"Great performance! I listened to it in my truck and continued to hit repeat."

-KEN JOHNSON,  
WYRK, BUFFALO

"An EXCELLENT traditional record."

-PAM SHANE, SHANE MEDIA

TAKING NOTES: NOVEMBER 17

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## Country Notes

BY JAMIE MATTESON



### Promotion with a Twist

Among the informative panels at the recent CRS-West Regional Seminar in Sacramento was a session which focused on creating creative radio promotions. The GAVIN Nashville crew took furious notes and are happy to share with our readers some of the session's "best" ideas.

1. Turn an ordinary car dealership remote into a mobile event by hooking up with a cellular company as a co-sponsor. Have the jocks fill a new truck with gas and hit the highway until truck runs out of gas. The jocks create a theatre of the mind by calling in live reports to let listeners know where they are, how fast they are driving etc. The dealership and cellular company get a lot of extra mileage and the station receives great listener participation via phone calls from listeners who've spotted the truck etc.

2. A new twist on a tried and true car giveaway. Ten finalists are given a key to a new car. All the keys successfully start the car. The ten finalists are then placed in a large circle at a car dealership parking lot. The car receives one gallon of gas, and is driven by a jock around the circle. Whichever finalist is in front of the car when it runs out of gas wins the car.

3. Instead of having listeners come into a local mall cellular company and register to win a phone, create tension by having participants try to crack the phone's security code. The first person to crack it wins!

4. Create a hilarious on-air contest using a morning (or any depart) per-

son who absolutely cannot play the guitar. The jock strums acoustic versions of country tunes and listeners have to call in and guess the song.

5. Identify your mate in the dark. You get the idea—be creative!!!

6. A Thanksgiving promotion of leftover drumsticks. A few months before Thanksgiving, start collecting autographed drumsticks from artists. Auction the drumsticks off on the air (or at a



**Best in the West! Among the Attendees at this year's CRS-West are (l-r): WGAR's John Blasingame, Marco Promotions Julie Dove and Jim Malito, Interep's Lynn Kite, and KOOV's Gaylon Christie.**

remote) after Thanksgiving. Donate proceeds to charity.

7. Here's an off-beat Christmas holiday promotion: Have a tubathon in a local mall. A band made up of tubas plays Christmas carols. Listeners get sponsorship dollars for charity. The longer you are able to listen, the more money you raise. The goal is to reach your targeted amount which is then donated to charity. (This one elicited BNA's VP of Promotion Tom Baldrice's impassioned defense of tuba music). ●

## CONSULTANT'S CORNER

### BILL HENNES

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### Using Variety to Exceed Expectations

With Wall Street watching us at every turn, it is more important than ever that we, as "caretakers of their radio properties," perform beyond all expectations, particularly as it relates to raising cume and TSL. One sure-fire way to increase those numbers is for us to exceed our listeners expectations.

There is a lot that can be done programming-wise to achieve this winning edge. Playing a wide variety of styles is one of them. In the past, quite a few new-country releases sounded the same. And because all the tunes were popular, opportunities to provide that variety were limited. Today the tables have turned and we are experiencing a broad spectrum of great sounds from both new and established country artists. This is an asset for the format and we should be doing our best to have it work positively for our stations.

What I've been hearing about some new releases over the last six months concerns me. These new songs, according to some country broadcasters, do not fit the "traditional country mold." Comments like, "it's not country," "it's too rock," "it sounds too AC," "it's too traditional," or "there are too many ballads" have me troubled about the country format and how we may be overlooking the importance of variety. I am reminded that these are the same type of comments that almost single handedly destroyed Top 40 in the late 80's and early 90's. If programmers try to categorize each new piece of music and make judgement calls without input from listeners or looking at buying habits, they deserve to lose listeners. A wide variety of music styles have made Top 40 a success again, and the same principle applies to country. It is much better to be inclusive rather than exclusive in any given format. If you are a gold-formatted country station, you need to vary not only the years represented in the music you play, but the tempo and the styles as well.

