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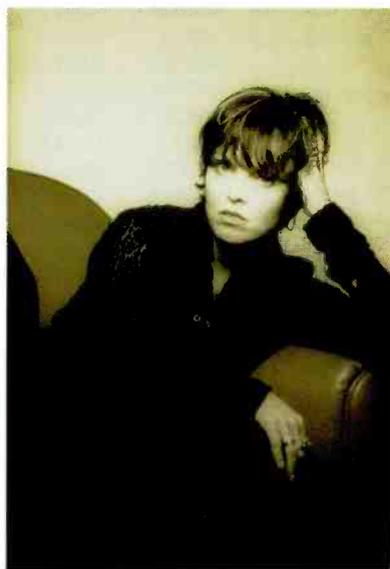
COLUMBIA

AS TOLD TO BEN FONG-TORRES

# Pat Benatar

## On New Battlefields; New Battles

Pat Benatar, one of the highest-profile rockers of the '80s ("We Belong," "Love Is a Battlefield," "Hit Me With Your Best Shot") continues to tour and record (Her latest album is *Innamorata*, on CMC International/BMG, and her latest single is "Papa's Roses"). But when she makes media appearances these days, she has an additional record to talk about. It's *Leading Ladies*, a four-CD set of pop, Top 40, country, and R&B hits by 83 women spanning the '50s (Peggy Lee, Debbie Reynolds, Marilyn Monroe) and the '90s (Sheryl Crow, Mary Chapin Carpenter, Wynonna). The set, from *Reader's Digest Music*, benefits the National Alliance of Breast Cancer Organizations (NABCO), a non-profit resource center established in 1986 to offer up-to-date information about the disease. *Leading Ladies* is out this month—National Breast Cancer Awareness Month—and Benatar, whose "Love is a Battlefield" is in the set, is serving as spokesperson for the project.



Pat Benatar

I think all the women on the CD are committed to raising awareness of the disease. They've been touched either directly or indirectly by it. My mother's a survivor, and 11 years ago, I had a biopsy that turned out to be nothing, but just going through the ordeal and the trauma of that, I realized how ignorant I was to the facts, and how fearful I was.

Thirty years ago, the "C-word" was hush; you never spoke of it, and breast cancer was just veiled in a cloud of misinformation and fear, and people thought they were going to be completely disfigured or die. The world changes, and people now

are more upfront, especially women. It's not about being intimidated by doctors anymore. People are willing to step forward and take charge of themselves and be responsible for their own health.

As for music, I played two days at Lilith Fair, and it was so interesting for me to see the difference between our generations. It was very satisfying to see the next group of women artists. It's not so much about war right now; they've covered the ground that needed to be covered, and they're into the refinement stage. It was very inspiring for me to see that happen.

My own influences included a lot of females—Linda Ronstadt's voice was amazing, and Janis Joplin was terrific, and I loved R&B music and the Beatles and Led Zeppelin. The only problem I had with what I was trying to accomplish was that I

didn't want to be a female singer who was singing love songs. I wanted to sing from a position of strength. I wanted to be the one who was standing out front and saying, "You come back to my room for a change!" I had a problem with the content of a lot of female songs and, maybe, their image. I wanted to be more like Mick Jagger.

My new album has a little different instrumentation; it's a little more expanded, with fiddles and cellos. It's more acoustic-driven, but it still has an electric base.

It's definitely a challenge to get radio play. Radio has changed completely from how it was when we started. It's really not in the hands of DJs anymore; it's not about getting records out there, and if something's good, it gets on, and you let the people decide. I'm not sure *what* it's about now, but I know it's different, and, being considered a "vintage" act now, it's very difficult.

If what you're doing is relying on your past, I can understand why you're not getting played. But if what you're trying to do is keep moving forward, it's very frustrating to not get played. But it'd be as boring for me as it'd be for everybody else to just keep repeating. The person who made *In the Heat of the Night* (in 1980)—it's eons ago for me. It was great, but that was then, and this is now. **GAVIN**

*Leading Ladies* IS AVAILABLE BY CALLING (800) 282-7380, OR ON-LINE AT [HTTP://WWW.LEAD-INGLADIES.COM](http://www.lead-ingladies.com). FOR CD INFO, CALL NICKY REINHARD AT CAIRNS & ASSOCIATES AT (212) 407-0737. BENATAR CAN BE REACHED THROUGH CIA MEDIA, (310) 396-3211.

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## NEXT WEEK

### A/C Spotlight

*A/C Editor Ron Fell chats with the Wilson sisters (Wendy and Carnie, not Ann and Nancy) on the eve of the pair's new release. Plus, WLIT-Chicago PD Mark Edwards answers 20 questions, and our new Hot A/C section debuts.*

# GAVIN

Founded by Bill Gavin—1958

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## First Words

Guess what? Alternative is no longer the next big thing. But that's because it is already a big thing.

It's not novel, it's not so dangerous or scary and it's not really anti-anything any more. But don't be fooled into dismissing its power, either as a radio format or as a musical taste. Some radio fashion fetishists who believe they're at the heart of the next great thing talk of Alternative's decline. That's the mentality of people who say "VCR's are history" because they're one of the 327

consumers in America who have bought DVD machines in the last three months.

Alternative fuels powerful stations in big markets and remains the breeding ground for many platinum acts. Like formats before it, Alternative has been maturing, evolving, splintering and feeding into other genres. Just look at the "music clustering" research featured in this issue to see that its influence is deep-rooted and here to stay.

*David Dalton*

David Dalton, CEO

# GAVIN NEWS

**"This concept of 9 to 5  
is a fiction."**

—Larry Rosin, Edison Media Research

See Page 8

## Jacor in Middle of Arbitron: Summer Hummers Guessing Games

The radio biz—or least the part of it that buys and sells stations as if they were at Costco—is abuzz over ABC and Jacor.

Rumors over the last week or so have had Disney/ABC looking to acquire Jacor...or Jacor gobbling up the Mouse...or Hicks, Muse merging with Jacor...or...you get the picture.

The picture got big and crazy in the wake of CBS' \$2.6 billion deal for American Radio Systems. That announcement, on the heels of Hicks, Muse, Tate & Furst Inc.'s August agreement to buy SFX for \$2.1 billion, led to talk about radio getting down, soon, to a Big Three or Four.

As for who those biggies will be, besides CBS Radio and the Hicks, Muse group (which is affiliated with Chancellor and Capstar), the guesses change daily, with Clear Channel, Jacor, and ABC most mentioned. Jacor, one investment analyst said, was being seen as "the last girl left at the dance." And a \$3 billion girl, at that.

Potential partners included Westinghouse/CBS, Disney/ABC (which was reportedly mulling either buying Jacor or selling the ABC networks to Randy Michaels' company), and Hicks, Muse, with the Texas-based investment firm reportedly angling for the last dance.

While two dance stations stay on the Top Five floor in the New York summer Arbitrons, it's WLTW/FM, an A/C station, that has spun to the top, jumping 6.0-6.4 in the 12+ race and grabbing 25-54 honors as well. Spring



market leader WQHT went 6.1-6.2 for a firm runner-up position, while KTU was flat at 4.7, good enough to tie for fourth with WCBS/FM. And WHITZ jumped 3.5-4.3.

In Los Angeles, it's Spanish that takes two of the top five slots: KLVE/FM leads the market despite dipping 6.6-6.0, while the new KSCA goes 4.4-4.5 to stay in third. KPWR takes second place, while KKBT slips, 4.5-4.0, from second in spring to a fifth place tie with K-EARTH.

In Chicago, urban giant WGCI enjoys a gigantic leap, 5.6-7.0 to retake first place from full-service WGN. (PD Elroy Smith was on line with GAVIN's Urban Landscape Editor, Quincy McCoy, in our September 26 issue.) WBBM dances 4.5-5.0, while WVAZ (V-103) also had a .5 jump, 4.2-4.7, as did country WUSN (3.4-3.9). But the biggest jump of all belonged to WXCD, whose switch from country to classic rock shot its 12+ numbers from 1.5 to 3.3.

### NEW YORK

		Sp'97	Su'97
WLTW/F	A/C	6.0	6.4
WQHT/F	D/T40	6.1	6.2
WSKQ/F	Span	4.3	5.1
WCBS/F	Oldies	4.7	4.7
WKTU/F	D/T40	4.7	4.7
WRKS/F	Urb A/C	4.1	4.6
WHTZ/F	Top 40	3.5	4.3
WINS/A	News	3.5	3.6
WXRK/F	Alt	3.8	3.5
WABC/A	Talk	2.7	3.2

WCBS/A	News	3.1	3.2
WOR/A	Talk	3.6	3.2
WQCD/F	SJ&V	3.4	3.2
WFAN/A	Sprts	2.5	2.9
WPLJ/F	Top 40	2.6	2.8
WBLS/F	Urb A/C	2.7	2.5
WQXR/F	Class	2.9	2.2
WAXQ/F	CI Rk	2.0	1.9
WADO/A	Span	1.9	1.8
WNEW/F	CI Rk	1.6	1.8
WQEW/A	Nost	2.1	1.8

KZLA/F	Cntry	2.5	2.5
KLAX/F	Span	2.6	2.3
KNX/A	N/T	2.0	2.0
KLOS/F	Alb	2.2	2.0
KLSX/F	Talk	2.0	2.0
KTNQ/A	Span	2.5	2.0

### CHICAGO

		Sp'97	Su'97
WGCI/F	Urb	5.6	7.0
WGN/A	FI Svc	5.9	5.6
WBBM/F	D/T40	4.5	5.0
WVAZ/F	Urb A/C	4.2	4.7
WLIT/F	A/C	4.8	4.5
WNUA/F	SJ&V	3.9	4.3
WJMK/F	Oldies	4.0	3.9
WUSN/F	Cntry	3.4	3.9
WBBM/A	News	4.2	3.8
WLS/A	Talk	4.1	3.8
WKQX/F	Alt	3.3	3.4
WXCD/F	Class Rk	1.5	3.3
WRCX/F	Alb	3.2	2.9
WTMX/F	Hot A/C	2.7	2.6
WXRT/F	Alt	2.9	2.5
WCKG/F	Class Rk	2.8	2.3
WAIT/A	Nost	2.2	2.2
WMAQ/A	N/T	1.8	2.2

### LOS ANGELES

		Sp'97	Su'97
KLVE/F	Span	6.6	6.0
KPWR/F	D/T40	4.3	4.6
KSCA/F	Span	4.4	4.5
KFI/A	Talk	3.7	4.1
KKBT/F	Urb	4.5	4.0
KRTH/F	Oldies	3.9	4.0
KIIS/F	Top 40	3.8	3.9
KOST/F	A/C	3.6	3.9
KROQ/F	Alt	3.8	3.6
KTWV/F	SJ&V	3.4	3.6
KABC/A	Talk	2.8	3.1
KLAC/A	Nost	2.2	2.6
KBIG/F	A/C	2.4	2.6
KYSR/F	Hot A/C	2.8	2.5

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## David Simoné Goes to Geffen as A&R Head

BY ALEXANDRA RUSSELL

David Simoné, most recently President of PolyGram Music Publishing, has joined Geffen Records as head of A&R. This is a newly created post at the label, which in the past relied on an executive committee to make artistic decisions.

Already on the job, Simoné has been charged with diversifying the label's roster by branching out into previously unexplored (by Geffen, at least) territory. Long a rock stronghold, Geffen Records, under Simoné's watchful eye, is now expected to try its hand at such genres as pop, Latin, urban, and electronic.

During his tenure with PolyGram, Simoné was responsible for attracting both critically acclaimed (Lyle Lovett, Desmond Child, Joan Osborne) and commercially successful (Hanson, D'Angelo, Terri Clark) to the publishing company.

"I love music," says Simoné, "and over the years, I've been pulled away from direct involvement with the artists and music. I cannot wait to go backstage to try and sign a band and say, 'I'm from Geffen Records.'"



## Tuning Into Phantom Cume

Almost half—46 percent—of all ratings diaries do not include all stations that diary-keepers actually listened to during that survey period.

That's the core revelation of a new study conducted this past summer by Denver-based Paragon Research for GAVIN and GAVIN GM. This exhaustive research project, which closely replicated the entire Arbitron survey process, clearly indicates that many diary-keepers do not accurately record every station to which they listen, or the amount of time they listen to it, and they may in fact intentionally misrepresent their listening habits—all for a variety of reasons.

You know it as "phantom cume," the term widely applied to those individuals who listen to a station but, for whatever reason, when they're participating in a ratings survey, don't write that station down. It's a nagging problem for programmers and managers who, despite all their efforts to get their station(s) noted in diaries, fail to receive credit for all the listening their stations receive. Is there a phantom lurking in your cume? Read all about it in the October issue of GAVIN GM.

—REED BUNZEL



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too many  
conventions...!”*

*Naaa... There is really*  
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# BACKSTAGE

BY JAAN UHELSZKI

## 24/7 PIERCING

**Janet Jackson** is becoming as weird as her brother. Her latest fetish is body piercing. Now, we don't fault her for piercing her nose, her navel, and her tongue. What we think is weird is that she's reportedly hired the guy who did the



JANET JACKSON

deeds to be her own personal body piercer. And that's his only job. He travels everywhere she goes, and whenever she gets the urge to be pierced, he's right there to do it. Beside this enthusiasm, she also has developed a pathological fear of germs. The other night at a party,

Jackson was offered a bottle of mineral water, but she wouldn't drink it until one of her handlers went out to her limousine to get her a private drinking cup.

## LISA LOEB, FLACK

**Lisa Loeb** will appear in an upcoming episode of *The Nanny*. Series star **Fran Drescher** is recreating her film role as "Bobbi Fleckman," *Spinal Tap's* publicist on the sitcom, and she owes it all to Loeb. Loeb met Drescher backstage at a *Counting Crows* show. Loeb gushed to Drescher about how much she loved Fran's *Spinal Tap* character, and how hardly anyone knew that was her. After Drescher left the concert, the wheels began spinning in her pointy little head, and she decided to resurrect the character on *The Nanny*, and asked Loeb to guest star. But the singer is no pushover. She put her dainty little foot down and said she didn't want just a cameo or a part as an ubiquitous backup singer, and would only take "a real part." She'll star as Fleckman's assistant.

## BEASTIES READY TO SPRING

As you read this the **Beastie Boys** are negotiating a spring tour, and, yes, that means exactly what you think it does. They will finally finish their very long overdue follow-up to 1994's *Ill Communication* for a spring release. Things seem to be looking up in the **Ione Skye-Ad Rock** marriage. The two were spotted together at her brother, **Donovan Leitch, Jr.'s** wedding to model **Kristy Hume** last month. Wonder where that leaves **Adam Horowitz's** paramour, **Bikini Kill's Kathleen Hanna...**

## WHAT THEY REALLY WANT

The **Spice Girls** launched their new album with a big blowout in Spain, where they revealed that they are no longer in music just to make money. Apparently, after earning millions from their hit albums and singles, they've decided that their mission is to spread Girl Power. Scary Spice, **Mel B.** told reporters, "It's not about making money. It's about getting our message across and it's about being able to perform. We are doing it for the girls." On the eve of the release of *Spiceworld*, we've gotten word that the saucy quintet will be immortalized in chocolate. They'll appear as chocolate figurines for the Cadbury candy company. Perhaps the girls have been eating too many of the prototypes, since yesterday it was revealed that they are using body doubles for their Spice Impulse perfume. When you see the ads on TV, it looks like the Spice Girls are naked, but they're not. They're not even Spice Girls; they're five models from London. One of the body doubles, **Suzu Kewar**, says, "We had to run around in flesh-colored underwear, pretending to be the Spice Girls. The whole idea is that they have the confidence to go naked because they're wearing Spice Girls body perfume."

# At-Work Listening: It's Not What You Think...

BY BEN FONG-TORRES

"A lot of things radio people believe about workplace listening habits are presumptions," says Larry Rosin, President of Edison Media Research.

"There's a general recognition that stations that are effective at capturing the at-work audience can do a much better job on their audience-delivery goals," adds Bob Patchen, Director of Research at Arbitron. "But how much does the radio industry really know about the at-work listener, or, for that matter, about the world of work itself?"

The two teamed at the NAB Radio Show in New Orleans to report on research results that dispell numerous myths about at-work listening.

They include the assumptions that workplace listening:

- Means "in-office"
  - Is mostly 9 a.m. to 5 p.m.
  - Is best served by A/C
  - Is unimportant to other formats, and
  - Is dominated by women
- Other assumptions:
- People are forced to listen to stations they wouldn't choose
  - People lock in on one station all day
  - Music quantity is everything
  - Contesting really pays off, and
  - Telemarketing is effective for increasing listening.

For one thing, Edison and Arbitron found, less than one-third of employees work in an office building (30 percent). The work force is spread out in factories (15 percent), retail stores (12 percent), schools (13 percent), hospitals and clinics (10 percent), restaurants (3 percent) and other locations. Seven percent of all workers are usually in a vehicle.

More than half of the work force (54 percent) is male, and they listen to radio in the same proportions as women.

Less than 4 percent of full-

time workers work the classic 9-to-5 hours. In fact, by the end of radio's morning shift, 9 a.m., some three-fourths (74 percent) of employees are already at work. And by 4:30, said Rosin, 45 percent of workers have finished. "This concept of 9 to 5 is a fiction," he said.

Some two-thirds of jobholders listen to the radio at work, and two-thirds of those people listen on a desktop or "boombox" radio. Only 14 percent hear radio from an area-wide system. Almost all respondents who said they listen while they work said they choose their own station.

In group situations, in half of the cases, the group decides on a station to listen to; 38 percent of the time, they work out a rotation of stations.

Is "more music, less talk" the be-all of at-work radio? No. More people chose the "kind of music" (75 percent) than the quantity of music (57 percent) as the deciding factor for a station. Air per-

sonalities scored 37 percent.

A/C is strong in the workplace, the research showed. But it's album rock that tops the quarter-hour listening, followed by oldies, alternative, country, and then A/C. Top 40 follows closely behind, trailed by urban and news/talk. The lesson here, said Rosin, is that stations other than A/C have "a major opportunity" with at-work listening.

As Patchen pointed out, 84 percent of people 25-54 work. "The potential for the at-work listener is large."

Despite the profusion of on-air promos trumpeting at-work contests, workers are not enthusiastic contestants, according to Rosin. More refused (44 percent) than participated (41 percent) when they were called at work to get involved in a radio contest.

*The Arbitron At-Work Listening Study—Radio Goes to Work*, is available to clients of The Arbitron Company from regional reps.

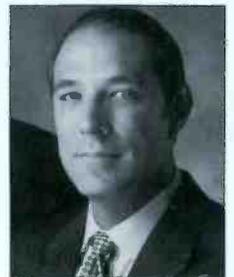
## Dave Martin Joins CBS Radio in Big D

Dave Martin, founder and President of The Radio Consultants, has become a GM in Cowboy country.

Martin has been named General Manager of three CBS stations in Dallas. They include Smooth Jazz & Vocals outlet KOAI (Oasis 107.5FM), Urban A/C KRBV (V100 FM), and gospel KHVN (Heaven 97AM). Martin replaces Skip Schmidt.

Dan Mason, President of CBS, announced the appointment, calling Martin "a solid, all-around radio person and a true student of the business. He has held positions at all levels in stations in a variety of markets, large, mid-sized, and small."

Martin, who founded The Radio Consultants in 1993 (the consultancy will continue under partner Gary Swartz) began in radio at CBS' WBZ-Boston as Program Manager, and his resume includes stints as PD at WFYR-Chicago, President of Midcontinent Broadcasting and GM of its Madison, Wis. stations, WTSO and WZEE (Z104), and VP of Programming for Doubleday Broadcasting and of WCLR/FM-Chicago.



# Arbitron's New Market Rankings

In the new radio market rankings from The Arbitron Company, eight cities or areas in the Top 100 jumped two or more spots.

There were no changes in the top 13 slots. Minneapolis-St. Paul took 14th, jumping from 16th and displacing San Diego. San Jose, Calif. went from 30th to 28th, while Riverside-San Bernardino slipped from 26th to 29th. Las Vegas, going from 45th to 43rd, swapped spots with Memphis.

Jacksonville, Fla. is ranked 51st, up two spots, while Louisville, Ky., dropped from 50th to 52nd.

Stockton, Calif. went 85th-83rd, while Bakersfield went 86th-84th.

New Haven, Conn. moved from 97th to 95th, while Morristown, N.J., previously 101st, edged into the Top 100 at 99th, and Lakeland-Winter Haven, Fla. leapt from 104th to 100, squeezing Ft. Wayne, Ind. and Chattanooga, Tenn. out of the Top 100.

Other markets slipping more than a notch or two included Charleston, S.C. (91st to 97th), Lexington-Fayette, Ky. (105th-108th), and Worcester, Mass. (107th to 112th).

- 1 New York
- 2 Los Angeles
- 3 Chicago
- 4 San Francisco
- 5 Philadelphia
- 6 Dallas/Ft. Worth
- 7 Detroit
- 8 Washington, D.C.
- 9 Houston/Galveston
- 10 Boston
- 11 Miami/Ft. Lauderdale/Hollywood
- 12 Atlanta
- 13 Seattle/Tacoma
- 14 Minneapolis/St. Paul
- 15 San Diego
- 16 Nassau/Suffolk (Long Island)
- 17 Phoenix
- 18 St. Louis
- 19 Baltimore
- 20 Pittsburgh
- 21 Tampa/St. Petersburg/Clearwater, Fla.
- 22 Denver/Boulder
- 23 Cleveland
- 24 Portland, Ore.
- 25 Cincinnati
- 26 Kansas City, Mo./Kan.
- 27 Sacramento
- 28 San Jose, Calif.
- 29 Riverside/San Bernardino
- 30 Milwaukee/Racine
- 31 Providence/Warwick/Pawtucket, R.I.
- 32 Columbus, Ohio
- 33 San Antonio, Tex.
- 34 Norfolk/Virginia Beach/Newport News, Va.
- 35 Salt Lake City/Ogden/Provo
- 36 Charlotte/Gastonia/Rock Hill, N.C./S.C.
- 37 Indianapolis
- 38 Orlando
- 39 New Orleans
- 40 Greensboro/Winston Salem/High Point, N.C.
- 41 Buffalo/Niagara Falls
- 42 Hartford/New Britain/Middletown, Conn.
- 43 Las Vegas
- 44 Nashville
- 45 Memphis
- 46 Monmouth/Ocean, N.J.
- 47 Rochester, N.Y.
- 48 Raleigh/Durham, N.C.
- 49 West Palm Beach/Boca Raton
- 50 Austin
- 51 Jacksonville, Fla.
- 52 Louisville, Ky.
- 53 Oklahoma City
- 54 Dayton, Ohio
- 55 Birmingham, Ala.
- 56 Richmond, Va.
- 57 Albany/Schenectady/Troy, N.Y.
- 58 Greenville/Spartanburg, S.C.
- 59 Honolulu
- 60 Tulsa
- 61 Tucson
- 62 McAllen/Brownsville/Harlingen, Tex.
- 63 Wilkes-Barre/Scranton, Pa.
- 64 Fresno, Calif.
- 65 Grand Rapids

- 66 Allentown/Bethlehem, Pa.
- 67 Akron
- 68 Knoxville, Tenn.
- 69 El Paso
- 70 Albuquerque
- 71 Syracuse, N.Y.
- 72 Omaha/Council Bluffs, Neb./Iowa
- 73 Harrisburg/Lebanon/Carlisle, Pa.
- 74 Wilmington, Del.
- 75 Ft. Myers/Naples/Marco Island, Fla.
- 76 Toledo
- 77 Springfield, Mass.
- 78 Monterey/Salinas/Santa Cruz, Calif.
- 79 Sarasota/Bradenton, Fla.
- 80 Greenville/New Bern/Jacksonville, N.C.
- 81 Baton Rouge
- 82 Little Rock
- 83 Stockton, Calif.

- 84 Bakersfield, Calif.
- 85 New Bedford/Fall River, Mass.
- 86 Mobile, Ala.
- 87 Spokane
- 88 Des Moines, Iowa
- 89 Wichita
- 90 Columbia, S.C.
- 91 Youngstown/Warren, Ohio
- 92 Daytona Beach
- 93 Johnson City/Kingsport/Bristol, Tenn./Va.
- 94 Colorado Springs
- 95 New Haven, Conn.
- 96 Melbourne/Titusville/Cocoa, Fla.
- 97 Charleston, S.C.
- 98 Lafayette, La.
- 99 Morristown, N.J.
- 100 Lakeland/Winter Haven, Fla.
- 101 Ft. Wayne, Ind.
- 102 Chattanooga, Tenn.
- 103 York, Pa.
- 104 Roanoke/Lynchburg, Va.
- 105 Gainesville/Ocala, Fla.
- 106 Visalia/Tulare/Hanford, Calif.
- 107 Oxnard/Ventura, Calif.
- 108 Lexington/Fayette, Ky.
- 109 Augusta, Ga.
- 110 Lancaster, Pa.
- 111 Lansing/East Lansing, Mich.
- 112 Worcester, Mass.
- 113 Huntsville, Ala.
- 114 Bridgeport, Conn.
- 115 Flint, Mich.
- 116 Portsmouth/Dover/Rochester, N.H.
- 117 Santa Rosa, Calif.
- 118 Jackson, Miss.
- 119 Ft. Pierce/Stuart/Vero Beach, Fla.
- 120 Madison
- 121 Modesto, Calif.
- 122 Canton, Ohio
- 123 Pensacola
- 124 Saginaw/Bay City/Midland, Mich.
- 125 Fayetteville, N.C.
- 126 Boise
- 127 Corpus Christi
- 128 Beaumont/Port Arthur, Tex.
- 129 Shreveport, La.
- 130 Reno

- 131 Reading, Pa.
- 132 Quad Cities (Davenport/Rock Island/Moline)
- 133 Stamford/Norwalk, Conn.
- 134 Peoria
- 135 Ft. Collins/Greeley, Colo.
- 136 Atlantic City/Cape May, N.J.
- 137 Biloxi/Gulfport/Pascagoula, Miss.
- 138 Appleton/Oshkosh, Wis.
- 139 Trenton
- 140 Huntington/Ashtand, W.Va./Ky.
- 141 Tyler/Longview, Tex.
- 142 Newburgh/Middletown, N.Y.
- 143 Montgomery, Ala.
- 144 Eugene/Springfield, Ore.
- 145 Springfield, Mo.
- 146 Ann Arbor
- 147 Rockford, Ill.
- 148 Macon
- 149 Utica/Rome, N.Y.
- 150 Palm Springs, Calif.
- 151 Killeen/Temple, Tex.
- 152 Evansville, Ind.
- 153 Salisbury/Ocean City, Md.
- 154 Savannah, Ga.
- 155 Erie, Pa.
- 156 Fayetteville, Ark.
- 157 Poughkeepsie, N.Y.
- 158 South Bend, Ind.
- 159 Wausau/Stevens Point, Wis.
- 160 Charleston, W.Va.
- 161 Hagerston/Chamberburg/Waynesboro, Md./Pa.
- 162 Portland, Maine
- 163 New London, Conn.
- 164 Binghamton, N.Y.
- 165 Tallahassee, Fla.
- 166 Columbus, Ga.
- 167 San Luis Obispo, Calif.
- 168 Johnstown, Pa.
- 169 Ft. Smith, Ark.
- 170 Anchorage, Alaska
- 171 Lincoln, Nebr.
- 172 Kalamazoo, Mich.
- 173 Lubbock, Tex.
- 174 Odessa/Midland, Tex.
- 175 Myrtle Beach, S.C.

- 176 (tie) Asheville, N.C.
- Tupelo, Miss.
- 178 Wilmington, N.C.
- 179 Waterbury, Conn.
- 180 Topeka, Kan.
- 181 Dothan, Ala.
- 182 (tie) Green Bay, Wis.
- Morgantown/Clarksburg/Fairmont, W.Va.
- 184 Cape Cod, Mass.
- 185 Yakima, Wash.
- 186 Terre Haute, Ind.
- 187 Santa Barbara, Calif.
- 188 Amarillo, Tex.
- 189 Chico, Calif.
- 190 Springfield, Ill.
- 191 Danbury, Conn.
- 192 Waco, Tex.
- 193 Merced, Calif.
- 194 Manchester, N.H.
- 195 Traverse City/Petoskey/Charlevoix, Mich.
- 196 Santa Maria/Lompoc, Calif.
- 197 Elmira/Corning, N.Y.
- 198 Florence, S.C.
- 199 Alexandria, La.
- 200 (tie) Cedar Rapids, Iowa
- Frederick, Md.
- 202 Richland/Kennewick/Pasco, Wash.
- 203 Lake Charles, La.
- 204 Medford/Ashland, Ore.
- 205 Laurel/Hattiesburg, Miss.
- 206 Champaign, Ill.
- 207 Laredo, Tex.
- 208 Fargo/Moorhead, N.D., Minn.
- 209 Marion/Carbondale, Ill.
- 210 Ft. Walton Beach, Fla.
- 211 Sioux Falls, S.D.
- 212 Blacksburg/Christiansburg/Radford/Pulaski, Va.
- 213 Redding, Calif.
- 214 St. Cloud, Minn.
- 215 Tuscaloosa, Ala.
- 216 Duluth/Superior, Minn./Wis.
- 217 Dubuque, Iowa
- 218 Wheeling, W.V.
- 219 Winchester, Va.
- 220 Parkersburg/Marietta, W.V./Ohio
- 221 Lima, Ohio
- 222 Burlington, Vt.
- 223 Charlottesville, Va.
- 224 Abilene, Tex.
- 225 Joplin, Mo.
- 226 Panama City, Fla.
- 227 Waterloo/Cedar Falls, Iowa
- 228 Bloomington, Ill.
- 229 Monroe, La.
- 230 Lafayette, Ind.
- 231 Eau Claire, Wis.
- 232 Battle Creek, Mich.
- 233 Santa Fe, N. Mex.
- 234 Sussex, N.J.
- (ranked, but no fall survey until 1998)
- 235 State College, Pa.
- 236 Wichita Falls, Tex.
- 237 Bryan/College Station, Tex.
- 238 Pueblo, Colo.
- 239 Altoona, Pa.
- 240 Columbia, Mo.
- 241 Texarkana, Tex./Ark.
- 242 Billings, Mont.
- 243 Sioux City, Iowa
- 244 Williamsport, Pa.
- 245 Augusta/Waterville, Maine
- 246 Albany, Ga.
- 247 Grand Junction, Colo.
- 248 Watertown, N.Y.
- 249 Rochester, Minn.
- 250 Lawton, Ohio
- 251 Rapid City, S.D.
- 252 Lewiston/Auburn, Me.
- 253 La Crosse, Wis.
- 254 Harrisonburg, Va.
- 255 San Angelo, Tex.
- 256 Grand Forks, N.D./Minn.
- 257 Ithaca, N.Y.
- 258 Owensboro, Ky.
- 259 Cookeville, Tenn.
- 260 Bismarck, N.D.
- 261 Jackson, Tenn.
- 262 Danville, Ill.
- 263 Beckley, W.Va.
- 264 Bangor, Maine
- 265 Great Falls, Mont.
- 266 Cheyenne, Wyo.
- 267 Meridian, Miss.
- 268 Casper, Wyo.

## PUTUMAYO

# Coffee, Clothes, and Music

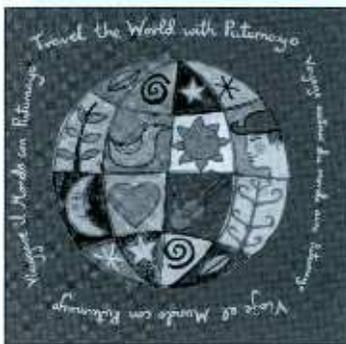
BY LAURA SWEZEY

Putumayo World Music, a label that began four years ago as an offshoot of a clothing store, has become so successful that its founder has sold his original business to devote himself to the label.

Dan Storper, founder of Putumayo Apparel in New York, featuring Latin American handcrafts and clothing, decided to take action when he was greeted with a barrage of hard rock music upon entering one of his stores. He began searching for music with a world flavor suitable for the ambiance of his shops.

Storper received such a positive response to Johnny Clegg and Gilberto Gil in the Putumayo shops that he teamed with the president of Rhino Records in April 1993 to release Putumayo World

Music's first two compilation CDs. There have since been 23 releases. Their 1996 *Women of the World: Celtic*



has sold more than 130,000 copies in the U.S.

Putumayo's latest release, *A Putumayo Blend: Music from the Coffee Lands*, fea-

tures artists from coffee-growing countries such as Brazil, Peru, Jamaica, and Uganda. Following in Putumayo's tradition of colorful, detailed cover art, the CDs are sold at major retail outlets, with an offer for a free cup of coffee with a CD purchase at Barnes & Noble stores. Part of the proceeds from sales will go to Coffee Kids, a non-profit organization that strives to improve the quality of life of children in coffee-growing countries.

Having sold Putumayo Apparel, which operates a store in Soho, New York and sells clothing to 600 boutiques around the country, Storper is free to look for new Putumayo music full-time. "I try to look at it as an archaeological excavation," he says. "There are great songs all over the world, and I try to look at those that have been underexposed."

# THAT'S SHO-BIZ

By Dave Sholin

Seems there's a new scenario every day in terms of what **Jacor** is planning. The only thing that's certain is that it will be an even more powerful player than it already is. The company signs well-known country consultant **Jaye Albright** to the position of Director/Country Programming. She'll be headquartered in Las Vegas, running **KFMS/FM** and **KWNR/FM**, in addition to her corporate duties.



While lips flapped about **Michelle Santosuosso**, the **KMEL** programmer has the following message on her voice mail: "I'm not going to L.A., I'm not going to **B100**, so stop gossiping." But don't expect the speculation about just what will happen down south to stop anytime soon.

Let's have a round of the bubbly for **WKTU**-New York's **Andy Shane**, who adds APD to his title. Additionally the station promotes Programming Assistant **Geronimo** to Music Coordinator, and former MC **Jeff Z.** is now the station's Program Coordinator.

Is the press release about **John Cook** being appointed Operations Manager at **KHKS**-Dallas being written as **GAVIN** goes to press? Expect PD **"Mr. Ed" Lambert** to remain firmly in place.

Flash! As we go to press, we learn former **KDMX**-Dallas PD **Kim Ashley** signs on as APD at Hot A/C **WYXR**-Philly.

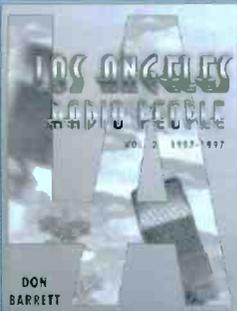


All smiles even before the summer **ARB** showed **Z100** up nearly a full share 12- plus (3.5 to 4.3), MD and p.m. driver **Paul "Cubby" Bryant**, PD **Tom Poleman** and AMD **Chris "Axl" Nemetz** hits the lanes for the **"Ken and Barbie Bowl-a-Rama"** a few weeks back. On hand were **Aqua's Lene Nystrom** (front) and (l-r) **MCA's Bonnie Goldner**, the group's **Rene Dif**, Bryant, **Aqua's Claus Norreen**, Poleman, **Soren Rasted** (Aqua), and Nemetz.

Anything to those reports that former **Virgin** President **Phil Quartararo** could be at work in Burbank as early as November 1?

So much for all the talk about **Bonneville** possibly launching yet another Top 40. In the wake of firing the airstaff of **WPNT**, the Chicago Hot A/C took a turn decidedly more mainstream and became **"Windy 100 FM"**, targeting women 25-54. The station is planning to focus more on music and less on personality to complement the new sound.

Just days before those first snowflakes hit the ground, **Dave Martin** accepts the GM post at three **CBS** outlets in Dallas. Martin, who steps down as President of **The Radio Consultants**, will oversee urban A/C **KRBV/FM**, jazz **KOAI/FM (The Oasis)**, and **KHVN/AM**, a gospel station. The sidebar is that Martin, who spent eight years as President of **Midcontinent Broadcasting**, while also serving as GM of **WTSO**-Madison, is yet another in a string of one-time Mad City radio folk now in Big D. The list includes former **Z104** GM **Dave Graupner**, now at **TM Century**, as well as Z104 PD **"Mr. Ed" Lambert**, MD **John Reynolds** and production ace **Catfish Cooper**, who are all now at **KHKS**. Is that why cheese sales are up in D-Town?



Fellow radio junkie **Don Barrett** has completed his second volume of *Los Angeles Radio People*. A ton of info and pics on just about anyone who ever sat in front of a mic in the City of Angels. Toll-free number for phone orders is (888) RAD1057.

It's double-duty time for **Y100**-Miami's **Rob Roberts**, who takes on PD duties as well at pop/alternative outlet **WPLL (The Planet)**.

**GAVIN** congratulations to **Jon McHugh**, VP of Soundtracks for **New Line Cinema** and his wife, **Karen Rappaport McHugh**, on the birth of their son, **Sean Aaron**. Born September 9, weighing 9 lbs., 10 oz. The proud dad fondly refers to his son as **"Sean 'Puffy' Aaron Neville"** McHugh.

**Josh Fleming**, formerly Associate Director of NAC at **Hitmakers**, is the new morning talent at **KTMT**-Medford, while MD **Toni Cruise** returns to afternoon drive.



Hard at work getting the word out about **H-Town's** "They Like It Slow" and with **EA-Ski w/Montell Jordan's** "Showdown" and **Common w/Lauyrn Hill's** "Retrospect For Life" waiting in the wings, **Relativity** promo domo **Kevin** (no relation to the **Pat's Pete**) **Carroll**, goes on record with his Super Bowl Prediction: **Denver Broncos** vs. **S.F. 49ers**. Winner? Denver. Please cut and paste this into our Top 40 Fourth Quarter special (**GAVIN**, September 26) so KC won't spank us anymore.



## On the Air

**ARBs** already? Where does the time go? For the first round of numbers, see News... Following purchase by **Sunburst Media**, **KTOZ**-Springfield, Mo. changes names—but not format. The alternative outlet, which shall henceforth be known as **"Z95.5 The Edge,"** has also enlisted the aid of **Jacobs Media** in an effort to "bring Springfield the best opportunities for concerts, events, and great new rock"... **WENZ (107.9 The End)**-Cleveland hires **Howie Greene**, ex-OM/PD/p.m. driver at **WQBK AM/FM**-Albany, to fill the morning slot... **Tony Kindelspire** becomes Station Manager of **KBVI/AM**-Boulder, Colo. **Lydia Smith** is now APD. By the way, the station's on the market, so if you're looking... **Star 98.7 (KYSR)**-Los Angeles names **Paul O'Malley** GSM.

## In the Grooves



Al Tavera

**EEG** Rocks! **Al Tavera** is appointed Senior Director, and **Hilaire Brosio** becomes

West Coast National Director of Rock Promotion for **Elektra Entertainment Group**. "Al is a street-smart

promo executive who has grown from the street to the management team," says Senior VP **Greg Thompson**. VP **George Cappellini** adds, "Along with **Al Tavera**, **Hilaire** rounds out the team that will take the Elektra rock department to bigger and better heights"... **Sara Melendez** joins **Ernie Singleton's Cybersonics/Fully Loaded Records** as VP Marketing and Promotions. The move to



Sara Melendez

**Fully Loaded** is a reunion of sorts; **Melendez** and **Singleton** first worked together at **MCA**... **Bud**

**Harner** is the new National Promotion Director for **Verve U.S.**, based in Los Angeles. "[He] is the best Smooth Jazz promotion person in the industry," says VP **David Neidhart** of Harner. "He's done a great job for us since joining the label and I'm confident that he will maintain Verve's leadership position at jazz radio." Other Verve promotions: **Julie Marie Kerr** becomes Manager of National Radio Promotions, **Mike Wilpizeski** takes National Publicity Director, **Jetonné "J'ai" Saint-Laurent-Smyth** is National Publicity Manager, **Mike Charlasch** is named Director of Marketing, and **John Newcott** takes Director of Product Development.

## RUTHLESS NEGOTIATORS

**Ruthless Records** re-ups its deal with **Sony Music**, this time with expanded ties. **Ruthless** now joins the **Epic Records Group** as a full member, and will benefit from marketing, promotion, manufacturing, and distribution partnerships with Sony. The deal encompasses the entire **Ruthless** catalog as well as all future releases. "I am extremely excited to be a part of the successful Sony Music system," says **Ruthless** President **Tomica Woods-Wright**. "I look forward to the commitment from **Epic Records Group**, which will be a key element in taking **Ruthless** to the next level."