You as programmers were hired because of your experience and your musical ear. Don't be afraid to use them! Obviously, I am not advocating adding something you do not hear as a hit just because it sounds a bit different. Give it enough exposure so that your listeners will become familiar with it. They will give you their opinion. Try to think out of the box and listen like a listener. At that point you will be meeting and exceeding your listeners' expectations by providing variety in the music you are playing.

Remember, listeners don't listen to our radio stations like we do. If we don't exceed expectations by playing what they want when they want it, they will use radio less and less, and use CMT, CD's, and tapes more and more. It's as simple as that. At that point we will also not be fulfilling another important expectation—Wall Street's!

Editor: JAMIE MATTESON Consulting Editor: LISA SMITH Chart Editor: JEFF HOUSE

• Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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

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**MOST ADDED**

**SAUCE MONEY**  
Against The Grain  
(DGC)  
**DJ S&S**  
So Hot  
(Leibal)



**TOP TIP**

**CRAIG MACK**  
What I Need (Mo Bee Remix)  
(Street Life)  
This remix is hot-to-def!  
28 adds...

**RECORD TO WATCH**



**MJG**  
That Girl  
(Suave/Universal)  
In one week, MJG has gone from 13 to 40 spins. Keep watchin'...

# Gavin Rap

2W	LW	TW	
\$	1	1	<b>GANG STARR</b> - You Know My Steez (Noo Trybe/Virgin)
36	8	2	<b>RAKIM</b> - Guess Who's Back? (Universal/MCA)
\$	2	3	<b>JAY-Z</b> - Sunshine/Streets Is Watchin' (Roc-A-Fella/Def Jam)
6	5	4	<b>COCO BROVAZ</b> - Won On Won (Loud)
14	10	5	<b>HURRICANE G</b> - Coast To Coast/Whatever (H.O.L.A.)
9	7	6	<b>REFLECTION ETERNAL</b> - Fortified Live/2000 Seasons (Rawkus Entertainment)
11	3	7	<b>LUNIZ</b> - Funkin' Ova Nuthin'/Jus Mee & U (C-NOTE/Noo Trybe)
27	17	8	<b>MIC GERONIMO</b> - Usual Suspects/Nothin' Move But The Money (Blunt Recordings)
25	16	9	<b>BIG PUNISHER</b> - I Ain't A Player (Loud)
4	4	10	<b>ORGANIZED KONFUSION</b> - Somehow, Someway (Priority)
\$	24	11	<b>DIAMOND</b> - The Hiatus Remix feat. Cru (Mercury)
13	13	12	<b>XZIBIT</b> - Los Angeles Times (Loud)
39	22	13	<b>MYSTIKAL</b> - Ain't No Limit (Jive)
\$	9	14	<b>EPMD</b> - The Joint/You Gots To Chill '97 (Def Jam Recording Group)
<b>NEW</b>	15	15	<b>BUSTA RHYMES</b> - Dangerous (Flipmode/Violator/Elektra)
19	15	16	<b>CAPONE N NOREAGA</b> - Closer (Penalty Recordings)
—	20	17	<b>NICE &amp; SMOOTH</b> - Boogie Down Bronx/BK Connection/Blazin' Hot (Street Life/Scotti Bros.)
\$	12	18	<b>WU-TANG CLAN</b> - It's Yourz (Wu-Tang/Loud/RCA)
<b>NEW</b>	19	19	<b>GRAVEDIGGAZ</b> - The Night The Earth Cried (Gee Street)
\$	6	20	<b>RAKIM</b> - It's Been A Long Time (Universal/MCA)
<b>NEW</b>	21	21	<b>THE FIRM</b> - Phone Tap (Aftermath/Interscope)
15	19	22	<b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)
28	25	23	<b>SIR MENELIK</b> - Space Cadillac/Nightwork (Rawkus Entertainment)
\$	11	24	<b>THE FIRM</b> - Firm Biz/Executive Decision (Aftermath/Interscope)
\$	14	25	<b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra)
12	18	26	<b>NATURAL RESOURCE</b> - I Love This World/Bum Deal & They Lied (Remixes) (Makin' Records)
35	32	27	<b>DJ EQ/BEATS &amp; LYRICS COMPILATION</b> - 3 Emcees feat. Xzibit, Del & Casual (Industry)
<b>NEW</b>	28	28	<b>BLACK ATTACK</b> - My Crown/Correct Technique feat. Problemz (Rawkus Entertainment)
—	34	29	<b>DAZ DILLINGER</b> - Way To Major (Death Row)
32	30	30	<b>COLORED SECTION</b> - Bomb MC (12 Inch RPM)
26	28	31	<b>NAUGHTY BY NATURE</b> - Mourn 'Till I Join You (Tommy Boy)
<b>NEW</b>	32	32	<b>UNSPOKEN HEARD</b> - Cosmology (7 Headz Recordings)
21	23	33	<b>WITCH DOCTOR</b> - Holiday/Georgia Plains (Organized Noize/Interscope)
—	38	34	<b>WC</b> - Jus' Clownin' (Payday/FFRR)
24	21	35	<b>QUEEN PEN</b> - Man Behind The Music (Lil' Man/Interscope)
<b>NEW</b>	36	36	<b>FAT JOE</b> - Find Out (Atlantic)
33	31	37	<b>GP WU</b> - Party People/Chamber Danger (MCA)
<b>NEW</b>	38	38	<b>PSYCHO REALM</b> - Stone Garden (Ruffhouse/Columbia/CRG)
\$	29	39	<b>L.L.COOL J</b> - Phenomenon (Def Jam Recording Group)
37	37	40	<b>FUNKDOOBIEST</b> - Oye Papi/Natural Fun (Immortal)

\$—Indicates GAVIN Rap Retail Action.

Chartbound	Up & Add 'Em
<b>MILITIA</b> -Burn (Red Ant)	<b>2PAC</b> -I Wonder If Heaven... (Amaru/Jive) 11/13
<b>SAUCE MONEY</b> -Against The Grain (DGC)	<b>STYLES OF BEYOND</b> -Killer Instinct (Bilawn) 11/13
<b>HI-TECH</b> -Tech's Technique (Mass Vinyl)	<b>WHORIDAS</b> - Keep It Goin' (Delicious Vinyl) 11/13

## Like That!

BY THEMBISA S. MSHAKA



### The Necro-Marketing Challenge

**Tupac Shakur** was murdered in September of last year, but because of his prolific nature and tireless work ethic in life, he left behind a large volume of unreleased material. Slowly, these recordings are making their way into the public realm. In addition, several books have been published, with next to none being authorized by—or for the benefit of—the Shakur estate. In hindsight, we now see that *Makaveli: The Don Killuminati* was just the beginning of 2Pac's artistic life after death.

Now, with the release of a new double album, *R U Still Down? (Remember Me)*, his life and work will be honored with his mother's direct input and blessing. Tupac's mother, **Afeni Shakur**, has established **Amaru Records** and aligned her company with **Jive** to release the record, which hits stores November 25.

In a press statement, Afeni Shakur had this to say about her new venture, which takes her only son's middle name. "I'm very proud of the musical gift that Tupac has left with us. It was always his dream to have his own label. It gives me great pleasure to continue his legacy with his music and to have its debut be part of Amaru Records."

I talked with **Eric Skinner**, Jive's National Director of Rap Promotion, about the project. It's a priority for the entire label, and not just because of this album; Jive has also become the worldwide distributor of the four albums 2Pac recorded for **Interscope**. "He's bigger than life," says Skinner. "He's always made good records, and he speaks for himself even in death. The single sounds like it was made yesterday. I get jocks

telling me they think he's alive after hearing it."

While, sadly, that's not true, Skinner maintains that there are still ways to keep Tupac visible. "There are hip-hop artists who are alive that, because of the nature of their schedules, don't do radio, interviews, or shows," he says. A video for "I Wonder If Heaven Got A Ghetto?" will be directed by