Seen here at the signing (l-r): **Ruthless** VP/GM **Cassandra Ware**, **Sony Music** Entertainment Executive VP **Michele Anthony**, **Ruthless** VP Promotion **Unice Rice**, **Sony** President/COO **Tommy Mottola**, **Ruthless** president **Tomica Woods-**

**Wright**, **Epic Records Group** President **Black Music** **Ron Sweeney**, **Epic** Chairman **David R. Glew** On the Air

# Sho-Dates

**October 12**

Tina Orr Positive Music  
Rick Austin KKJO-St. Joseph, Mich.  
Efti (Midi, Maxi, Efti), Jayne White (JJ White)

**October 13**

Ann Hesen Reprise Records  
Rita Kelly WFMX-Statesville, N.C.  
John Roberts KHFI-Austin, Tex.  
Marie Osmond, Paul Simon, Lacy J. Dalton, Rick Vito, Cobyn Smith (Pride N' Polix)

**October 14**

Barbara Seltzer Motown Records  
Justin Fontaine Capitol Records  
Bob Quick WNKI (WINK106)-Elmira, NY  
Cliff Richard, Thomas Dolby, Jeffrey Delacruz (Boyz Of Paradise), Usher

**October 15**

Roy Harris Lithocraft  
Darcy Sanders Fulmer VH1  
Craig Coburn Geffen Records  
Michelle Santosuosso KMEL-San Francisco

Steve Murphy WINC/FM-Winchester, Va.  
Chris DeBurgh, Richard Carpenter, Janice, Ginuwine

**October 16**

Bart Allmand  
Adrian Michaels RCA Records  
Heather Whitaker GAVIN  
Amy Johnston Curb/Universal Records  
Steve Hunter KCLD-St. Cloud, Minn.  
Jim Ed Norman Warner Bros. Records  
Dave Cooper KZZP-Phoenix, Ariz.  
Bob Weir, Wendy Wilson (Wilson Sisters), Anthony Kiedis (Red Hot Chili Peppers)

**October 17**

Tara Murphy Ichiban Records  
Jeff Ball WHIZ-AM/FM-Zanesville, Ohio  
Earl Thomas Conley, Ziggy Marley, Alan Jackson

**October 18**

Jack Isquith A&M Records  
Chris Shebel PRO/FM-Providence, R.I.  
Mark Edwards WLIT-Chicago  
Bob Waters WHYL-Carlisle, Pa.  
Trace Michaels KCDD-Abilene, Tex.  
Picazzo KDON-Salinas, Calif.  
Jon Lindstrom (The High Lonesome), Laura Nyro, Chuck Berry, Curtis Stigers

## Sho-Case



### CELINE DION

Celine Dion has booked passage on the Titanic. She's decided to record "My Heart Will Go On" for the soundtrack to James Cameron's new film about the doomed luxury liner.

## Sho-Prep

### MARIAH CAREY

Since making her first record in 1990, it's estimated that Mariah Carey's catalog music brings in \$200 million annually in record sales to Columbia Records.

### ELTON JOHN

Elton John has said he won't perform "Candle in the Wind 1997" on his forthcoming concert tour. Instead, he will perform Beth Nielsen Chapman's "Sand and Water," which he credits as a song that has brought him a great deal of comfort since the personal loss of friends Gianni Versace and Princess Diana. Elton will also perform a song that's been missing from his concerts for many years, "Goodbye Yellow Brick Road."

### BACKSTREET BOYS

The Backstreet Boys' self-titled American debut album is a compilation of the group's first two internationally successful albums, which have combined worldwide sales of more than 10 million units.

### ROBERT PALMER

Power Station's lead vocalist Robert Palmer already has his next solo album in the can and ready to go. *Woke Up Laughing* will be a blend of his South American, African, and Indian musical styles.

### L.L. COOL J

The always philosophical L.L. Cool J, whose autobiography is just out, says "I don't claim to be a saint. I try not to come off like Gandhi in the book, or like a guy who walked on rice paper and never left a footprint. If I did, kids couldn't relate to me."

### HANSON

Zac, Taylor, and Isaac Hanson are in London making a nearly-instant Christmas album called *Snowed In* that could be in stores before Thanksgiving.

### OASIS

In order to get visas to enter the United States for their appearance on *Saturday Night Live*, Oasis had to submit to drug tests at the American Embassy in London late last month.

### BARBRA STREISAND

*Higher Ground*, the forthcoming Barbra Streisand album, was inspired by music played at the 1995 funeral for Virginia Kelly (President Clinton's mother).

### MATRACA BERG

Matraca Berg has written Number One Country singles for five women besides herself. She's penned chart-toppers for Trisha Yearwood, Reba McEntire, Patty Loveless, Martina McBride, and, most recently, Deana Carter's "Strawberry Wine."

### ROLLING STONES

The Rolling Stones concert tour is a family affair for Mick Jagger. Besides his wife Jerry Hall and their kids, Jagger's daughter Jade, and Jade's oldest daughter (Mick's first grandchild) are also in the entourage.

### DARYL HALL & JOHN OATES

*Marigold Sky*, Daryl Hall & John Oates' first new studio album in more than seven years has just been released on the new BMG-distributed label Push, which is part-owned by Daryl and John.

### BOB DYLAN

Bob Dylan's new album, *Time Out of Mind*, which has just been released, was actually completed and ready for release months ago, but it was delayed because of his near fatal viral infection early this summer.

## Flashbacks

**OCTOBER 11, 1975**

*Saturday Night Live* premieres on NBC.

**OCTOBER 11, 1973**

Elvis Presley divorces Priscilla.

**OCTOBER 12, 1985**

Ricky Wilson of the B-52s dies of an AIDS-related illness.

**OCTOBER 12, 1962**

Little Richard headlines a concert in Liverpool, England. His opening act is the Beatles.

**OCTOBER 14, 1996**

Madonna gives birth to daughter Lourdes Maria Ciccone Leon in Los Angeles.

**OCTOBER 15, 1976**

Tina Turner breaks up with Ike Turner, both personally and professionally.

# Friends of Radio

## Julie Bruzzone



Vice President, Artist Development  
RCA Records, New York City  
**Hometown:**  
Richmond, Calif.

**What radio stations did you grow up listening to?**  
KFRC and KYA-San Francisco.

**What stations do you listen to now?**  
WXXR (K-Rock)-New York, Z100 once in awhile.

**If you owned a radio station, you would...**  
...sell it quick for a tidy profit.

**The last album you went out of your way to listen to and why?**  
Reef's record, because an associate from college, Sylvia Massey, produced it, and I wanted to hear what her latest and greatest was about.

**Any RCA projects that you're excited about?**  
Robyn's record, because it was great to see it start off so positively and make such an impact with the first single... and her story is just beginning. Also, the buzz on Olive is starting to happen. Watch out as well for music from Jinkster, Another Girl, and the new Hum is awesome, too.

**What you feel blessed with:**  
That I've met some really good friends in this business who have maintained their friendships from the beginning. At the end of the day, that's what means the most to me.

**Future ambitions:**  
To carry on in a positive way and continue to make a difference.

## Laugh Tracks

President Clinton emerged unscathed from his annual physical, though doctors say he needs hearing aids in both ears. The causes of his hearing loss are: loud rock & roll music, the engines of the Presidential helicopter, and gunfire, which he was exposed to while watching the Vietnam War on TV.

—Craig Kilborn, *The Daily Fix*

The world's shortest man, who was just 22 inches tall, passed away...but the good news is, Sonny Bono now moves up a notch. —Jay Leno, *Tonight Show*

WorldCom, the long-distance phone company, has announced it wants to buy MCI for \$30 billion. Their strategy is to keep calling MCI executives at home at dinner time until they agree to switch over. —Leno

**MOST ADDED**

- SPICE GIRLS (45)**
- \*\* CHUMBAWAMBA (33)**
- \*\* MARIAH CAREY (33)**
- MEREDITH BROOKS (29)**
- THE WALLFLOWERS (27)**
- SAVAGE GARDEN (25)**



**TOP TIP**

**SHE MOVES**

"Breaking All the Rules"  
(Geffen)

These three New York dancers have good reason to be high steppin'. Collecting another 22 adds and spins increasing sevenfold!

**RECORD TO WATCH**

**BILLIE MYERS**

"Kiss the Rain"  
(Universal)

Market-to-market, the story's the same. Listeners react almost immediately when they hear it.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	11	180	4	7688	+598
2	JEWEL - Foolish Games (Atlantic)	14	168	2	7516	-185
3	MATCHBOX 20 - Push (Lava/Atlantic)	18	155	0	6615	-2
4	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	24	135	1	5549	-488
5	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	19	135	6	5387	+524
6	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	27	133	0	5309	-533
7	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	15	152	1	5302	+116
8	<b>BOYZ II MEN</b> - 4 Seasons Of Loneliness (Motown)	8	147	3	5081	+502
9	SPICE GIRLS - 2 Become 1 (Virgin)	17	130	0	4663	-1093
10	MARIAH CAREY - Honey (Columbia/CRG)	11	125	0	4583	-941
11	<b>SARAH McLACHLAN</b> - Building A Mystery (Nettwerk/Arista)	15	136	2	4515	+41
12	<b>ROBYN</b> - Show Me Love (RCA)	6	156	5	4513	+622
13	<b>PEACH UNION</b> - On My Own (Mute/Epic)	9	141	1	4328	+268
14	98° - Invisible Man (Motown)	16	109	0	4039	-189
15	SISTER HAZEL - All For You (Universal)	32	102	0	3851	-301
16	TONIC - If You Could Only See (Polydor/A&M)	32	112	1	3793	-24
17	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	23	117	1	3469	-29
18	<b>ALLURE featuring 112</b> - All Cried Out (Crave)	11	105	8	3387	+260
19	WILL SMITH - Men In Black (Columbia/CRG)	19	95	0	3321	-633
20	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope) †	8	130	13	3301	+481
21	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	9	111	2	2944	-29
22	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)	8	112	4	2888	+362
23	AMY GRANT - Takes A Little Time (A&M)	12	104	2	2734	-96
24	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista)	8	81	14	2671	+468
25	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal) †	4	137	33	2638	N
26	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK) †	14	111	8	2589	+181
27	OMC - How Bizarre (Mercury)	35	76	0	2531	-696
28	THE WALLFLOWERS - The Difference (Interscope)	21	77	0	2305	-489
29	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	21	61	0	2261	-240
30	<b>FLEETWOOD MAC</b> - Silver Springs (Reprise)	10	94	3	2144	+83
31	<b>ELTON JOHN</b> - Candle In The Wind 1997 (Rocket/A&M)	4	77	4	1998	+150
32	<b>INOJ</b> - Love You Down (So So Def/Columbia/CRG)	14	57	1	1977	+102
33	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)	22	63	0	1941	-130
34	ROBYN - Do You Know (What It Takes) (RCA)	25	58	0	1909	-586
35	JANET JACKSON - Got 'Til It's Gone (Virgin)	6	68	2	1868	-336
36	AQUA - Barbie Girl (MCA)	11	75	1	1862	-703
37	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	3	110	33	1815	N
38	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)	5	78	3	1752	N
39	<b>ELTON JOHN</b> - The Way You Look Tonight (Rocket/A&M)	7	78	2	1663	+93
40	<b>DURAN DURAN</b> - Electric Barbarella (Capitol) †	4	85	10	1571	N

† = Daypart

Total Reports This Week 204 Last Week 204

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>HANSON</b> - "I Will Come to You" (Mercury)	81	21	1290	+686
<b>OASIS</b> - "Don't Go Away" (Epic)	76	15	1357	+430
<b>SHAWN COLVIN</b> - "You & the Mona Lisa" (Columbia/CRG)	71	6	1368	+129
<b>FOREST FOR THE TREES</b> - "Dream" (DreamWorks/Geffen)	69	3	1559	+72
<b>AALIYAH</b> - "The One I Gave My Heart To" (Blackground Ent./Atlantic)	58	8	1305	+32

## Inside Top 40

BY DAVE SHOLIN



### Fourth Quarter

### Welcome Mat Is Large

Once each quarter, we realign our panel of correspondents. So for one last time in 1997, we're proud to now have the following stations as part of the GAVIN family, which means we'll be incorporating their weekly airplay into our research.

**KBKS (KISS 106)**

 3131 Elliott Avenue  
7th Floor  
Seattle, WA 98121

(206) 282-5477

Fax: (206) 282-3531

PD: Mike Preston

APD/MD: Chet Buchanan

**KFQX**

1740 North First  
Abilene, TX 79603

(915) 677-7277 x17

Fax: (915) 672-6669

PD: Tony Alexander

MD: Sam Stevens

**KIXY**

2824 Sherwood Way  
San Angelo, TX 76901

(915) 949-2112

Fax: (915) 944-0851

PD/MD: Beau Richards

**KIYS**

407B West Parker Road  
Jonesboro, AR 72404

(870) 935-5598

Fax: (870) 935-5620

PD/MD: Chad Davidson

**KSEQ/FM (Q97FM)**

617 West Tulare Avenue  
Visalia, CA 93277

(209) 627-9710

Fax: (209) 627-1590

PD: Charlie Wolff

MD: Eddie Cruz

**KZQZ (Z95.7)**

 600 Harrison  
Street  
Suite 520

San Francisco, CA 94107

(415) 957-0957

Fax: (415) 356-8394

PD: Mike Edwards

APD/MD: Danny Ocean

**WBHT/FM**

600 Baltimore Drive  
East Mountain Corporate Center

Wilkes-Barre, PA 18702

(717) 824-9000

Fax: (717) 820-0520

PD/MD: Steve McKay

**WBLI**

3090 Route 112

Medford (Long Island), NY 11763

(516) 732-1061

Fax: (516) 732-3848

PD: Stefan Rybak

MD: Al Levine

**WDCG (G105)**

3100 Smoketree Court  
Suite 700

Raleigh, NC 27604

(919) 871-1051

Fax: (919) 876-2929

OM: Brian Burns

PD: Kip Taylor

**WIZM**

201 State Street

LaCrosse, WI 54602

(608) 782-1230

Fax: (608) 782-1170

PD: Samantha Strong

MD: Brian Michaels

**WLNF**

**(LIVE 95.3)**

1315 25th Avenue

Gulfport, MS 39531

(601) 867-9953

Fax: (601) 868-0095

PD/MD: Bubba Boudreaux

**WNSL**

**(SL100)**

 51 Victory Road  
Laurel, MS 39440

(601) 425-1491

Fax: (601) 426-8255

MD: Larry Watts

**WNST**

**(STAR 105)**

59 Windermere Boulevard

Charleston, SC 29407

(803) 769-4799

Fax: (803) 769-4797

PD: Michael Stuart

Editor: DAVE SHOLIN • Associate Editor: ANNETTE M. LAI

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**GAVIN**

## Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
58	2	1390	-53	<b>BLUES TRAVELER</b> - Most Precarious (A&M)
54	22	643	+551	<b>SHE MOVES</b> - Breaking All The Rules (Geffen)
50	8	962	+255	<b>TEXAS</b> - Say What You Want (Mercury)
45	45	135	+135	* <b>SPICE GIRLS</b> - Spice Up Your Life (Virgin)
44	3	989	+122	<b>THE SUNDAYS</b> - Summertime (DGC)
41	5	754	+319	<b>GARY BARLOW</b> - So Help Me Girl (Arista)
40	5	1104	-27	<b>MARY J. BLIGE</b> - Everything (MCA)
40	1	881	+112	<b>JAMIROQUAI</b> - Alright (WORK)
40	10	547	+153	<b>SALT 'N PEPA</b> - RU Ready (Red Ant/London/Island)
37	27	333	+164	<b>THE WALLFLOWERS</b> - Three Marienas (Interscope)
34	6	1000	+21	<b>NU FLAVOR</b> - Heaven (Reprise)
33	5	662	+30	<b>3rd PARTY</b> - Love Is Alive (DVR/A&M)
31	4	618	+87	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)
29	1	728	+84	<b>LE CLICK featuring KAYO</b> - Don't Go (Logic/RCA)
29	29	57	+57	* <b>MEREDITH BROOKS</b> - What Would Happen (Capitol)
28	7	535	+128	<b>L.L.COOL J</b> - Phenomenon (Def Jam Recording Group)
27	—	522	-60	<b>SUBLIME</b> - Wrong Way (MCA)
26	5	1002	+241	<b>SOMETHING FOR THE PEOPLE</b> - My Love Is The Shhht! (Warner Bros.)
26	25	111	+111	* <b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)
25	4	469	+210	<b>DUBSTAR</b> - Star (Polydor/A&M)
23	1	550	-6	<b>911</b> - Love Sensation (Virgin)
23	1	413	+33	<b>PETER CETERA featuring AZ YET</b> - You're The Inspiration (River North)
22	5	460	+153	<b>BARENAKED LADIES</b> - Brian Wilson (Reprise)
21	3	486	+51	<b>MASE</b> - Feel So Good (Bad Boy/Arista)
20	20	150	+150	* <b>HOTMIXX 2000</b> - Macaroni & Cheese (Platypus)
19	3	535	+48	<b>LOS UMBRELLOS</b> - No Tengo Dinero (Virgin)
19	5	332	+1	<b>SHERYL CROW</b> - Home (A&M)
18	4	367	+138	<b>JAI</b> - I Believe (M&G/RCA)
18	1	350	+123	<b>NATALIE HAGAN</b> - Found Love (Escape)
18	5	242	+203	<b>NO AUTHORITY</b> - Don't Stop (WORK/MJJ)
17	2	331	+33	<b>BROTHER NOLAND</b> - Life Feels Fine (Tiki Talk)
17	9	248	+42	* <b>OLIVE</b> - You're Not Alone (RCA)
16	3	258	+63	<b>FRANK &amp; WALTERS</b> - Indian Ocean (Setanta/Red Ink)
16	9	101	+101	<b>DONNA LEWIS and RICHARD MARX</b> - At The Beginning (Atlantic)
15	—	340	-217	<b>TONY KISHMAN</b> - How'm I Gonna Get By (Mercury)
15	2	278	+66	<b>DJ COMPANYY</b> - Forever Young (Crave)
15	7	197	+94	* <b>BOYZONE</b> - Picture Of You (Polydor/A&M)
14	—	419	+96	<b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See/We Gets Down (Elektra/EEG)
13	2	410	+53	<b>BRIAN McKNIGHT featuring MASE</b> - You Should Be Mine (Mercury)
13	1	403	+78	<b>TOTAL</b> - What About Us? (Bad Boy/Arista)
13	1	309	+62	<b>LSG</b> - My Body (Elektra/EEG)
12	—	323	-50	<b>DAMAGE</b> - Wonderful Tonight (Critique/BMG)
12	1	230	-105	<b>REFUGEE CAMP ALL STARS</b> - Avenues (Arista)
12	4	226	+109	* <b>CATIE CURTIS</b> - Soulfully (Guardian)
12	1	170	+21	<b>SUPERTRAMP</b> - Live To Love You (Oxygen/Silver Cab)
11	2	230	+106	<b>SAVE FERRIS</b> - Come On Eileen (Starpool/Epic)
11	—	203	+46	<b>MOLOKO</b> - Fun 4 Me (Warner Bros.)
11	5	118	+71	* <b>OMC</b> - I Love L.A. (Mercury)
11	11	0	0	* <b>WILL SMITH</b> - Just Cruisin (Columbia/CRG)
10	2	196	+85	* <b>MISSY "MISDEMEANOR" ELLIOTT</b> - Sock It To Me (The Gold Mine, Inc./EastWest)
10	8	24	+24	* <b>NO MERCY</b> - Kiss You All Over (Arista)
10	10	13	+13	* <b>BOBBY BROWN</b> - Feeling Inside (MCA)

**Dropped:** #36-Hanson ("Where's"), #37-Shawn Colvin ("Sunny"), #39-The Verve Pipe, Weatherlane, Dru Hill, Wyclef Jean, Natalie Cole, Daft Punk, Reel Big Fish, KC & the Sunshine Band, Supa Quad, The Firm. \* Indicates Debut

## WQPO

P.O. Box 752  
Route 33 West Rawley Pike  
Harrisonburg, VA 22801  
(540) 434-0331  
Fax: (540) 434-7087

**PD:** Steve Williams

**MD:** Tim Nichols

## Signals &amp; Detections

**C-89FM**-Seattle, the first station to report **Aqua's** "Barbie Girl," has been tracking Number One phones on "Lollipop," their follow-up single which should be hitting your desk soon...**WKTU**-New York adds **Janet Jackson's** "Together Again"...**G105**-Durham/Raleigh continues to give solid exposure to a local band (reportedly unsigned)—**Far Too Jones**. The track is "As Good as You"...Only add at **JET/FM**-Erie, Pa. is **Amy Grant's** "Takes a Little Time"...**KHKS**-Dallas adds **Nu Flavor's** "Heaven."

## What's Going On

**STEPH HELLECKSEN, PD, KCPI/FM-ALBERT LEA, MINN.** "Phones lit up the day we started playing 'Numb' by **Holly McNarland** [on **Universal**]. I picked up the buzz on this song from some of our jocks who heard it on college radio. Excellent response from women, and it's now on our *Top Nine at 9*. After five weeks of play on **Olive's** 'You're Not Alone,' it's now a power for us."

**BILL BRAVO, MD, WEOV/FM-KEY WEST, FLA.** "**Mon A Q's** 'Stay in Love' on **Matrix** is in powers, pulling top five phones and big sales; it's one of the hottest tracks at the clubs. We just added **Smash Mouth** two weeks ago, and we've got listeners 30-plus calling for it."

**RICK ALLEN, PD, KRAI/FM-CRAIG, COLO.** "**Chumbawamba** 'Tubthumping' is tearing up the phones. *Huge* response after one day of spins. **Smash Mouth** is also generating enormous response. We've been on **Moloko's** 'Fun 4 Me' for three weeks. Good requests at night and curiosity calls. We really love this one."

**MARK REID, APD/MD, KQKY-KEARNEY, NEB.** "**Reel Big Fish's** 'Sell Out' blew out the second it hit the air. Immediate reaction as well to **Hanson's** 'I Will Come to You.' We love **The Cure's** 'Wrong Number,' which is reminiscent of their early stuff. **Boyz II Men** is Number One at retail...too bad we never got a copy from the label."

**LANDER ROSE, PD, WXTQ-ATHENS, OHIO** "**Chumbawamba's** 'Tubthumping' easily takes over our Number One request spot. **Billie Myers'** 'Kiss the Rain' is still doing well, mainly 18-plus. **Imani Coppola's** 'Legend of a Cowgirl' is generating phones from a wide variety of listeners. There's some interest in the **Barenaked Ladies'** 'Brian Wilson.'" ●

## ARTIST PROFILE

## THE POWER STATION PART 2



THE POWER STATION IS  
(L-R): Robert Palmer, Andy Taylor, and Tony Thompson

**LABEL:**  
Guardian

**PROMOTION CONTACT:**  
Susanne White

**CURRENT SINGLE:**  
"She Can Rock It"

**FAVORITE WAYS TO RELAX:**  
**Robert**—"Watching movies, reading, and dining"; **Andy**—"Veggin' with the kids"; **Tony**—"Working out."

**FAVORITE MOVIE OF ALL-TIME:**  
**Robert**—"Fitzcarraldo (Werner Herzog)"; **Andy**—"Singing in the Rain"; **Tony**—"The Godfather and Patch of Blue."

**YOUR MOST TREASURED POSSESSION:**  
**Robert**—"My publishing catalogue"; **Andy**—"My tongue"; **Tony**—"My dog."

**FUTURE AMBITIONS:**  
**Robert**—"To be instrumental in a film version of a Jack Vance book; for my parents to become great grandparents"; **Andy**—"Always having something to moan about"; **Tony**—"To own my own company."

**THE POWER STATION ON THEIR MUSIC:**  
"We think of it as a blend of all of our individual musical influences, from pop to rock to R&B."

# GO Chart

## GO MOST ADDED

MARIAH CAREY (24)  
 SPICE GIRLS (22)  
 CHUMBAWAMBA (20)

**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
1	<b>JEWEL</b> - Foolish Games (Atlantic)	3797	-65
2	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	3720	+310
3	MATCHBOX 20 - Push (Lava/Atlantic)	3555	-12
4	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	3346	+48
5	<b>SARAH McCLACHLAN</b> - Building A Mystery (Nettwerk/Arista)	2826	+76
6	<b>PEACH UNION</b> - On My Own (Mute/Epic)	2796	+241
7	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	2697	-186
8	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	2592	+298
9	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	2563	-147
10	MARIAH CAREY - Honey (Columbia/CRG)	2508	-259
11	<b>ROBYN</b> - Show Me Love (RCA)	2443	+403
12	SPICE GIRLS - 2 Become 1 (Virgin)	2437	-365
13	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)	2371	+283
14	98° - Invisible Man (Motown)	2151	+44
15	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	1996	+113
16	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	1880	+55
17	AMY GRANT - Takes A Little Time (A&M)	1852	+11
18	SISTER HAZEL - All For You (Universal)	1847	+3
19	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	1829	+284
20	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)	1740	+279
21	FIONA APPLE - Criminal (Clean Slate/WORK)	1725	+129
22	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	1660	+168
23	FLEETWOOD MAC - Silver Springs (Reprise)	1655	+100
24	THE WALLFLOWERS - The Difference (Interscope)	1592	-38
25	<b>ALLURE featuring 112</b> - All Cried Out (Crave)	1449	+121
26	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)	1446	+270
27	<b>ELTON JOHN</b> - Candle In The Wind 1997 (Rocket/A&M)	1309	+196
28	WILL SMITH - Men In Black (Columbia/CRG)	1307	-51
29	<b>ELTON JOHN</b> - The Way You Look Tonight (Rocket/A&M)	1212	+124
30	OMC - How Bizarre (Mercury)	1170	-64
31	AQUA - Barbie Girl (MCA)	1160	-52
32	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	1150	<b>N</b>
33	JANET JACKSON - Got 'Til It's Gone (Virgin)	1127	+85
34	BLUES TRAVELER - Most Precarious (A&M)	1051	+62
35	<b>FOREST FOR THE TREES</b> - Dreams (DreamWorks/Geffen)	1011	+135
36	<b>DURAN DURAN</b> - Electric Barbarella (Capitol)	929	<b>N</b>
37	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista)	896	<b>N</b>
38	<b>INOJ</b> - Love You Down (So So Def/Columbia/CRG)	889	+75
39	SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)	888	+62
40	<b>OASIS</b> - Don't Get Away (Epic)	865	<b>N</b>

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## Crossover

### URBAN/DANCE

JANET JACKSON - "Together Again" (Virgin)

SOMETHING FOR THE PEOPLE -

"My Love Is the Shhh!" (Warner Bros.)

SALT-N-PEPA - "R U Ready"

(Red Ant/London/Island)

MASE - "Feel So Good" (Bad Boy/Arista)

NU FLAVOR - "Heaven" (Reprise)

L.L. COOL J - "Phenomenon" (Def Jam/Mercury)

3rd PARTY - "Love Is Alive" (DVB/A&M)

### ALTERNATIVE

THE WALLFLOWERS - "Three Marlenas"

(Interscope)

THE SUNDAYS - "Summertime" (DGC)

THE CURE - "Wrong Number" (Fiction/EEG)

BLUES TRAVELER - "Most Precarious" (A&M)

**MOST ADDED**



**MARIAH CAREY**  
**(BUTTERFLY) (69)**  
**DONNA LEWIS &**  
**RICHARD MARX (67)**  
**PAUL CARRACK (46)**  
 \* **SAVAGE GARDEN**  
**(21)**  
 \* **PAT BENATAR (21)**

**TOP TIP**

**PAUL CARRACK**  
*"Eyes of Blue"*  
**(ARK 21)**

Forty-six adds out-of-the-box including WDOK, WRCH, WBLG, WKWK, KELO, KCRE, KTDY, WFRO, and KOKO.

**RECORD TO WATCH**

**ANDREA BOCELLI**  
**and SARAH BRIGHTMAN**  
*"Time To Say Goodbye"*  
**(Philips/Angel)**

This near-classical performance is as good as it is unusual. Expect phones with every play. Early believers include KWXX, WBLG, WHAI, KAYL, K107, and KMXL.

**Gavin A/C**

Adult Contemporary

**Inside A/C**



BY RON FELL

**It's Getting Hot in Here**

Get ready for some major changes in the A/C department next week, when we finally debut the GAVIN Hot A/C chart. We'll explain how and why next week, so stay tuned.

But in a way, there's been something akin to a Hot A/C chart available for a few years already. Check out the Spins Per Station breakout that we offer weekly at the end of the A/C pages. Those top spinning singles are almost always Hot A/C's biggest records, because GAVIN has always included a number of Hot A/Cs in its mainstream chart panel and those stations, by their very nature, play what they play more frequently than mainstream A/C radio.

For example, the top spins per station this week are **Third Eye Blind**, **Sister Hazel**, **Matchbox 20**, **Sarah McLachlan**, **Jewel**, and **Paula Cole**. Our test panel of Hot A/Cs reports a consensus top six from this week's test chart are (in order) Jewel, Paula Cole, Sister Hazel, Sarah McLachlan and Third Eye Blind. So there!

Also, research junkies will recall our Crossover chart from the early '90s, where we ranked records shared between Top 40, A/C, and Urban formats.

For those stations who've already been designated as part of our charter panel, we remind you that your new deadline is the close of business (5 p.m. Pacific) on Mondays. ●

**A/C Picks**

**BARBRA STREISAND AND CELINE DION**  
**"Tell Him" (550**  
**Music/Epic/Columbia)**

Who'd have thought that these two divas would duel it out on record the very year Dion sang a

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>JEWEL</b> - Foolish Games (Atlantic)	17	206	2	5939	-217	125	32	34	11
2	<b>ELTON JOHN</b> - The Way You Look Tonight (Rocket/A&M)	8	224	6	5611	+370	97	60	51	16
3	<b>FLEETWOOD MAC</b> - Silver Springs (Reprise)	11	209	1	5447	+35	97	57	45	9
4	<b>AMY GRANT</b> - Takes A Little Time (A&M)	14	213	1	5329	+205	93	61	44	15
5	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	21	193	8	5062	+206	86	59	43	5
6	<b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)	16	184	2	5031	-23	99	49	29	7
7	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	15	164	5	4612	+218	98	28	25	12
8	<b>DARYL HALL and JOHN QATES</b> - Promise Ain't Enough (Push/BMG)	10	179	8	4237	+292	66	55	44	13
9	<b>SARAH McLACHLAN</b> - Building A Mystery (Netwerk/Arista)	17	140	4	4046	+45	85	30	17	5
10	<b>SPICE GIRLS</b> - 2 Become 1 (Virgin)	18	156	5	3780	+173	62	38	33	20
11	<b>ELTON JOHN</b> - Candle In The Wind 1997 (Rocket/A&M)	5	171	16	3753	+198	50	53	41	23
12	<b>SISTER HAZEL</b> - All For You (Universal)	26	95	0	2869	-143	57	16	15	7
13	<b>CHICAGO</b> - The Only One (Reprise)	6	146	13	2777	+597	27	36	50	30
14	<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	15	89	3	2659	+105	57	15	11	5
15	<b>SHAWN COLVIN</b> - You And The Mona Lisa (Columbia/CRG)	6	137	14	2447	+500	14	36	56	28
16	<b>JOHN TESH</b> - Avalon (GTSP/Polygram)	12	126	4	2376	+134	25	29	44	22
17	<b>THE WILSONS</b> - Monday Without You (Mercury)	10	106	1	2306	+96	28	38	29	10
18	<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	38	106	0	2248	-297	30	22	31	17
19	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	22	73	0	2237	-326	47	8	14	4
20	<b>TEXAS</b> - Say What You Want (Mercury)	13	111	6	2142	+222	15	38	41	15
21	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	4	139	69	2118	N	7	30	46	47
22	<b>GARY BARLOW</b> - So Help Me Girl (Arista)	8	109	17	2036	+430	17	31	34	24
23	<b>OMC</b> - How Bizarre (Mercury)	35	70	0	1937	-401	36	10	17	7
24	<b>PAUL McCARTNEY</b> - Young Boy (Capitol)	8	111	2	1933	-54	11	28	41	27
25	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	16	73	2	1870	+22	28	21	13	10
26	<b>JOHN WAITE</b> - When You Were Mine (Mercury)	5	117	11	1868	+373	5	30	46	33
27	<b>AMBROSIA</b> - I Just Can't Let Go (Warner Bros.)	9	109	10	1858	+318	12	26	37	28
28	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	10	66	9	1793	+253	33	12	12	8
29	<b>BIG HEAD TODD &amp; THE MONSTERS</b> - Please Don't Tell Her (Revolution)	10	85	2	1604	+92	11	26	37	10
30	<b>PEACH UNION</b> - On My Own (Mute/Epic)	9	75	10	1512	+268	14	23	22	15
31	<b>DONNA LEWIS and RICHARD MARX</b> - At The Beginning (Atlantic)	2	117	67	1461	N	3	19	20	63
32	<b>JIM BRICKMAN</b> - The Gift (Windham Hill)	3	102	20	1449	N	7	13	32	45
33	<b>THE MIGHTY MIGHTY BOSSTONES</b> - The Impression That I Get (Mercury)	12	65	6	1448	+119	23	14	19	9
34	<b>MARTY BALIN</b> - Can't Forget The Night (Trove)	16	72	0	1410	+150	15	20	22	14
35	<b>VENICE</b> - If I Were You (Vanguard)	8	79	10	1296	N	11	12	28	25
36	<b>MARIAH CAREY</b> - Honey (Columbia/CRG)	10	65	0	1267	-870	13	15	25	10
37	<b>THE WALLFLOWERS</b> - The Difference (Interscope)	16	53	0	1205	-321	16	16	13	8
38	<b>THE VERVE PIPE</b> - The Freshmen (RCA)	26	45	0	1174	-166	23	5	13	4
39	<b>SHERYL CROW</b> - A Change Would Do You Good (A&M)	24	42	0	1046	-223	18	7	15	2
40	<b>DUNCAN SHEIK</b> - She Runs Away (Atlantic)	15	55	0	1026	-428	9	10	26	10

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>BARRY MANILOW</b> - "I Go Crazy" (Arista)	64	4	929	139
<b>CARLY SIMON</b> - "Every Time We Say Goodbye" (Arista)	61	7	793	90
<b>BOYZ II MEN</b> - "4 Seasons of Loneliness" (Motown)	52	8	917	121
<b>MANSON</b> - "I Will Come To You" (Mercury)	52	8	718	208
<b>ATLANTA RHYTHM SECTION</b> - "Alien" (Southern Tracks)	51	13	736	42

Total Reports This Week: 248 Last Week: 246

Editor: **RON FELL**

Associate Editor: **ANNETTE M. LAI**

A/C reports accepted: Mondays

8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990

GAVIN Fax: (415) 495-2580

 **boyzone**

Picture Of You

the single  
from the Polydor/PolyGram Latino LP  
A Different Beat

Hear it in the upcoming motion picture BEAN!



a PolyGram company

<http://www.polydor.com/polydor>  
Management: Louis Walsh & John Reynolds - WAR Management Dublin, Ireland  
Produced by: Absolute

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## A/C Up &amp; Coming

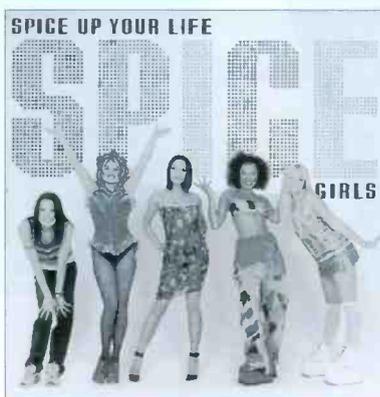
Reports	Adds	SPINS	TRENDS	
49	8	646	+59	<b>PETER CETERA featuring AZ YET</b> - You're The Inspiration (River North)
47	5	579	+45	<b>JOHN ELEFANTE</b> - Where Does Our Love Go (Pamplin Music)
46	46	468	+447 *	<b>PAUL CARRACK</b> - Eyes Of Blue (Ark 21)
44	3	846	+62	<b>98 DEGREES</b> - Invisible Man (Motown)
43	2	569	+32	<b>AARON NEVILLE</b> - Say What's In My Heart (A&M)
41	5	649	+84	<b>BLUES TRAVELER</b> - Most Precarious (A&M)
39	4	606	+140	<b>SHERYL CROW</b> - Home (A&M)
39	5	667	+48	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)
39	20	412	+190	<b>SWING OUT SISTER</b> - Now You're Not There (Mercury)
38	8	760	+122	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)
35	4	365	+65	<b>BEE GEES</b> - Still Waters (Run Deep) (Polydor/A&M)
34	2	811	+23	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)
34	7	366	+78	<b>HERB ALPERT</b> - Beba (Almo Sounds)
33	8	396	+122	<b>ART GARFUNKEL</b> - You're a Wonderful One (Sony Wonder/Columbia)
30	5	418	+70	<b>RACHEL VICTORIA</b> - Lover's Dream (Phantom Heart)
29	2	406	+14	<b>CHRIS BOTTI with PAUL BUCHANAN</b> - Midnight Without You (Verve Forecast)
29	9	293	+57	<b>MARY BLACK</b> - I Will Be There (Griffhorse/Curb)
28	8	353	+123	<b>BATDORF &amp; McLEAN</b> - It's Not Love (BWE)
28	21	403	+309 *	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)
27	12	300	+146	<b>JACKSON BROWNE</b> - The Next Voice You Hear (Elektra/EEG)
25	9	423	+169	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)
24	1	344	+4	<b>KYLE VINCENT</b> - Arianne (Carport/Hollywood)
21	21	203	+203 *	<b>PAT BENATAR</b> - Papa's Roses (CMC International)
21	4	245	+50	<b>MELISSA FINDER</b> - Hold Me (Brocade)
20	2	363	+11	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)
19	19	164	+164 *	<b>ANDREA BOCELLI and SARAH BRIGHTMAN</b> - Time To Say Goodbye (Phillips/Angel)
18	18	196	+196 *	<b>MICHAEL BOLTON</b> - The Best Of Love (Columbia/CRG)
17	3	312	+51 *	<b>ROBYN</b> - Show Me Love (RCA)
17	6	173	+21 *	<b>JAN DAVIS</b> - Loved You Too Much (Stone Tiger)
17	5	222	+71 *	<b>EARTH, WIND &amp; FIRE</b> - When Love Goes Wrong (Pyramid)
17	5	196	+69 *	<b>CRAIG 'N CO</b> - One World (Sweet Louise)
16	4	277	+61 *	<b>OASIS</b> - Don't Go Away (Epic)
16	5	147	+42 *	<b>SHERWOOD BALL</b> - (A Tribute To) Princess Diana (Quintessential)
15	1	181	+17 *	<b>AWB</b> - Every Beat Of My Heart (Foundation)
15	7	228	+98 *	<b>THE WALLFLOWERS</b> - Three Marienas (Interscope)

**Dropped:** 10,000 Maniacs, Paul Carrack (Once), Night Ranger, Savage Garden (Moon), Lori Carson, Linda Eder, and Stacey Q. \* Indicates Debut

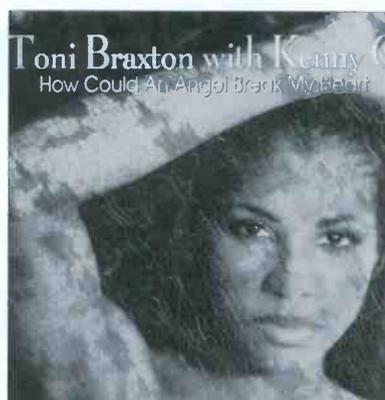
Streisand song at the Academy Awards while Babs went to the powder room? This gorgeous David Foster/Walter Afanasieff production is well worthy of these two musical treasures.

### SPICE GIRLS "Spice Up Your Life (Morales Radio Mix)" (Virgin)

Guaranteed to heat up the coldest night, this fresh new Spice Girls track, from their forthcoming album, *Spiceworld*, is reminiscent of Buster



Poindexter's "Hot, Hot, Hot." It's destined to be the aerobic anthem of the season.



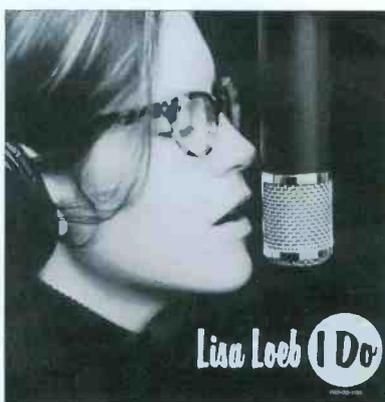
### TONI BRAXTON WITH KENNY G "How Could an Angel Break My Heart" (LaFace/Arista)

The lush Jeremy Lubbock string track is just the frosting on the cake for this major league Babyface ballad, performed by two of the most talented artists in A/C radio these days.



### OMC "I Love L.A." (Mercury)

To keep the humorous intent of the Randy Newman original, the song is given a mariachi treatment for its appearance in the new film *Bean*. Credit the left-of-center mind of OMC's "Bizarre" Kiwi, Pauly Fuemana.