**Lionel C. Martin**

**Lionel C. Martin**, who shot "Dear Mama" without 2Pac.

**FYI:** **Aisha White** is in full effect at **Epic** doing college

promotion, and can be reached at (212) 833-7116... Haven't we all been waiting long enough for **Joi's The Amoeba Cleansing Syndrome**? Well, it should be arriving on **Dallas Austin's** new label, **FreeWorld Entertainment**, in early '98... Thanks and a massive shout to **Loud** diva **Noa Ochi**, who invited me to see **Tha Alkaholiks** and **Busta Rhymes** *mmrip* it at House of Blues in Los Angeles. Also to be checked for are **Black-Eyed Peas**, who opened the night and whose drummer, **Terry Graves**, used ta drum up adds at **Noo Trybe**. He's obviously on to greener pastures as a new addition to the Interscope roster. Surprised to see me were **Interscope's Mike Spivey**, **A&M's Sean B.**, **Mong**, **Dan Smalls**, and **Branden** from **Loud**, my homiegirl **Kris Peterson**, **Xzibit**, **Soopafly** and **Tha Liks' J-Ro**. Y'all know I love to sneak up on people, 'cause it's the quiet ones ya gotta watch... *like that*. —ONE LOVE. ●

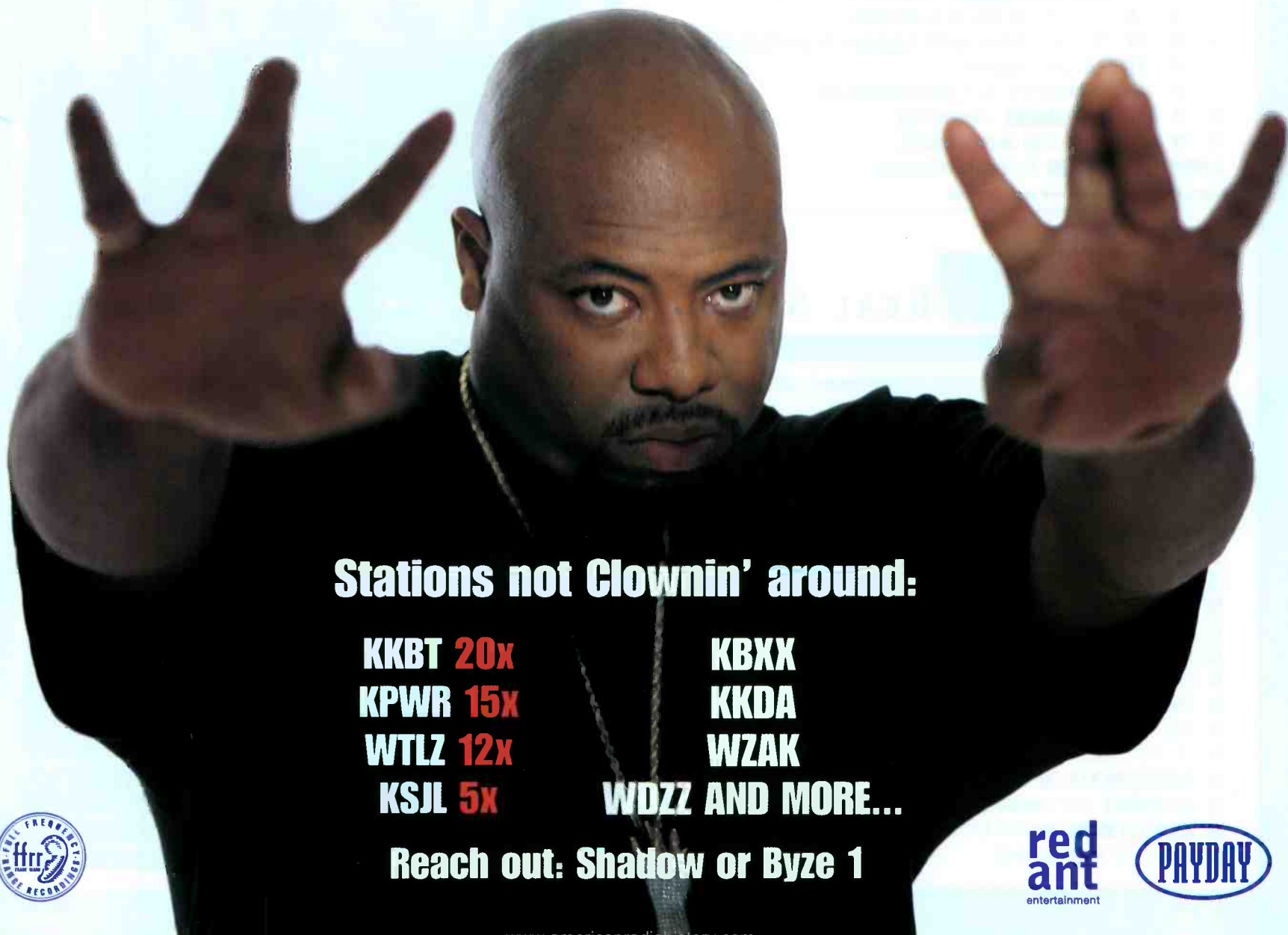




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**THE HIT SINGLE "JUST CLOWNIN'"**