### LISA LOEB "I Do" (Geffen)

Lisa Loeb has learned her way around pop radio, and the music she makes now is approachable and full of attitude. This song's about getting along without someone quite nicely, thank you. No one pushes her around and no one gets in her way. It's an assertive, standing tall song.

## ARTIST PROFILE

## VENICE, PART 2



**VENICE IS (L-R):** Patrick Lennon, Christopher "Kipp" Lennon, Michael Lennon, Mark Lennon

**LABEL:** Vanguard

**PROMOTION CONTACT:** Meg MacDonald (310) 451-5727

**CURRENT SINGLE:** "If I Were You"

**FAVORITE JUNK FOOD:** Pat—"A Hostess cupcake and a glass of milk"; Kipp—"Does a burrito count?"; Michael—"Cheetos (crunchy)"; Mark—"Hoagie mushroom cheesesteak, no sauce, extra, extra cheese."

**PET PEEVE(S):** Pat—"Dumb questionnaires"; Kipp—"Successful yet ungrateful celebrities who take it all for granted. Pretentious, bitter, nearly successful entertainers who gripe on questionnaires...too many Starbucks"; Michael—"People who take credit where credit isn't due"; Mark—"People who keep me on the phone with nothing to say."

**FUTURE AMBITIONS:** Pat—"To own a piece of land with my own workshop in a big old barn"; Kipp—"To stay home for more than two weeks at a time, tour more (in a real bus), write more, make more records...become an icon, be more humble"; Michael—"To stay in the music business and make enough money so I can keep my house, pay my bills, put my kids through school, etc."; Mark—"To be Michael Jackson when he was ten."

**VENICE ON THEIR MUSIC:** "We aren't inventing rock & roll, but we write about real things and we sing pretty damn good."

# KENNY ROGERS

*Sing  
Me  
Your  
Love  
Song*

From the album  
*Across My Heart*

Impact Date:  
October 20

Management:  
Kragen & Co.



# Sarah Brightman & Andrea Bocelli time to say goodbye

## Out-Of-The-Box Adds:

WEIM WHAI WPXZ WSNJ  
WBLG WDMG WKHG WEXD  
KAYL KCHA KLKC KLWN  
KMXL KSC3 K107 WPCO  
KTWN KIMX KWXX *and more...*



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## S/P/W

### SPINS PER WEEK PER STATION

<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	30.64
<b>SISTER HAZEL</b> - All For You (Universal)	30.20
<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	29.88
<b>SARAH McLACHLAN</b> - Building A Mystery (Netwerk/Arista)	28.90
<b>JEWEL</b> - Foolish Games (Atlantic)	28.83
<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	28.12
<b>OMC</b> - How Bizarre (Mercury)	27.67
<b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)	27.34
<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	27.17
<b>THE WALLFLOWERS</b> - One Headlight (Interscope)	26.45
<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	26.23
<b>THE VERVE PIPE</b> - The Freshmen (RCA)	26.09
<b>FLEETWOOD MAC</b> - Silver Springs (Reprise)	26.06
<b>TONIC</b> - If You Could Only See (Polydor/A&M)	25.62
<b>ELTON JOHN</b> - The Way You Look Tonight (Rocket/A&M)	25.05
<b>AMY GRANT</b> - Takes A Little Time (A&M)	25.02
<b>SHERYL CROW</b> - A Change Would Do You Good (A&M)	24.90
<b>SPICE GIRLS</b> - 2 Become 1 (Virgin)	24.23
<b>DAVE MATTHEWS BAND</b> - Crash Into Me (RCA)	24.17
<b>DUNCAN SHEIK</b> - Barely Breathing (Atlantic)	23.94
<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)	23.85
<b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG)	23.67
<b>THE WALLFLOWERS</b> - The Difference (Interscope)	22.74
<b>THE MIGHTY MIGHTY BOSSTONES</b> - The Impression That I Get (Mercury)	22.28
<b>ELTON JOHN</b> - Candle In The Wind 1997 (Rocket/A&M)	21.95

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>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	1220
<b>DONNA LEWIS and RICHARD MARX</b> - At The Beginning (Atlantic)	874
<b>CHICAGO</b> - The Only One (Reprise)	597
<b>SHAWN COLVIN</b> - You And The Mona Lisa (Columbia/CRG)	500
<b>JIM BRICKMAN</b> - The Gift (Windham Hill)	462
<b>PAUL CARRACK</b> - Eyes Of Blue (Ark 21)	447
<b>GARY BARLOW</b> - So Help Me Girl (Arista)	430
<b>JOHN WAITE</b> - When You Were Mine (Mercury)	373
<b>ELTON JOHN</b> - The Way You Look Tonight (Rocket/A&M)	370
<b>AMBROSIA</b> - I Just Can't Let Go (Warner Bros.)	318
<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	309
<b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG)	292
<b>PEACH UNION</b> - On My Own (Mute/Epic)	268
<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	253
<b>TEXAS</b> - Say What You Want (Mercury)	222
<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	218
<b>VENICE</b> - If I Were You (Vanguard)	211
<b>HANSON</b> - I Will Come To You (Mercury)	208
<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	206
<b>AMY GRANT</b> - Takes A Little Time (A&M)	205
<b>PAT BENATAR</b> - Papa's Roses (CMC International)	203
<b>ELTON JOHN</b> - Candle In The Wind 1997 (Rocket/A&M)	198
<b>SWING OUT SISTER</b> - Now You're Not There (Mercury)	190
<b>SPICE GIRLS</b> - 2 Become 1 (Virgin)	173
<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	169

please don't tell her



**Gavin AC #29\***

*WBMX - Boston, 30 spins, Top 5 Phones!*

*KALC - Denver, 45 spins*

*WPLT - Detroit, 25 spins*

*WTMX - Chicago, 45 spins, #1 Record!*

*WAVF - Charleston, 20 spins*

*WWSK - Myrtle Beach, 21 spins*

*KKZN - Dallas, 30 spins, Top 10 Phones!*

*and a hundred more MONSTER stations!*

**Sales approaching GOLD!**

**Top 40 Impact Date October 28th**

*On Tour Forever and a Day*

**big head todd & the monsters**

**From the album *Beautiful World***

Produced & Arranged by Jerry Harrison

Mixed by Tom Lord-Alge

Management: Morris Bliesener & Assoc.

[www.revolution-online.com](http://www.revolution-online.com)



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# Gavin Alternative

## Static BY MAX TOLKOFF

### Autumn Anti-Chart Special Report

Now that we're well into "Ska-ctober" and many stations (well, perhaps two) are considering "Skahnuka" concerts (you mean you didn't know about the long history of the Mods and the Hebrews?), I feel it only appropriate that we shine a light on the subject as part of this alternative music special. The Coleman Research music clustering study that you will find on page 30 of this fine publication should provide you with further validation that ska is experiencing a minor '90s boomlet. In fact, I was recently talking about ska with Jacobs Media consultant Tom Calderone, and he informed me that a number of their clients are running Saturday night ska shows, including KNDD "The End" in Seattle and WPBZ "The Buzz" in West Palm Beach (two cities as far apart as you can get in these continental United States). The WPBZ show is called *Skanking To The Beat* and airs from 11 p.m. to midnight. The response has been so great that PD "Ranking" John O'Connell is thinking of expanding it to two hours. "I can't believe the phones!" he enthuses.

Now, since this is the second coming of ska and I happened to have been around during the first coming (as far as alternative airplay that is), allow me to help you with some of the variations you will find. You see, it's occurred to me that, today, there seem to be three different types of ska:

- 1) "Skunk" (ska-punk): Voodoo Glow Skulls, Mighty Mighty Bosstones, and No Doubt when they're cranky and playing for the home town crowd in O.C. (same goes for Sublime).
  - 2) "Skore" (ska-core): The Specials (newly signed to Way Cool Music), Selector, English Beat, Hepcat, etc.
  - 3) "Speed Ska" (speed-ska): Dance Hall Crashers, Goldfinger (live).
- I'm sure a few of you will take issue with my categorizations, to which my response will be: bummer. There are many bands out there and they all fall into one of these categories. So, know your ska! And now, the Anti-Charts.

#### Top 5 Skongs That Will Roll Ska Into 1998

- 1) Goldfinger "This Lonely Place" (Mojo/Universal)
- 2) The Pietasters "Out All Night" (Epitaph)
- 3) Save Ferris "Come On Eileen" (Epic)
- 4) Reel Big Fish "Sellout" (Universal)
- 5) Any depth track from the Bosstones, Buck O Nine, or Sublime.

#### Top 5 Songs We Know Will Work, But We're Too Scared To Play Them Cause They Don't Sound Like Chumbawamba

- 1) Mecca Bodega "Love On The A Train" (Hybrid)
- 2) Tanya Donnelly "Pretty Deep" (Reprise)
- 3) Abra Moore "Strangest Places" (Arista Austin)
- 4) Long Pigs "On And On" (Island)
- 5) Blink 182 "Dammit" (Cargo/MCA)

#### Top 5 Songs That Will Determine The Future Of The Format

Or, we think we know where we're going, but we're not sure.

- 1) Save Ferris "Come On Eileen" (Epic)
- 2) Chumbawamba "Tubthumping" (Mojo/Universal)
- 3) Smash Mouth "Why Can't We Be Friends" (Interscope)
- 4) 311 "Prisoner" (Capricorn)
- 5) Green Day "Hitchin' A Ride" (Reprise)

#### Top 5 Songs That Will End Up In Recurrent At The End Of The Year

These are the "keepers." Destined to live long in the library.

- 1) Sugar Ray "Fly" (Lava/Atlantic)
- 2) Blur "Song 2" (Virgin)
- 3) Smash Mouth "Walkin On The Sun" (Interscope)
- 4) Sarah McLachlan "Building A Mystery" (Arista)
- 5) Oasis "D'You Know What I Mean?" (Epic)

#### Top 5 Songs Keeping Rhythmotech At Bay

Hmmm. Must've been all the press hype.

- 1) Tool "Forty Six & 2" (Free World Ent.)
- 2) 7 Mary 3 "Lucky" (Mammoth)
- 3) Everclear "Everything To Everyone" (Capitol)
- 4) Love Spit Love "Long Long Time" (Maverick)
- 5) Talk Show "Hello" (Atlantic)

#### Top 5 Rhythmotech Contenders

- 1) Fluke
- 2) BT
- 3) Crystal Method
- 4) Prodigy
- 5) Death In Vegas

#### Top 5 Songs We Almost Added This Week

Or, what do we tell the label this time?

- 1) Mecca Bodega "Love On The A Train" (Hybrid)
- 2) Tool "Forty Six & 2" (Free World Ent.)
- 3) Abra Moore "Strangest Places" (Arista Austin)
- 4) Catherine Wheel (play anything damn you!) (Mercury)
- 5) Longpigs "On And On" (Island)

#### Left Field Contender Of The Week

Marcy Playground "Sex & Candy" (Mammoth/Capitol)

#### It's On My Desk Somewhere Top 5 songs PDs claim they couldn't find this week even though the label sent 5 copies to the station.

- 1) Abra Moore "Strangest Places" (Arista Austin)
- 2) Dubstar "Stars" (Polydor)
- 3) Jars Of Clay "Crazy Times" (Silvertone)
- 4) The Pietasters "Out All Night" (Epitaph)
- 5) The Verve "Bittersweet Symphony" (Virgin)



## Data

### MOST ADDED

#### THE CURE (50)

*Wrong Number (Elektra/EEG)*  
WDST, KLZR, KSPI, WEDG, CFNY, WPLT, KKND, KPOI, KTCL, KPNT, WBZU, KKDM, WPGU, KMYZ, WMAD, WHFS, KXPK, WROX, KFRR, KRZQ, WXEG, KTEG, WLUM, WPBZ, WHTG, KOME, WLIR, XHRM, WBCN, KLLK, KQXR, KCCX, WENZ, WOXY, KGDE, KITS, KDGE, KEDG, WXRK, KACV, WEQX, XTRA, KJEE, WFNX, WBRU, KROQ, KCHZ, WHMP, KEDJ, WPLA

#### LIVE (19)

*Rattlesnake (Radioactive)*  
WRXQ, WEDG, CFNY, WBZU, KCXX, WLUM, WPBZ, WHTG, WIXO, WBCN, KCCX, WWDX, WKRO, KGDE, KDGE, KACV, WEQX, KROQ, KEDJ

#### MATCHBOX 20 (17)

*3 A.M. (Lava/Atlantic)*  
WNR6Q, KMYZ, KCXX, WHFS, KXRK, KRZQ, WQXA, WIXO, WLIR, WBCN, WDX, KQXR, WWDX, WENZ, WXRK, WEQX, KCHZ

#### BECK (13)

*Dead Weight (London/Island)*  
WDST, KTCL, KKDM, KXRK, WLUM, WPBZ, KOME, WEJE, KITS, WOBZ, WEQX, KJEE, WBRU

#### BUSH (11)

*Mouth (Trauma/Interscope)*  
WROX, KLYY, KNDD, WBZU, WBCN, WDX, KDGE, KEDG, WXRK, XTRA, KROQ

### MOST REQUESTED

#### CHUMBAWAMBA

*"Tubthumping" (Republic/Universal)*

#### BLINK 182

*"Dammit" (MCA)*

#### SAVE FERRIS

*"Come On Eileen" (Epic)*

#### SMASH MOUTH

*"Walkin' On The Sun" (Interscope)*

#### GREEN DAY

*"Hitchin' A Ride" (Reprise)*

### MOST BUH-UZZ

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

#### SMASH MOUTH

*"Walkin' On The Sun" (Interscope)*

#### CHUMBAWAMBA

*"Tubthumping" (Republic/Universal)*

#### GOLDFINGER

*"This Lonely Place" (Mojo)*

#### TANYA DONNELLY

*"Pretty Deep" (Reprise)*

#### GREEN DAY

*"Hitchin' A Ride" (Reprise)*

### MOST LIKELY TO SUCCEED

#### MECCA BODEGA

*"Love On The A Train" (Hybrid)*

#### LONGPIGS

*"On And On" (Island)*

#### BLINK 182

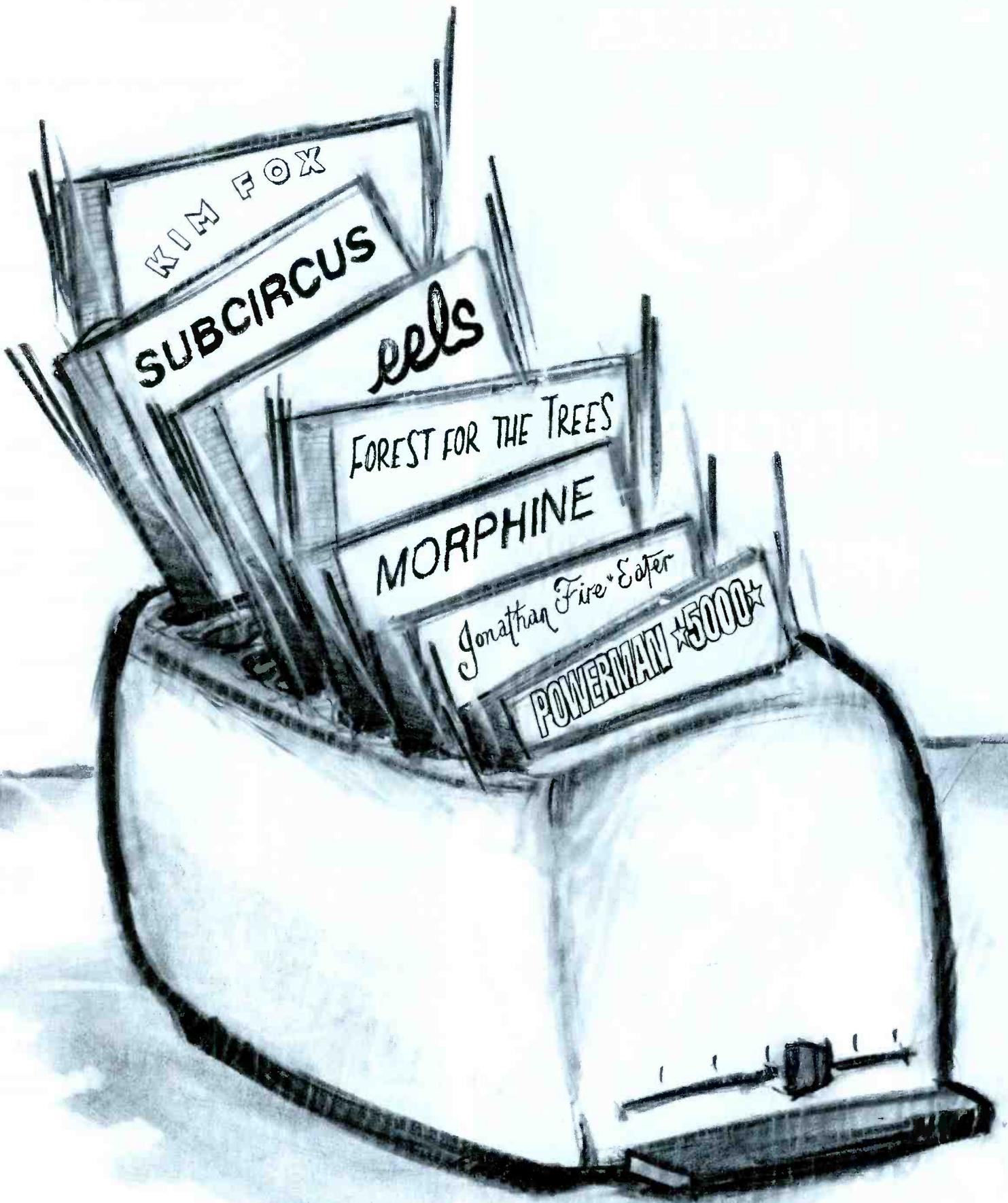
*"Dammit" (MCA)*

#### JAMIROQUAI

*"Alright" (WORK)*

#### LETTERS TO CLEO

*"Anchor" (Revolution)*



FEEDING A  
HUNGRY NATION



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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

OCTOBER 13

- |                                      |  |                    |
|--------------------------------------|--|--------------------|
| Bloodhound Gang<br>(Republic)        | "I Wish I Was Queer So I Could Get Chicks" |                    |
| Bottom 12                            | Balderdash                                 | (Strap On)         |
| Carlos                               | Bigger Teeth                               | (Headhunter/Cargo) |
| Coward                               | "Wish"                                     | (Elektra)          |
| Eight Frozen Modules                 | The Confused Designer                      | (Trance Syndicate) |
| Hurricane #1                         | "Step Into My World"                       | (Sire)             |
| Joan Jett                            | Greatest Hits                              | (Mercury)          |
| Laika                                | "Prairie Dog"                              | (Sire)             |
| Laika                                | The Sound of Satellites                    | (Sire)             |
| Lisa Loeb                            | "I Do"                                     | (Geffen)           |
| Mulu                                 | Smiles Like A Shark                        | (Dedicated)        |
| My Dad Is Dead<br>(Trance Syndicate) | Everyone Wants The Money But Not The Sting |                    |
| Old Hickory                          | Other Eras...Such As Witchcraft            | (A&M)              |
| Pfilbryte                            | "Merry Go Round"                           | (Ignition)         |
| Protein                              | "Maybe I Will"                             | (WORK)             |
| To Rococo Rot                        | Veiculo                                    | (Emperor Jones)    |
| The Volebeats                        | "Maggot Brain"                             | (Bloodshot)        |

OCTOBER 20

- |  |                                    |                      |
|--|------------------------------------|----------------------|
| A3   | "Ain't Gonna Goa"                  | (Geffen)             |
| Acetone  | Acetone                            | (Vapor)              |
| Alana Davis  | Blame It On Me                     | (Elektra)            |
| The Autumns  | Angel Pool                         | (Risk/Ichiban Int'l) |
| Blue Rodeo   | "No Miracle No Dazzle"             | (Sire)               |
| Bush   | "Mouth"                            | (Hollywood)          |
| China Drum   | Self Made Maniac                   | (Beggars Banquet)    |
| Dan Bern   | Dog Boy Van                        | (WORK)               |
| Dream City Film Club   | Dream City Film Club               | (Beggars Banquet)    |
| Edwyn Collins  | I'm Not Following You              | (Setana/Epic)        |
| v/a  | Fizz Pop Modern Rock: Vol 1        | (Columbia/Legacy)    |
| v/a  | Fizz Pop Modern Rock: Vol 2        | (Columbia/Legacy)    |
| Fu Manchu  | "Evil Eye"                         | (Mammoth)            |
| Kashmir: The Symphonic Led Zeppelin (produced by Killing Joke) |                                    | (Point Music)        |
| Mick Harvey  | Pink Elephants                     | (Mute)               |
| Moby   | I Like To Score                    | (Elektra)            |
| Luke Slater  | Freek Funk                         | (NovaMute)           |
| Psychedelic Furs<br>(Columbia/Legacy)                          | Should God Forget: A Retrospective |                      |

OCTOBER 27

- |                         |                                |                    |
|-------------------------|--------------------------------|--------------------|
| Carlos                  | "How's It Gonna Be?"           | (Elektra)          |
| The Cure                | Bigger Teeth                   | (Headhunter/Cargo) |
| Dambuilders             | Galore                         | (Elektra)          |
| G. Love & Special Sauce | "Break Up With Your Boyfriend" | (Elektra)          |
| The London Suede        | Yeah, It's That Easy           | (Okeh/Epic)        |
| Morcheeba               | Sci-Fi Lullabies               | (Columbia/Nude)    |
| Phish                   | "Moog Island"                  | (Sire)             |
| X                       | Slip, Stitch, and Pass         | (Elektra)          |
|                         | Beyond And Back                | (Elektra)          |

NOVEMBER 3

- |                       |   |                         |
|-----------------------|---|-------------------------|
| Bauhaus               | Beneath The Mask                              | (Beggars Banquet)       |
| Half Japanese         | Heaven Sent                                   | (Trance Syndicate)      |
| ILLA                  | Power Moves                                   | (Wicked)                |
| JB3                   | "Through The Mixer"                           | (NovaMute)              |
| Komputer              | "Valentino"                                   | (Mute)                  |
| The Measels           | The Several Faces of the Manshark             | (Standard)              |
| Space DJs             | "Rate of Change"                              | (NovaMute)              |
| v/a                   | Tibetan Freedom Concert                       | (Grand Royal/Capitol)   |
| Three Mile Pilots     | Another Desert Another Sea (Headhunter/Cargo) |                         |
| Waiting For God       | Desipramine                                   | (Re-Constriction/Cargo) |
| Windsor For The Derby | Minnie Gruetzfeldt                            | (Trance Syndicate)      |

NOVEMBER 10

- |         |                 |                         |
|---------|-----------------|-------------------------|
| Bjork   | "Bachelorette"  | (Elektra)               |
| Collide | Distort         | (Re-Constriction/Cargo) |
| Shuggie | Working For MCA | (Headhunter/Cargo)      |

NOVEMBER 17

- |                |                       |               |
|----------------|-----------------------|---------------|
| 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) |
|-----------------------------------|--|------------|

DECEMBER 8

- |                        |               |                   |
|------------------------|---------------|-------------------|
| 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) |

JANUARY 19

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

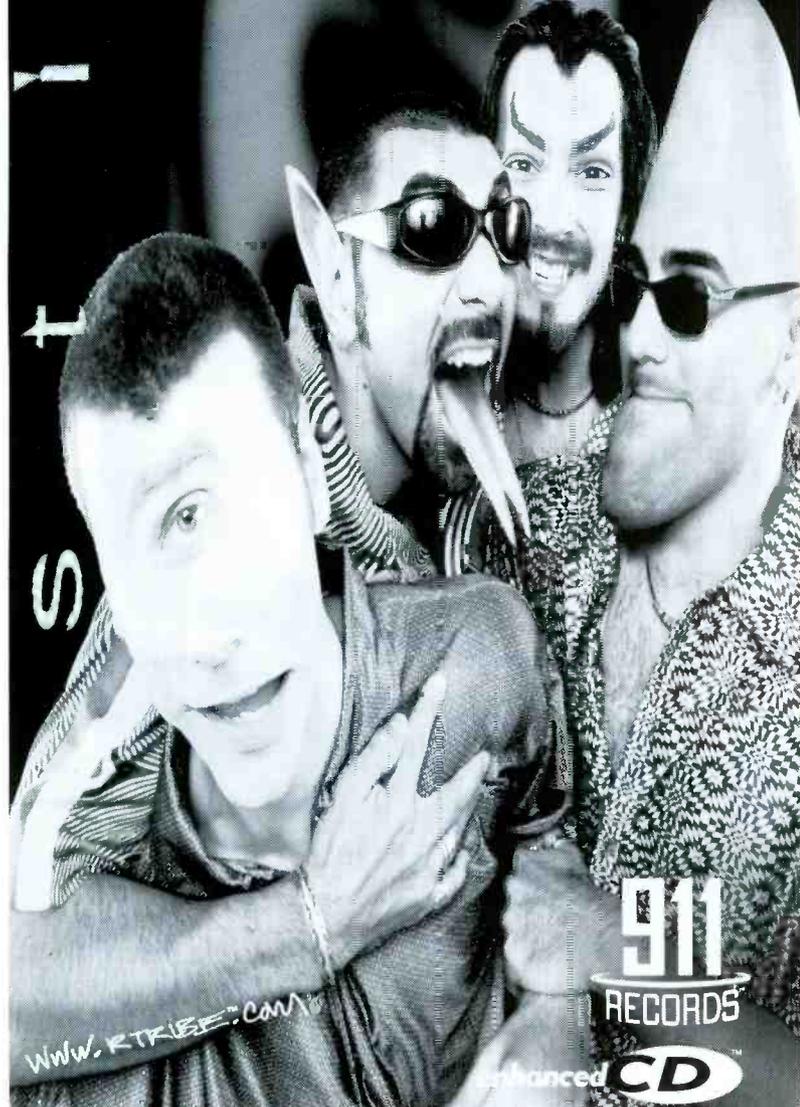
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10/14	Vancouver, BC	10/30	Toronto, ONT	11/25	New Orleans, LA
10/15	Portland, OR	10/31	London, ONT	11/27	San Antonio, TX
10/17	Spokane, WA	11/1	Montreal, QUE	11/28	Austin, TX
10/18	Boise, ID	11/2	Ottawa, ONT	11/29	Dallas, TX
10/20	Boulder, CO	11/5	Boston, MA	11/21	Oklahoma City, OK
10/21	Colorado Springs, CO	11/6	New York, NY	11/22	Springfield, MO
10/22	Denver, CO	11/7	Philadelphia, PA	11/28	Lawrence, KS
10/23	Ft. Collins, CO	11/8	Washington, DC		
10/25	Minneapolis, MN	11/10	Atlanta, GA		
10/26	Chicago, IL	11/11	Tampa/St. Petersburg, FL		

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# PRISONER

The Second Track From "TRANSISTOR"



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## Max Tout

It's my turn this week.

### STEREOPHONICS Word Gets Around (V2)

"Three boyhood friends from the same small town, from the same street, in South Wales form a band. The name of the village, Cwmaman, is not only unpronounceable for most Americans, but for most people in the UK as well. Small town life allows the opportunity to observe people (great fodder for both novelists and songwriters). In addition to the stories they have to tell, these three young men possess the power to rock like their lives depend on it — to create a huge sound with roaring vocals and killer pop hooks."

Well, so goes the official press release. Kelly Jones, Richard Jones, and Stuart Cable are the three young men. Through great songwriting and perseverance, they came to the attention of Richard Branson's new label, V2. Will they take off like a rocket? Time will tell, but songs like the first radio-track "Traffic" will definitely get them noticed. Too mellow for you? Then try the poppy "More Life In A Tramp's Vest" or "A Thousand Trees." The band has already had two Top 40 singles in the UK. They've also toured with Manic Street Preachers, Skunk Anansie, Ocean Colour Scene, and the Lightning Seeds. They're coming here next.

### THE PIETASTERS Willis (Epitaph)

This could be the most significant band to come out of the Washington, D.C. area in quite some time (you should have paid more attention to Tommy Keane when you had the chance, you bums). And lest you think they jumped on the ska bandwagon last week, please be aware they've been together for about five years now. WHFS has been very enthusiastic, to say the least. They added "Out All Night" early (weeks ago), and the love has now spread to Cleveland, Madison, Albany, West Palm Beach, San Diego, Denver, and Santa Barbara (LA, you're surrounded), among many others.

The pop-ska thing is far from tapped out (as you will see by reading the Coleman Research study in this week's GAVIN), so now is the perfect time for *you* to jump on the Pietaster bandwagon. Besides, don't you have a Christmas show or something coming up soon?

## Short Attention Span Music Reviews

Who has time to read anymore?

### BLINK 182, "Dammit" (MCA)

Screaming loud pop music where

actual guitars count. Fun, fast, and melodic, like most things from San Diego these days. Great radio story building.

### HOLLY MCNARLAND, "Numb" (Universal)

One of the many women currently saving the format from mediocrity. First LP for Universal. Comes to us by way of Vancouver up there in Canada. CFNY having loads of fun with this record. Joey Santiago from the Pixies mixed up in here as well. This is not wimpy. You'll love it.

### MOBY "James Bond Theme" (Elektra)

OK, so you didn't play "The Saint" from Orbital this year, I can't help it if you're clueless. Redeem yourselves by giving this a spin. It is Bond after all, not some knock-off. This will be on Moby's new release *I Like To Score*.

### CORNERSHOP "Brimful of Asha" (Luaka Bop/Warner Brothers)

I love this line from the press release: "...a spicy mix of Punjabi pop and a potpourri of Western pop styles..." Huh? Whatever. This could be the hookiest tune since Chumbawamba. In fact, I predict major smash here. Hey, they barnstormed Europe as an opening act for Beck.

### ABRA MOORE "Strangest Places" (Arista Austin)

Wow, a depth track! Remember when the format used to play more than one song from an artist, especially one with a really good album? No, you probably don't. Well, you've done it with Sublime, Smash Mouth, and a few others this year. Now do it with Abra. Hint: this record is selling. And this is the other woman saving the format from mediocrity.

### THE DEVLINS "Heaven's Wall" (Universal)

Three Irish guys make sensitive, emotional music. Now *that's* refreshing! They grew up listening to things like Talk Talk, David Sylvian, and The Blue Nile. Peter Devlin says, "As with our last record, this one doesn't seem to fit into any particular scene, or what might be considered 'fashionable.' We're doing what is natural." I love it.

### BJORK "Joga" (Elektra)

Oh yeah, the *other* other woman saving the format from mediocrity. You want alternative? This is it. Bjork at her most twisted. It's the voice that everyone knows, so it's safe to play. It's a ballad with a beat. ●

# THE CURE WRONG NUMBER

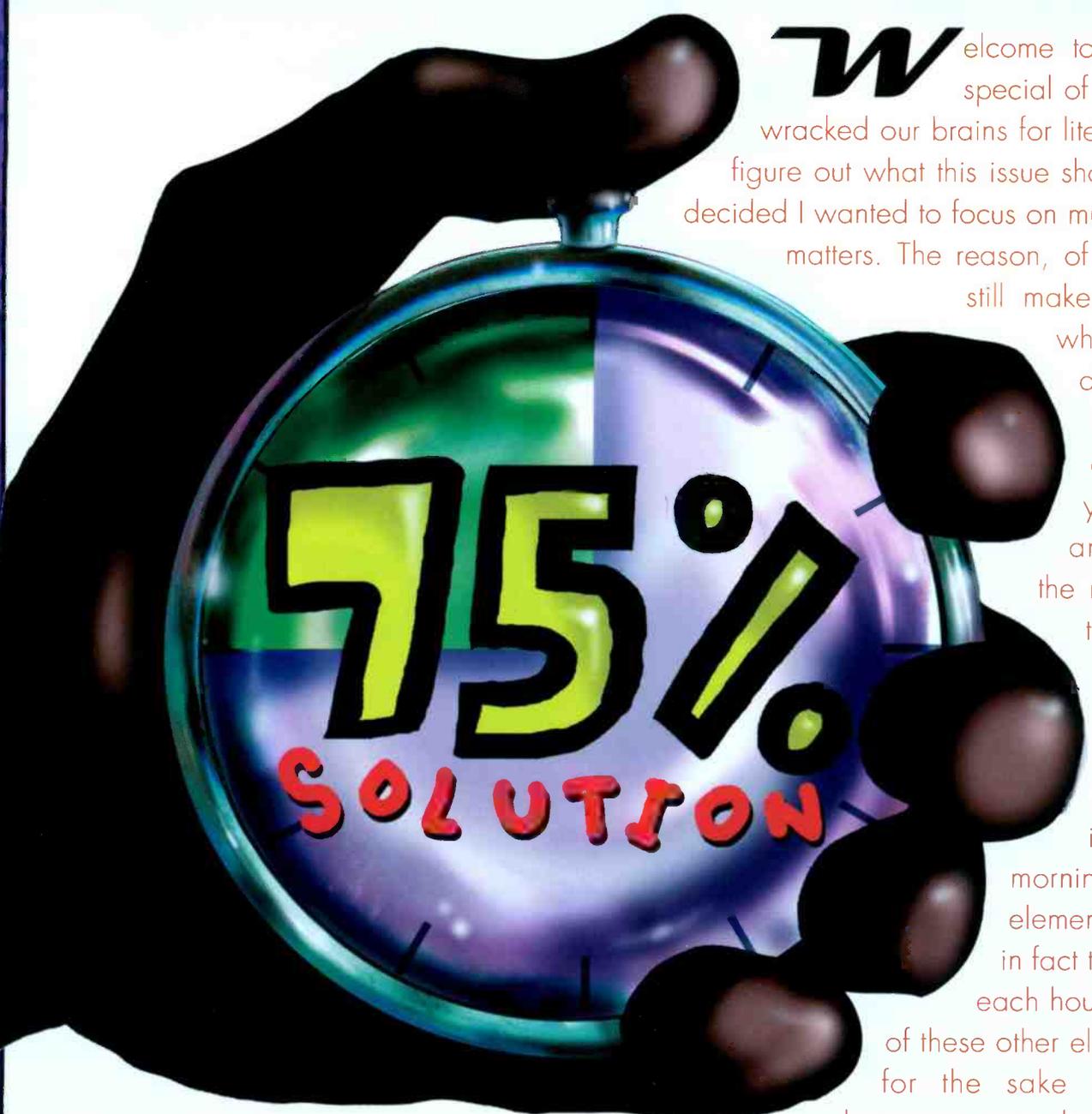
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A large, stylized illustration of a hand holding a stopwatch. The stopwatch face is purple and green, with the text '75%' in large, bold, yellow-green letters and 'SOLUTION' in smaller, red, block letters below it. The hand is black and appears to be holding the stopwatch from the top and right sides.

**W**elcome to the final alternative special of 1997. Spence and I wracked our brains for literally *minutes* trying to figure out what this issue should be about. Then I decided I wanted to focus on music and music-related matters. The reason, of course, is that music still makes up the majority of what most radio stations do to get ratings.

We've been beaten over the head for years now by pundits and consultants with the message that alternative stations cannot survive on the music alone. The things that go between the songs are just as important. Lifestyle, morning show, production elements, etc. While this is in fact true, just how much of each hour is actually made up of these other elements? Let's just say, for the sake of argument, that between spots, live promo reads, and

other knick-knacks, approximately 15 minutes per hour is made up of non-music stuff. That leaves roughly 45 minutes for songs, meaning that seventy-five percent of your hour—each and every hour (except for Howard Stern, *Love Line*, etc.)—is still devoted to music. It would seem, therefore, that music should matter the most. (I originally wanted to title this issue "It's the Music Stupid," but I felt it entered that gray area between humorous and obnoxious. But I think, you get my point).

So, herein you will find a number of interesting features. The first is a comprehensive look at the just-completed alternative music clustering study conducted by Coleman Research. Warren Kurtzman from Coleman gave us a fascinating preview of this at Boot Camp in Boston this past July, and now we get to go more in-depth. We'll also show you how you can get your hands on the complete study. Plus frequent GAVIN contributor Dred Scott talks to Ron Gregory, who heads Coleman's other research arm, Music Forecasting, a company that does for labels what Coleman Research does for radio. You will be most enlightened. And GAVIN Alternative Editorial Assistant Spence D. takes a look at the inner workings of Ampt Radio, which is on the air at KNDD-Seattle. What exactly are Jim Haviland and Krist Novoselic up to, anyway? In addition, we draw your attention to some music you need to be playing, and herald the return of the ever-popular Anti-Charts. Now go read.

— **Max**

# BABYBIRD

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GORGEOUS"**

the first single

from

the new album

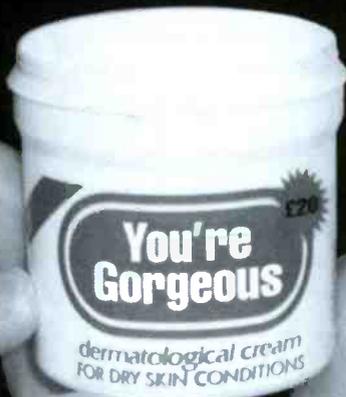
**UGLY BEAUTIFUL**

**"Twisted, razor-sharp songwriting  
on top of gorgeous pop melodies."**

**ROLLING STONE**

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**There are precious few navigational aids for the alternative format, but Coleman Research has just completed a national music clustering study that is, for today's programmers, the equivalent of giving Christopher Columbus a hand-held GPS device from the Sharper Image catalog.**

If you missed *Boot Camp* in Boston this past July, you missed some very heady sessions, including one particular presentation on the state of alternative music as defined by cluster analysis. Coleman Research's Warren Kurtzman wowed us with some early findings from a nearly completed study they were conducting on the alternative format and rock music in general. At that time, Warren promised us first crack at the completed study, due in the early fall. Warren has delivered. What you are about to read is a somewhat abridged version of the complete study; more comprehensive and detailed than the *Boot Camp* presentation, but less than the whole, which would take up more room than we have available in this issue. Besides, if we give up the whole enchilada now, you'll have no reason to call Warren, or visit the Coleman web site, or get your own copy by following the easy instructions at the end of this column. In particular, the charts and graphs that are included in the complete study are what drives the research home for many people. We have included only those charts and graphs that we feel are necessary for you to get the big picture, but there is so much more once you get your hands on the complete report. Also, after going through the report myself, I called Warren to get clarification on some issues. You will find some of those answers in a separate side-bar article in the pages ahead. Finally, you should know that I struggled mightily over how best to present this report. I could have simply written an article about the results and quoted heavily from the Coleman Research document. However, as you will see, even though the report is detailed and technical, it is also easy to read and very complete in its explanations. In other words, the study speaks for itself. And in terms of conveying maximum credibility, you need to read this in their words, not mine. I guarantee you will find this report as fascinating and mesmerizing as I did. Make sure you read about how to get your own copy at the very end. Now go get 'em.

## COLEMAN RESEARCH

### **Alternative Music Clusters: Defining the Boundaries Of the Format**

#### **INTRODUCTION**

This study is designed to provide an updated, national assessment of the state of alternative music. It's specific goal is to identify various styles of music that are within and just beyond the alternative music spectrum, provide an understanding of how those styles may and may not work together, and determine the alternative format's level of "ownership" of each of those sounds, particularly in comparison to the AOR/Active Rock and Modern/Hot A/C formats.

#### **METHODOLOGY**

Listeners in approximately a dozen radio markets participated in a telephone-based version of a Coleman Research Fit Acceptance Compatibility Test. The Fit Acceptance Compatibility Test, or FACT® for short, is Coleman Research's auditorium music testing service. Much as FACT® respondents would normally do in an auditorium setting, these listeners evaluated music hooks over the phone utilizing "traditional" music test measures, such as Familiarity (on a yes/no basis), Acceptance (on a one-to-five scale, where 1 equals "Dislike a Lot" and five means "Like a Lot") and Burn (on a "Tired Of"/"Not Tired Of" basis). In addition, listeners provided Fit data—a standard feature in FACT® studies that provides Coleman clients with data on listeners' musical expectations of their favorite stations as well as their stations' main competitors. Because of the limitations of the telephone-based methodology, only 115 song hooks were tested.

Geographically dispersed markets of various sizes were sampled for this study. In addition, interviews were conducted only in markets that have a viable

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MAYDAY



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|---------------------------|-------------------------------|
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| <b>KTCZ</b> - Minneapolis | <b>WXRC</b> - Charlotte       |
| <b>WRLT</b> - Nashville   | <b>WMAX</b> - Rochester       |
| <b>WXLE</b> - Albany      | <b>WRNX</b> - Springfield, MA |
| <b>KPIG</b> - Monterey    | <b>WDOO</b> - Chattanooga     |

"Someday we will all talk about the first day we heard Matthew Ryan, the hottest singer/songwriter to debut this year." — Ken Carson, WROQ - Greenville, SC

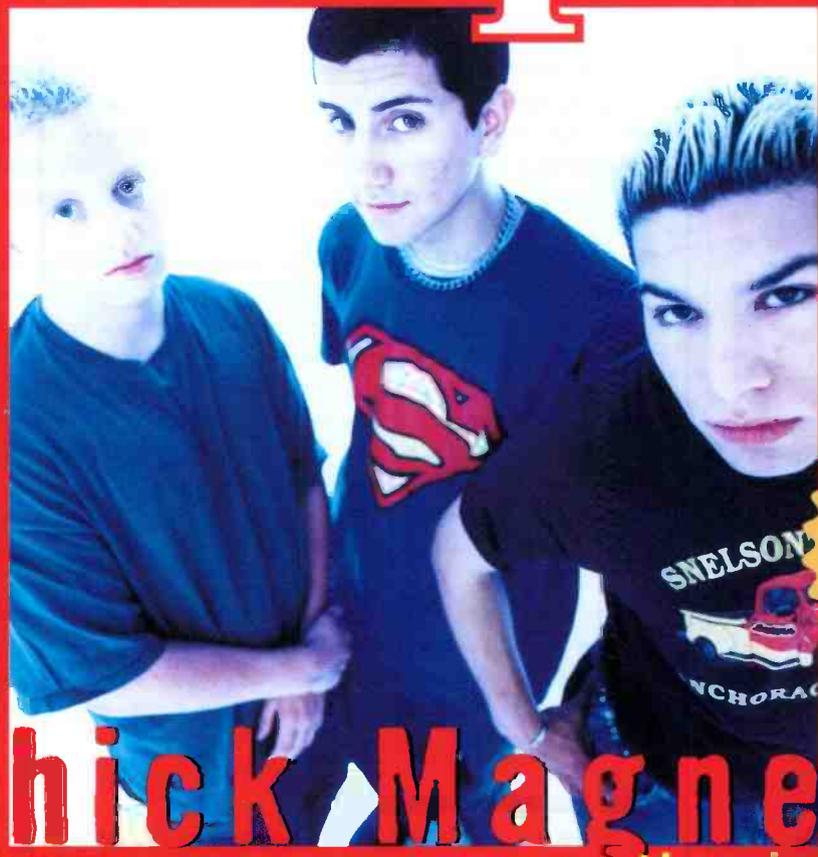
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| <b>KOME</b> - San Jose        | <b>WMRC</b> - Hartford      |
| <b>WRXQ</b> - Memphis         | <b>WHTG</b> - Ashbury Park  |
| <b>WPBZ</b> - West Palm Beach | <b>KNRX</b> - Oklahoma City |
| <b>WPLA</b> - Jacksonville    | <b>KPOI</b> - Honolulu      |

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Introducing the ultimate historical collection. Dig the beat that grabs your feet on this compilation featuring 20 classic Jamaican hits from 1959-1964, the first musical chapter of Island Records' history. Hear some of the best and most popular original ska hits recorded over thirty years ago in the newly independent Jamaica of the early '60s. The irresistible pulse of ska is off-beat and dead center here on early recordings by Bob Marley, Jimmy Cliff, The Maytals, Derrick & Patsy, Eric Morris, Don Drummond, Baba Brooks, Millie Small and many more. SKA'S THE LIMIT includes 7 songs appearing on CD for the first time, and a 16 page booklet with rare photos, archival material and historical essays.

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ALSO AVAILABLE



A fantastic 20 track compilation of ska, rock steady, soul and early reggae hits from 1964-1969



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alternative station, as well as competing AOR/Active Rock and Modern/Hot A/C stations.

To develop the song list, Coleman Research culled data from numerous FACT® studies completed over the past six months. In addition, major alternative format consultants and programmers submitted song lists containing five to eight titles each from what they perceived to be the major "sounds" within and just beyond the format's boundaries. Thus, the final song list represented a marriage of research "science" and programming "art."



**THE SAMPLE**

In July and August, 1997, 165 interviews were completed with 18- to 34-year old alternative cume listeners, distributed by sex, age cell, and P1 status. These distributions were achieved by establishing and adhering to quotas for each of the demographic factors; the final sample finished within 10% of each pre-set quota.

**A NOTE ABOUT CLUSTERING**

The primary research technique employed in this study is cluster analysis, a concept Coleman introduced to music testing with its 1991 launch of FACT®. Here, in a non-technical manner, we will attempt to explain how cluster analysis works.

The goal of cluster analysis in music testing is to identify specific musical styles or "bodies of taste" within a music test sample. To do this, Coleman utilized a proprietary computer program that took all 115 songs tested and put them in every three-song combination possible. This yielded 246,905 total three-song combinations. Then, each of these combinations was analyzed by the software, which isolated those combinations for which there were strong statistical correlations between how people scored each song in the combination, and for which there were a large number of people in the sample who independently scored each of the songs in the combination as a "five" on the one-to-five Acceptance score scale. Combinations meeting both of these criteria were then considered as candidates for designation as clusters.

Three-song combinations that were considered potential clusters were then reviewed by the staff of Coleman Research, who—relying on subjectivity and cluster analysis findings in previous individual market FACT® studies—selected those three-song combinations that most appropriately represented distinct sounds within and just beyond the alternative music spectrum.

It should be stressed that, although they also contain three songs each, clusters are *very different* from the montages that are frequently used in various types of radio programming research. Montages, by design, represent preconceived ideas about what makes up various musical styles. Clusters, however, are based on how listeners rate the individual songs—which were interspersed at different points in a given music test—that eventually are included in them. Thus, clusters form "naturally," in that they are based on the statistical relationships between how different songs are scored, and therefore are not based on a researcher or programmer's beliefs regarding the existence of various musical styles.

In addition, readers of this study should be aware that the names we have given each cluster are for *descriptive purposes only*, and are wholly subjective. It is important that, when considering the clusters we have designated, readers focus on the individual titles that make up a cluster, and not its name or label.

**THE ELEVEN CLUSTERS**

In this section, we list the 11 clusters our analysis pinpointed in this study. They range from the largest cluster we isolated, which we labeled as Grunge, to a very small A/C Pop cluster.

**BLINK  
★182★**

# "Dammit!"

(Growing Up)



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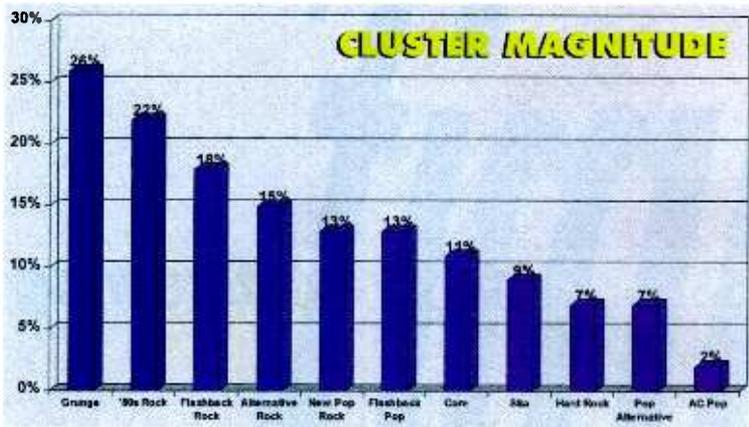
CIMX, KGDE, KRZQ, KXTE...and many others, "Dammit!"

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For each cluster, we provide the titles that it consists of, as well as a descriptive label. The figure in parentheses next to each label is the size of the cluster, or the percentage of people in the sample who gave all three songs in the cluster a "five" on the one-to-five Acceptance score scale.

**GRUNGE (26%)**

- "Come as You Are," Nirvana
- "Plush," Stone Temple Pilots
- "Alive," Pearl Jam

**'80S ROCK (22%)**

- "You Shook Me All Night Long," AC/DC
- "Crazy Train," Ozzy Osbourne
- "Tom Sawyer," Rush

**FLASHBACK ROCK (18%)**

- "Pride (In the Name of Love)," U2
- "Message in a Bottle," The Police
- "Don't You (Forget About Me)," Simple Minds

**ALTERNATIVE ROCK (15%)**

- "Tomorrow," Silverchair
- "Cumbersome," Seven Mary Three
- "Comedown," Bush

**NEW POP ROCK (13%)**

- "You Were Meant for Me," Jewel
- "Ironic," Alanis Morissette
- "Two Princes," Spin Doctors

**FLASHBACK POP (13%)**

- "Hungry Like the Wolf," Duran Duran
- "(There's) Always Something There to Remind Me," Naked Eyes
- "West End Girls," Pet Shop Boys

**CORE (11%)**

- "Sabotage," Beastie Boys
- "Bulls on Parade," Rage Against the Machine
- "More Human Than Human," White Zombie

**SKA (9%)**

- "The Impression That I Get," The Mighty Mighty Bosstones
- "Santeria," Sublime
- "Sell Out," Reel Big Fish

**HARD ROCK (7%)**

- "Symphony of Destruction," Megadeth
- "Planet Caravan," Pantera
- "The Unforgiven," Metallica

**POP ALTERNATIVE (7%)**

- "Bitch," Meredith Brooks
- "Your Woman," White Town
- "Where Have All the Cowboys Gone," Paula Cole

**A/C POP (2%)**

- "Un-Break My Heart," Toni Braxton
- "Change the World," Eric Clapton
- "As I Lay Me Down," Sophie B. Hawkins

**OBSERVATIONS ON THE CLUSTERS**

The most striking finding of the cluster analysis is the apparent health of Grunge. While the FACT® studies Coleman has completed for individual alternative stations over the past few months have pointed towards a significant decline in the popularity of this style of music, on a national basis it performs solidly. Such findings lead us to believe that, had we fielded a similar study 18-to-24 months ago, we would have isolated a much larger Grunge cluster that would have finished in first place in terms of magnitude by a much wider margin.

Also noteworthy is the isolation of three large '80s-based clusters—'80s Rock, Flashback Rock, and Flashback Pop—in the data. Although, as we will reveal in subsequent sections of this report, other findings in this study raise significant questions about the role any of this music can have on alternative stations, there is clearly a segment of the alternative audience that finds '80s music compelling.

We also find the relatively small magnitudes of the Pop-based clusters—Pop Alternative and New Pop Rock, in particular—surprising as well. This also runs somewhat counter to our recent local findings, which while not necessarily reporting a surging appetite for Pop, have placed it on a comparable level with other Alternative sounds, particularly Grunge and, to a lesser degree, Alternative Rock, whose popularity has declined.

Finally, the presence of a Ska cluster—albeit not a large one—is encouraging. There has been much discussion in alternative circles regarding this sound, and the fact that titles with ska "texture" cluster together (rather than merely perform well as individual titles), suggests that it may be emerging as a cohesive musical style. While there is not enough evidence to declare that ska is "the next big thing," it appears to be a phenomenon that bears watching.

**CLUSTER CROSS-COMPATIBILITY**

Some of the most important data in this study concerns itself with the issue of Compatibility. Such data provides programmers with a sense of which sounds or styles of music are most easily "combined" on a radio station, and which ones do not appear to "blend" well together. It has been our experience at Coleman Research that stations that focus their music mixes on styles that are highly compatible with one another are more successful at developing clear music images in the minds of listeners. These stations tend to generate high Time Spent Listening (TSL) levels, which result in improved Average Quarter-Hour performance in Arbitron.

The following table contains the correlation scores for each possible combination of the 11 clusters identified in this study. Correlation scores, which theoretically range from 0-to-100, indicate the relationship between how listeners feel about one sound and another. On one end of the spectrum, a correlation score of 100 indicates complete positive correlation, meaning listeners feel exactly the same about two clusters. At the other end, a correlation score of 0 indicates complete negative correlation, meaning listeners feel exactly the opposite about two clusters (those who love one/hate the other). A correlation score of 50 indicates neutrality, meaning how listeners feel about one cluster in no way predicts how they feel about the other. A good general rule to follow is that, if two sounds do not achieve correlation scores of at least 55 with one another, the wisdom of combining them is questionable.

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The strongest Compatibility exists between the Flashback Pop and Flashback Rock clusters, as well as between the Grunge and Alternative Rock clusters. Both combinations have correlation scores of 70. Conversely, A/C Pop and Core are the two least compatible sounds, with a correlation score of 43.

**CLUSTER CROSS-COMPATIBILITY**

	Flashback Rock	AC Pop	Grunge	Flashback Pop	Core	Ska	Hard Rock	'80s Rock	Alternative Rock	Pop Alternative
AC Pop	54	—	—	—	—	—	—	—	—	—
Grunge	54	51	—	—	—	—	—	—	—	—
Flashback Pop	70	59	53	—	—	—	—	—	—	—
Core	45	43	62	45	—	—	—	—	—	—
Ska	53	49	58	51	65	—	—	—	—	—
Hard Rock	46	50	60	46	64	53	—	—	—	—
'80s Rock	54	55	60	53	56	47	66	—	—	—
Alternative Rock	50	52	70	51	64	63	63	58	—	—
Pop Alternative	49	63	55	56	49	57	52	51	61	—
New Pop Rock	56	65	56	60	45	50	46	55	57	62

**HOW TO READ:** The cluster group Compatibility matrix indicates the degree of correlation between clusters. Fifty (50) is considered neutral Compatibility. Correlations below 50 indicate a negative Compatibility, while correlations above 50 suggest a positive Compatibility.

Among the more interesting findings in this data are the incompatibility of Flashback-based sounds with the main styles of music that make up the alternative format, the formation of a coalition that AOR/Active Rock stations can build upon, and where Ska could eventually "fit in." We will now review each of these findings.

Flashback Rock and Flashback Pop, while highly compatible with one another, do not achieve highly-positive correlation scores with any of the other clusters in this study. The Flashback Rock cluster, in particular, does not appear to

"blend well" with other sounds, while Flashback Pop has moderately positive correlations with New Pop Rock (60) and Pop Alternative (58). These findings, particularly the latter, suggest that Flashback probably has more of a place in the Hot/Modern A/C format than in the alternative format (although most of the Hot/Modern A/C station-specific research we conduct raises doubts about whether Flashback should have any role in Hot/Modern A/C, either).

AOR/Active Rock programmers should be enthused to see that the clusters we would normally attribute to their format, '80s Rock and Hard Rock, enjoy decent Compatibility levels with Alternative Rock and Grunge. This suggests that AOR/Active Rock stations can play all four of these sounds without alienating any significant portion of their core audiences.

Finally, should Ska emerge as an important sound, it appears to be clearly destined for a position in the alternative format, rather than the AOR/Active Rock format. This is because it shows the highest Compatibility with the Core and Alternative Rock clusters and is virtually incompatible with the '80s Rock and Hard Rock clusters.

All of this Compatibility data can be combined in graphic form to provide insight into how various sounds "work together." For example, the following graph shows how other sounds blend on a station featuring Grunge and Alternative Rock as its two primary sounds. Only those sounds that appear in the green-colored area in the upper right-hand corner achieve Compatibility scores of 55 or greater with both Grunge and Alternative Rock, while those in the yellow area fall below the 55 threshold for at least one of the two clusters.

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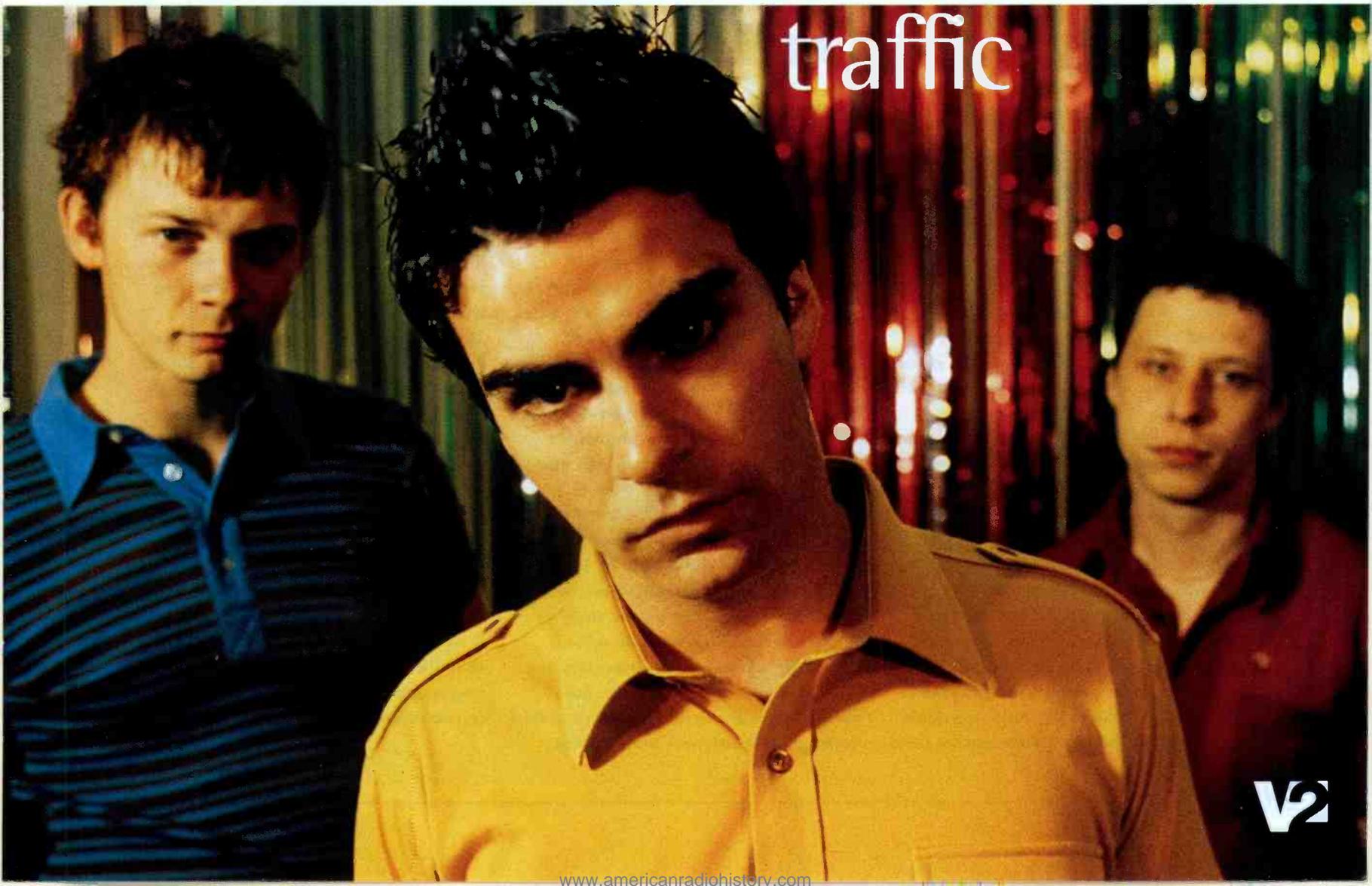
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on your head..." -NME

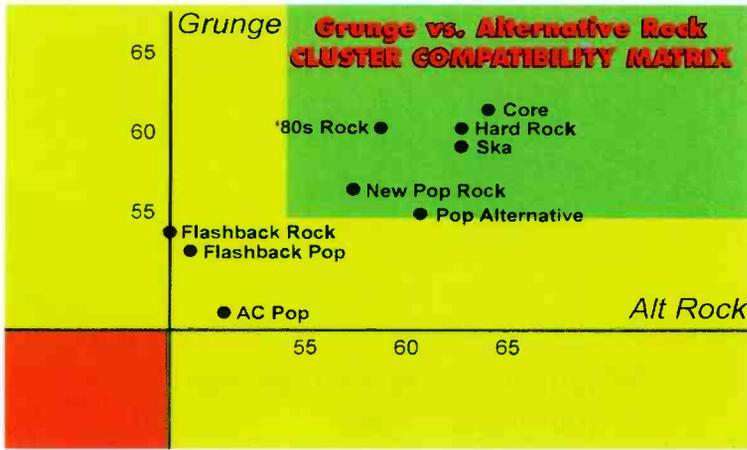
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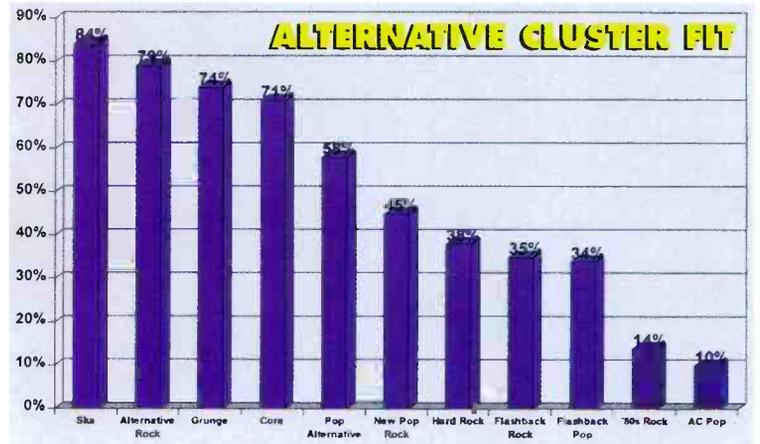
(note: additional compatibility graphs are located within the complete report)

**CLUSTER FIT**

The final point of analysis of the clusters isolated in this study concerns "Fit," Coleman Research's measure of listener expectations. Quite simply, Fit scores tell us which songs listeners would expect to hear on various stations. It has been our experience that winning stations not only play the most popular music, they consistently meet listener expectations as well.

In this study, we calculate Cluster Fit scores by taking the Fit scores for each song in a cluster and averaging them together. Using the Flashback Rock cluster as an example, we see that 45% of listeners associate U2's "Pride (In the Name of Love)" with the alternative station in their market, while The Police's "Message in a Bottle" and "Don't You (Forget About Me)" by Simple Minds achieve alternative Fit scores of 31% and 30%, respectively. To calculate the Flashback Rock cluster's alternative format Fit score, we average these three numbers together, giving us a score of 35%.

Of the 11 clusters isolated in this study, Ska is the most strongly associated with the alternative format; an average of 84% of listeners in this study link the songs in this cluster with the alternative station in their market. Other songs strongly associated with the alternative format are Alternative Rock, Grunge and Core. The '80s Rock and Hard Rock clusters are the most strongly associated with the AOR/Active Rock format, with Grunge, Flashback Rock, and Alternative Rock next in line.



Finally, listeners most strongly link the songs that make up the A/C Pop cluster with the Hot/Modern A/C station in their market. Hot/Modern AC stations also receive high Fit scores for New Pop Rock, Flashback Pop, and Pop Alternative, especially when we consider that only about one in five respondents in this study is a P1 listener to stations in this format.

To bring all this Cluster Fit data together, we have assembled the following graphs to show which sounds each format "owns" and which sounds the formats are battling over. Clusters appearing in the upper left-hand corner of

# What's Inside the Box?

**B**roadcasting is often not a conscious choice. A lot of its appeal has to do simply with a weird fascination with all the knobs, switches, and blinking lights. That's the way it was with me, and I know you know what I'm talking about. For me, being behind a control board was like being on the bridge of the Starship Enterprise (I've just made a horrible admission, haven't I?). This techno-fascination is very often accompanied by a desire to take things apart just to see how they work; these people often become chief engineers of radio and TV stations. Those that don't become engineers go into research, because research is a lot like dismantling a toaster to see what's inside.

Think of your radio station as a computer (or toaster). The transmitter and other equipment is your hardware. The music and other programming is your software (or bread). The engineer deals with your hardware; the researcher (and

programmer) deals with your software. They're all tinkerers. In the case of music research, you're tinkering with the station's software to find out why people like, or dislike, what you play.



Personally, I find this irresistible, because the software you're dealing with makes up 75% of almost every hour of your day. I'm sure you'll think me the ultimate geek when I admit that I found this cluster study to be a more thrilling read than a Tom Clancy novel, but real broadcasters are those who are not just curious, but haunted by a never-ending desire to find out what their listeners are thinking.

Once you figure that out, you'll get a ten share.

After reading this study, I had some follow-up questions for Warren Kurtzman. Clearly, the study shows how favorably the alternative audience has received the ska-flavored sounds of 1997. What we don't know—as Warren himself stated during the presentation at Boot Camp—is where the desire for this sound is coming from. As an answer, Warren told me about some other research that Coleman did, completely unconnected with this study: "In some focus groups with alternative music listeners in recent months, where we have seen them get enthusiastic about ska and pop-ska titles we have played for them, we've asked them why this stuff is happening now. And why are you not so hot on the grunge-style of music that everybody was so psyched-up about a couple of years ago? One interesting,



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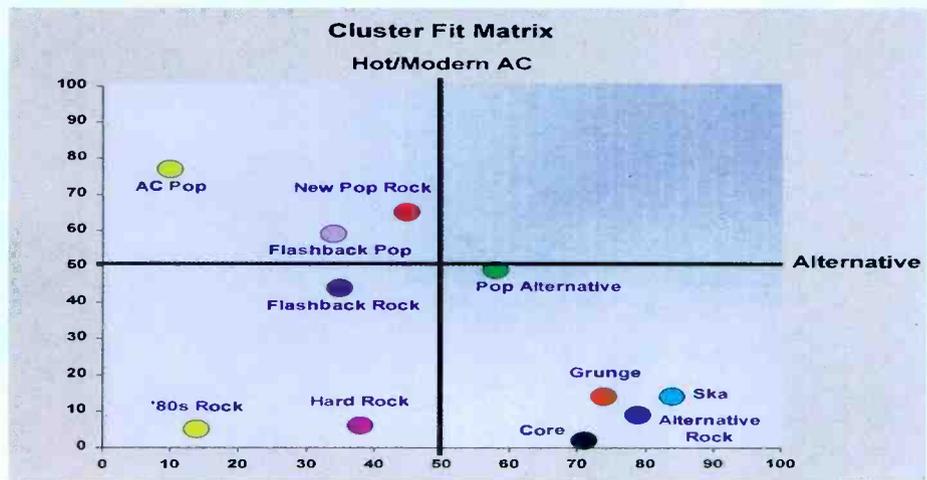
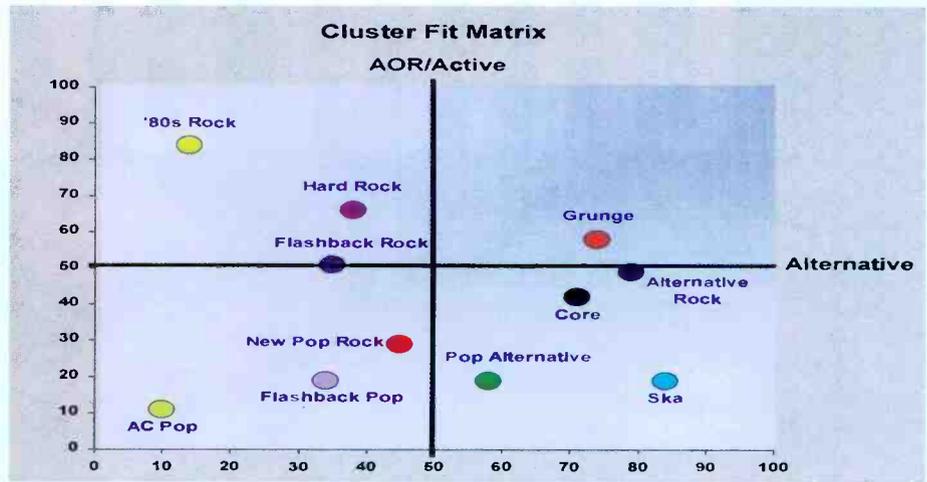
Produced by Michael Mangini  
Executive Producer: Ross Elliot  
Management: David Sonenberg for DAS Communications Ltd.

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each graph are strongly associated with the format appearing on the vertical axis and weakly associated with the format on the horizontal axis. The reverse is true for clusters appearing in the lower right-hand corner of the graph. The upper right-hand corner shows the "points of contention" between two formats, as clusters appearing in this quadrant are highly associated with both formats displayed. A cluster that appears in the lower left-hand corner is not strongly associated with either format.

When reviewing the graph comparing Alternative and AOR/Active Rock's Cluster Fit, we can easily see that only two of the 11 clusters are clearly "owned" by either of these formats. AOR/Active Rock stations have a "lock" on the '80s Rock sound, while Ska totally belongs to the alternative format and is in no way associated with AOR/Active Rock. The Grunge cluster, on the other hand, represents a sound that both formats are battling over, as listeners clearly think that both Alternative Rock and AOR/Active Rock stations are sources for this kind of music. In addition, while Core and Alternative Rock technically fall into the lower right-hand quadrant of this graph, they also appear to be sounds the two formats battle over. It is also noteworthy that neither Flashback Rock or Flashback Pop is strongly associated with either format.

The second graph, which compares the Cluster Fits of Alternative and Hot/Modern A/C is striking in that no cluster falls into the upper right-hand quadrant, meaning there is no sound identified in this study where these two formats are in direct competition. The Pop Alternative cluster comes closest to



recurring answer that we hear from younger alternative listeners is that things are pretty good right now; the economy's good. People are just coming out of college right now; job prospects are pretty good. And people are into listening to happy, upbeat music at the moment."

Aha! Evidence of the cyclical nature of human existence. But of course! We can only be angry for so long. Warren elaborates, "People talk about getting to a point where you either have to stop complaining and whining, or you have to kill yourself. That's kind of the attitude we're getting out of focus groups right now." Clearly, people are fed up with being grumpy. That explains not only ska, but the return of "pop" as an element on the alternative side (re: Smash Mouth and Chumbawamba).

I also asked about the 11 clusters. To an "old alternative" trade dork like myself, who's been out of the programming saddle for a few years now, it occurred to me that some of the clusters resembled each other to the point that maybe we were starting to split formatic hairs. For instance, the "Core" and "Alternative Rock" clusters look very

similar to me. Warren concedes the similarity. "They were pretty compatible, those two sounds, so you could definitely make a case that there's not much of a difference. But that's part of what we're trying to figure out here," he says, then adds his own two cents: "I think that the alternative rock stuff is a little more melodic. But that's up to individual interpretation."

And, again, should you be tempted to start whining about how the clusters and song choices came together, remember that it was how the respondents scored these songs that put them in the same bed. "The point is that 'Tomorrow,' 'Cumbersome,' and 'Comedown' came together on their own," says Warren. "Meaning that we didn't set out to find out how many people gave all three of those songs a five on the one-to-five scale. What our computers spit back at us was that there was a high correlation between these three songs in the sense that how people felt about one predicted how they felt about the other. To me, when those three came together—versus when 'Sabotage,' 'Bulls on Parade,' and 'More Human Than Human' came

together—those are a little bit different, so I'm going to treat them as two separate clusters."

Those of you who attended Boot Camp may be wondering how different this final study is from the presentation in Boston. Warren replies, "There were a couple of things missing [at Boot Camp]. First of all, the presentation was based on roughly half of the final sample, and the sample had not yet been balanced out in terms of our quotas. I don't remember exactly what it was, to be honest with you, but it could have been skewed more in the favor of alternative P1's or AOR P1's, or maybe the male/female breakouts weren't appropriate. There were some differences—not huge, but there were some. It should be stressed that the presentation in Boston was based on preliminary data and, in the final analysis, we did reach some slightly different conclusions."

So, for the final time, remember that research is a tool. A way to help you understand your audience. It's like a road map. But, like a road map, there are many different routes. Like the ad says, "Where do you want to go today?" ●

"Brian Wilson"  
 Not Just a Beach Boy but the new single from  
 The Barenaked Ladies

Over 200,000 Rock Spectacles Scanned!  
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"Brian Wilson"

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Dec 30	Cleveland	CSU Center
Dec 31	Detroit	Palace

such a designation. This chart also demonstrates how Grunge, Alternative Rock, Core, and Ska are completely owned by the alternative format, particularly in relation to Hot/Modern A/C-formatted stations. ●

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Additional analysis, charts, and graphs can be had in the full report, including an entire section on "Cluster Passion." I strongly recommend that you get the full report. Once again, I will remind you that copies of the complete study are available for free, but only from Coleman Research. Here's how to get one:

- 1) Call Warren Kurtzman at Coleman Research at (919) 571-0000.
- 2) Log on to the Coleman Research web site at [www.colemanresearch.com](http://www.colemanresearch.com).

People can do essentially four things here. You can fill out an electronic form to request a copy be sent to you in the mail. You can download the text of the study and open it up in any word processing software that you have. You can sit through, live right there on the web, a multi-media version of the presentation (just like the one at Boot Camp with all the charts and graphs, and Warren's voice narrating). And finally, you can download the multi-media presentation and, if you have Microsoft Powerpoint, view it anytime you wish right on your own computer.

Please give us your thoughts and comments about this research. Contact Coleman directly, or put words to paper (or e-mail) and send them to me at GAVIN by fax (213) 913-2693 or by e-mail at [gavalt@aol.com](mailto:gavalt@aol.com). I will be happy to print all coherent responses. Our thanks to Warren and everyone at Coleman for letting us publish the study, and also for providing the format with what we think is an important road map for the journey ahead. ●

# What, No Crystal Ball?

**With a lot of money at stake and building pressure to spend that money wisely, more record labels are beginning to change their "shoot first, ask questions later" tactics.**

B Y D R E D S C O T T

Research is a fact of life in the music business, albeit not always a readily accepted one. Radio stations have been using it for years, and now record labels are also diving headfirst into the data pool. GAVIN roving reporter Dred Scott recently spoke with Ron Gregory, President of Music Forecasting, Inc., a company that offers strategic music testing for that big entertainment conglomerate down the block.

**Dred Scott: Explain your background and the formation of your company.**

Ron Gregory: I've spent 25 years in the record business in various levels of promotion. My last position was with Elektra as Vice President of Promotion. I had used John Coleman on numerous occasions, just through our friendship, to get research information on my artists. I found that, in many cases, radio had greater knowledge than I had in terms of imaging and what impact an act was having on the stations' specific audience. When I left Elektra, John and I began talking about designing research that was not a spin-off of radio services, but that was something completely dedicated to record companies and their needs. I formed Music Forecasting, got John to become a strategic partner, and then we went about brainstorming to create products. I spent a lot of time with heads of promotions at labels, picking their brains about what kinds of things would be of value to them. Then I went to the heads of marketing, to get them involved.

**DS: We know that music research has long been a staple of radio. Why do you think it's just now becoming a tool for the record labels?**

RG: You need to look at the history. Research has been utilized by radio for 20 years, but it's always been used—and I say this with some humor—against the record companies, sometimes as an excuse. From the radio side, if you don't like a record, it's easier to say, "Well, our research shows it's not really working for us." It lets programmers off the hook without offending anybody. It's been used that way so many times that I think there's reluctance to be involved with it that's kept the labels from using research to their advantage.

**DS: Where does research fit in the era of consolidation?**

RG: If you look at radio, they do an excellent job of understanding who their



Ron Gregory

audience is, targeting that audience, and making sure the station's image aligns with the expectations of that audience. Record companies don't necessarily understand the importance of image. As stations consolidate, one owner can clearly segment the market, so that he owns the A/C, the rocker, the alternative, etc. There are fewer outlets for the record guys. There used to be a time when there were two or three Top 40s in a market, and you could get the competitor to play a song and sort of "surround" the market to get a record exposed. Those days are quickly disappearing, so it's more important for record executives and field people to be armed with information that can validate why they believe a record will work for a station.

**DS: Some people might say this will only further homogenize the record industry and create more of a "follow the leader" mentality. You know, some band hits and the labels rush to sign anybody who sounds like the next Pearl Jam, etc.**

RG: I don't know if research is to blame for that. I think there's always been a "follow the leader" mentality, because bands tend to mimic whoever's hot at the moment. There's a lot of soundalikes; there's very few originals.

**DS: So would Music Forecasting ever supply information that might indicate that's not the best way to go?**

*let us be happy while we're still young*

geneva  
*tranquillizer*



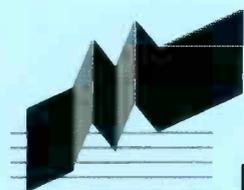
*from the debut album  
further  
produced by mike hedges  
management by neil burrow for jam x.*

nude

**WORK**

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RG: You have to understand that we don't get involved in the creative process. We're supplying objective information, and it's up to the record company to determine how they're going to use it, particularly on the creative side. We can determine when certain trends are starting to show promise.



## MUSIC FORECASTING INC.

Recently, at the GAVIN presentation at Boot Camp in Boston, Warren Kurtzman talked about the growing influence of ska and certain other areas that were showing some diminishing interest. Those are the kinds of things that we feed to a record company that may help the creative process.

**DS: Without giving away state secrets, what techniques do you use to gather data?**

RG: Audience segmentation, focus groups, perceptual phone studies, national phone studies, etc. We implement the traditional research techniques that have proved successful, not just in radio, but in other businesses as well, then customize those to fit the needs of the record company.

**DS: Do the type of questions you ask differ from radio research?**

RG: We look at things like familiarity, popularity, artist momentum, age relevance, format preference—you know, the basics. Some of our studies only

supply that type of general information, where others get into very, very detailed, artist-specific questions. For instance, what does the consumer feel about a CD's artwork? Does the video image fit what consumers expect from the artist? We can get as specific as the color of an artist's eyes.

**DS: Wouldn't you have loved to be doing this back when Flock of Seagulls hit? Then you could've done a perceptual study on hair!**

RG: Well, there was this old A&M act that had something to do with socks, and it was like, "Where the hell did *that* come from?"

**DS: Speaking of which, do you focus strictly on new music, or does anyone ever ask you to research back catalog?**

RG: Yes, we are involved in that. Some companies are developing divisions dedicated to coming up with new packaging for catalog, whether for specific artists or in collections like "Hard Rock of the '70s." It's interesting, because it's a different animal. The kinds of questions you ask and the things that you probe for are uniquely different when you're looking at catalog artists versus current artists versus future artists.

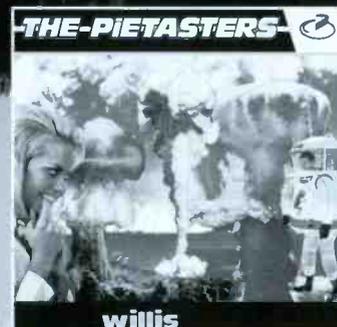
**DS: How does Music Forecasting compare to BDS and SoundScan? It's a no-brainer for labels to look at those figures to see what's selling or getting spins.**

RG: BDS and SoundScan are very, very useful tools, but they come after the fact. What we have is research that is provided prior to going to the marketplace, so it's not a case of, "Oh, God, we're in trouble with this artist, let's do some research." It's done on a continuous basis, so you're developing a moving picture of the artist. What we're talking about is understanding consumer

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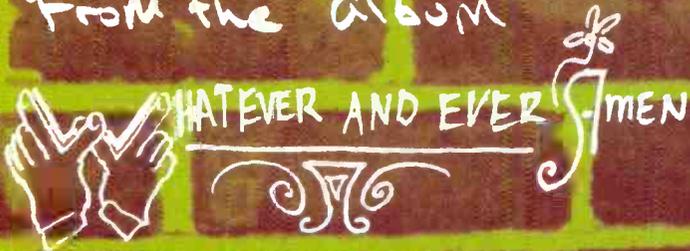
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WENZ	WMAD	WDST	WHMP	WBER	Still More To Come!

# "Brick"

From the album



Produced and Recorded at home by Caleb Southern & Ben Folds  
mixed by Andy Wallace

Management: Alan Wolmark and Peter Felstead at 

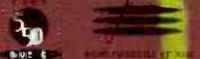
## HEADLINING TOUR:

10/16	Atlanta, GA
10/17	Charlotte, NC
10/18	Raleigh, NC
10/19	Charleston, SC
10/21	Jacksonville, FL
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10/25	Birmingham, AL
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perceptions so you know how to adjust your marketing and promotion strategies before you get there, not after. But no record company is going to stop working a project that they've got on the street just because SoundScan or BDS numbers aren't looking as good as they would've liked.

**DS: What do you do in terms of follow-up once the research is completed?**

RG: You've got to boil it down to an actionable plan for the record company. You have to be able to look at 25 pages of data and narrow it down to one sentence, i.e. "The band is perceived as being too old."

**DS: Make 'em younger!**

RG: One thing we have found is that you can sell an artist up, but you can't sell one down. Once they hit a demographic point where the consumer perceives them as older than themselves, the artist is in trouble.

**DS: Maybe that's why God created Modern A/C. Seriously, when the data concludes that the audience perceives an artist as being older, do you suggest the label take it from Top 40 to A/C?**

RG: There are a lot of variables, but at that point, you do have to start looking at format preferences and those types of things. If the audience has grown in age, you need to find where that audience is going for their music and how to impact them.

**DS: Is there any difference in gathering this type of data for labels as opposed to for radio stations?**

RG: The techniques are fairly similar, but some of the information you gather is very different. Labels would want to know about the impact of MTV, for example. They might want to know how important the lyrical content is. How important is the artwork? It goes on and on. Each label has its own priorities.