**GAVIN Rap Record To Watch 10/17**



**Stations not Clownin' around:**

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**KPWR 15x**

**WTLZ 12x**

**KSJL 5x**

**KBXX**

**KKDA**

**WZAK**

**WDZZ AND MORE...**

**Reach out: Shadow or Byze 1**





# Gavin Rap Retail

2W	LW	TW	Singles
2	1	1	<b>MAGOO &amp; TIMBALAND</b> - Up Jumps da Boogie (Atlantic)
5	3	2	<b>JAY-Z</b> - Sunshine/Streets Is Watchin' (Roc-A-Fella/Priority)
1	2	3	MASTER P - I Miss My Homies (No Limit/Priority)
6	6	4	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - Sock It To Me (The Gold Mine, Inc./EastWest)
7	7	5	<b>WU-TANG CLAN</b> - It's Yourz (Loud)
4	5	6	EPMD - The Joint (Def Jam Recording Group)
8	9	7	<b>MACK 10</b> - Backyard Boogie (Priority)
3	4	8	THE BEATNUTS - Off The Books (Violator/Relativity)
15	11	9	<b>MASE</b> - Feel So Good (Bad Boy/Arista)
9	8	10	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra)
10	14	11	<b>THE NOTORIOUS B.I.G.</b> - Mo Money Mo Problems (Bad Boy/Arista)
14	10	12	ORGANIZED KONFUSION - Somehow, Someway (Priority)
13	13	13	LIL' KIM - Not Tonight (Undeas/Big Beat/Atlantic)
12	12	14	RAKIM - It's Been A Long Time (Universal/MCA)
20	16	15	<b>LOST BOYZ</b> - Me And My Crazy World (Universal)

2W	LW	TW	Albums
2	2	1	EPMD - Back In Business (Def Jam Recording Group)
1	1	2	BUSTA RHYMES - When Disaster Strikes (Flipmode/Violator/Elektra)
3	3	3	MASTER P - Ghetto D (No Limit/Priority)
5	5	4	<b>VARIOUS ARTISTS</b> - Gang Related Soundtrack (Death Row)
4	4	5	PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
6	6	6	COMMON - One Day It'll All Make Sense (Relativity)
7	7	7	MACK 10 - Based On A True Story (Priority)
9	9	8	<b>BONE THUGS N' HARMONY</b> - The Art Of War (Relativity/Ruthless)
8	8	9	ORGANIZED KONFUSION - The Equinox (Priority)
10	10	10	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./EastWest)
13	13	11	<b>O.C.</b> - Jewelz (Payday/FFRR)
11	11	12	VARIOUS ARTISTS - Soul In The Hole Soundtrack (Loud)
14	15	13	<b>THA ALKAHOLIKS</b> - Likwidation (Loud)
15	16	14	<b>MIA X</b> - Unlady Like (No Limit/Priority)
<b>NEW</b>		15	<b>THE FIRM</b> - The Firm (Aftermath/Interscope)

Compiled by Matt Brown and Justin Torres

## Mixshow REAL SPINZ

TW	Spinz	Trend
1	64	+6
2	57	+7
3	51	+6
4	50	+26
5	49	+10
6	46	+3
7	40	N
8	37	+3
9	36	0
10	36	-5
11	32	-3
12	31	+8
13	31	+1
14	26	+5
15	26	-8
16	23	+5
17	21	+5
18	20	N
19	20	N
20	18	-3

### 2PAC "I Wonder if Heaven Got a Ghetto" (Amaru/Jive)

I haven't been this excited about a record since Busta's "Put Your Hands...." I always love the joints that unify radio, erasing the non-



commercial boundaries in the name of hip-hop. 'Pac may regain the Most Added record next week if stations continue to jump on this lead single from the double CD of unreleased cuts called *R U Still Down?* The album's lyrics and production are as relevant today as they were when it was recorded over three years ago. Yes, I'm still down! Contact Al or Eric at (212) 620-8709.