**DS: This all seems fairly logical, yet you told me previously that the labels who use your service are reluctant to talk about it or**

**publicize it. Why?**

RG: I can only speculate on that. I think in some cases, the labels are extremely sensitive to the artist's creative process, and there are some artists who would be upset if they knew their work was being researched. My point of view is, no matter what part of it is "art," it's still a business, and it's important for an artist to understand their position with the consumer and then, depending on how successful they want to be, adapt. One of the greatest examples of this would be Madonna. The woman has continually reinvented herself over a 15-year span. She didn't do that because she *wasn't* smart, and she didn't do that because she *wasn't* listening to what was going on with the consumer.

**DS: Yes, but did she do that based on research or based on her artistic instincts?**

RG: That I can't tell you. I would bet that it was a combination of the two. My experience is that there are certain artists that are very "hands-on" with this stuff, and some that reject it totally. But anybody who wants to have a long career and not leave it to chance is probably going to need to be involved with research of some kind. The market's just become too sophisticated not to.

**DS: I imagine this whole concept doesn't sit too well with people in A&R departments. From a philosophical standpoint, doesn't it butt heads with the tradition of getting out there and scouring the clubs for new talent, using your gut instinct?**

RG: You still have to do that. In my mind, an A&R person is someone who's trying to uncover talent. That's going to come from being connected. Someone from A&R has to sign the band, which then has to be exposed to the public in some way in order for Music Forecasting—or any other research company—to pick up a trend musically. Someone from A&R has to got to have the insight to say, "This is a talent, different from anything else that's out there. I believe it has potential."

**DS: What has the reaction been like so far from the A&R side?**

RG: Obviously, they stay very much involved with the artists they sign. They tend to view this research as scientific—you know, a bunch of suits doing it—but that really isn't the case. There have been a couple of A&R people who've taken an interest in it after first being somewhat reluctant. When they catch a piece of information that they had no idea was out there, that's when you can see their eyes light up.

**DS: Let's say, for example, that the research shows a great deal of interest in bands with ska elements. But an A&R person's gut feelings tell them there's this specific electronica act that could be bigger. The fear might be that the research would override everything else.**

RG: Each record company has their own way of approaching this research. I bet there's only a handful of A&R people who can say, "I like this act" and just sign them flat out. Most have to go through a series of other people, showing them the artist and determining whether the label is willing to make the commitment.

**DS: Ever since the very first hook tape was created, we've been told that the music industry shouldn't be a slave to research, but rather should use it as one tool among many. How does a label avoid leaning too heavily on the data you provide?**

RG: I think that's a personal decision. I also think knowledge comes from two sources. The first is what you know yourself, which would be the record executive's instincts and awareness of his business. Then there's the knowledge you get by being smart enough to find other sources of information and use them. If you put those together, then you're doing the right thing. ●

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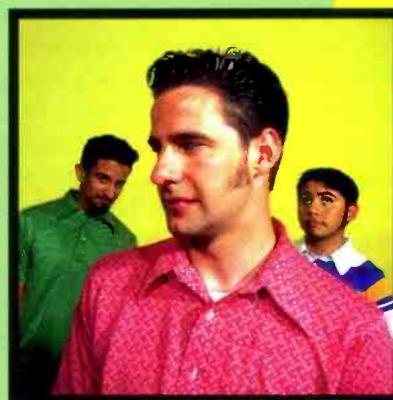
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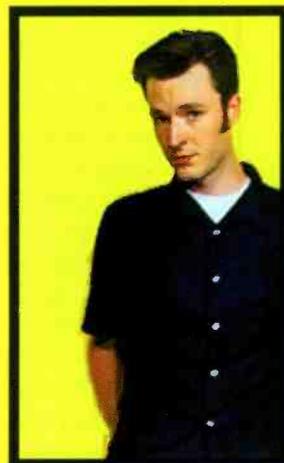
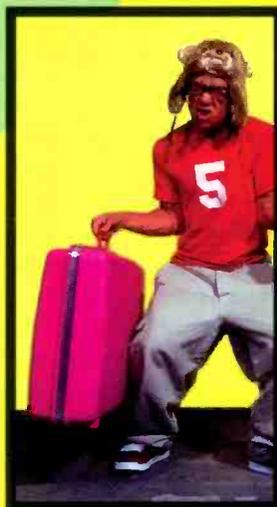


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- Los Angeles** - #20 in market. 3156 pieces sold
- San Diego** - #17 in market. 643 pieces sold
- San Francisco** - #84 in market. 479 pieces sold.
- Phoenix** - #97 in market. 172 pieces sold.
- Hartford** - Debut #78 in market. 132 pieces sold.
- Providence** - Debut #98 in market. 62 pieces sold.
- Boston** - Debut #199 in market.



Great rotations:

<b>KROX</b> 23X	<b>KTEG</b> 20X
<b>KROQ</b> 22X	<b>KFMA</b> 22X
<b>KNRK</b> 32X	<b>WENZ</b> 19X
<b>KOME</b> 34X	<b>WAQZ</b> 23X
<b>XHRM</b> 26X	<b>KPOI</b> 33X
<b>KHTY</b> 33X	<b>WBZU</b> 23X
<b>KJEE</b> 23X	

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# Pump Up the Volume

## AMPT Radio Merges Alternative Sound with Social Commentary

BY SPENCER D.

KRREEASH! It's the sound of smashing glass. "These damn kids don't care about nuttin,'" gripes a crusty old man as squealing guitar, throbbing bass, and chug-styled rhythms assault the speakers, pushing tweeters and woofers to the extreme. "Welcome to AMPT Radio," says a soothing female voice. "Thirty minutes of words, music, and random cacophony on the general state of affairs," injects Jim Haviland. Distress sirens sound "WARNING!" The female voice returns, "During the next half hour, you are likely to be outraged and have your sense of calm security dashed." [insert raging guitar slash] "AMPT Radio is 30 minutes of music, rants, and calm discussions on personal and political issues [GASP!] Yes, political issues and situations." [End with controlled maelstrom of crashing guitars]

Come, eat your candy, and embrace alternative radio as it should be. AMPT radio, the joint creation of Jim Haviland and Krist Novoselic, provides a forum where music and thought-provoking verbal exchange can interact and coexist on equal terms.

The AMPT Radio concept formed in the summer of 1994 when Jim Haviland was working on a magazine on tape, which he called *Static*, at Seattle's infamous Bad Animals recording studio. The audio magazine combined alternative music, art, ideas, and culture into a fast-paced, NPR-styled, full sound design package. The idea was a hit, but Haviland ran out of money, and *Static* lasted for only two issues. Despite its rapid demise, *Static* managed to garner some high profile fans, among them Nirvana's Novoselic. "Krist got hooked into *Static* #2 when he was on tour," says Haviland, "and listened to it all up and down the West Coast. At the same time, he wanted to do a radio show based on what was going on with JAMPAC (Joint Artists and Musicians Political Action Committee), which works against censorship. So Krist approached me and said, 'Let's do a radio show based on the style of *Static*, but a little more political.'"

The two soon agreed to hook up. "I got together some people and came up with a concept," remembers Haviland. "I mean, I knew nothing about radio when I started this thing. I didn't know anything about how to cut away to commercials and that kind of stuff, so I did a little research and did a couple of demo shows and took them down to KNDD-The End. That was just about when The End was having trouble with ratings and the air was kind of leaking out of the alternative radio bag. We said, 'You guys should try this. It's something that kids can get into. You know, they're not big on the music right now, but they can kind of get behind this. It's something that really speaks to people.' And they gave us a 7:30 Sunday morning time slot."

"We said, 'OK, we'll cut 13 shows and see what it's like to put together the shows every week and see what kind of talent we can bring in and what the pace is going to be like.' Out of those first 13 weeks, we ended up with nine shows. We felt pretty good about that. I mean, we were cutting the show at night, we'd start at 9 o'clock at night and work until 2 or 3 in the morning three or four nights a week."

The program first hit the Seattle airwaves on January 5, 1997. "Some of the shows were pretty rough," says Haviland, "but we learned. I knew what I wanted stylistically, so it was just a matter of working out all the bugs and fig-

uring out how to do an interview that would be appropriate for heavy cutting. We didn't just want to be all talk, we wanted it to be much denser than that. It was really all about creating the multi-layered effect that you get when a band puts together a rock song. There's the lyrics, there's the melody, there's the instrumentation, there's a lot of layers of thought and process that go into creating a record. It seemed like there must be a way of approaching socio-political topics that took in all of those entertainment pieces and come up with something that, aside from being good for you, was really enjoyable."

Each AMPT broadcast begins with an introduction of the day's topic. Next up is Listen Closely, in which poet Eben Eldridge presents a contemporary song that somehow ties into the featured topic ("It was Krist's idea to have a song and have someone explain what's in it," says Haviland). The Rant allows a celebrity to rant about the topic at hand for a few minutes (ranters have included Krist, Dave Dedere of Presidents of the United States of America, and Mark Arm from Mudhoney). This is followed by the feature interview, which usually clocks in at about seven to nine minutes. "We try to expose the commercial alternative radio listener to stuff that they might not get in their normal diet," explains Haviland.

Is AMPT relevant in today's alternative marketplace? Definitely. "We aimed AMPT at alternative radio because we saw an opportunity," explains Haviland. "We saw alternative radio flailing to find an identity. What we hear a lot from alternative stations is, 'We have to connect with our audience beyond just playing the best music that ever was.'"

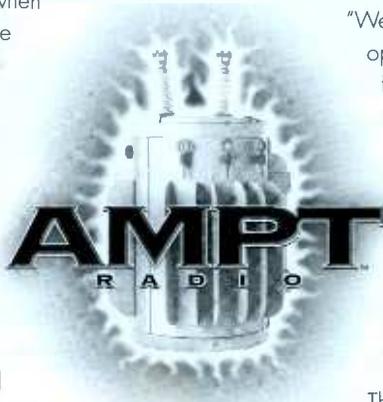
What about the common misconception that today's youth are apathetic, disaffected, and just plain jaded? "The research says that kids don't want to hear anyone talking on the radio," says Haviland. "My counter to that is that they don't want to hear someone babbling on the radio. There's opinion, there's information, and then there's thought. And thought is a harder thing to achieve."

The economics of broadcast brought us to this position where there's a lot of disposable media out there, really off-the-cuff stuff, vitriolic banter, statistics; that's really easy media.

"We were looking at the market and at what baby boomers and a lot of media were saying about this generation, this whole 'Generation-X' and 'slacker' apathy thing. There's no way that everyone [in this generation] is that apathetic. Our market research shows exactly that. Yeah, there's like 5 percent of the listeners to alternative radio that say 'The only thing that belongs on a station is music.' And then there's another 5 percent that say, 'Oh you guys are selling out. You're so MTV, you're not really hardcore enough with the information, you should really be shaking things up.' But everybody in the middle is saying, 'This is cool, interesting, different.' And they all like it for their own little reasons. They're thirsty for information. They're thirsty for thought."

So far, AMPT has proven successful in the Seattle market. "Cause it's on The End, we've got great 18-34 dems here in town," says Haviland. "They gave us an evening slot back in May, so now we're on twice on Sundays. We've got a 16 share in 18 to 34, so we're doing really, really well. But we're also tied for number one in the 12-plus, so we've got a wide range of listeners."

Haviland and company now have their sights set on complete domination of the alternative world. AMPT is negotiating a possible syndication deal so, to cop some well-known song lyrics, the future looks bright. ●



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(H.O.L.A.)  
**BIG PUNISHER**  
I Ain't A Player  
(Loud)

Hurricane G

**TOP TIP**



**NICE & SMOOTH**  
Boogie Down Bronx  
(Street Life)  
Savalas and the hip-hop  
freaks put it down,  
scoring 25 adds.

**RECORD TO WATCH**



**MIC GERONIMO**  
Nothin' Move But The Money  
(Blunt)  
Sounds like the one to put  
Mic in the spotlight. Third  
Most Added with 27...

# Gavin Rap

2W	LW	TW	
4	1	1	<b>RAKIM</b> - It's Been A Long Time (Universal/MCA)
2	2	2	<b>NATURAL RESOURCE</b> - I Love This World/Bum Deal & They Lied (Remixes) (Makin' Records)
1	3	3	<b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See (Flipmode/Elektra/EEG)
—	10	4	<b>GANG STARR</b> - You Know My Steez (Noo Trybe/Virgin)
6	4	5	<b>ORGANIZED KONFUSION</b> - Somehow, Someway (Priority)
16	7	6	<b>JAY-Z</b> - Sunshine (Roc-A-Fella/Freeze/Priority)
11	5	7	<b>EPMD</b> - The Joint/You Gots To Chill '97 (Def Jam Recording Group)
9	9	8	<b>LUNIZ</b> - Funkin' Ova Nuthin'/Jus Mee & U (C-NOTE/Noo Trybe)
15	8	9	<b>THE FIRM</b> - Firm Biz/Executive Decision (Interscope)
3	6	10	<b>THA ALKAHOLIKS</b> - Likwidation (Loud)
24	13	11	<b>COCO BROVAZ</b> - Won On Won (Loud)
5	11	12	<b>COMMON</b> - Reminding Me/1,2 Many (Relativity)
19	12	13	<b>CRU</b> - Bubblin' (Def Jam Recording Group)
—	24	14	<b>WU-TANG CLAN</b> - It's Yourz (Wu-Tang/Loud/RCA)
17	19	15	<b>ALL CITY</b> - Move On You (Geffen)
—	18	16	<b>SPICE 1</b> - Playa Man/Thug In Me (Jive)
—	26	17	<b>REFLECTION ETERNAL</b> - Fortified Live/2000 Seasons (Rawkus Entertainment)
25	22	18	<b>WYCLEF</b> - Guantanamera (Ruffhouse/Columbia/CRG)
23	21	19	<b>SCARFACE</b> - Mary Jane (Rap-A-Lot/Noo Trybe)
20	20	20	<b>WU-ALL STARS</b> - Soul In The Hole (Loud)
12	16	21	<b>GRAVEDIGGAZ</b> - Dangerous Mindz (Gee Street)
7	15	22	<b>RAMPAGE</b> - Get The Money And Dip (Flipmode/Violator/Elektra)
10	17	23	<b>LOST BOYZ</b> - Me And My Crazy World/Summertime (Universal)
38	28	24	<b>NAUGHTY BY NATURE</b> - Mourn 'Till I Join You (Tommy Boy)
—	32	25	<b>XZIBIT</b> - Los Angeles Times (Loud)
—	30	26	<b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)
—	29	27	<b>WITCH DOCTOR</b> - Holiday/Georgia Plains (Organized Noise/Interscope)
8	14	28	<b>DIAMOND</b> - The Hiatus/Diamond Jewelz (Mercury)
14	23	29	<b>THE BEATNUTS</b> - Off The Books (Violator/Relativity)
<b>NEW</b>		30	<b>QUEEN PEN</b> - Man Behind The Music (Lil' Man/Interscope)
18	25	31	<b>ROYAL FLUSH</b> - Iced Down Medallions (Blunt Recordings)
<b>NEW</b>		32	<b>FUNKDOOBIEST</b> - Oye Papi/Natural Fun (Buzztone)
<b>NEW</b>		33	<b>L.L.COOL J</b> - Phenomenon (Def Jam Recording Group)
36	34	34	<b>BRAND NUBIAN</b> - A Child Is Born (Loud)
31	33	35	<b>JUNGLE BROTHERS</b> - Jungle Brother (Gee Street/V2)
28	31	36	<b>MOS DEF</b> - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)
13	27	37	<b>NO I.D.</b> - Sky's The Limit (Relativity)
30	38	38	<b>MOBB DEEP</b> - Hoodlum feat. Rakim (Loud)
21	35	39	<b>KRS-ONE</b> - A Friend/Heartbeat (Jive)
27	36	40	<b>SUPAFRIENDS</b> - Unseen World Pt. II (804 Flava)

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

**SIR MENELIK**-Scientific/Space Cadillac (Rawkus)  
**CAPONE-N-NOREAGA**-Closer (Penalty)  
**MEEN GREEN**-In Da Wind (PatchWerk)

**Up & Add 'Em**

**A+**-She Don't Love You (Kedar/Universal) **10/23**  
**CRAIG MACK**-What I Need (Moe Bee remix)  
(Street Life) **10/30**  
**SAUCE MONEY**-Against the Grain (DGC) **10/30**

## Like That!

BY THEMBISA S. MSHAKA



### October Madness

Did September last for about ten minutes, or what? Already we've arrived at what promises to be the most hectic weeks of the year. October is in full swing and packed with events.

It actually began a couple weeks back, when **Ayoka** traveled to New York for a small but serious seminar, the **T.U.N.E.** conference, sponsored by



The Gavin Guaranteed Cosmic Stop Shop wrap their video shoot for "Da Family" embraced by (l-r): director Six, Bill Brown of Street Team Promotions, Mtume Music Group VP Damu Mtume, MCA Sr. VP Hank Shocklee, MCA's Director of Video Production Cirri Nottage, and MCA Marketing VP Ashley Fox.

**Quizzard Entertainment** and held in Harlem for the last three years. Reports Ayoka, "Panelists included **Mercury A&R Director Mr. Cee** and **DJ Evil Dee**, who discussed the importance of radio. Hundreds of people were entranced by the lyrical talents of **Bahamadia** and **Supernatural**, who put on electrifying performances." **Ayoka** (below) is GAVIN



Rap's new assistant, and would love a shout-out from you. She's at ext. 620. **Justin** still represents for the

squad on the retail side.

Hip-hop is always vibrant and correct at **RapSheet's Unifying the Hip-Hop Nation IV Caucus**, which happens October 22-26

and is sure to be off the hinges! **Hammer** will deliver the keynote (you know you're curious), and the panels cover everything from how to get capital for your company to whether your demo is tight or not. In the evenings, stakes is high: **Loud** hosts Wednesday night with the **'Liks, Xzibit, and Inspectah Deck**; Thursday belongs to the Westside as **KAM, the Luniz, and Suga Free** git down; and the **Rap Olympics** take place Friday featuring **Cannibus** and **Ras Kass**. Can you say John Blaze? To register at a great rate, call (310) 645-1475.

**WRFG-Atlanta's Fall Marathon** goes down from October 19 to November 1. **J-Force** needs the labels to support with promos of all types, guest appearances, and phoners. Contact J's assistant **Alan** at (404) 523-3471...**Correction:** Last week's column subject **Harvey L. Frierson** owns **HMC Records**. **Younglord** owns **1080 Records**, home to rap duo **Babygirl**, who will release "Handle Your Business" this week...Thanks to **Capleton, Maxi Priest, Judy Mowatt, and Third World**, San Francisco's **Reggae in the Park** was a smash this past weekend. Proceeds went to **Global Exchange**, a non-profit human and economic rights organization...As of Tuesday, October 14, Los Angeles will be blessed with **The Bridge**, a weekly club and on-line radio show, broadcast by **88 Hip-hop** to "bring hip-hop fans from all perspectives under one roof," says promoter/publicist **Frank Sosa**. **Sosa** and co-organizer **Chris Vargas of Malathion Los Angeles** are doin' the right thing and donating door proceeds to the defense fund of **Mumia Abu-Jamal**. **De La Soul's Maseo** is this week's

Editor: THEMBISA S. MSHAKA • Rap Assistant: AYOKA MEDLOCK  
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# Gavin Rap Retail

2W	LW	TW	Singles
2	1	1	<b>MAGOO &amp; TIMBALAND</b> - Up Jumps da Boogie (Atlantic)
10	5	2	<b>EPMD</b> - The Joint (Def Jam Recording Group)
8	4	3	<b>THE BEATNUTS</b> - Off The Books (Violator/Relativity)
3	3	4	LIL' KIM - Not Tonight (Undeas/Big Beat/Atlantic)
5	6	5	<b>MASTER P</b> - I Miss My Homies (No Limit/Priority)
4	2	6	BUSTA RHYMES - Put Your Hands Where My Eyes Could See/We Gets Down (Elektra/EEG)
14	10	7	<b>MACK 10</b> - Backyard Boogie (Priority)
6	9	8	<b>COMMON</b> - Reminding Me (of Set) (Relativity)
7	7	9	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
1	8	10	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)
—	19	11	<b>WU-TANG CLAN</b> - It's Yourz (Loud)
18	14	12	<b>JAY-Z</b> - Sunshine (Roc-A-Fella/Priority)
13	15	13	<b>RAMPAGE</b> - Take It To The Streets (Flipmode/Violator/Elektra)
24	17	14	<b>ORGANIZED KONFUSION</b> - Somehow, Someway (Priority)
16	11	15	<b>REFUGEE CAMP ALL STARS</b> - Avenues (Arista)
21	12	16	LOST BOYZ - Me And My Crazy World (Universal)
12	13	17	THA ALKAHOLIKS - Likwidation (Loud)
17	—	18	<b>CRU</b> - Bubblin' (Def Jam Recording Group)
15	24	19	<b>AZ</b> - Hey AZ (Noo Trybe/Virgin)
<b>NEW</b>		20	<b>DIAMOND</b> - The Hiatus (Mercury)
9	16	21	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
<b>NEW</b>		22	<b>RAKIM</b> - It's Been A Long Time (Universal/MCA)
—	21	23	THE NOTORIOUS B.I.G. - Lovin You Tonight (Bad Boy/Arista)
—	18	24	PUFF DADDY & THE FAMILY - It's All About The Benjamins (Bad Boy/Arista)
<b>NEW</b>		25	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - Supa Dupa Fly (The Rain) (The Gold Mine, Inc./EastWest)

2W	LW	TW	Albums
2	2	1	<b>MASTER P</b> - Ghetto D (No Limit/Priority)
16	3	2	<b>BUSTA RHYMES</b> - When Disaster Strikes (Flipmode/Violator/Elektra/EEG)
1	1	3	PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
—	7	4	<b>EPMD</b> - Back In Business (Def Jam Recording Group)
3	4	5	BONE THUGS N' HARMONY - The Art Of War (Relativity/Ruthless)
—	22	6	<b>MACK 10</b> - Based On A True Story (Priority)
—	17	7	<b>VARIOUS ARTISTS</b> - Soul In The Hole Soundtrack (Loud)
10	9	8	<b>THA ALKAHOLIKS</b> - Likwidation (Loud)
5	5	9	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./EastWest)
—	14	10	<b>ORGANIZED KONFUSION</b> - The Equinox (Priority)
4	11	11	WU-TANG CLAN - Wu-Tang Forever (Wu-Tang/Loud/RCA)
9	10	12	MIA X - Unlady Like (No Limit/Priority)
8	15	13	<b>O.C.</b> - Jewelz (Payday/FFRR)
6	6	14	VARIOUS ARTISTS - How To Be A Player Soundtrack (Def Jam Recording Group)
18	18	15	<b>LOST BOYZ</b> - Love, Peace, and Nappiness (Universal)
14	19	16	<b>VARIOUS ARTISTS</b> - Suave House Compilation (Suave/Relativity)
11	13	17	VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)
7	8	18	WYCLEF JEAN - The Carnival (Ruffhouse/Columbia/CRG)
12	12	19	THE NOTORIOUS B.I.G. - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
<b>NEW</b>		20	<b>COMMON</b> - One Day It'll All Make Sense (Relativity)
21	25	21	<b>THE BEATNUTS</b> - Stone Crazy (Violator/Relativity)
17	16	22	VARIOUS ARTISTS - Southwest Riders (Sic Wid It/Jive)
24	—	23	<b>ROYAL FLUSH</b> - Ghetto Millionaire (Blunt Recordings)
19	20	24	MR. SERV-ON - Life Insurance (No Limit/Priority)
25	—	25	<b>TWISTA</b> - Adrenaline Rush (Big Beat/Atlantic)

Compiled by Matt Brown and Justin Torres

guest DJ. For more info, call Frank at (213) 913-9844...MCA and *Full Disclosure* magazine join forces to present *Real Stories*, a series of free, 2-hour sessions on Women in the Business (October 21) and Publicity: How to Create a Buzz (December 2) at the ASCAP building in New York. For a seat, call **Tamara Francois** (212) 841-5118...Many thanks to **Organized Konfusion** for blessing me with a visit, like the true fam they are. And the same to **Queen Pen**, who breezed through, too. "R U Ready" for **Salt-N-Pepa's** return? *Damn*, that record's hot. I'm also stuck on "Making a Name for Ourselves" by **Common** and **Cannibus**, "The Mystery" and "Stay a While" by **Rakim**, and **Colored Section's** "Bomb MC" (I see ya, *Mona!*). Looks like **Glen Wallace** has written his own ticket, going from GM at **Suave** to **Rap-A-Lot** as chief consultant. Word is that **Tela** has followed...*like that*. —ONE LOVE. ●

## Rap Picks

### EASTERN CONFERENCE "Captivating Cultivating" (EC Records)

Philly mic wreckers Rahsheed and Ill Advised have joined forces as the Eastern Conference to "captivate the world through their hip-hop." A hypnotic track peppered with piano splashes and anchored by loping bass serves as a funky backdrop for the posse's lyrics. And DJ Daze's cuts are phat! Contact Milo at EC (212) 946-5560.

### GRAVEDIGGAZ "The Night the Earth Cried" (Gee Street/V2)

One of hip-hop's most ambitious and conscious groups challenges us to do more than just party and bullshit. Atop a composition that resides somewhere between concerto and b-boy anthem, the 'Diggaz drop poetry on topics that only serious, intelligent emcees can tackle effectively. Keep it real and wake your listeners up with this. Contact Sincere at Frontline (212) 777-0117.

### THE FIRM "Phone Tap" (Aftermath/Interscope)

While tales of Colombians, mafiosos, and other sordid underworld characters get tired, the Firm manages to flip scripts and keep things imaginative (a pre-requisite for a full album on the subject). The production on "Phone Tap" plays with effects and centers around a mournful Italian guitar riff, while Nas "Escobar" and AZ try to stay a step ahead of the feds by phone. Contact Mike Spivey (310) 208-6547.

## ARTIST PROFILE

# CRAIG MACK



**FROM:** The Bronx and Long Island, New York

**LABEL:** Street Life

**ALBUM:** *Operation: Get Down*

**PROMOTION CONTACT:** Savalas Holloway (310) 656-1100 ext. 475

**NEXT SINGLE:** An incredible Easy Moe Bee remix of "What I Need," shipping next week

**MUSICAL INFLUENCES:** Ohio Players, Run-D.M.C., Commodores, Kurtis Blow

**BACK THEN:** Before signing with Bad Boy, Craig paid dues as a roadie on the Hit Squad Tour with EPMD, Redman, and Das EFX.

**LITTLE KNOWN FACT:** "Flava in Ya Ear" earned Craig a Grammy nomination.

**HE SAYS:** "We as rappers need to be more in tune with the experiences people face everyday. I believe it's important to put some hope into the community."

*Classic Material*

## The 7th Anniversary Rap Special

**ad/art date: 10/24**  
**street date: 10/31**

For marketing opportunities contact John Austin (215) 924-7823

He's out for the gold. and, after that, the platinum.

-The Source

# Mic Geronimo

**NOTHIN' MOVE BUT THE MONEY**

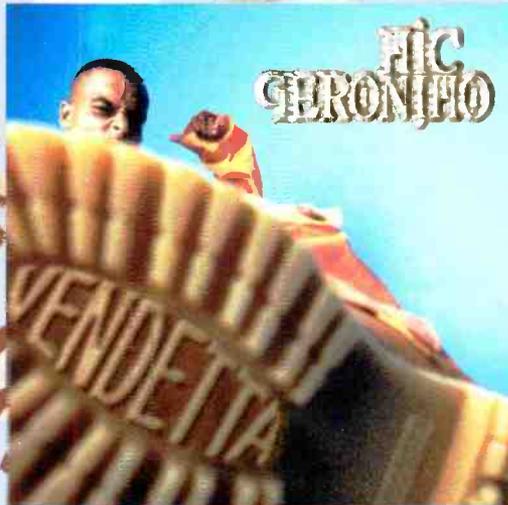
*(featuring Puff Daddy)*

produced by Sean (Puffy) Combs

from the forthcoming album

**VENDETTA**

Executive Producers: BJ, Bryan Leach,  
& Irv Gotti



CONTACT BLUNT RECORDINGS

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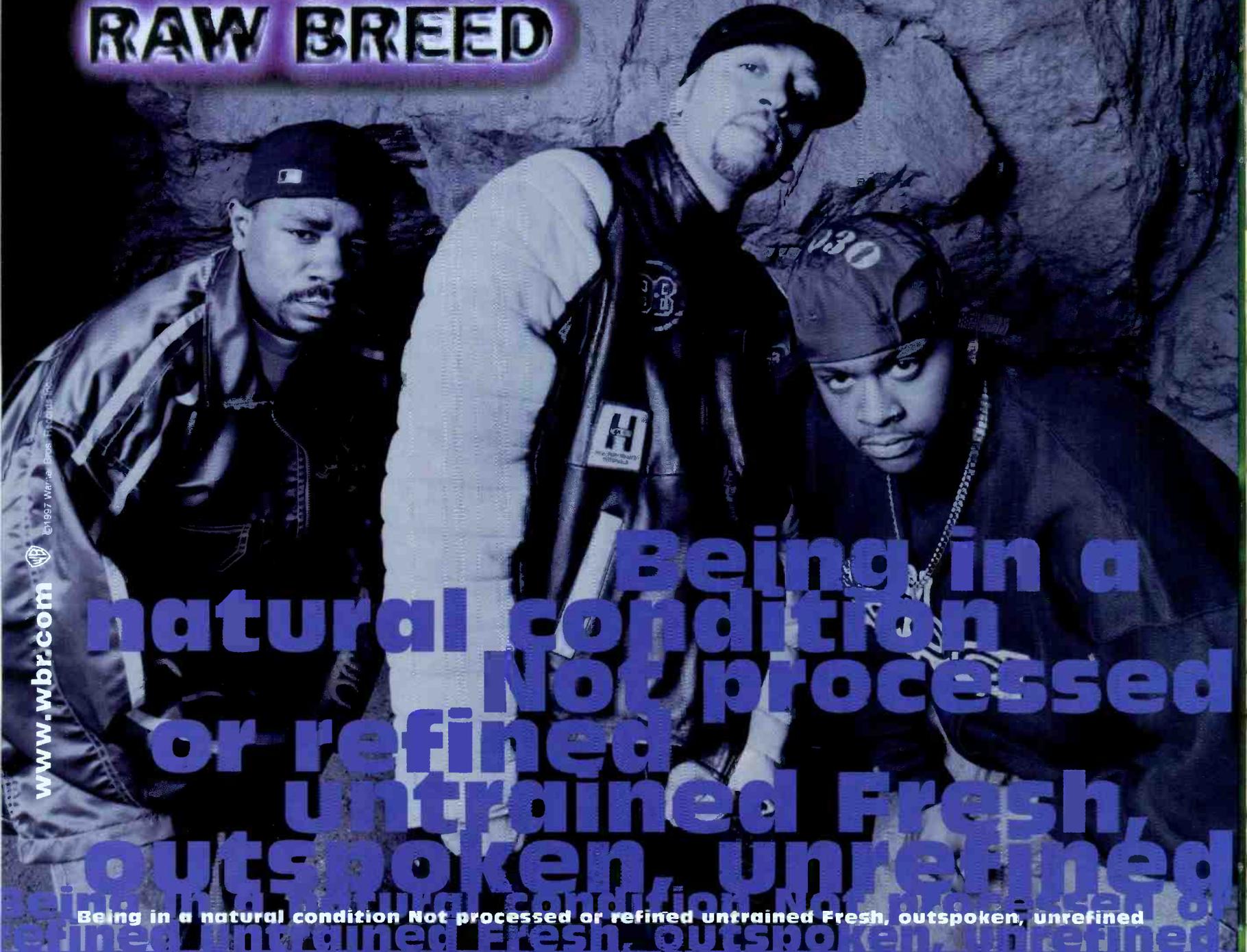
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**RAW BREED**

**is Alexander The Great  
Burna / Blaksun  
and Marc Live!**



**Being in a  
natural condition  
Not processed  
or refined  
untrained Fresh  
outspoken, unrefined**

**"Everthing's Lovely"**

**The first single from the hip hop diary  
Blood, Sweat & Tears**

Raw Breed Hot line: 1-888-TALK-2-WB

Produced by Trevor Randolph

Management: Eddie Pugh for Turn 2 Us Management Inc.

www.wbr.com



# Gavin Urban Landscape

A GAVIN ORIGINAL PRIME PROPERTY

## MOST ADDED

**BOBBY BROWN (58)**

*Feeling Inside (MCA)*  
WQOK, KYEA, WDZZ, WJMZ, WYLD, WTLZ, WROU, KBCE, WEUP, WDAS, KBMS, KRIZ, WRKE, WTCC, KDKO, KXZZ, WJZD, KCEP, KHRN, WIBB, WAAA, KMJM, WWDW, WJUN, WTMP, WZHT, WNFQ, WZND, WYNN, KVSP, KJMM, WZFX, WQOK, WNHC, WBHJ, WFXE, WJLB, WPAL, WHRK, WJKX, WAMO, WBLK, WJMG, WUSL, WZAK, WJMI, WJFX, WGZB, WJTT, WDKX, WOWI, WIZF, WCKX, WKYS, WWWZ, KPRS, KRRQ, WPEG

**DRU HILL (43)**

*We're Not... (LaFace/Arista)*  
WDZZ, WTLZ, WJMG, WXHT, WPHI, WRKE, KDKO, WJZD, KHRN, WIBB, WJUN, WTMP, WZHT, WNFQ, KVSP, KJMM, WQOK, WNHC, WFXE, WBLK, WJLB, WPAL, WHRK, WJKX, KJMS, WBLK, WJHM, WJMG, WUSL, WZAK, WJMI, WJFX, WGZB, WVAZ, WOWI, WIZF, WCKX, WKYS, WWWZ, KPRS, WQHH, WPEG, WVEE

**BLACKSTREET (42)**

*(Money Can't) Buy... (Interscope)*  
WZFX, KYEA, KMJJ, WDZZ, WTLZ, WROU, WJMG, KQXL, WMCS, KBCE, KXOK, WEUP, WDAS, KBMS, WRKE, KDKO, WJZD, KHRN, WIBB, WWDW, WTMP, WYNN, KVSP, KJMM, WQOK, WFXE, WPAL, WHRK, WQKI, WJMG, WZAK, WJFX, WGZB, WJTT, WOWI, WIZF, WCKX, WWWZ, KPRS, WPEG, WQHH, WMNX

**LAURNEA (35)**

*Infatuation (Yub Yum/Epic)*  
KYEA, WDLT, WJMG, WYLD, WMCS, KXOK, KBMS, KDKO, KXZZ, WJZD, KCEP, KHRN, WIBB, WJMX, KMJM, WJUN, WNFQ, WUSB, WYNN, WZFX, WNHC, WJLB, WHRK, WJKX, KJMS, WRNB, WJMG, WZAK, WGZB, WJTT, WKKV, WIZF, WCKX, KRRQ, WQHH

**WILL SMITH (30)**

*Just Cruisin (Columbia/CRG)*  
KYEA, KMJJ, WTLZ, WEUP, KBMS, WPHI, WJZD, KCEP, KHRN, WIBB, KMJM, WJUN, WTMP, WZHT, WNFQ, WYNN, WZFX, WHRK, WJKX, WAMO, WJMG, WJFX, WGZB, WJTT, WOWI, WCKX, KPRS, KRRQ, WPEG, WQHH

## BLACK A/C

Most Played Current Hits

**BOYZ II MEN**

*"4 Seasons..." (Motown)*

**MARIAH CAREY**

*"Honey" (Columbia/CRG)*

**JANET JACKSON**

*"Got 'Til It's Gone" (Virgin)*

**ERYKAH BADU**

*"Next Lifetime" (Kedar/Universal)*

**PATTI LABELLE**

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

## Q - FILE



Red hot young singing star Usher takes time off from concertizing in support of his #1, "You Make Me Wanna...", to make his acting debut October 14 on "Moesha." In the episode entitled "Keepin' It Real," Usher plays a love interest for Brandy, with whom he is pictured.

### WEST COAST

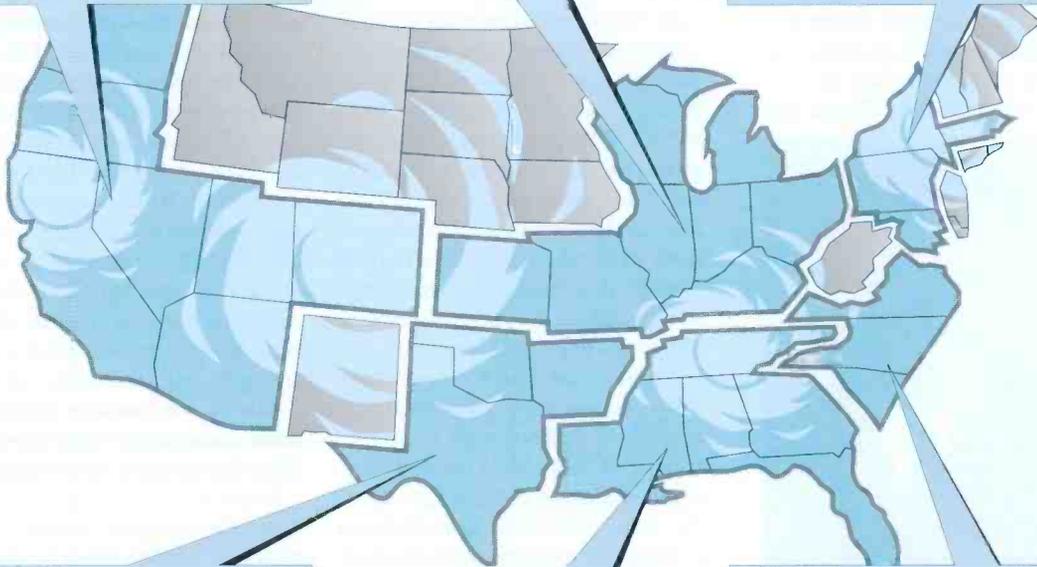
**SALT 'N PEPA +29** "R U Ready" (Red Ant/London/Island)  
**LL COOL J +21** "Phenomenon" (Def Jam)  
**GOD'S PROPERTY FEATURING KIRK FRANKLIN +19** "You Are The Only One" (B-Rite/Interscope)  
**LSG +18** "My Body" (Elektra/EEG)  
**NADANUF +16** "The Breaks" (Warner Bros.)

### MIDWEST

**SWV +66** "Lose My Cool" (RCA)  
**LL COOL J +49** "Phenomenon" (Def Jam)  
**NOTORIOUS B.I.G +48** "Sky's The Limit" (Bad Boy/Arista)  
**MASE +41** "Feel So Good" (Ead Boy/Arista)  
**WYCLEF JEAN +40** "Guantanamo" (Columbia/CRG)

### EAST COAST

**ALLURE f/ 112 +106** "All Cried Out" (Crave)  
**WYCLEF JEAN +86** "Guantanamo" (Columbia/CRG)  
**SWV +85** "Lose My Cool" (RCA)  
**NOTORIOUS B.I.G +74** "Sky's The Limit" (Bad Boy/Arista)  
**GOD'S PROPERTY f/ KIRK FRANKLIN +66** "You Are The Only One" (B-Rite/Interscope)



### SOUTHWEST

**LSG +61** "My Body" (Elektra/EEG)  
**SWV +60** "Lose My Cool" (RCA)  
**PUFF DADDY AND THE FAMILY +59** "Been Around The World" (Bad Boy/Arista)  
**CHANGING FACES +58** "All Of My Days" (Big Beat/Atlantic)  
**NOTORIOUS B.I.G +44** "Sky's The Limit" (Bad Boy/Arista)

### SOUTHEAST

**LSG +141** "My Body" (Elektra/EEG)  
**DRU HILL +109** "We're Not Making Love No More" (LaFace/Arista)  
**JANET JACKSON f/ Q-TIP/JONI MITCHELL +103** "Got 'Til It's Gone" (Virgin)  
**MASTER P +102** "I Miss My Homies" (Priority)  
**SWV +96** "Lose My Cool" (RCA)

### CAROLINAS/VIRGINIA

**SWV +126** "Lose My Cool" (RCA)  
**NOTORIOUS B.I.G +119** "Sky's The Limit" (LaFace/Arista)  
**PUFF DADDY AND THE FAMILY +99** "Been Around The World" (LaFace/Arista)  
**LSG +99** "My Body" (Elektra/EEG)  
**WILL DOWNING +85** "All About You" (Mercury)

## TOP TEN SPINZ

Rank	Artist	SPINZ LAST WEEK	SPINZ THIS WEEK
1	BOYZ II MEN "4 Seasons Of Loneliness"	3191	3548
2	JANET JACKSON f/ Q-TIP/JONI MITCHELL "Got 'Til It's Gone"	3003	3335
3	SOMETHIN' FOR THE PEOPLE "My Love Is The Shhh!"	2695	2986
4	MARY J. BLIGE "Everything"	2907	3291
5	MARIAH CAREY "Honey"	2884	3336
6	BRIAN MCKNIGHT f/ MASE "You Should Be Mine"	2415	2677
7	TOTAL "What About Us?"	2604	2625
8	ERYKAH BADU "Other Side Of The Game"	2142	2359
9	MILESTONE "I Care 'Bout You"	1977	2178
10	USHER "You Make Me Wanna..."	2176	2418

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



# On-line

BY QUINCY MCCOY

## Brown Works in Tough Times

**T**om Peters says the future belongs to the curious and the slightly mad. Business people with a passion for learning, who are willing to re-invent themselves, will stay ahead of fast moving trends and change. Radio is no exception. In fact, the radio business is a prime example of an industry going through rapid transformation. Radio consolidation has begotten more consolidation, and as the major radio groups continue to buy, they have also started in-house operations to create their own syndicated programming and research and to house their own consultants. The latter could potentially be a very big problem for black radio consultants, who historically have had a rough time getting and maintaining clients. But as the saying goes, one man's problem is another man's opportunity.

Though new to the world of consulting, 20-year radio veteran Vinny Brown sees opportunity ahead. "Sometime soon [group owners] are going to have to start operating these stations to remain competitive," says Brown. "And I don't believe for a minute that these operators believe they can run all these stations without some outside support." Brown, who calls himself a certified urban specialist, boasts a record 14 Number One Arbitron books as Program Director of WRKS (KISS/FM)-New York. His new consultancy offers duopoly management and strategic station positioning, talent development, staff motivation analysis, and more.

**Q: What effect do you think consolidation has had on the consulting business?**

**VB:** It forced all areas of the industry to shift. I think research companies and consultants have had to re-evaluate their services for radio stations. Whether you're dealing with an independent stand alone—there are still a few—or a consolidated company with multiple stations in the same market, you still have to come to the table with strategies that can make them more competitive. There are many ways large companies can be made more efficient, and stand-alones might be looking for answers on how to compete against a giant.

**Maybe that's part of the reason most major players have left the choice of consultant up to the individual GM or PD.**

I think they understand the benefits of that. In a consolidated situation, when you have no real competitor in a market, stations tend to lose their focus and become complacent and lazy. The PD and GM are the first to recognize this slippage and know when to call for a fresh pair of ears.

**Do you foresee conflicts of interest because of consolidation? Will consultants have to maintain group exclusivity?**

That's one of the ways I think the business has changed. Research companies have always had to be cautious of that minefield of ethics—dealing with different com-



Vinny Brown

**BROWN Works!**  
COMMUNICATIONS

panies in different markets. I find myself working with a company in one market, and in another they're the competitor, or our sister station's competitor. The other side of the coin is that, if you're with one company, you may be able to work with several in the group—or they may pay you to stay out of a competitive situation.

**Some of the major groups are now beginning to create their own in-house syndication programming. Along with this trend may come in-house research groups as well as in-house consulting.**

I see them buying agencies, syndicators, all the services. To have them all under the same umbrella is a wise economic move for the big guys. With some groups owning as many as 100 stations, with a big variety of rock, A/C, country, and urban formats, it seems that they do need someone—an in-house expert—to take charge of the different branches of the broadcast company. I don't think they're cocky enough to think that one guy is diverse enough to handle every format.

**Can you envision yourself going back inside, let's say exclusively for Company X?**

I have always maintained that I wouldn't dismiss any "right" opportunity. It's different with me; I'm quite flexible because I'm just launching and building a client base. Maybe some of the other guys would have a difficult time because of their stable relationships. There are people out here who feel that with consolidation, there isn't much use for consultants. We're not as popular because of the lack of true competition. Now companies have added in-house consultants who report to the VP of Programming. This is still a little premature because of the heavy emphasis on buying, but it's time to start operating these stations efficiently. To be very honest, I would not dismiss becoming part of that culture if I had the opportunity to go in on that level.

Another thing that's happening is that consultants are consolidating. Lately two or three consultants [in country & pop] have banded together instead of fighting over the same client base. Consolidation is definitely causing more off-shoot consolidation.

**Why are there so few black consultants?**

I think that maybe [black programmers] were historically more concerned with getting the next job and growing to a larger market. I think that we've evolved in the business to where the black consultant should no longer be the exception. Black radio in the last few years has applied—very successfully—real strategic planning, just like Top 40 and pop radio have done through the years. We're proving that many of our best programmers and GMs are able to handle planning, budgets, and formats, as well as the cultural awareness that comes with the job of urban radio consulting.

For me it was a natural progression. I've programmed the Number One urban station as mainstream and repeated that feat after a change of format to classic soul. I can't continue to repeat that act. It's time to move on to new challenges as a trouble shooter, to become a resource person for management and program directors. It's time to share my experiences and offer expert advice to PDs who want to sit in the chair I've already occupied.

If you're in a small or medium size market but you're trying to get into a major market, I think I can offer some advice and be a beneficial resource. Especially if you were once a stand-alone, but now your station has been gobbled up and you find yourself in a corporate environment. Or you find yourself surrounded by a major group and have to create a niche for your station.

**Why don't the black consultants consolidate? Wouldn't that give you guys a more powerful position?**

I think it's a good idea. I think it would be quite interesting to have a powerful group of strategic thinkers. But I think what prevents consolidation is that everybody has a different approach, a different agenda. That's why everybody's company is named after themselves. In radio, as you know if you put ten PDs in one room and ask their opinion on a subject, you'll get ten different answers—and all of them right.

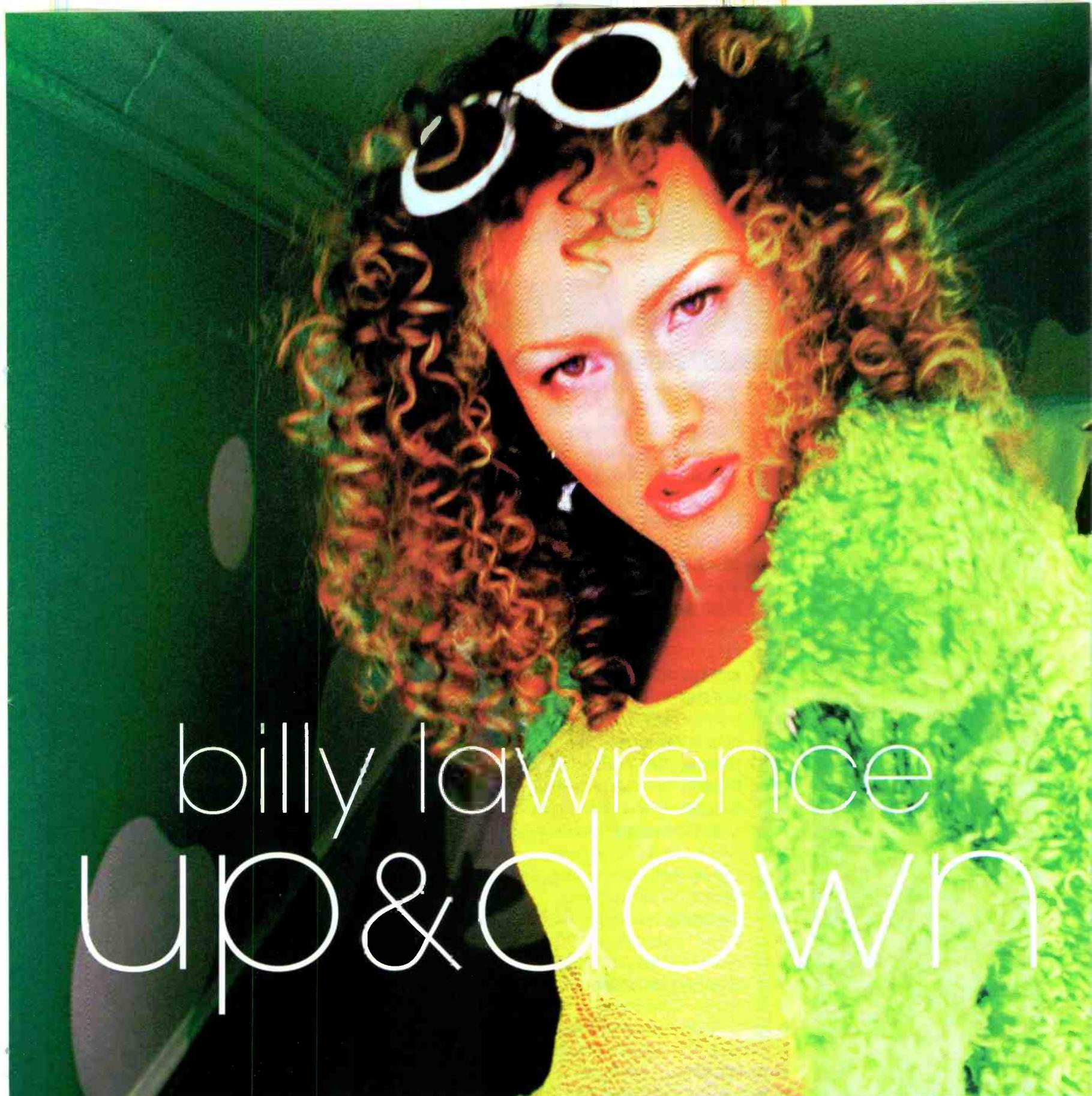
**How do you compete against other consultants? What does Vinny Brown bring to the table?**

Everyone uses whatever leverage they have to create business. If a station is looking for a consultant who can deliver, let's say special event programming for them, that's who they are going to go with. It all depends on the station's needs. I offer the Vinny Brown name and experience first. I want the PD to draw from my background and my success.

**When you look into your crystal ball, what does the future look like for urban radio?**

It's going to have to conform like all the other formats. In this consolidated world, I think urban radio is going to be challenged to not become stale, boring, or complacent because of the lack of competition in the market-place. The challenge is to be focused, entertaining, and creative. Because if Station X is not making its numbers, it could become automated. Operators are thinking, "If I have no competition, why do I need big name personalities and astute programmers? I can just change this station into a jukebox." Let's please not let this happen simply because we've failed to challenge ourselves to be the best we can be.

VINNY BROWN CAN BE REACHED AT BROWN WORKS! COMMUNICATIONS (201)-457-1805.



# billy lawrence up & down

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Executive Producers: Poke and Tone for Trackmasters Entertainment, Billy Lawrence and Merlin Bobo  
Management: Kenny Weisels for Sou Side Management, Inc. and Lauren Graham

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Featuring "Cryin Over You" and "Wild Places"

Airplay includes:

KCRW	WKZE
KXCI	WMNF
WNKU	WCSD
KOPN	KPFC
WRIU	WFHB
KFAL	KAZU
WMLB	WRSI
KNON	KBCR

Kickin' a\*\* at Americana #29 and on the way to the top! Watch out for Jimmy this fall on tour.



Contact: Chris and Jenny at Jackknife 512.416.0003

Ari Chazanas 213.462.1233

**MOST ADDED**  
**STEVE EARLE (58)**  
**STONE COUNTRY (18)**  
**GREG BROWN (12)**  
**JANET MARTIN (11)**  
**BILL KIRCHEN (10)**  
**SOUTHERN CULTURE ON THE SKIDS (10)**

**TOP TIP**  
**STEVE EARLE**  
*El Corazon*  
*(E-Squared/Warner Bros.)*  
 Can you say his best album ever? This week's most added, with what has to be a record-setting 58 adds, debuts at #15. Start to finish, it's an Americana field day.

**RECORD TO WATCH**  
**BOB DYLAN**  
*Time Out of Mind (Columbia)*  
 The master returns with a slew of spooky, love-torn originals that embody the complete emphasis of Americana. If you're not "Trying to Get to Heaven," you need to.

# Gavin Americana™

LW	TW		Rpts.	Adds	H	M	L
1	1	<b>TIM O'BRIEN</b> - When No One's Around (Sugar Hill)	74	0	44	15	15
2	2	THE SONGS OF JIMMIE RODGERS - V/A (Egyptian Records/Columbia)	73	0	41	17	15
4	3	<b>SECONDS FLAT</b> - Seconds Flat (Green Linnet/Redbird Series)	67	1	30	18	19
3	4	<b>WAYNE HANCOCK</b> - That's What Daddy Wants (Ark 21)	65	0	25	29	11
5	5	<b>BUDDY MILLER</b> - Poison Love (HighTone)	65	1	25	21	19
6	6	CLAIRE LYNCH - Silver And Gold (Rounder)	63	1	25	22	16
10	7	<b>RAY WYLIE HUBBARD</b> - Dangerous Spirits (Philo)	53	0	22	18	13
8	8	RICKY SKAGGS - Life Is A Journey (Atlantic)	48	0	30	11	7
12	9	<b>THE BLAZERS</b> - Just For You (Rounder)	54	1	15	21	18
7	10	ALL THE KING'S MEN - All The King's Men (Sweetfish)	55	0	18	14	23
24	11	<b>DELBERT McCLINTON</b> - One of the Fortunate Few (Rising Tide)	48	9	14	20	14
9	12	WHISKEYTOWN - Strangers Almanac (Outpost)	50	1	16	22	12
11	13	THE DELEVANTES - Postcards From Along The Way (Capitol Nashville)	49	0	18	19	12
19	14	<b>WYLIE &amp; THE WILD WEST SHOW</b> - Way Out West (Rounder)	48	2	11	21	16
N	15	<b>STEVE EARLE</b> - El Corazon (E-Squared/Warner Bros.)	58	58	10	13	35
13	16	MOUNT PILOT - Help Wanted, Love Needed, Caretaker (Doolittle)	50	0	11	19	20
17	17	<b>SIX STRING DRAG</b> - High Hat (E-Squared)	48	0	6	23	19
22	18	<b>TWO DOLLAR PISTOLS</b> - On Down The Track (Scrimshaw)	44	1	10	20	14
18	19	<b>BOB MARTIN</b> - The River Turns The Wheel (Riversong)	44	2	10	20	14
34	20	<b>BILL KIRCHEN</b> - Hot Rod Lincoln-Live! (HighTone)	43	10	10	16	17
27	21	<b>FLYING BURRITO BROTHERS</b> - California Jukebox (Ether)	45	2	7	17	21
14	22	DWIGHT YOAKAM - Under The Covers (Reprise)	40	0	11	20	9
31	23	<b>KELLY JOE PHELPS</b> - Roll Away The Stone (Rykodisc)	45	5	6	15	24
25	24	<b>JOAN BAEZ</b> - Gone From Danger (Guardian)	40	0	10	14	16
29	25	<b>JAMES INTVELD</b> - James Intveld (Innerworks)	44	3	4	17	23
16	26	PAM GADD - The Long Road (Vanguard)	41	0	8	14	19
15	27	AMAZING RHYTHM ACES - Out Of The Blue (Breaker)	36	0	9	20	7
30	28	<b>DOC WATSON &amp; DAVID GRISMAN</b> - Doc & Dawg (Acoustic Disc)	35	0	12	10	13
26	29	TONI PRICE - Sol Power (Discovery)	36	1	9	14	13
28	30	VALERIE SMITH - Patchwork Heart (Bell Buckle Records)	39	0	8	11	20
21	31	DALE WATSON - I Hate These Songs (HighTone)	35	0	7	19	9
N	32	<b>CATIE CURTIS</b> - Catie Curtis (Guardian)	34	7	8	13	13
20	33	LAURIE LEWIS - Earth & Sky (Rounder)	33	0	11	11	11
36	34	<b>PAUL BURLISON</b> - Train Kept A Rollin' (Sweetfish)	36	2	6	11	19
33	35	LOUISE TAYLOR - Ride (Signature Sounds)	35	0	4	16	15
35	36	CHRIS JONES & THE NIGHT DRIVERS - No One But You (Rebel)	34	3	6	12	16
38	37	<b>JEB LOY NICHOLS</b> - Lovers Knot (Capitol)	30	2	9	10	11
39	38	<b>RICHARD SHINDELL</b> - Reunion Hill! (Shanachie)	36	3	5	7	24
N	39	<b>TOM RUSSELL</b> - Songs Of The West (HighTone)	33	5	3	15	15
37	40	DAR WILLIAMS - End of the Summer (Razor & Tie)	26	0	10	10	6

## Chartbound

**THE BLASTERS** (Hightone)  
**BOB DYLAN** (Columbia)  
**STONE COUNTRY** (Beyond)  
**NANCY MORAN** (Azalea)  
**TINA ADAIR** (Sugar Hill)

**WACO BROTHERS** (Bloodshot)  
**SOUTHERN CULTURE ON THE SKIDS** (Geffen)  
**STEAM DONKEYS** (Landslide)  
**GREG BROWN** (Red House)  
**Dropped:** #23 Riptones, #32 David Olney, #40 John Fogerty.

## Americana Inroads

BY ROB BLEETSTEIN

### Attitudes A-Blazin'

**STEVE EARLE**  
**El Corazon**  
*(E-Squared/Warner Bros.)*

How the guy does it I'll never know, but Steve Earle has really cooked up a masterpiece. Now, I know I've said that about his past few records, too, but with *El Corazon*, Earle has taken pieces of every aspect of his career and melded them into this solid work.

Opening with the ode to Woody Guthrie, "Christmas in Washington," with its blend of tender folk guitar and social relevance, Earle segues into "Taneytown," which is driven by Neil Young-sounding guitars and features Emmylou Harris on backing vocals. Taking you all over the musical map, Earle lines up the Del McCoury band to back him on the bluegrass "I Still Carry You Around," and brings in the Fairfield Four to spruce up the fabulous "Telephone Road." This song is a hit song. I don't care what kind of radio station you're at, you need to be playing this song.

Let's not forget that as much a country boy Earle may be or like to be at certain times of the day, he likes to kick some serious ass as well. So, it's perfect that he brings in the Supersuckers to help out on the crunchy NYC. And, he'll rock your world with "Here I Am," too.

But if there're two real mind-blowers on *El Corazon*, they are "The Other Side of Town" and "Fort Worth Blues." The former finds Earle sounding like he just made a record in 1937, complete with vinyl pops and scratches. This type of free will and production is a total rarity these days, and god bless him and co-producer Ray Kennedy for having fun and mixing things up—to

Editor: ROB BLEETSTEIN

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 Station Reporting Phone: (415) 495-1990  
 GAVIN Fax: (415) 495-2580  
 E-mail: pwr.glide@well.com

incredible results. "Fort Worth Blues" is a heart-wrenching toast to his mentor and compadre, the late Townes Van Zandt.

All in all, what we have here is an aptly-titled album by a core artist who lays it on the line and has really delivered big time.

**ROBBIE FULKS**  
**South Mouth (Bloodshot)**

He may hail from Chicago, but Robbie Fulks has a good dose of New York-to-the-pointedness in his twangy delivery of country for the next millennium. *South Mouth* is a collection of 13 tracks of Fulks' swingin'-with-a-groove, rockin', and tender tunes.

Once dubbed the king of the insurgent country movement, Fulks represents a major cultural shift. Taking musical artistry of all kinds to another level, he's more than country, rock, punk, or whatever kind of label thrown on him. Tracks like "Heart, I Wish You Were Here" and "Forgotten But Not Gone" show his propensity for writing the killer country ballad, while "Cold Statesville Ground" and "Busy Not Crying" will rock your socks off. "I Told Her Lies" sounds like something straight out of the Stuart Hamblen songbook, and "What the Lord Hath Wrought (Any Fool Can Knock Down)" has a fine waltz-a-long quality to it.

Just as a sense of humor is essential to living a good life, Fulks brings his, full blown, to his songs. All you

need is a few listens to "Dirty-Mouthed Flo" and his tender ode to Music City, "Fuck This Town," and you'll get the idea.

*South Mouth* is well worth more than just a pinch between the cheek and gum.

**FRED EAGLESMITH**  
**Lipstick Lies & Gasoline**  
**(Razor & Tie)**

Never one to adhere to conformity or anyone else's idea of how things should be, Fred Eaglesmith is a musical force to be reckoned with. Looking to throw the proverbial wrench whenever he can, Eaglesmith wastes no time on his Razor & Tie debut. "Seven Shells" kicks off with a rhythm groove that quickly erases any notion that you may be holding just another singer-songwriter album in your hands.

Eaglesmith's songs have an emotional pull and deep bite that remind me of some of Bruce Springsteen's finer works. Give a good listen to songs like "Spookin' the Horses," "Pontiac," or "Drinking Too Much," which features a duet with Lynn Miles, and you'll get the picture.

But Eaglesmith really delivers a killer with "Alcohol & Pills," an intense, matter-of-fact look at the toll of fame taken on musical greats from Hank Williams to Gram Parsons. "105" is obviously a perfect drive-time tune, and "Water in the Fuel" rounds out this high-charged collection of dramatic songs.

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ALL formats  
ALL reporters to  
ALL trades

Any day of the week.

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# GAVIN CLASSIFIEDS

Opportunities of a lifetime! GAVIN provides free (25 words) listings to radio stations and record companies on a "space available" basis in Opportunities. To guarantee that your ad runs promptly, or to place a larger copy size call Parker Gibbs at (415) 495-1990, ext. 647, for a rate card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days

prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580).

We offer weekly display advertising at extremely modest prices. Call GAVIN Classifieds today!

Contact Parker Gibbs at (415) 495-1990, ext. 531.

## Opportunities

**Great Company Needs Great Talent.** Future openings in T40/Country/AC/Oldies. T&R to: Spyder: KSYN/KIXQ/KXDG/KJMK 1309 S. Monroe, Joplin MO 64801.

**Rapidly Growing 100,000 watt non-comm A-3 Station** seeks fearless, experienced morning drive host/music director. T&R to WFPK, 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.

**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: Raudy Gill, P.O.B. 1418, Nags Head, NC 27959. 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.

**Major Market Producer** seeking full time producing 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,

## 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

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 31707, no calls, EOE.  
**Production/AT for Smooth Jazz.** Resumes and tapes with writing samples to: Bill Harman, WZJZ, 655 Metro Place South, Suite 100, Dublin, Ohio 43017. E.O.E.

**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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## TOP RATED COUNTRY STATION

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.

## CREATIVE SERVICES DIRECTOR

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**

LISA LOEB (21/23 reports)

HOLLY COLE (13/14 reports)

(MetroBlue/Capitol)

ALANA DAVIS (11/20 reports)

WIDESPREAD PANIC (10/19 reports)

**TOP TIP**

STEVE EARLE

"Telephone Road"

(Warner Bros./E-Squared)

More earthy tones from the Twangtrust. Even in a pack of tremendously talented songwriters, Steve Earle's music rises to the top. Highest debu debut at #33 and #1 Spin Trend, +236.

**RECORD TO WATCH**

ALANA DAVIS

"32 Flavors"

(Elektra/EEG)

19 stations and then some with a 50/50 Commercial/Non Comm base and adds at KGSR, WAPS, KNBA, WCBE, KPCC, WFUV, KUWR, and WYEP.

# 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)
3	3	BLUES TRAVELER (A&M)
6	4	FREDDY JONES BAND (Capricorn)
4	5	JOHN FOGERTY (Warner Bros.)
8	6	THE SUNDAYS (DGC)
5	7	DAR WILLIAMS (Razor & Tie)
10	8	JEN TRYNIN (Warner Bros.)
7	9	WHISKEYTOWN (Outpost)
9	10	PAULA COLE (Warner Bros.)
11	11	FLEETWOOD MAC (Reprise)
12	12	JACKSON BROWNE (Elektra/EEG)
14	13	THE WALLFLOWERS (Interscope)
16	14	TOAD THE WET SPROCKET (Columbia/CRG)
13	15	JOHN HIATT (Capitol)
19	16	MATCHBOX 20 (Lava/Atlantic)
22	17	SHAWN COLVIN (Columbia/CRG)
15	18	FIONA APPLE (Clean Slate/WORK)
27	19	BOB DYLAN (Columbia/CRG)
18	20	JEB LOY NICHOLS (Capitol)
20	21	ABRA MOORE (Arista Austin)
17	22	GREG GARING (Paladin/Revolution)
34	23	DELBERT McCLINTON (Rising Tide)
23	24	INDIGO GIRLS (Epic)
21	25	SISTER HAZEL (Universal)
30	26	PATTY LARKIN (High Street/Windham Hill)
28	27	OASIS (Epic)
24	28	BEN HARPER (Virgin)
37	29	JARS OF CLAY (Silvertone)
42	30	CATIE CURTIS (Guardian)
25	31	HUFFAMOOSE (Interscope)
29	32	THE BLAZERS (Rounder)
<b>NEW</b>	33	STEVE EARLE (E-Squared/Warner Bros.)
31	34	TEXAS (Mercury)
44	35	JONNY LANG (A&M)
33	36	JEWEL (Atlantic)
26	37	PAUL McCARTNEY (Capitol)
47	38	JOAN BAEZ (Guardian)
39	39	FABULOUS THUNDERBIRDS (High Street/Windham Hill)
38	40	TONIC (A&M)
43	41	NEAL COTY (Mercury)
36	42	DOG'S EYE VIEW (Columbia/CRG)
40	43	SUGAR RAY (Lava/Atlantic)
<b>NEW</b>	44	SHERYL CROW (A&M)
46	45	PAUL CEBAR (Don't)
48	46	BEHAN JOHNSON (RCA)
32	47	KAMI LYLE (MCA)
35	48	WORLD PARTY (Enclave)
50	49	ROBBEN FORD (GRP)
49	50	COLLECTIVE SOUL (Atlantic)

LW	TW	COMMERCIAL
1	1	ROLLING STONES (Virgin)
2	2	SARAH McLACHLAN (Nettwerk/Arista)
3	3	BLUES TRAVELER (A&M)
4	4	JOHN FOGERTY (Warner Bros.)
7	5	FREDDY JONES BAND (Capricorn)
5	6	FLEETWOOD MAC (Reprise)
9	7	THE WALLFLOWERS (Interscope)
6	8	PAULA COLE (Warner Bros.)
10	9	JACKSON BROWNE (Elektra/EEG)
11	10	JEN TRYNIN (Warner Bros.)
8	11	DAR WILLIAMS (Razor & Tie)
12	12	WHISKEYTOWN (Outpost)
13	13	THE SUNDAYS (DGC)
14	14	TOAD THE WET SPROCKET (Columbia/CRG)
20	15	SHAWN COLVIN (Columbia/CRG)
15	16	JOHN HIATT (Capitol)
16	17	FIONA APPLE (Clean Slate/WORK)
22	18	MATCHBOX 20 (Lava/Atlantic)
23	19	ABRA MOORE (Arista Austin)
18	20	INDIGO GIRLS (Epic)
19	21	SISTER HAZEL (Universal)
29	22	BOB DYLAN (Columbia/CRG)
28	23	DELBERT McCLINTON (Rising Tide)
25	24	GREG GARING (Paladin/Revolution)
24	25	BEN HARPER (Virgin)
26	26	OASIS (Epic)
17	27	PAUL McCARTNEY (Capitol)
21	28	HUFFAMOOSE (Interscope)
43	29	SHERYL CROW (A&M)
32	30	BEHAN JOHNSON (RCA)
33	31	JARS OF CLAY (Silvertone)
30	32	JEB LOY NICHOLS (Capitol)
31	33	JEWEL (Atlantic)
27	34	DOG'S EYE VIEW (Columbia/CRG)
36	35	JONNY LANG (A&M)
<b>NEW</b>	36	STEVE EARLE (E-Squared/Warner Bros.)
35	37	SUGAR RAY (Lava/Atlantic)
44	38	ROBBEN FORD (GRP)
37	39	TEXAS (Mercury)
38	40	TONIC (A&M)
46	41	COLLECTIVE SOUL (Atlantic)
48	42	NEAL COTY (Mercury)
39	43	THIRD EYE BLIND (Elektra/EEG)
41	44	FABULOUS THUNDERBIRDS (High Street/Windham Hill)
45	45	THE BLAZERS (Rounder)
<b>NEW</b>	46	CATIE CURTIS (Guardian)
47	47	WIDESPREAD PANIC (Capricorn)
<b>NEW</b>	48	BIG HEAD TODD & THE MONSTERS (Revolution)
<b>NEW</b>	49	MATTHEW RYAN (A&M)
49	50	PATTY LARKIN (High Street/Windham Hill)

LW	TW	NON-COMMERCIAL
7	1	ROLLING STONES (Virgin)
5	2	SARAH McLACHLAN (Nettwerk/Arista)
8	3	JOAN BAEZ (Guardian)
2	4	WHISKEYTOWN (Outpost)
4	5	PATTY LARKIN (High Street/Windham Hill)
15	6	BOB DYLAN (Columbia/CRG)
16	7	THE SUNDAYS (DGC)
3	8	JEB LOY NICHOLS (Capitol)
6	9	THE BLAZERS (Rounder)
1	10	DAR WILLIAMS (Razor & Tie)
13	11	CATIE CURTIS (Guardian)
11	12	JEN TRYNIN (Warner Bros.)
14	13	FREDDY JONES BAND (Capricorn)
10	14	GREG GARING (Paladin/Revolution)
<b>NEW</b>	15	STEVE EARLE (E-Squared/Warner Bros.)
12	16	TEXAS (Mercury)
17	17	JOHN HIATT (Capitol)
50	18	DELBERT McCLINTON (Rising Tide)
9	19	KAMI LYLE (MCA)
27	20	JACKSON BROWNE (Elektra/EEG)
24	21	PAUL CEBAR (Don't)
39	22	PATTI SMITH (Arista)
18	23	BLUES TRAVELER (A&M)
19	24	TIM O'BRIEN (Sugar Hill)
36	25	SOUTHERN CULTURE ON THE SKIDS (DGC)
22	26	VENICE (Vanguard)
<b>NEW</b>	27	LOREENA MCKENITT (Warner Bros.)
21	28	WORLD PARTY (Enclave)
46	29	JARS OF CLAY (Silvertone)
<b>NEW</b>	30	SONGS OF BRUCE SPRINGSTEEN (Right Stuff)
23	31	NEAL COTY (Mercury)
20	32	JOHN FOGERTY (Warner Bros.)
25	33	ROYAL FINGERBOWL (TVT)
29	34	FABULOUS THUNDERBIRDS (High Street/Windham Hill)
33	35	TOAD THE WET SPROCKET (Columbia/CRG)
30	36	THE DELEVANTES (Capitol Nashville)
43	37	JANIS IAN (Windham Hill)
26	38	BEN HARPER (Virgin)
37	39	OASIS (Epic)
28	40	MIRABAL (Warner Bros.)
31	41	THE SONGS OF JIMMIE RODGERS - A TRIBUTE (Egyptian Records/Columbia)
<b>NEW</b>	42	CAROL NOONAN (Philo)
<b>NEW</b>	43	WAYNE HANCOCK (Ark 21)
32	44	JAMES McMURTRY (Sugar Hill)
34	45	LAURA LOVE (Mercury)
35	46	KATELL KEINEG (Elektra/EEG)
<b>NEW</b>	47	KELLY JOE PHELPS (Rykodisc)
<b>NEW</b>	48	SECONDS FLAT (Green Linnet/Redbird Series)
40	49	BETH ORTON (Dedicated)

## Extension 606 BY KENT ZIMMERMAN

# A Word of Warning, then Back to the Music, Which Keeps Piling Up...

Amen to Sister Michele Clark who, in a competing trade, made some poignant observations about the development of Triple A. While I can't pretend to agree with every point of her argument (we all have our interests to protect), I too believe

the format may be feeling its Cheerios a bit prematurely. Especially when small and medium markets expect the world for adding a record.

On the other hand, if you're a promo-type who's pimping this format as some kind of Top 40 and

Alterna-Lite, please stop. Will this format ultimately be able to deliver what's expected, once airplay and artist development enters a high-stakes poker game? Maybe not. Remember the omnipresent smoke-and-mirrors aspect of our business. Are you promo mavens willing to sacrifice valuable relationships just to scum up a great adult radio and music community? And if you're a radio station demanding juice behind each and every record, remember the reason we got involved with this format in the first place. All that passion-for-the-music bullshit aside, we're looking for good, competitive music, steady work, and quality ratings. I

think it was Dr. Laura who warned us, "If you get in bed with a barracuda, don't complain about missing digits." More on this stuff in the weeks to come, including *your* thoughts.

Meanwhile, as Ms. Clark mentioned, the music is piling up. I've sifted through and found what I feel is the top flight stuff, worthy of your consideration, whether or not there's Stones tickets or a fly-away involved. Just kidding, I hope.

## A3 Picks

### BOB DYLAN Time Out of Mind (Columbia)

Bob Dylan's *Time Out of Mind* with Daniel Lanois is sizing up to be one

# LAURA LOVE

## COME AS YOU ARE

a striking song...a compelling homage

debut album *octoroon* is in stores now



Management: Mary McFaul

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a PolyGram company

# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CIDR	KACY	KBAC	KBCD	KBR	KEPC	KFAN	KFLY	KFOG	KFRO	KGSR	KINK	KKZL	KLRQ	KMMS	KMITT	KMBA	KOTR	KPCC	KPFT	KPIG	KRCL	KROK	KRSH	KRVM	KRKS	KSMF	KSPN	KSUT	KTAO	KTCZ
1	ROLLING STONES (Virgin)	1320	+93	29	23	21	38	26	12	20	25	30	24	35	27	55	15	26	20	16	5	7	14	10	37	34	20	30	20	8	20	27		
2	SARAH McLACHLAN (Netwerk/Arista)	1171	+37	22	17	16	38	21																										
3	BLUES TRAVELER (A&M)	949	+55	21	23	19	14	22																										
4	FREDDY JONES BAND (Capricorn)	716	+90		22	4	15	9	12	20	23	21	24	11	2	16	15	11	8	6	3	7	2	3	31	9	10	14	13	8	18			
5	JOHN FOGERTY (Warner Bros.)	686	-30	22	19	8	14	19																										
6	THE SUNDAYS (DGC)	642	+71		20	6		10	11	5	11																							
7	DAR WILLIAMS (Razor & Tie)	620	-26	12	20			13	10	20	24																							
8	JEN TRYNIN (Warner Bros.)	607	+55	29	17	19		9	12	5	1	7	12	23	5	15	11																	
9	WHISKEYTOWN (Outpost)	596	+21	22	23	12		13	10	10	12																							
10	PAULA COLE (Warner Bros.)	581	+15	31			18	10																										
11	FLEETWOOD MAC (Reprise)	572	+38	22	24	19	6	25																										
12	JACKSON BROWNE (Elektra/EEG)	565	+72	5	16	18	17	11																										
13	THE WALLFLOWERS (Interscope)	549	+63	30	5	18	13	11																										
14	TOAD THE WET SPROCKET (Columbia/CRG)	490	+19	12	21			14																										
15	JOHN HIATT (Capitol)	469	-24		9	7																												
16	MATCHBOX 20 (Lava/Atlantic)	468	+58	8	13	8		15																										
17	SHAWN COLVIN (Columbia/CRG)	467	-82	8	18	7	26																											
18	FIONA APPLE (Clean Slate/WORK)	462	-12	12	17			10																										
19	BOB DYLAN (Columbia/CRG)	454	+99		18																													
20	JEB LOY NICHOLS (Capitol)	430	+3	10																														
21	ABRA MOORE (Arista Austin)	427	+28		8	8		15																										
22	GREG GARING (Paladin/Revolution)	423	-13	7		6																												
23	DELBERT McCLINTON (Rising Tide)	409	+109			9																												
24	INDIGO GIRLS (Epic)	378	-5		17		23	9																										
25	SISTER HAZEL (Universal)	374	-12				24	19																										
26	PATTY LARKIN (High Street/Windham Hill)	365	+23		7	7																												
27	OASIS (Epic)	357	+9		22	7																												
28	BEN HARPER (Virgin)	357	-15	9				11																										
29	JARS OF CLAY (Silvertone)	352	+70		20	7	4																											
30	CATIE CURTIS (Guardian)	343	+76			8																												
31	HUFFAMOOSE (Interscope)	343	-29	20		6		21																										
32	THE BLAZERS (Rounder)	342	-2																															
33	STEVE EARLE (E-Squared/Warner Bros.)	337	NEW	0	16	6																												
34	TEXAS (Mercury)	319	-12	9																														
35	JONNY LANG (A&M)	316	+53			7																												
36	JEWEL (Atlantic)	304	+2	11																														
37	PAUL McCARTNEY (Capitol)	301	-71					8																										
38	JOAN BAEZ (Guardian)	300	+63		9																													
39	FABULOUS THUNDERBIRDS (High Street/Windham Hill)	294	+19																															
40	TONIC (A&M)	293	+16		13		24																											
41	NEAL COTY (Mercury)	292	+27																															
42	DOG'S EYE VIEW (Columbia/CRG)	285	+1																															
43	SUGAR RAY (Lava/Atlantic)	275	+5			19	4																											
44	SHERYL CROW (A&M)	273	NEW	0	17		14																											
45	PAUL CEBAR (Don't)	269	+31																															
46	BEHAN JOHNSON (RCA)	266	+32	21		9	5	10																										
47	KAMI LYLE (MCA)	265	-40			6																												
48	WORLD PARTY (Enclave)	251	-41																															
49	ROBBEN FORD (GRP)	248	-45			6	5																											
50	COLLECTIVE SOUL (Atlantic)	243	+21		18	4		11																										

of this year's big stories. One hundred thousand units sold out of the gate, and the press is lining up behind this one, tripping over themselves with praise. But it was *Newsweek's* cover story that contained the best Dylanisms, including "Here's the thing with me and the religious thing. This is the flat-out truth: I find the religiosity and philosophy in the music." Or even better, "The top stars of today, you won't even know their names two years from now. Four, five years from now, they'll be obliterated." Strong words, but with *Time Out of Mind* on the street, Mr. Bob still wields a mean scepter. "Tryin' to Get to Heaven," is clearly our favorite track.



## MATTHEW RYAN May Day (A&M)



When we selected Matthew Ryan to play the Fox, we based our decision on the whole damned album, brimming with kill songs and tight moods, not

just a single. And if you caught his set, you know there was little difference between what went down on stage and in the studio. Time taken, you'll hear the arrival of a special songwriter, for while Matthew is wound up tight and intense, he manages to sit still long enough to peck some powerful images out of

his typewriter. "Guilty" is a primal examination of relationship hell. "Irrelevant" deeply ponders alienation. "The Dead Girl" examines insensitivity with insensitivity. And on and on. David Ricketts captured the guy as beautifully on tape as Pamela Springsteen did on film. The rest is up to you.