### E.C. ILLA "Old School Tactics" (Wicked)

The name of this Chicago native will be familiar to those who remember his last single, "No More." On "Old School Tactics," he takes his rugged rhymes to the extreme and benefits from the production aid of the Legendary Traxter (of Twista and Do or Die fame). The soundbed's percussion and synth definitely hark back to shelltoes, tight Lee jeans, and four-finger rings, so get to spinning'. Contact Liné at (213) 484-0224.

### CRIME WAVE "War Fair" (Raw Track)

Shamus is lyrically at his fiercest on this collaboration, which features a small army of emcees who also hold their own: Flu, who previously got down with Shamus on "Tight Team," Mad Max, Divine, and C-Terra. The track's eerie strings and solid bassline will haunt the memory, and 15 stations are already on it, including KUNV-Las Vegas and WRUV-Burlington. Contact Shamus at (718) 515-6034 or Byze at (800) 590-7099.

### ARTIST PROFILE



### X-ECUTIONERS

Formerly The X-Men, but were made to change their name by Marvel Comics upon release of their album.

**WHO (L-R):** Total Eclipse, Mista Sinista, Roc Raida, Rob Swift

**ORIGINS:** They formed in 1989 to serve competition to DJ Clark

Kent and the Supermen. The original members were Roc Raida, Steve D, Johnny Cash, and Sean

Cee. Though a turntable battle never took place, they took DJing to a new level in worldwide competition.

**COLLECTIVE DEBUT ALBUM:**

X-pressions

**LABEL:** Asphodel Records

**CONTACT:** Felice, Girlie Action

(212) 334-3200 ext. 110

**TOTAL ECLIPSE:** 1996 ITF World Champion, DJ for Organized Konfusion

**MISTA SINISTA:** 1996 DMC East Coast Champion, DJ for the Beatnuts and Common

**ROC RAIDA:** 1994/95 DMC American and World Champion, DJ for Showbiz & AG, Lord Finesse, Artifacts

**ROB SWIFT:** 1992 DMX East Coast Champion, DJ for Akinyele and Large Professor

**ROB SWIFT DEFINES BEAT**

**JUGGLING:** "manipulating a kick, snare, and high hat off a record and reorganizing the sounds to create a totally different composition."

**THE MISSION:** "To keep the original brick that built the house of hip-hop from crumbling under the weight of abuse and neglect."



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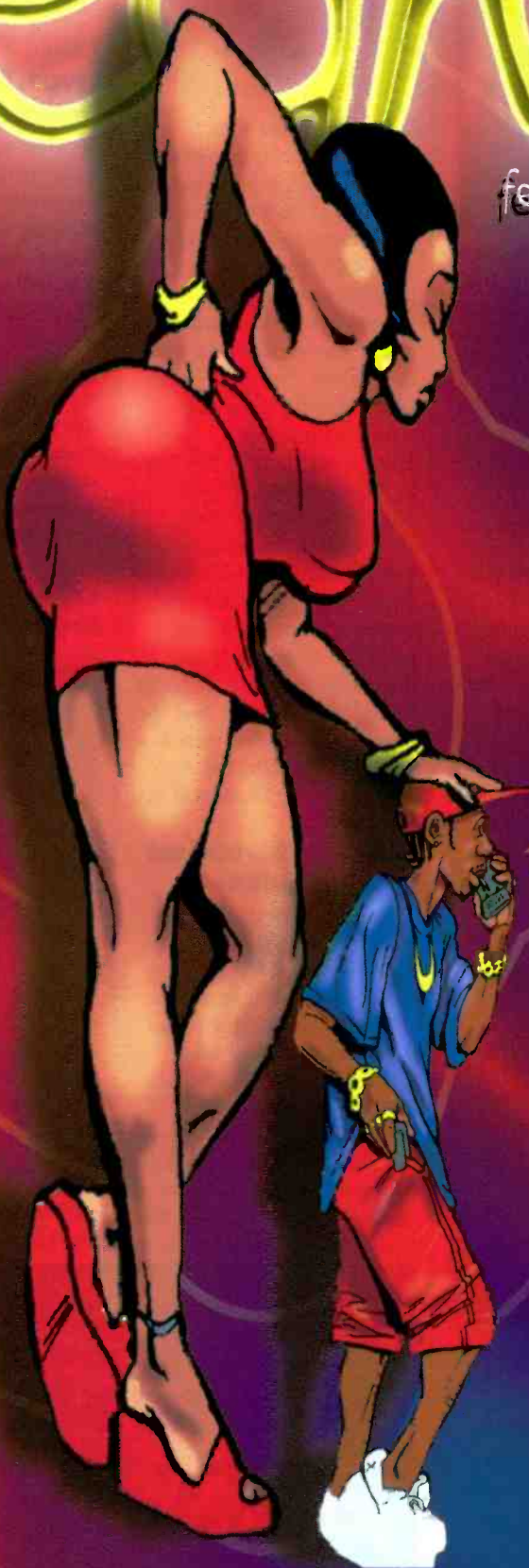
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# GAVIN PICKS