## Spin Trends

1. STEVE EARLE +236
2. DELBERT McCLINTON +109
3. BOB DYLAN +99
4. ROLLING STONES +93  
LOREENA MCKENNITT +93
6. FREDDY JONES BAND +90

## A3 Gridbound

PATTI SMITH (Arista)	*LISA LOEB (Geffen)	*COLLECTIVE SOUL (Atlantic)
SOUTHERN CULTURE ON THE SKIDS (A&M)	*PISTOLEROS (Hollywood)	*GOD STREET WINE (Mercury)
LAURA LOVE (Mercury)	JANIS IAN (Windham Hill)	*CAROL NOONAN (Philo)
SONGS OF BRUCE	*BETH ORTON (Dedicated)	PAUL BURLISON (Sweetfish)
SPRINGSTEEN (Right Stuff)	*BARENAKED LADIES (Reprise)	MAIA SHARP (Ark 21)
MATTHEW RYAN (A&M)	*ALANA DAVIS (Elektra/EEG)	*KACY CROWLEY (Atlantic)
TIM O'BRIEN (Sugar Hill)	*WIDESPREAD PANIC (Capricorn)	*HOLLY COLE (MetroBlue/Capitol)
LOREENA MCKENNITT (Warner Bros.)	*DANIEL CARTIER (Rocket/A&M)	Dropped: #41 Third Eye Blind, #45 G.I. Jane, Royal Fingerbowl, Paul Weller, Tanya Donelly, Venice.
	THE HONEYDOGS (Debris/Mercury)	
	MOUNT PILOT (Doolittle)	

# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KTRK	KUMR	KXPT	KZZO	WSPS	WBOS	WBZC	WGBE	WGLZ	WDET	WEEK	WEBX	WERU	WFPK	WUUV	WIS	WJCE	WJAX	WMMM	WYNY	WMMV	WVMS	WVCH	WVLU	WVLT	WVNR	WVFX	WVRY	WVSI	WVTV	WVUCD	WVLE	WVFN	WVRT	
ROLLING STONES (Virgin)	22	7	26		6	30	8		5	15	22	50	10	5		28	16	16	29	13	12	19	16	3	24	14	33	9	18	27	19		8	27	
SARAH McLACHLAN (Network/Arista)	11	8	23	52	12	45			5	5	22		8	9	10	17	16	33	16	13	22	23	16			8	26	10	18	40	32	49	5	11	
BLUES TRAVELER (A&M)	9	8	16		6	45			14		22	7				23		30	25	15	10	22	8		24	9	23		18	25	15	37	8	9	
FREDDY JONES BAND (Capricorn)	11	7	14			30			10		17	7	3	9		20	16	20	29	5	7	17	8		24	10	9						4	19	
JOHN FOGERTY (Warner Bros.)	11		24		8						21	17		1	10	15	6		29	13	15	13	8		24	8	23	6					22	12	
THE SUNDAYS (DGC)	7		39		8	15	8	9	5	4		7		5	5	27	16	25	14	5	7	11	8		17			6		30	31	10	10		
DAR WILLIAMS (Razor & Tie)	9	8			10			3				24	7	9	10				15	5	12	18			6	9		4	18			35	22		
JEN TRYMIN (Warner Bros.)	9	7			5	30	8	3	4	6	19	17	5	5		19	12		7	5	7	14	8		17	11	10	2	6			20	4		
WHISKEYTOWN (Outpost)	11	8	11				12	9	7	5	13	17	7	9	4	14	12		13	5	12	11	16	15	17	11	9	8	12				4	8	
PAULA COLE (Warner Bros.)	9		14	54		66			12		8							34		13	12	12			24		26			24		48			
FLEETWOOD MAC (Reprise)	10	7	29		12	21			6		21								28	12		12			5	6	27				32		7		
JACKSON BROWNE (Elektra/EEG)	10	7	14		5				2		7					5	26	12	16	13	10	10		3	17	10	9	5		26	30		21	10	
THE WALLFLOWERS (Interscope)			15			36										27		25	23	7					24		24			26	30			8	
TOAD THE WETSPROCKET (Columbia/CRG)			11		8											19		20		6	10				24		23			19				9	
JOHN HIATT (Capitol)	19	8			12			6				24	7	9	10	6			8	6	15				6	8	9	2	18				5	6	
MATCHBOX 20 (Lava/Atlantic)			13	52		60												25		6		9					8							5	
SHAWN COLVIN (Columbia/CRG)	9	7		50		36									10					13	6	9			17	7	9			17	13	19		9	
FIONA APPLE (Clean Slate/WORX)	8		27	46		21										12		34							10	6	27			18	13	38			
BOB DYLAN (Columbia/CRG)	9	7				10	9	10	16	17			10	5	10		12		9	7		9	16	15	18	14		10	12					4	
JEB LOY NICHOLS (Capitol)	7	8				9	9	9	15	16	17		6	9	10	5	16			5	4		16	15	17	5	6	12						5	
ABRA MOORE (Arista/Austin)	9			46	7				6	7	50					11	12			5	3					6	9	3			20	6	4	8	
GREG GARING (Paladin/Revolution)	10	8						9	5	13	13	36			2	14	12		8	5	10	10	8	15	17			8						5	
DELBERT McCLINTON (Rising Tide)	11	7						9		4	15						12		7	6	10	8	8		18	11	7	12						4	
INDIGO GIRLS (Epic)	8											24				7			25	13	14	10	14		17	8									
SISTER HAZEL (Universal)			47		45	15												34								6	5			33	13	47	10		
PATTY LARKIN (High Street/Windham Hill)	9	8			4		3	8	16				6	9	10		16			5	12	10	16	15	6			5	18					5	
OASIS (Epic)				32	7	15					22	7					28	6					10	8	16					24	29		6		
BEN HARPER (Virgin)						12	9	3	5	13	50		9	1	5	8	12			3	7					7			8	18		18			6
JARS OF CLAY (Silverstone)	6				6				7		16						20															9	4		
CATIE CURTIS (Guardian)	9	8			6	7	4	9	4	11			5	1	5		12			5	10		16	15	6	7		2	12					4	
HUFFAMOOSE (Interscope)			17									17					12	6		17	5		7			3							13	11	
THE BLAZERS (Rounder)	8				4		11	9	3	14	16	24	4	9	2	11	12				12	5	8	15	18			8						4	
STEVE EARLE (E-Squared/Warner Bros.)	8						9		9	16			10	5	5	7	6		8	3	12		16	15	17	10		11	6					4	7
TEXAS (Mercury)	8		2	14	30	11	9									7	12			5						3				40		19	5		
JONNY LANG (A&M)	9				5				2							15			13	5		9				4	9							12	
JEWEL (Atlantic)	7	7		96		21												34		6								11		38	46			8	
PAUL McCARTNEY (Capitol)	7				12		7				21	7					5	6		14	13	14	13											4	
JOAN BAEZ (Guardian)	8				6		12	6		12	21		7	9	10		12												6					4	
FABULOUS THUNDERBIRDS (High Street/Windham Hill)	8						9	6	7	13			5	5		12	6									6	11		12						
TONIC (A&M)				44		45																								41		36			
NEAL COTY (Mercury)	9					10	9	6		16	24						10						8	6	17									7	
DOG'S EYE VIEW (Columbia/CRG)	7				4		16		5		19	50				13	12		7		5				18									7	
SUGAR RAY (Lava/Atlantic)				57												14						6								28	12	49			
SHERYL CROW (A&M)	7				7													20		6					2					31	30			5	
PAUL CEBAR (Don't)	10	8				3			13				5	9	5	6	12		8		10		8	15	7	14		4	18					5	
BEHAN JOHNSON (RCA)	9	7	9		5	15		6	7			7				6			8		4	8				6				25		20			
KAMI LYLE (MCA)	8				6	9			9				6	5	5		16								7			6	12			13	5		
WORLD PARTY (Enclave)	17	8			5		3	10		12			10	9	4						5	18	14					7					18	8	
ROBBEN FORD (GRP)	10								8	9	13	24	2			6	16								6			2							
COLLECTIVE SOUL (Atlantic)					30					4															5		8			28				15	

## CORNERSHOP When I Was Born for the 7th Time (Luaka Bop/Warner Bros.)



Inarguably our most played new album over the past few weeks has been

CornerShop, a.k.a. Tjinder Singh and Ben Ayres, two East Indian Londoners who take their pot smoking very seriously. Their album is a skillfully stitched pastiche of funny little homemade pieces, etched and sketched around the world, winning raves from the likes of Joan Osborne, Beck, Perry Farrell, and the Metallica guys. On "Brimful of Asha," singer Singh may remind you a little of Nick Lowe, and it doesn't surprise us that the stations already playing it are getting calls. Another highlight is the grooving

"Good Shit," another eternal ode to herb, as well as a Punjabi cover of John Lennon's "Norwegian Wood," which the band secured permission to

# patti smith peace and noise

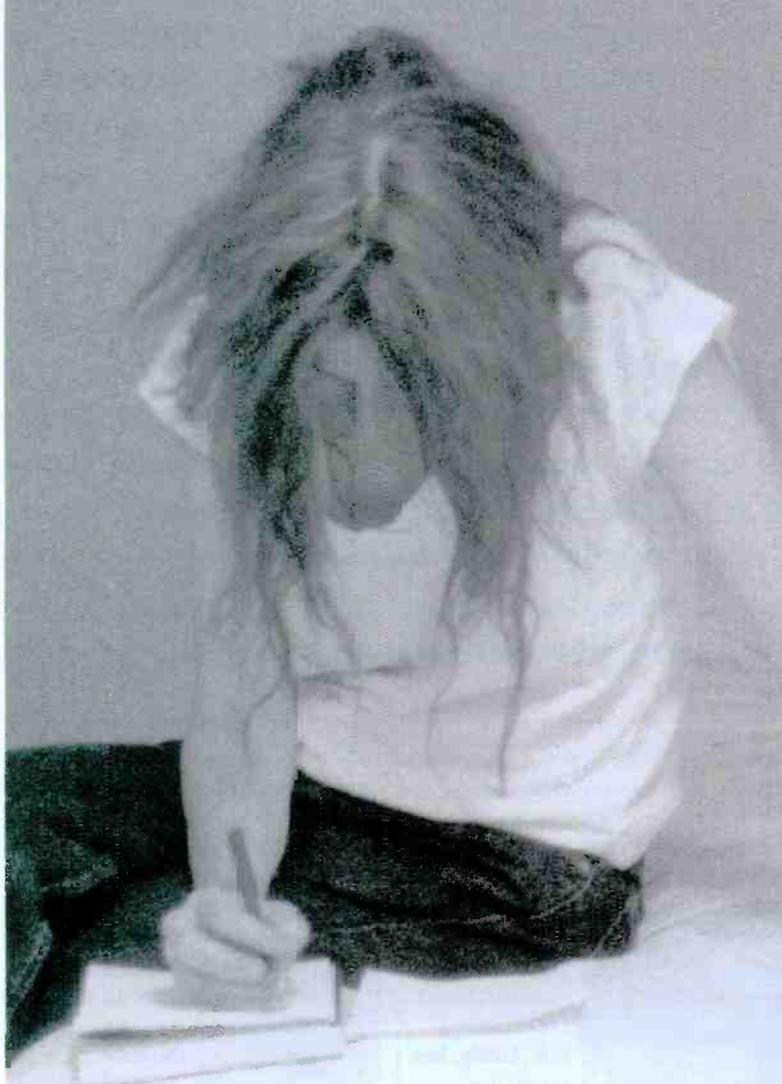
"This album is alive. Smith and her stampeding band burrow into the music with an earthy, focused empathy."

★★★★ [rolling stone](http://www.rollingstone.com) 10/16/97

already making noise at:

- |      |      |      |            |
|------|------|------|------------|
| WXR  | WRLT | WXPB | KGSR       |
| KCRW | WRNR | WMMM | KTHX       |
| WFUV | WCBE | KFAN | World Cafe |

and many more...



the new album features

"1959," "don't say nothing" and "dead city."  
be a gathering.



[www.aristarec.com](http://www.aristarec.com) © 1997 Arista Records, Inc., a unit of BMG Entertainment

Jagger on "Singers Are Ugly." As you might expect, the playing tends toward top notch.

## DELBERT MCCLINTON One of the Fortunate Few (Rising Tide)



Delbert will always be the "Shotgun Rider" to us, with more highway miles on his vocal chords than most honky-tonk singers. Nobody bends a note like he does. Long considered the contemporary inspiration for singers like Bonnie Raitt, Delbert McClinton's gift has always been his incredible voice, and he's back to exercise 'em with a superb set of songs backed by some extraordinary guests. As is usually the case with the most successful blues-based albums, the big names reel you in, but if the songs aren't there, nothing's gonna save you. Luckily, on *One of the Fortunate Few* (particularly with Bekka Bramlett shadowing on vocals), Delbert has recorded something brilliant. Don't you love it when you hear performers the caliber of B.B. King, Mavis Staples, John Prine, Lyle Lovett, and Vince Gill excited to be sidepeople? "Somebody to Love You" is already off to a fast start, and there's much more where that came from, including "Old Weakness" and "Leap of Faith."

## Single Shots

### STEVE EARLE "Telephone Road" (Warner Bros./E-Squared)

This is only one high point off Steve's new *El Corazon*. Our take on "Telephone Road" is Steve portraying a 1970s Elvis to the Fairfield Four's Jordanaires. It's a swinging, earthy piece that's already taken off big in radioworld.

### LISA LOEB "I Do" (Geffen)

Lisa Loeb bounces back with a girlish, yet powerfully hooky acoustic-based strummer. A strong vocal performance gives both the electric and acoustic versions credence.

### LAURA LOVE "Come as You Are" (Mercury)

It's official. Kurt Cobain's talent as a songwriter transcends his reputation as a volatile frontman. Laura Love goes back into the studio to nail down her version of Kurt's big hit. By the way, he lied. He had a gun.

### HOLLY COLE "I've Just Seen a Face" (Capitol/MetroBlue)

After barnstorming the jazz world as a stylist, covering Tom Waits with abandon, and performing as part of a dynamic acoustic trio, Holly Cole teams with Larry Klein and seriously records a Beatles song her way—electrically.

their debut release

featuring "friday morn'" and "lullaby"  
produced by don gehman

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10-6-97 ; 10:07 ;

KPLX-KLIF→

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# ZONE

10/3/97

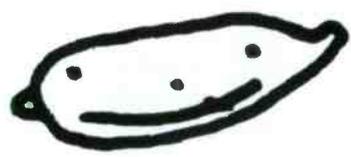
TO: JON PETERSON / ARISTA AUSTIN

FROM: SPIKE / KK2N

YOU KNOW WE LIKE TO FLAUNT OUR TEXAS MUSICIANS, AND "STRANGEST PLACES" WAS AN EASY DECISION.

IT SOUNDS GREAT ON THE ZONE.

NOTHING BUT ABRA ADULATION HERE!



Spike



# abra moore strangest places

3500 maple at turtle creek • dallas, tx 75219 • tel. 214.526.2400 • fax 214.520.4343 • Susquehanna Road

# Gavin Country

REPORTS THIS WEEK: 199 LAST WEEK: 200

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	<b>TIM MCGRAW</b> - Everywhere (Curb)	10	199	0	7288	+39	139	57	3	0
5	2	<b>SAWYER BROWN</b> - This Night Won't Last Forever (Curb)	17	199	1	7059	+264	129	57	11	2
3	3	<b>VINCE GILL</b> - You And You Alone (MCA)	14	198	0	6955	+55	121	62	13	2
1	4	DEANA CARTER - How Do I Get There (Capitol Nashville)	12	194	0	6870	-399	130	52	7	5
4	5	LORRIE MORGAN - Go Away (BNA Records)	16	195	0	6784	-74	118	63	10	4
6	6	<b>KEVIN SHARP</b> - If You Love Somebody (Asylum)	13	199	1	6745	+182	111	69	16	3
7	7	<b>TRISHA YEARWOOD &amp; GARTH BROOKS</b> - In Another's Eyes (MCA)	8	199	0	6684	+196	105	66	28	0
8	8	<b>BROOKS AND DUNN</b> - Honky Tonk Truth (Arista)	8	199	0	6476	+376	92	72	35	0
9	9	<b>BRYAN WHITE</b> - Love Is The Right Place (Asylum)	12	199	1	6141	+170	77	76	41	5
10	10	<b>MARK CHESNUTT</b> - Thank God For Believers (Decca)	12	198	0	6113	+463	71	81	44	2
11	11	<b>TRAVIS TRITT &amp; LARI WHITE</b> - Helping Me Get Over You (Warner Bros.)	14	198	0	5432	+11	45	79	66	8
12	12	<b>CLINT BLACK</b> - Something That We Do (RCA)	8	198	1	5331	+155	36	82	73	7
13	13	<b>CHELY WRIGHT</b> - Shut Up And Drive (MCA)	13	199	0	5315	+174	35	91	64	9
20	14	<b>SHANIA TWAIN</b> - Love Gets Me Every Time (Mercury)	3	199	3	5097	+670	28	78	85	8
14	15	<b>REBA McENTIRE</b> - What If It's You (MCA)	7	198	0	5053	+115	24	85	81	8
15	16	<b>GEORGE STRAIT</b> - Today My World Slipped Away (MCA)	5	198	0	5037	+159	26	80	82	10
17	17	<b>CLAY WALKER</b> - Watch This (Giant)	11	196	2	4716	+149	19	71	90	16
19	18	<b>TRACE ADKINS</b> - The Rest Of Mine (Capitol Nashville)	7	197	2	4639	+204	15	77	84	21
22	19	<b>PAM TILLIS</b> - Land Of The Living (Arista)	7	198	1	4615	+257	14	72	97	15
23	20	<b>THE KINLEYS</b> - Please (Epic)	12	189	1	4185	+226	9	63	94	23
25	21	<b>MICHAEL PETERSON</b> - From Here To Eternity (Reprise)	5	196	1	3891	+351	4	51	98	43
24	22	<b>TRACY LAWRENCE</b> - The Coast Is Clear (Atlantic)	5	192	2	3858	+150	4	54	95	39
27	23	<b>MARTINA McBRIDE</b> - A Broken Wing (RCA)	6	187	7	3545	+257	4	43	88	52
26	24	<b>LONESTAR</b> - You Walked In (BNA Records)	7	179	2	3475	+86	4	41	88	46
28	25	<b>PATTY LOVELESS</b> - You Don't Seem To Miss Me (Epic)	5	182	12	3338	+362	5	36	83	58
16	26	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	20	138	0	3308	-1570	42	22	35	39
37	27	<b>ALAN JACKSON</b> - Between The Devil And Me (Arista)	2	182	38	3136	+1018	1	31	81	69
35	28	<b>WYNONNA</b> - When Love Starts Talkin' (Curb/Universal)	3	181	43	3028	+881	1	24	87	69
29	29	<b>RIVER ROAD</b> - Nickajack (Capitol Nashville)	10	159	4	2959	+50	10	38	52	59
18	30	DAVID LEE MURPHY - All Lit Up In Love (MCA)	16	121	0	2822	-1702	16	38	46	21
31	31	<b>KATHY MATTEA</b> - Love Travels (Mercury)	10	168	4	2767	+94	1	29	67	71
36	32	<b>JOHN MICHAEL MONTGOMERY</b> - Angel In My Eyes (Atlantic)	3	154	20	2657	+524	1	26	69	58
34	33	<b>TY HERNDON</b> - I Have To Surrender (Epic)	6	158	9	2620	+277	2	22	67	67
32	34	GARY ALLAN - Living In A House Full Of Love (Decca)	8	136	1	2338	-300	4	27	47	58
38	35	<b>MINDY McCREADY</b> - What If I Do (BNA Records)	4	157	17	2321	+206	0	15	57	85
46	36	<b>TOBY KEITH with STING</b> - I'm So Happy (Mercury)	2	155	67	2127	+931	1	9	52	93
40	37	<b>TRACY BYRD</b> - Good Ol' Fashioned Love (MCA)	4	141	24	2097	+309	0	16	50	75
39	38	RIKOCHECHET - Blink Of An Eye (Columbia/CRG)	7	122	3	2061	-40	1	23	47	51
43	39	<b>LILA McCANN</b> - I Wanna Fall In Love (Asylum)	4	118	14	1856	+294	0	14	49	55
42	40	<b>RICK TREVINO</b> - See Rock City (Columbia/CRG)	5	134	11	1795	+195	1	13	31	89
41	41	<b>MATT KING</b> - A Woman Like You (Atlantic)	10	110	3	1652	+7	1	13	39	57
—	42	<b>ALABAMA</b> - Of Course I'm Alright (RCA)	2	125	56	1592	<b>NEW</b>	0	0	52	73
44	43	<b>SONS OF THE DESERT</b> - Hand of Fate (Epic)	8	121	12	1570	+169	1	11	32	77
45	44	<b>JOHN ANDERSON</b> - Small Town (Mercury)	5	107	17	1451	+188	1	5	33	68
—	45	<b>RHETT AKINS</b> - More Than Everything (Decca)	3	106	35	1372	<b>NEW</b>	0	5	35	66
47	46	<b>SHERRIE AUSTIN</b> - One Solitary Tear (Arista)	5	100	8	1320	+131	0	9	28	63
—	47	<b>THE RANCH</b> - Walkin' The Country (Capitol Nashville)	3	87	15	1179	<b>NEW</b>	0	4	30	53
—	48	<b>THE BUFFALO CLUB</b> - Heart Hold On (Rising Tide)	3	86	17	1121	<b>NEW</b>	0	4	28	54
—	49	<b>LeANN RIMES</b> - On The Side Of Angels (MCG/Curb)	2	88	54	1094	<b>NEW</b>	1	0	29	58
—	50	<b>NEAL McCOY</b> - If You Can't Be Good (Be Good At It) (Atlantic)	1	66	66	884	<b>NEW</b>	1	2	18	45

## Up & Coming

Rpts.	Adds	Spins	Wks	
60	48	812	1	* <b>BLACKHAWK</b> - Postmarked Birmingham (Arista)
56	31	699	1	* <b>KENNY CHESNEY</b> - A Chance (BNA Records)
54	14	693	2	<b>BIG HOUSE</b> - Love Ain't Easy (MCA)
42	26	528	1	* <b>PAUL BRANDT</b> - A Little In Love (Reprise)

Rpts.	Adds	Spins	Weeks	
39	12	518	1	* <b>BAILLIE AND THE BOYS</b> - Lovin' Every Minute (Intersound)
39	1	503	3	<b>SHELLY STREETER</b> - Call Me A Wildfire (Long Arm)
30	2	396	1	* <b>BELLAMY BROTHERS</b> - Over The Line (Intersound)

## Most Added

**TOBY KEITH & STING (67)**  
*"I'm So Happy"* (Mercury)  
**NEAL McCOY (66)**  
*"The Shake"* (Atlantic)  
**ALABAMA (56)**  
*"Of Course I'm Alright"* (RCA)  
  
**LEANN RIMES (54)**  
*"On The Side Of Angels"* (MCG/Curb)  
**BLACKHAWK (48)**  
*"Postmarked Birmingham"* (Arista)

## Spincrases

**SHANIA TWAIN +670**  
*"Love Gets Me Every Time"* (Mercury)  
**MARK CHESNUTT +463**  
*"Thank God For Believers"* (Decca)  
**BROOKS & DUNN +376**  
*"Honky Tonk Truth"* (Arista)  
**PATTY LOVELESS +362**  
*"You Don't Seem To Miss Me"* (Epic)  
**MICHAEL PETERSON +351**  
*"From Here To Eternity"* (Reprise)

## Top Requests

**TIM MCGRAW**  
*"Everywhere"* (Curb)  
**SHANIA TWAIN**  
*"Love Gets Me Every..."* (Mercury)  
**TRISHA YEARWOOD & GARTH BROOKS**  
*"In Another's Eyes"* (MCA)  
**DEANA CARTER**  
*"How Do I Get There"* (Capitol)  
**BROOKS & DUNN**  
*"Honky Tonk Truth"* (Arista)

## Record to Watch

**TOBY KEITH & STING**  
*"I'm So Happy"* (Mercury)



**WE SAY:** "There could not be a better artist to sing this song than Toby Keith. Sting helping on vocals just adds to its impact."  
**RADIO SAYS:** "Sure Sting helps Toby on this song, but I never thought it would sound so country." Jay Michaels, WTRS-Ocala, Fla. MD  
**STATS:** Most added with 67/Big jump from 46\*-36\*

# Country Notes BY JAMIE MATTESON

## Seminar Time!

It's time for the first-ever GAVIN Virtual Country Seminar. Your goodie box should be arriving soon, loaded with record label swag and a video that features cool artist showcases, a speech from hilarious keynote, comedian Kacey Jones, and the 1997 GAVIN Awards presentation. So, kick-back, fill that martini glass, don your shower cap, and enjoy!



WGTR's Dana & Chris Palmer, GAVIN's Jamie Matteson, Paula Ferrell, KUZZ's Evan Bridwell, and Tandem's Rick Rockhill

## Whistlin' Dixie

At Monument Records' recent Asheville, N.C., showcase for their debut act the Dixie Chicks, I discovered two things: 1) Asheville is one of the coolest cities ever and 2) country radio and the rest of us should be excited about the Dixie Chicks. Over 100 industry guests were on hand to witness the first ever country artist performance at the famous Biltmore Estate, an awe-inspiring mansion that was only briefly overshadowed by three girls cookin' on stage and a fantastic fireworks display to cap off the event. Sisters Emily Erwin and Martie Seidel founded the group almost nine years ago, and their harmonies, coupled with the lead vocals of recent addition Natalie Maines, create a unique sound in today's country marketplace. Their talents extends to Emily's accomplished guitar playing and Martie's proficiency on the fiddle. If you get the chance, ask them to sing their a cappella version of James Taylor's "Lonesome Road." We were lucky enough to hear it twice!



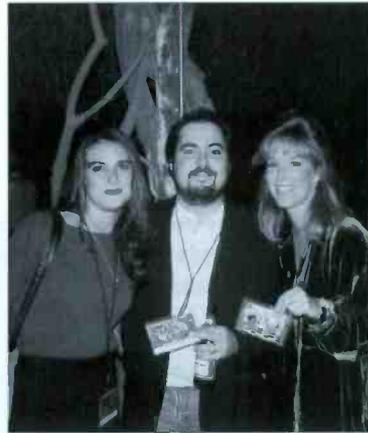
Christy Roy, DC's Martie Seidel, independent promoter Jeff Solima, KPLX's Teresa Whitney, DC's Natalie Maines and Emily Erwin, and Monument's Tommy Laird.



WESC's Ron Brooks and girlfriend Audrey Lynn.



Monument Records' Larry Pareigis smilin' with Westwood One's Charlie Cook.



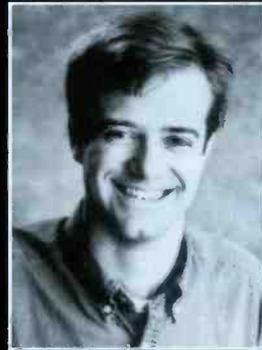
WGTR's Chris Palmer, his wife Dana (left), and GAVIN's Jamie Matteson get ready for the big show!



In the family way! WKLB's expectant parents Ginny Rogers (center) and Mike Brophey (far right) hang out before the Dixie Chicks show with Mike's brother Charley (far left) and his girlfriend Maureen Cavanaugh (second from right). Feeling left out of the family is Monument's R.J. Meecham (second from left).

## PROfile

### Chad Schultz



**LABEL/COMPANY:**

Mercury Records

**POSITION:** Southwest Regional

Promotion Manager

**HOW LONG?** One Year

**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?** Working

with great music and the great people at Mercury. I also love constantly meeting and getting to know the radio people I work with.

**LEAST?** The frustration of not being able to get people on the phone sometimes.

**THE EARLY YEARS:**

**BORN:** Atlanta, GA.

**GREW UP IN:** Georgia/Alabama

**BEFORE WORKING FOR A RECORD LABEL, I WORKED AT:** Insight Management

**JOB TITLE AND RESPONSIBILITY:** Director of Marketing and Promotions

**WHAT IS YOUR FAVORITE SONG OF ALL-TIME?**

"Peaceful Easy Feeling" by the Eagles

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

Quiet Riot, *Mental Health*  
**DIDYAKNOW?** I used to work for a winery, and I lived and worked at the Grand Canyon for six months.

**IF I WORKED FOR A RADIO STATION, I WOULD:**

I'd want it to be at the beach.

**MOTTO TO WORK & LIVE BY:** Treat people the way you

want to be treated, be persistent, and follow through.

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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# 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 TREND

Reporters: KDOT, KILO

- +24 **KISS** "Jungle" (Mercury)
- +19 **REFRESHMENTS** "Good Year" (Mercury)
- +14 **AEROSMITH** "Pink" (Columbia)
- +14 **FAITH NO MORE** "Last Cup Of Sorrow" (Slash/Reprise)
- +8 **EVERCLEAR** "Everything to Everyone" (Capitol)

### MIDWEST TREND

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

- +107 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +99 **MEGADETH** "Almost Honest" (Capitol)
- +98 **CREED** "My Own Prison" (Wind-Up)
- +96 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +91 **OFFSPRING** "I Choose" (Columbia)

### EAST COAST TREND

Reporters: WAAF, WCCC, WIYY, WSOU, WTOS

- +47 **LIVE** "Turn My Head" (Radioactive)
- +41 **CREED** "My Own Prison" (Wind-Up)
- +35 **SUBLIME** "Wrong Way" (MCA)
- +32 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +30 **EVERCLEAR** "Everything to Everyone" (Capitol)

### Q-SPOT

**LIMP BIZKIT**  
"Counterfeit"  
(Flip/Interscope)  
added at 93X-  
Minneapolis

### Q-SPOT

**P\*ST ON** "Grey Flap"  
(Mayhem/Atlantic)  
#1 Phones at WTOS-  
Augusta, Maine

### Q-SPOT

**SNOT** "Stooped"  
added at KEYJ-Abilene

### Q-SPOT

**CREED** "My Own  
Prison" (Wind-Up)  
38 Spins at  
WXTB-Tampa

### WEST COAST TREND

Reporters: KIOZ, KISW, KRXQ, KRZR, KSJO

- +48 **CREED** "My Own Prison" (Wind-Up)
- +46 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +39 **SOUNDGARDEN** "Rhinosour" (A&M)
- +30 **MEGADETH** "Trust" (Capitol)
- +28 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)

### SOUTHWEST TREND

Reporters: KEYJ, KISS, KLBJ, KUPD, KZRK

- +76 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +75 **GREEN DAY** "Hitchin' A Ride" (Reprise)
- +61 **JIMMI'S CHICKEN SHACK** "High" (A&M)
- +58 **MEGADETH** "Almost Honest" (Capitol)
- +52 **TALK SHOW** "Hello Hello" (Atlantic)

### SOUTHEAST TREND

Reporters: KTUX, WXTB

- +26 **JARS OF CLAY** "Crazy Times" (Silvertone)
- +23 **SUGAR RAY** "Fly" (Atlantic)
- +23 **TOOL** "Aenima" (Freeworld)
- +22 **EVERCLEAR** "Everything to Everyone" (Capitol)
- +21 **THIRD DAY** "You Make Me Mad" (Silvertone)

### Most Added

15 **KISS**

"Jungle" (Mercury)



14 **BLACK LAB**

"Wash It  
Away" (DGC)

8 **LIVE**

"Rattlesnake"  
(Radioactive)

4 **MATCHBOX 20**

"3 A.M." (Lava/Atlantic)

2 **FAITH NO MORE**

"Ashes To Ashes" (Reprise)

### Top Ten Spinz

1. **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen) **780**
2. **FOO FIGHTERS** "Everlong" (Roswell/Capitol) **629**
3. **CREED** "My Own Prison" (Wind-Up) **617**
4. **GREEN DAY** "Hitchin' A Ride" (Reprise) **635**
5. **OFFSPRING** "I Choose" (Columbia) **499**
6. **AEROSMITH** "Pink" (Columbia) **493**
7. **MIGHTY JOE PLUM** "Live Through This" (Atlantic) **491**
8. **TALK SHOW** "Hello Hello" (Atlantic) **460**
9. **KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution) **400**
10. **MEGADETH** "Almost Honest" (Capitol) **366**

### Top 5 Demands

- DAYS OF THE NEW**  
"Touch, Peel, and Stand"  
(Outpost/Geffen)
- CREED**  
"My Own Prison" (Wind-Up)
- SMASH MOUTH**  
"Walkin' On The Sun" (Interscope)
- GREEN DAY**  
"Hitchin' A Ride" (Reprise)
- KENNY WAYNE SHEPHERD**  
"Slow Ride" (Revolution)

### Infiltrating

**SNOT**

"Stoopid" (Snot)

Geffen's Snot is beginning to run at Active Radio. Armed with an Add at KEYJ, and several spins



from WTOS (10), WRCX(7), KTUX(5), and WTFX(2) Snot is getting hot.

## Radioactive BY ROB FIEND

### Limp Bizkit's Faith

Before getting into the meat of the second Radioactive column, I'd like to apologize for inadvertently printing **WIYY's Rob Heckman** photo under **WCCC's Ron Dresner** name in last week's *From the Source*



Rob Heckman

story—a thousand apologies to both gentlemen. To avoid any possible confusion between the two in the future, here's the real Rob Heckman.

Sometimes an apology just isn't enough. Verbal acknowledgment of remorse or regret over a mistake is admirable, but it can't be psychically touched or visualized. Now, cutting off one's pinky or committing hari kari is an excellent method of showcasing the depth of one's regret, but since I use my pinky for typing (among other things) and taking my own life would prevent me from seeing the conclusion of the NFL season, I'm forced to use an alternative method—an eye for an eye.

Before going to print, I dumped a large amount of industry pictures on my desk and, without looking, picked one from the stack. My intention was to run the first picture I picked instead of my headshot in this issue. Unfortunately, my first choice was a picture from last year's Seminar in New Orleans which was, well uhh, too dark to run. So I went for a second pick and came out with the crazy guy you see in the corner. Tell me who it is and you'll win two free issues of GAVIN and some lick'em tattoos that depict Lady Di's crash scene.

While we are on the subject of repentance, apologies also to **KLBJ** for misprinting its call letters and to **KILO** for printing its location as Ft. Collins when we all know it's Santa Cruz, I mean Colorado Springs. **KUPD-Tempe** was listed twice, but the second one was located in Phoenix. Also, **WKLQ**, **KRAD**, **WRAT**, **WSOU**, were listed as contributing to the regional spins boxes, but these stations still have not sent in their applications or playlists, so they are not actually yet reporters. None of last week's misprints had anything to do with the Peyote bake sale last week, but rather the mishaps and joys of creating a new section.

You'll notice that the regional boxes on this week's Active map

provide positive trend (spin increase) information rather than total spins. These boxes will provide either trend or spin information, depending on the amount of reports received on that reporting day.

Well it's half-way through the column, and nothing has been mentioned that would reflect this week's headline. So here goes: **Hollywood** and **Interscope Records** flew me down to L.A. last weekend for a couple of their events. Hollywood threw a record release party for **Human Waste Project**, a band that's currently doing well on the hard rock side of the dial and one that Active might become familiar with soon, while Interscope hosted a **Limp Bizkit** party in Hollywood at the Palace, where they opened for **Faith No More**. Limp Bizkit's "Counterfeit" is being spun at several Active stations around the country. The band immediately had mosh pits swarming with its hook-laden grinds and hip hop dance rhythms. Even though Limp Bizkit excels at delivering huge doses of aggression, its melodic side cancels out anything that could be deemed too abrasive for radio. DJ Lethal's programming wizardry and Wes Borland's intricate guitar chords



Limp Bizkit

complimented the driving rhythms that bassist Sam Rivers and drummer John Otto provided. All the while vocalist Fred Durst kept the crowd hovering between a controlled riot and multiple epileptic seizures with his rap-like vocals and accusing yells. And I was amazed at the crowd's huge reaction to Limp Bizkit's rendition of George Michael's "Faith." If you're looking for another song from the album, this is it. The crowd hung on every blasted note and demonstrated its approval with lots of yelling and slam dancing.

The night continued to rock when Faith No More hit the stage to deliver a smoking set of old and new. What can you say about a band that boasts the killer pipes of Mike Patton's and an amazing drummer like Mike Bordin? Lots of things I guess, but nothing that could truly capture the moment. And I'm not dumb enough to try. ●



## ACTIVE ROCK ARTIST PROFILE

### LIMP BIZKIT



**LABEL:** Flip/Interscope Records

**FROM:** Jacksonville, Fl.

**LATEST RELEASE:**

**Three Dollar Bill Y'All\$**

**FIRST SINGLE:** "Counterfeit"

**SALES:** Three Dollar Bill Y'All\$ scans over 4,000 units a week and has sold 50,000 pieces to date.

**100,00 CDs have been shipped.**

**STATIONS ON THE SINGLE:**

**WAAF (18), WHMH (18), WMFS (11), KQRC (8), KRZR (7), WYKT (7), WCCC (6), KTUX (4), WTFX (3), WJRR (2), 93X (Add), WRBR (Add), WZAT, WRXL, KISW, WXRA, WORT, WSOU, KZKR, KRZZ, KNDI, KTOC, and KZDC.**

**RADIO PROMOTION CONTACT:**

**Michael Papale (310) 208-6547, Rob Tarantino (212) 508-5900, Yigal Dakar, Xavier Ramos, and Lenny LaSalandra (310) 208-6547.**

**THE BAND IS:** Fred Durts, vocals; Sam Rivers, bass; John Otto, drums, Wes Borland, guitar; DJ Lethal, DJ/programming.

**BACKGROUND:** Limp Bizkit's first break came after Korn played its first gig in Jacksonville. Following the show, Korn's bassist Fieldy and guitarist Head met up with LB's Durts, who not only sings, but is also an accomplished tattoo artist, and went back to his place to get a few tats. LB's demo tape was given to the Korn boys which helped launch what is sure to be a very successful career.

**TOURING:** LB will play the middle slot with Primus and Powerman 500 October 23-November 22. Immediately afterwards LB will play with the Deftones for another month.

## HARD ROCK ARTIST PROFILE

### FU MANCHU



single "Kept Between the Trees" and have been producing an album

a year since the release of "No One Rides For Free" (On Bongload in '94). **ABOUT THE ALBUM:** Stoner rock is still alive and well, with their follow-up to

**LABEL:** Mammoth

**FROM:** Los Angeles

**PREVIOUS RELEASES:**

**In Search Of...**

**LATEST RELEASE:**

**The Action is Go**

**ADD DATE:** October 13/14

**RADIO PROMOTION CONTACT:**

**Andrew Paynter (919) 932-1882/ Steve Krucher (212) 924-7776**

**THE BAND IS:** Scott Hill, vocals/guitar; Brad Davis, bass; Brant Bjork, drums; Bob Balch, guitar.

**BACKGROUND:** Fu Manchu burst onto the scene with the ultra-rare

last years *In Search Of...* Produced by J. Yuenger of White Zombie, *The Action is Go*, features new members Brant Bjork on guitar and drummer Bob Balch (formerly of Kyuss). "It's pretty much the same stuff, only we're better at writing song."—Scott Hill

**THOUGHTS ON METAL RADIO:** "We love it."—Fu Manchu

**TOURING:** The mighty Fu will be playing on 10/25-Seattle, 10/26-Portland, 10/29-San Francisco, 11/6-Dallas, 11/7-Austin, 11/8-Houston, and 11/9-New Orleans.

**MOST ADDED**

- DEFTONES (62)**
- BRUTAL TRUTH (52)**
- SKREW (50)**
- STICKMEN (48)**
- TODAY IS THE DAY (48)**
- COLD (48)**

**TOP TIP**

**ACUMEN NATION**

*Unkind*  
(*Conscience*)  
Multiple spins WMHB(15), DISH-CD (13), WEOS(12), WKTA(10), WSOU(9), WRBC(7), KZKR(6), and WFSE(6) allow Acumen Nation to own this week's highest debut spot.

**RECORD TO WATCH**

**FU MANCHU**

*The Action is Go (Mammoth)*  
The new Fu Manchu is chunkier than Granny Nousebomb's buffalo stew, fatter than German tourists, and more abrasive than an ass-rugburn. The '70s laced grinds will have you burning both ends and looking for those old bell bottoms.

# Hard Rock

TW		SPINS	TREND
1	<b>TREPONEM PAL</b> - Renegade (Mercury)	553	+44
2	GEEZER - Black Science (TVT)	546	-3
3	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	513	-31
4	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	502	-53
5	<b>OVERKILL</b> - From the Underground and Below (CMC International)	469	+24
6	TESTAMENT - Demonic (Mayhem/Fierce)	456	-10
7	<b>INCUBUS</b> - Science (Immortal/Epic)	423	+54
8	<b>SIX FEET UNDER</b> - Warpath (Metal Blade)	416	+28
9	PARADISE LOST - One Second (Music for Nations)	407	-5
10	<b>DREAM THEATER</b> - Falling Into Infinity (Elektra Entertainment Grp.)	386	+26
11	LIMP BIZKIT - Counterfeit Countdown (Flip/Interscope)	380	-66
12	<b>ANOTHER SOCIETY</b> - Blood Wrong (PC Music)	341	+14
13	SPAWN - Various Artists (Immortal/Epic)	338	-47
14	SNOT - Get Some (Geffen)	333	-10
15	TEA PARTY - Transmission (Atlantic)	330	-7
16	<b>SEVENDUST</b> - Seven Dust (TVT)	320	+15
17	<b>CRISIS</b> - The Hollowing (Metal Blade)	308	+14
18	MEGADETH - Trust (Capitol)	307	-19
19	<b>KREATOR</b> - Outcast (F.A.D.)	300	+31
20	<b>JUDAS PRIEST</b> - Bullet Train (CMC International)	283	+141
21	<b>KMFDM</b> - KMFDM (Wax Trax!/TVT)	282	+143
22	<b>HUMAN WASTE PROJECT</b> - Elux (Hollywood)	282	+51
23	BRUCE DICKINSON - Accident of Birth (CMC International)	272	-44
24	FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)	252	-31
25	<b>N17</b> - Trust No One (Slipdisc)	248	+1
26	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)	247	-19
27	<b>SAXON</b> - Unleash The Beast (CMC International)	244	+36
28	HED(PE) - Hed(pe) (Jive)	233	-14
29	<b>SHELTER</b> - Beyond Planet Earth (Roadrunner)	232	+14
30	MACHINE HEAD - The More Things Change... (Roadrunner)	227	-26
31	SEPULTURA - Blood-Rooted (Roadrunner)	224	0
32	<b>CELLOPHANE</b> - 4 Song EP (Virgin)	215	+15
33	STRIFE - In This Defiance (Victory)	215	-18
34	<b>WILL HAVEN</b> - El Diablo (Revelation)	211	+40
35	<b>MURDER 1</b> - Shopping for Porn (Pavement)	208	+17
36	NAPALM DEATH - Inside the Torn Apart (Earache)	202	-25
37	<b>DAYINTHELIFE</b> - Dayinthelife (Building/TVT)	191	+12
38	LIVING SACRIFICE - Reborn (Tooth And Nail)	190	-13
39	<b>WE WILL FALL: IGGY POP TRIBUTE</b> - Various Artist (Royalty)	185	+23
40	<b>ACUMEN NATION</b> - Unkind (Conscience)	164	<b>NEW</b>
41	<b>EXTREME NOISE TERROR</b> - Damage 381 (Earache)	161	+5
42	MARAYA - Counter Culture (80 West)	161	-16
43	FLOTSAM AND JETSAM - High (Metal Blade)	157	-34
44	<b>DEFTONES</b> - Around The Fur (Maverick)	143	<b>NEW</b>
45	<b>DEMONSPEED</b> - Swing Is Hell (Black Pumpkin)	142	+2
46	SPINEGRINDER - Meat and Greed (Antler Subway)	136	-3
47	<b>JACK OFF JILL</b> - Sexless Demons & Scars (Risk)	130	+2
48	BIOHAZARD - No Holds Barred (Roadrunner)	118	-17
49	CAST IRON HIKE - Watch It Burn (Victory)	118	-30
50	MOTLEY CRUE - Generation Swine (Elektra/EEG)	118	-57

## Hard Kopy BY ROB FIEND



### Weekend of Rock

Thanks to Hollywood Records' **Will Knapp** and Interscope's **Yigal Dakar** for flying me down to L.A. last weekend (Oct.6-8). It was a bumpy flight because, Will refused to flap his arms in unison with Yigal, and Yigal insisted on performing loops and other acrobatics. Friday night I attended Hollywood act **Human Waste Project's** record release party at the **Dragonfly**. The place was packed, I mean *packed*. I felt like a cooked noodle in the middle of a giant bowl of macaroni and cheese. After the night was done, I probably smelled like one too.