## Singles

BY DAVE SHOLIN

### **MATCHBOX 20** "3 AM" (Lava/Atlantic)

After spending nearly half the year spinning at Top 40, it seems impossible to "Push" this band out of the top five. Early consensus from radio had this track tagged as the obvious follow-up. Our Record to Watch on October 24, it's picked up significant airplay and is well on its way to becoming one of the first major hits of the New Year.

### **THE VERVE** "Bitter Sweet Symphony" (Virgin)

Nothing like hearing a song on the air to get a sense of how it stands out from the pack. Spending its first week in the top ten at alternative, this is yet another entry from the UK that's set to enjoy a strong run in the mainstream pop arena.

### **SISTER HAZEL** "Happy" (Universal)

Every week that passed brought more success stories for "All for You," a song that, to put it mildly, has a very long shelf life. Programmers keep searching for uptempo pop songs, and Sister Hazel's second effort should have listeners and decision makers alike smiling.

### **KAI** "Say You'll Stay" (HB/Tidal Wave/Geffen)

Two years ago, this quintet went by the name Apex, but the future changed when they were spotted during a performance in Sacramento. Their debut ballad has

already been picking up support in several markets, but now that they've joined forces with a major label, this song is bound to get a lot more attention.

### **CROSSOVER PICK** **ERICK SERMON,** **KEITH MURRAY &** **REDMAN** "Rapper's Delight" (Priority)

Little did anyone know nearly 20 years ago when the Sugarhill Gang first issued this song that it would go down in history as the very first rap hit. Modern day technology, combined with the skills of Erick Sermon, Keith Murray, and Redman do the near impossible: improve upon the original. The track should generate instant reaction, and the video is a must see.

### **WILL SMITH** "Gettin' Jiggy Wit It" (Columbia/CRG)



One of the defining songs of the summer of '97 was "Men in Black," and there's nothing like a huge hit to set up a new album, especially one that includes this hot production. Once again, Will Smith scores major points by knowing just what to sample, this time choosing Sister Sledge's "He's the Greatest Dancer." Loaded with hooks.

## Albums

### **SPICE GIRLS** Spiceworld (Virgin)



GIRLS



Living up to the adage "strike while the iron's hot," Britain's quintet of female positivity, Spice Girls, issue their second album of the year. Girl power reigns bright and strong as the ladies offer up ten new pop gems, among them the current smash, "Spice Up Your Life." They'll hit the big screen with a movie, *Spiceworld*, early in '98, but in the meantime, Top 40 radio can keep the vibe alive with this album.

Favorite cuts include: "Never Give Up on the Good Times," "Stop" (which at presstime is slated as the next single), "Saturday Night Divas," "Too Much," and the retro-flavored "The Lady Is a Vamp." Spice Girls rule!

—ANNETTE M. LAI

### **A3** Exile on Coldharbor Lane (Elemental/Geffen)

Redneck groove? Britain's A3 was originally Alabama 3, until the famed country band threatened legalese. (What if John Fogerty had behaved the same way toward *them*?) So A3 stole a GAVIN format name instead, and—unlike when the stodgies at R&R pulled the same tired stunt—we're quite flattered. A3, like the GAVIN format, is most excit-



ing. Part Groove Collective acid house, part James Dickey's *Deliverance*, A3 has an unhealthy fixation on blues samples, heroin, and flippant religious references, which the group more than makes up for by brilliantly house-cleaning John Prine's "Speed of the Sound of Loneliness." Don't expect to see Richard Gere raving to "Mao Tse Tung Said."

—KENT ZIMMERMAN

### **LSG** Levert, Sweat, Gill (EastWest/EEG)

Separately, Gerald Levert, Keith Sweat, and Johnny Gill have ruled the R&B charts for close to a decade. Together as LSG, they deliver soulful vocals, pumping dance tracks and perfectly delivered ballads with a platinum touch. But that's not all. With the help of superstar producers, the trio has raised the bar for all R&B singers who follow. This is an amazing album, full of raw, unabashed emotion.

—QUINCY MCCOY

### **LISA LOEB** Firecracker (Geffen)



I'm in Paul Simon mode—zoning out on fine lyrics—and like Simon, Lisa Loeb has a knack for constructing slices-of-life into concise verse-verse-chorus-verse packages. Beautifully mixed by Bob Clearmountain and abandoning the last album's well-intentioned band identity, Lisa pays the cost to be

the boss. Her best stories include "I Do" (already a burning A3, Top 40, and and Hot A/C hit) and the lustily orchestrated "Falling in Love." A little touch of Loeb and Jacques Brel in the night?

—KEITH ZIMMERMAN

# GAVIN

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**radio found her #1 hit  
"four leaf clover."  
NOW, they've  
discovered  
the follow-up.**

"Abra Moore's somebody who's going to be around for a while. She's not some one-hit wonder; and that's something I'm concerned about at this format--that we remain artist-driven, and not song-driven, which has hurt us in the past"

—Leslie Fram  
99X/Atlanta

"*Don't Feel Like Cryin'* has always been our pick. It sounds great on the air, and shows us a musical feel and style that's different from *Four Leaf Clover*, but every bit as great! And it's still

"*Don't Feel Like Cryin'* is so full of Abra's personality! You can touch her, you can feel her positive energy, you can see her...

**"A ROCK-SOLID  
FOLLOW-UP!!  
THE GIRL SINGS  
LIKE A BIRD!!"**

unmistakably  
ABRA!!!

—Jody Denberg  
KGSR/Austin

In fact, I see her devilish smile in my mind when she sings!"

—Julie Stoeckel KLLC/San Francisco

—KEVIN MANNION KZON/PHOENIX

"My girlfriend loved *Four Leaf Clover*, so I gave her the full CD. She played *Don't Feel Like Cryin'* back to me, joyous and overwhelmed with its great lyric and fun melody. I instantly loved it too... and we're gonna run with it!!!"

—Kevin Welch KFXD/Boise

**abra moore** don't feel like cryin'  
from her arista austin album *strangest places*

ARISTA  
austin

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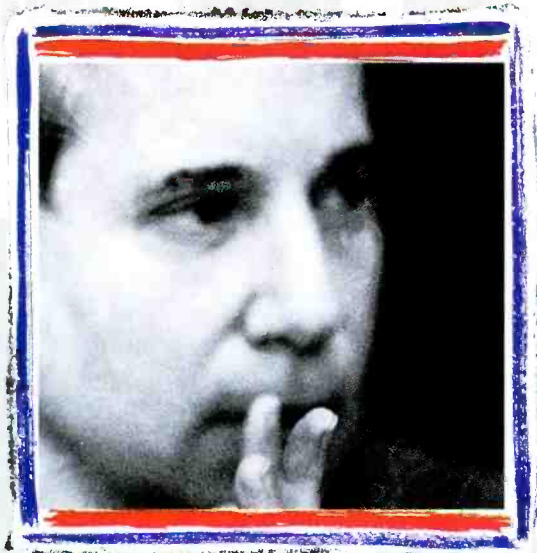
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