Human Waste Project's live performance captures a more psychedelic sound than what you hear on the band's debut CD *Elux*. The crunchy guitar blasts and booming rhythm section were almost identical to the



CD, but frontwoman **Aimee Echo** really made the show. Her hypnotic vocals segued from seductive chants to scathing screams, setting the pace for each song. The rest of the band had her back providing plenty of low-end grinds and rugged hooks.

The crowd responded enthusiastically to HWP and stuck around for the entire set. Even when the last note of the last song faded away, people remained fixed in place with the hopes of hearing just one more song. Sadly, that did not come to pass.

Sunday night, it was **Limp Bizkit's** turn to twist my mind, with sludge-filled rhythms and metallic hip-hop-pin' hooks. They opened for **Faith No More** at the **Palace**, and playing in front of another full house, much like the one at the Dragonfly.

Yigal and Interscope's **Lenny**

**LaSalandra** played host to this soiree, which included **WKTA-Northbrook, Illinois' Scott Davidson** and **John Engel**. These two crazy Chicago dudes won a free flight to L.A. and hotel accommodations by winning Interscope's Limp Bizkit radio contest. They won by making a Limp Bizkit quilt that stretched from Chicago to New Delhi, India. Unfortunately, the blanket was immediately severed by a group of environmentalist, who argued that the fabric used in the quilt was disrupting the mating rites of the squirrel-eyed, red-finned Blow Fish.

When Limp Bizkit's first chord reverberated from the stage, the crowd erupted into a massive pit. Arms, legs, hair, and fingernails swarmed at a speed greater than your average tornado. It was crazy. It got even crazier when the band broke into its cover of George Michael's "Faith."

If someone had told me a few years ago that oneday people would be moshing to "Faith," I'd have called that person a liar and dismembered him right on the spot. Then I would have hunted family members, and crazy-glued them into one giant ball, and tossed them down the steepest hill I could find. But here I was watching people go insane to the song "Faith." Unreal.

The rest of the show rocked hard. Limp Bizkit easily demonstrated its mastery of hard rock's abrasiveness and hip-hop's aggressiveness...Adds for October 13/14 include **Entombed, To Ride, To Shoot Straight, and To Speak the Truth** (Music for Nations); **Fu Manchu, The Action Is Go** (Mammoth); **Hecate Enthroned, The Slaughter of Innocence** (Metal Blade); **Human's Being, My Demons Disagree** (Pressure Point); **Judas Priest, Jugulator**(CMC); **Kiss, "Jungle"** (Mercury); **Supershrive, Are You a Lover** (Banana Klip); **Warzone, Fight for Justice** (Victory). ●

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GAVIN Fax: (415) 495-2580

# Fu Manchu

## *The Action is Go*

*featuring:*  
*"Evil Eye"*

*Already added at:*  
WERS, WZBC, WKNH,  
WRBC, WFCS, WLFR,  
WCWP, WITR, WZMB,  
WSTB, WSGR, WDBM,  
WMHW, WWSP, KSDB,  
KXXI, KGLT, and KOFX

**Going for adds  
October 13th & 14th**

**mammoth**

For more information contact: Andrew Paynter, 619-932-1882 ext. 226 e-mail: [andrew\\_paynter@mammoth.com](mailto:andrew_paynter@mammoth.com)  
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**MOST ADDED**

- MIKE WATT (33)
- SEELY (30)
- MOBY (26)
- LAIKA (26)
- FLUKE (24)
- JONATHAN FIRE EATER (23)

**TOP TIP**

**APPLES IN STEREO**

*Tone Soul Evolution  
(Spin Art)*

No surprise here. Expect this to be a contender for the number one spot real soon like. KALX, KXLU, WCBN, WNYU, and WVFS, among many others, are bobbin' to the Apples.

**RECORD TO WATCH**

**FU MANCHU**

*The Action is Go  
(Mammoth)*

We can't get enough of the Fu around here. Whenever we throw on this super-heavy disc, we've got to break out the lava lamps and black light posters. Play this or die!

# Gavin College

2W LW TW

3	1	1	<b>STEREOLAB</b> - Dots and Loops (Elektra/EEG)
2	2	2	<b>CORNERSHOP</b> - When I Was Born For The 7th Time (Luaka Bop/Warner Bros.)
36	4	3	<b>BJORK</b> - Homogenic (Elektra/EEG)
1	3	4	<b>SUPERCHUNK</b> - indoor living (Merge)
—	16	5	<b>PORTISHEAD</b> - Portishead (Go! Discs/London)
5	5	6	<b>TANYA DONNELLY</b> - Lovesongs For Underdogs (Reprise)
—	8	7	<b>HELIUM</b> - Magic City (Matador)
<b>NEW</b>	8	8	<b>APPLES IN STEREO</b> - Tone Soul Evolution (SpinArt)
6	7	9	<b>PIZZICATO FIVE</b> - Happy End of the World (Matador/Capitol)
37	24	10	<b>THE VERVE</b> - Urban Hymns (Virgin)
—	12	11	<b>POLVO</b> - Shapes (Touch & Go)
4	6	12	<b>NEGATIVLAND</b> - SIEDPSIP (Seeland)
—	17	13	<b>COLDCUT</b> - Let Us Play (Ninja Tune)
35	22	14	<b>GRIFTERS</b> - Full Blown Possession (Sub Pop)
—	26	15	<b>THE SUNDAYS</b> - Static & Silence (DGC)
13	10	16	<b>DANCE HALL CRASHERS</b> - Honey, I'm Homely! (MCA)
7	9	17	<b>THE CRABS</b> - What Were Flames Now Smolder (K)
—	32	18	<b>SILVER SCOOTER</b> - The Other Palm Springs (Peek-A-Boo)
10	15	19	<b>THE DELTA 72</b> - The Soul of a New Machine (Touch & Go)
11	19	20	<b>MAN OR ASTROMAN?</b> - Made From Technetium (Touch & Go)
26	23	21	<b>KELLEY DEAL 6000</b> - Boom Boom Boom (Nice/New West)
<b>NEW</b>	22	22	<b>KMFDM</b> - KMFDM (Wax Trax!/TVT)
31	30	23	<b>SHIZUO</b> - Shizuo vs. Shizor (DHR/Grand Royal)
<b>NEW</b>	24	24	<b>THE SEA &amp; CAKE</b> - two gentlemen (Thrill Jockey)
16	14	25	<b>PEECHES</b> - Games People Play (Kill Rock Stars)
8	11	26	<b>MR. T EXPERIENCE</b> - Revenge Is Sweet and So Are You (Lookout)
14	13	27	<b>TURN ON</b> - Turn On (Drag City)
<b>NEW</b>	28	28	<b>REX</b> - 3 (Southern Records)
<b>NEW</b>	29	29	<b>IVY</b> - Apartment Life (Atlantic)
<b>NEW</b>	30	30	<b>SOUTHERN CULTURE ON THE SKIDS</b> - Plastic Seat Sweat (DGC)
—	31	31	<b>HOWIE B</b> - Turn The Dark Off (Island)
—	47	32	<b>VARIOUS ARTISTS</b> - Ska Island (Island)
—	50	33	<b>SEELY</b> - Soft City EP (Too Pure)
<b>NEW</b>	34	34	<b>BEATNIK FILMSTARS</b> - In Hospitable (Merge)
—	28	35	<b>PLUG</b> - Drum & Bass For Papa (Interscope)
<b>NEW</b>	36	36	<b>SHIPPING NEWS</b> - Save Everything (1/4 Stick)
34	38	37	<b>PIGFACE</b> - A New High In Low (Invisible)
18	29	38	<b>MOUSE ON MARS</b> - autoditacker (Thrill Jockey)
43	43	39	<b>CHUMBAWAMBA</b> - Tubthumper (Republic)
<b>NEW</b>	40	40	<b>FATBOY SLIM</b> - Better Living Through Chemistry (Astralwerks)
30	42	41	<b>LOVE SPIT LOVE</b> - Trysome Eatone (Maverick)
39	44	42	<b>CRYSTAL METHOD</b> - Vegas (Outpost)
25	20	43	<b>PHOTEK</b> - Modus Operandi (Astralwerks)
<b>NEW</b>	44	44	<b>LYNC</b> - Remembering The Fireballs (Part 8) (K)
<b>NEW</b>	45	45	<b>PROMISE RING</b> - Nothing Feels Good (Jade Tree)
17	25	46	<b>VARIOUS ARTISTS</b> - What's Up Matador (Matador)
<b>NEW</b>	47	47	<b>SPRING HEEL JACK</b> - Busy Curious Thirsty (Island)
24	41	48	<b>VARIOUS ARTISTS</b> - Songs For the Jet Set (Jet Set)
—	45	49	<b>GROOVIE GHOULIES</b> - Re-Animation Festival (Lookout)
22	18	50	<b>TEENAGE FANCLUB</b> - Songs From Northern Britain (Columbia/CRG)

**Inside College** BY MATT BROWN & VINNIE ESPARZA

## The Ill Stills



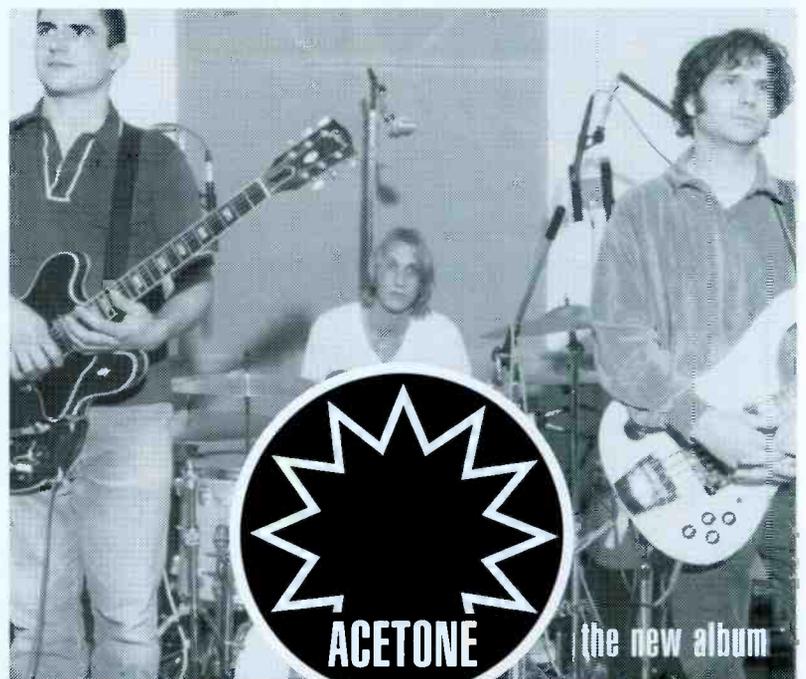
This week, more photos from the wonderful world of college radio!



1. Keeping the fingers on the plastic pulse! Stereolab's sonic visit to the groovy WNYU studios (l-r): Chris Elles, Elektra; Tim Gane, Stereolab; Laetitia Sadler, Stereolab; Daniel Blumin, WNYU.



2. A rare photo of the legendary San Diego outfit Thorp! Carver High represent! Pictured are: (rear) O from Fluf; (l-r): Larry Munroe, Cargo; Tim Mays, Casbah; Mike Draper; Bryan Spevak, former Cargo publicist; Pete G., Time Bomb. "Mike" is in the front.



**ON TOUR WITH SPIRITUALIZED**

Nov. 7	Vancouver, BC	26	Ottawa, ON
8	Seattle, WA	28	Toronto, ON
9	Portland, OR	29	Montreal, QB
11	San Francisco, CA	Dec. 1	Providence, RI
12	Los Angeles, CA	2	Boston, MA
13	Phoenix, AZ	3	New York, NY
15	Denver, CO	5	Philadelphia, PA
17	Lawrence, KS	6	Washington, DC
18	Minneapolis, MN	8	Charlotte, NC
19	Chicago, IL	10	Atlanta, GA
22	Cincinnati, OH	11	New Orleans, LA
24	Cleveland, OH	12	Austin, TX
25	Detroit, MI	13	Dallas, TX

For more information contact Vapor Records, (310) 450-2710. Visit our website at [www.vaporrecords.com](http://www.vaporrecords.com)

College Crew: MATT BROWN and VINNIE ESPARZA

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

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

# the verve

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## URBAN HYMNS





3. Big cheese Clive Davis and the Night Tripper lounge with the stoney Spiritualized (l-r) Damon Reece (Spiritualized), Sean Cooke (Spiritualized), Clive Davis (Arista's king), J Spaceman (Spiritualized), Dr. John, Ray Dickarty (Spiritualized), Mike Mooney (Spiritualized), Tim Lewis (Spiritualized).

News & stuff: Our man Shachar "Shach" Oren from Ichiban has started his own label, Shoestring Records. His first couple of releases are Tweezer and William Carlos Williams. Check 'em out and give him a call to congratulate him at (404) 875-9339. Good luck, man!...Please (re)welcome WUSC as a



5. I'm too sexy for this shirt! MCA's Nick Attaway once again raids the host bar. Hot lookin' dude! Your new man at Thirsty Ear is Aaron Steinberg. Call him at (800) 866-2313... We were quite psyched to discover that our man John Bauccio, former Enclave college guy, has landed at Vapor Records as their commercial radio contact. Your college cat there is Robert Cappadona. Holler at 'em at (310) 450-2710...Hal Miller, formerly of WMUC and Nasty Little Man is han-

dling college for Zero Hour. Todd Cronin is now a full-time Janitor... WVFS' new MD is Tiffany Parsons... Portishead's latest album sold a whopping 53,000 copies its first week out according to SoundScan—with very little or no commercial radio airplay. Meanwhile, it's a Top Five record on the GAVIN College Chart...A new Devo tribute record, called *We Are Not Devo*, features SNFU, the Vandals, Voodoo Glow Skulls, Lagwagon, and others. It's the first project for Jim Goodwin at Centipede. Get your copy at (818) 887-0323, or e-mail him at Sentapeed@aol.com...Your new college contact at MCA is Rudy P., formerly of Red Ant. His number is (818) 777-0200. Congrats Rudy. Nick Attaway is now doing commercial...A couple of tours worth a mention: Be sure and catch Lee "Scratch" Perry for a mind-numbing dub experience. Upcoming dates through November include shows in Philly, New York, Chi-Town, Califas, and Oregon. If you haven't done so, check out the *Lee Perry-Live at the Maritime Hall* disc on 2B1 Records. For further info on Scratch's live CD and tour dates, contact Sep at Lipp Service at (415) 252-9397. Also worth checking is the Om's *Deep Concentration* tour, featuring Cut Chemist, Peanut Butter Wolf, Q-Burn, Wally &



4. Quick! Everyone grab something and strike a pose! (l-r): Brian Demoa (FreeWorld/ex-WCDB), Raffi Abelson (ex-WCDB), Dean Proserpio (WCDB), and James Lo. Cole (FreeWorld).

the first project for Jim Goodwin at Centipede. Get your copy at (818) 887-0323, or e-mail him at Sentapeed@aol.com...Your new college contact at MCA is Rudy P., formerly of Red Ant. His number is (818) 777-0200. Congrats Rudy. Nick Attaway is now doing commercial...A couple of tours worth a mention: Be sure and catch Lee "Scratch" Perry for a mind-numbing dub experience. Upcoming dates through November include shows in Philly, New York, Chi-Town, Califas, and Oregon. If you haven't done so, check out the *Lee Perry-Live at the Maritime Hall* disc on 2B1 Records. For further info on Scratch's live CD and tour dates, contact Sep at Lipp Service at (415) 252-9397. Also worth checking is the Om's *Deep Concentration* tour, featuring Cut Chemist, Peanut Butter Wolf, Q-Burn, Wally &

ARTIST PROFILE

SHIZUO



FROM: Berlin, Germany

LATEST RELEASE: Shizuo vs. Shizor

LABEL: DHR/Grand Royal

CONTACT: Miwa or Tick (213) 663-3000

WEB SITE: www.grandroyal.com

WHO THE HELL IS SHIZUO: David Hammer

PRONOUNCED: "shit-soo-oh"

WHAT'S IN THE NAME: "Shizuo is German for 'total enjoyment.' The name has a Japanese/East Asian sound to it, creating a bridge between Western culture and South East Asian culture." —David

MAJOR MUSICAL INFLUENCES: G.G. Allin and Hasil Adkins.

HOWDY NEIGHBORS: "I can't make anymore music in my apartment, because all of my neighbors hate me. They even bombed and burned my letter box. I had to put all of my shit in the studio." —David

ON THE ALBUM TITLE: "Shizuo vs. Shizor means total Shizuo consciousness." —David

ON WU-TANG CLAN: "I was touring with the Atari people, who performed with Jon Spencer Blues Explosion, the Cardigans, Beck, Rage Against the Machine, the Roots, and Wu-Tang Clan. The Wu-Tang Clan were very funny people. Old Dirty Bastard was way into my new music." —David

IN THE BOOM BOX: Curtis Mayfield

BACK IN THE U.S.A.: "It has its spots (places). It's a very interesting country. In some spots I was scared, and in some spots I was a really into the beautiful countryside. The United States is God's own country." —David

ON THE ROAD AGAIN: Shizuo will be on the DHR Tour with ATR, EC80R, and Give Up starting in mid-November.

Swingsett, Kid Koala, and Prince Paul. The tour kicks off in San Francisco on October 11. Contact Mark Burgoyne at Om for specific dates at (415) 247-5847... Adds for October 13/14: Aphex Twin (Sire), Acetone (Vapor), The Normal (Mute), Hurricane #1 (Warner Bros.), Gravediggaz (Gee Street/V2), Duran Duran (Capitol), Duran Duran Tribute (Mojo), Swoon 23 (Tim/Kerr),

Mulu (Dedicated), Toybean (Dedicated), God Street Wine (Mercury), Live From 6A: Conan O'Brien (Mercury), Special Pillow (Zofko), Kid With Manhead (One Foot), Shake Appeal (Go Kart), Mogwai (Jet Set), Jas Mathus (Mammoth), Babybird (Atlantic), Self (Spongebath), Lucky Me (Collective Fruit), Don Piper Situation (Scrimshaw). ●



Aphex Twin Advertisement

Come To Daddy

31001

Gavin 1/3 page horizontal

Add date: October 13th

College Radio Contact: Redboy 212.343.5968

- 01. Come To Daddy, Pappy mix.
- 02. Flim.
- 03. Come To Daddy, Little Lord Faulteroy mix.
- 04. Bucephalus Bouncing Ball.
- 05. To Cure A Weakling Child, Contour Regard.
- 06. Funny Little Man.
- 07. Come To Daddy, Mummy mix.
- 08. IZ-US.

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**MOST ADDED**

- MARCUS ROBERTS (44)
- DEE DEE BRIDGEWATER (32)
- DAVE GRUSIN PRESENTS WEST SIDE STORY (27)
- RICHIE BEIRACH (22)
- CECILIA SMITH (21)

**TOP TIP**

**ANDY LaVERNE QUARTET**  
*Four Miles*  
 (Triloka/Mercury)

With 64 stations and a chart position at #37, Andy LaVerne's Miles Davis quartet standards package aces out some pretty tough competition for highest debut honors.

**RECORD TO WATCH**



**DAVE GRUSIN PRESENTS WEST SIDE STORY**  
*Various Artists*  
 (N2K Encoded Music)  
 One of the hits of this year's Monterey Jazz Festival, Grusin's high flying West Side Story big band adaptation hits radio like a sonic boom.

# Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
1	1	DIANA KRALL (Impulse!)	82	0	71	11	0
4	2	TOMMY FLANAGAN (Evidence)	79	0	74	5	0
5	3	KEVIN MAHOGANY (Warner Bros.)	79	0	62	13	4
3	4	T.S. MONK (N2K Encoded Music)	79	0	61	11	7
7	5	PAT MARTINO (Blue Note)	77	0	55	16	6
11	6	CARMEN LUNDY (JVC)	73	0	49	18	6
2	7	ANTHONY WILSON (MAMA Foundation)	71	0	59	7	5
10	8	HEATH BROTHERS (Concord Jazz)	74	2	43	20	9
13	9	ANTHONY WONSEY TRIO (Evidence)	71	1	39	26	5
15	10	CHARLES EARLAND (HighNote)	73	1	33	26	13
14	11	BARBARA DENNERLEIN (Verve)	66	0	43	15	8
16	12	MAKOTO OZONE TRIO (Verve)	69	1	34	26	8
26	13	DON BRADEN (RCA Victor)	75	3	18	41	13
17	14	MANHATTAN TRANSFER (Atlantic)	64	0	41	16	7
6	15	KEVIN HAYS (Blue Note)	64	1	40	18	5
23	16	PETE (LAROCA) SIMS (Blue Note)	65	0	27	31	7
25	17	ROSEANNA VITRO (Telarc Jazz)	68	2	21	34	11
21	18	WALLACE RONEY QUINTET (Warner Bros.)	65	1	25	31	8
8	19	J.J. JOHNSON (Verve)	60	0	37	18	5
18	20	MONTY ALEXANDER (Concord Jazz)	56	1	39	11	5
28	21	RUTH BROWN (Bullseye/Rounder)	66	1	17	33	16
12	22	BUDDY RICH BIG BAND feat. STEVE MARCUS (Atlantic)	57	0	36	12	9
31	23	VINCENT HERRING (Music Masters)	68	2	11	36	20
24	24	KARRIN ALLYSON (Concord Jazz)	62	2	23	26	11
9	25	ELIANE ELIAS (Blue Note)	57	0	29	22	6
33	26	C. McBRIDE/N. PAYTON/M. WHITFIELD (Verve)	71	1	6	36	29
29	27	DELFEAYD MARSALIS (Evidence)	58	0	19	31	8
32	28	RANDY JOHNSTON (HighNote)	65	2	10	35	18
19	29	BRUCE WILLIAMS (Savant)	50	0	35	11	4
34	30	JAMES MOODY (Warner Bros.)	66	3	13	25	25
27	31	PAUL SILBERGLEIT (Silberspoon)	55	1	26	17	11
20	32	BHEKI MSELEKU (Verve)	57	0	15	30	12
30	33	WALLY SCHNALLE (Retlaw)	52	1	18	26	7
22	34	BILLY TAYLOR TRIO (Arkadia Jazz)	47	1	25	14	7
43	35	MIKE STERN (Atlantic)	60	4	4	29	23
41	36	JOE HENDERSON (Verve)	59	5	8	24	22
—	37	ANDY LaVERNE TRIO (Triloka/Mercury)	64	6	2	23	35
38	38	BENNY GOLSON (Arkadia Jazz)	53	3	4	32	15
42	39	ANN HAMPTON CALLAWAY (Denon)	56	7	10	21	18
36	40	JOE SAMPLE (Warner Bros.)	40	0	22	14	4
40	41	LARRY McKENNA (Alanna)	54	5	3	34	13
50	42	GEORGE WRAZ (Milestone)	58	6	4	22	27
—	43	B SHARP JAZZ QUARTET (MAMA Foundation)	61	14	4	22	23
—	44	JACKY TERRASSON/CASSANDRA WILSON (Blue Note)	73	12	2	11	49
—	45	GREG OSBY (Blue Note)	53	2	3	24	24
46	46	JAMES SPAULDING (HighNote)	52	5	3	24	20
44	47	ANDRE PREVIN (Verve)	49	3	6	21	20
37	48	PAUL VORNHAGEN (Schoolkids')	39	1	11	21	6
—	49	OSCAR PETERSON (Telarc Jazz)	61	15	3	11	33
—	50	CLARE FISCHER & FRIENDS (JMI)	39	3	5	18	13

**On Z Corner** BY KEITH ZIMMERMAN



## Ballots and Ch-Ch-Changes

We will be faxing nomination ballots for the GAVIN's Jazz and Smooth Jazz Award categories sometime in mid-October. As usual, jazz radio will nominate exclusively for jazz and Smooth Jazz radio folks will nominate for Smooth Jazz categories. Jazz/Smooth music industry voters will be able to nominate in both categories. The Jazz National Promotion Person of the Year trophy, will be renamed "The Duke DuBois Award," and we'll also be enlisting suggestions for the second Steve Feinstein Innovation Award. Kent and I take pride in our large percentage of return, so keep an eye out for a Zimmermen fax. We'll keep you posted in this column.

**PROGRAMMING SHIFT AT LOVE 94**

Shirley Maldonado has exited as Program Director at Love 94 in Miami shortly after Clear Channel

Communications took over the station from Paxson Communications.

**DAVE MARTIN FINDS HIS "OASIS" IN DALLAS**

Longtime GAVIN buddy Dave Martin is the new General Manager at KOAI (The Oasis) in Dallas. CBS Radio President Dan Mason named Martin to preside as General Manager of KOAI, Urban A/C KRBV (V100 FM), and gospel formatted KHVN (Heaven 97 AM). Dave's first day on the job was October 6. He replaces Skip Schmidt in this Group GM position.

Martin is founder and President of The Radio Consultants management firm which he began in 1993. Before that, he was President of Midcontinent Broadcasting for eight years. He also served as GM of WZEE and WTSO in Madison. In 1983, he was a programming VP for

Doubleday Broadcasting, after completing PD stints at WFYR and WCLR in Chicago and WBZ-Boston.

The combination of Martin as GM and Michael Fisher as PD at the Oasis looks to be one of the strongest one-two punches in the format. We sure wouldn't want to compete against them. Congrats!

\* \* \*

We had a great time last weekend with Art Good and his impressive Jazz Trax Festival on Catalina Island in Southern California. Thanks to Art and his organization for their hospitality. We'll have a wrap-up next week, along with coverage of the big KKSF tenth anniversary bash. Meanwhile, here's one snapshot with (l-r): Unity Label Group's Bill Clodfelter, Art Good, GAVIN's Kent Z, and KCJY's Michelle Chase. More photos next week.



\* \* \*

**D.C. TALK UPENDS WDCU JAZZ OUTLET**

Jazz programming at WDCU-Washington, D.C., came to a halt at midnight, September 26. Music Director Faunée Williams completed her morning drive 6-11 a.m. shift as scheduled and returned to the air that evening from ten until midnight for some final swinging jazz before saying good-bye. "Jazz life, in terms of radio, is over for a while in this community," says Faunée, whose inspirational sayings at the end of her

**MOST ADDED**

- THOM ROTELLA (10/31 reports)**
- BRIAN CULBERTSON (9/54 reports)**
- PETE BELASCO (9/17 reports)**
- ERIC MARIENTHAL (8/55 reports)**
- JIM BRICKMAN (7/32 reports)**

**TOP TIP**

**PIECES OF A DREAM**

*"Knikki's Smile" (Blue Note)*

**KIRK WHALUM**

*"If Only For One Night" (Warner Bros.)*

Players with chops show their sensitive sides. Both are highest debuts and have contending Spin Trends, with Whalum a #4 Spin Trend with 188 spins, +82.

**RECORD TO WATCH**

**PETE BELASCO**

*Get It Together (Verve Forecast)*

A real Cinderella story as Pete Belasco was signed off an unsolicited demo tape. Look at the stations adding during week two; KOAI, The Wave, KXDC, WQCD, EEZV, WGUJ, WSMJ, KWJZ, and KUOR. Cheeseball 60's music rules.

# Gavin Smooth Jazz

LW	TW	Reports	Adds	Spins	Differences	
1	1	<b>AVENUE BLUE</b> featuring <b>JEFF GOLUB</b> - Nightlife (Bluemoon)	57	0	887	-30
6	2	<b>JOYCE COOLING</b> - Playing It Cool (Heads Up)	58	3	828	+64
2	3	<b>PHILIPPE SAISSE</b> - Next Voyage (Verve Forecast)	54	0	792	-69
3	4	<b>RICK BRAUN</b> - Body and Soul (Bluemoon)	49	0	790	+11
4	5	<b>A TWIST OF JOBIM</b> - Various Artists (i.e. music)	47	1	775	+8
5	6	<b>BONEY JAMES</b> - Sweet Thing (Warner Bros.)	58	0	773	+7
8	7	<b>CHRIS BOTTI</b> - Midnight Without You (Verve)	55	1	696	+29
7	8	<b>ERIC MARIENTHAL</b> - Easy Street (i.e. music)	55	8	630	-65
10	9	<b>EARL KLUGH</b> - The Journey (Warner Bros.)	52	1	613	+32
15	10	<b>THE RIPPINGTONS</b> feat. <b>RUSS FREEMAN</b> - Black Diamond (Windham Hill Jazz/Peak)	59	2	601	+50
18	11	<b>JONATHAN BUTLER</b> - Do You Love Me? (N2K Encoded Music)	60	1	598	+105
12	12	<b>JOE SAMPLE</b> - Sample This (Warner Bros.)	56	0	592	+25
13	13	<b>DAVID GARFIELD AND FRIENDS</b> - Tribute to Jeff (Zebra)	53	0	568	+9
14	14	<b>3RD FORCE</b> - Vital Force (Higher Octave)	36	0	559	+2
9	15	<b>STEVE WINWOOD</b> - Junction Seven (Virgin)	50	1	538	-68
25	16	<b>CRAIG CHAQUICO</b> - Once In a Blue Universe (Higher Octave)	53	1	534	+100
19	17	<b>BOB MAMET</b> - Adventures In Jazz (Atlantic)	54	1	525	+47
16	18	<b>PATRICE RUSHEN</b> - Signature (Discovery)	43	0	466	-66
11	19	<b>PAUL TAYLOR</b> - Pleasure Seeker (Countdown/Unity)	40	0	463	-117
17	20	<b>RAY OBIEDO</b> - Sweet Summer Days (Windham Hill Jazz)	42	1	462	-65
24	21	<b>VANESSA WILLIAMS</b> - "Next" (Mercury)	44	2	440	0
26	22	<b>DON DIEGO</b> - Feel Me (Ichiban)	46	1	438	+21
28	23	<b>KENNY G</b> - The Moment (Arista)	32	0	433	+49
29	24	<b>BOB JAMES</b> - Playin' Hooky (Warner Bros.)	55	3	416	+79
21	25	<b>THE BRAXTON BROTHERS</b> - Steppin' Out (Kokopelli)	36	1	410	-43
27	26	<b>RONNIE LAWS</b> - Tribute to the Legendary Eddie Harris (Blue Note)	35	0	395	-3
22	27	<b>TIM WEISBERG</b> - Undercover (Fahrenheit)	41	2	393	-57
31	28	<b>BRIAN CULBERTSON</b> - Secrets (Bluemoon)	54	9	364	+70
23	29	<b>KEN NAVARRO</b> - Smooth Sensation (Positive Music)	30	1	359	-82
33	30	<b>DAVID BENOIT</b> - American Landscape (GRP)	46	3	318	+53
20	31	<b>PAUL HARDCASTLE</b> - Hardcastle 2 (JVC)	27	0	309	-169
35	32	<b>ROB MULLINS</b> - Dance For the New World (Zebra)	32	1	289	+43
34	33	<b>SWEET EMOTIONS COMPILATION</b> - Count Basic (Instinct)	36	3	289	+32
30	34	<b>A SMILE LIKE YOURS</b> SNDTRCK - Natalie Cole (Elektra/EEG)	29	0	288	-46
40	35	<b>LUTHER VANDROSS</b> - Best of Love Vol. II (Epic)	32	3	273	+45
47	36	<b>AARON NEVILLE</b> - Say What's In Your Heart (A&M)	32	5	264	+66
36	37	<b>GATO BARBIERI</b> - Que Pasa (Columbia/CRG)	26	0	254	+9
37	38	<b>VANESSA RUBIN</b> - That Was Then This Is Now (RCA)	26	0	252	+7
43	39	<b>ANDREW OH</b> - Andrew Oh (Honest Entertainment)	36	3	237	+23
41	40	<b>DANCING FANTASY</b> - ...Love Letters... (IC/DA)	19	0	231	+4
32	41	<b>WILLIE AND LOBO</b> - Caliente (Mesa/Blue Moon)	28	0	220	-56
38	42	<b>FOURPLAY</b> - The Best of Fourplay (Warner Bros.)	25	0	205	-39
50	43	<b>BOB BALDWIN</b> - Cool Breeze (Shanachie)	20	1	200	+26
—	44	<b>PIECES OF A DREAM</b> - Knikki's Smile (Blue Note)	31	3	199	<b>NEW</b>
42	45	<b>JONATHAN CAIN</b> - Body Language (Higher Octave)	25	0	194	-30
—	46	<b>KIRK WHALUM</b> - Colors (Warner Bros.)	33	2	188	<b>NEW</b>
46	47	<b>SWING OUT SISTER</b> - Somewhere In the World (Mercury)	19	0	186	-17
48	48	<b>URBAN KNIGHTS</b> - Urban Knights II (GRP)	17	0	179	-1
—	49	<b>BERNARD OATTES</b> - Rules of My Heart (Unity Label Group)	28	4	177	<b>NEW</b>
—	50	<b>JULIAN CORYELL</b> - Duality (N2K Encoded Music)	24	0	174	<b>NEW</b>

weekly jazz reports are something we will truly miss.

As usual, economics played a major role in the station's closing. The University of the District of Columbia, saddled with financial difficulties, recently chose to sell their



**Faunée and jazz leave WDCU**

FM non-commercial station. Originally, Salem Communications was going to buy WDCU and create a Christian Contemporary format. Then, when a "Save Jazz 90 FM" coalition failed to materialize any results, Brian Lamb of C-Span came forward with plans to boost the power and start up a public affairs, all-talk political format. Efforts to persuade Lamb to broadcast six hours of jazz per week failed. Finally, when Lamb's bidding escalated the \$6 million asking price to a whopping \$13 million, all hopes of saving the format were gone. WDCU went dark from September 27 until October 8 when it debut with the new C-Span format. Ironically, after its demise,

Mayor Marion Berry awarded the station with a Mayor's Art Award for Excellence and Service to the Arts.

Faunée is philosophical about leaving the station. With 15 years experience hosting jazz, she's already looking into syndication ideas. Meanwhile, she will concentrate on her freelance voice-over career. In addition to voice-overs and being on the air, Faunée has worked as a film extra, and has appeared on a couple of episodes of the NBC television series *Homicide*. In the third installment of the new season, Faunée does a walk-on as a subway attendant. Good luck.

**WLOQ WINS MARCONI**

What do WLOQ and Dr. Laura Schlessinger have in common? Both won NAB



**PD Steve Huntington's WLOQ picks up a Marconi Award**

Marconi Radio Awards at the recent NAB convention. WLOQ was saluted by the National Association of Broadcasters as NAC/Jazz Station of the Year, beating out other GAVIN reporters KSDS-San Diego, WVAS-Montgomery, and WNWV-Cleveland. You may recall that PD Steve Huntington and WLOQ won GAVIN Awards for best station and

**SJ&V Spin Trends**

1. **JONATHAN BUTLER +105**
2. **CRAIG CHAQUICO +100**
3. **JIM BRICKMAN +99**
4. **KIRK WHALUM +82**
5. **BOB JAMES +79**
6. **DAVE CAMP +73**

**SJ&V Chartbound**

- JIM BRICKMAN** (Windham Hill)
  - THOM ROTELLA** (Telarc Jazz Zone)
  - DOC POWELL** (Discovery/Sire Record Group)
  - JIMMY SOMMERS** (Gemini/IMI)
  - TAB TWO** (Virgin)
  - TOM GRANT** (Shanachie)
  - DARYL HALL & JOHN OATES** (Pure)
  - \*PETE BELASCO** (Verve Forecast)
  - \*PAT METHENY** (Warner Bros.)
  - \*L.A. JAZZ SYNDICATE** (Ichiban)
- Dropped:** #39 Grover Washington, Jr., #44 Special EFX, #45 Buckshot LeFonque, #49 Nelson Rangell, Leo Gandelman.

**Jazz Chartbound**

- \*MARCUS ROBERTS** (Columbia)
- HOUSTON PERSON** (HighNote)
- BARRY HARRIS** (Evidence)
- CHRIS POTTER** (Concord Jazz)
- \*HANK JONES** (Verve)
- NOVA BOSSA NOVA** (Arkadia Jazz)
- \*COURTNEY PINE** (Antilles)
- \*MONTEREY JAZZ FESTIVAL** (Malpas/Warner Bros.)
- \*JESSICA WILLIAMS** (Jazz Focus)
- \*CECILIA SMITH** (Brownstone)
- \*DEE DEE BRIDGEWATER** (Verve)
- \*RODNEY KENDRICK TRIO** (Verve)
- \*DAVE GRUSIN** (N2K Encoded Music)

**Dropped:** #35 David Liebman, #39 Dennis Rowland, #45 Clarence Gatemouth Brown, #47 The Tenor Trio, #48 Jack McDuff, #49 Milt Jackson.

PD in the Smooth Jazz category in 1995. Congratulations to WLOQ this year.

\* \* \*

Our September 26 news item about the sale of Narada Productions to Virgin said that Virgin also had a financial interest in Higher Octave Music. In fact, there's only a distribution deal between Higher Octave and Virgin. Actually...we were just testing HO's Scott Bergstein to see if he would catch the error, which he did. Right! ●

## Jazz/Smooth Jazz Picks

### DAVID BENOIT American Landscape (GRP)

With the pastoral *American Landscape*, his eleventh solo release on GRP, David Benoit ups his visibility on the Smooth Jazz chart, alongside by taking a place his production work for Tim Weisberg and Bob Mamet. The gist of *American Landscape* is Benoit's homage to American composers; he fuses the Americana of Gershwin, Sondheim, Bernstein with a pop and symphonic angle that is distinctly Benoit. The London Symphony Orchestra provides the lush strings and the *American Landscape* feel is augmented by core musicians like bassist Nathan East, guitarist Pat Kelly, saxophonist Eric Marienthal, plus guests like Bela Fleck on banjo and Poncho Sanchez on percussion.

### GEORGE MRAZ Bottom Lines (Milestone)

Bassist George Mraz has kept incredibly busy since he graduating from Berklee in 1968, playing with Oscar Peterson, That Jones-Mel Lewis Orchestra, Stan Getz, Walter Norris, Roland Hanna, Tommy Flanagan, Stephane Grappelli, Zoot Sims, Carmen McRae, and countless more. You get the picture. Mraz can handle any jazz genre thrown at

him. Ever since Duke Ellington put bassist Jimmy Blanton center stage, the bass has been in-bounds as a solo instrument, but *Bottom Lines* isn't just a bunch of extended bass solos that would scare the bejezus out of jazz radio programmers. Mraz slyly injects them into the repertoire with zest, style, and extreme economy. No egotistical or self-absorbed solos. In fact, *Bottom Lines* adopts a low-key (pardon the pun) stance overall. Rich Perry provides rich tenor melodies and Cyrus Chestnut stays somewhat rhythmic on piano. We recommend "Three Views of a Secret" and the Charles Mingus classic "Goodbye Porkpie Hat."

### JACKY TERRASSON & CASSANDRA WILSON Rendezvous (Blue Note)

Jacky Terrasson and Cassandra Wilson meet in the studio with producer Bob Belden to record an seemingly impromptu set of standards. In order to maximize on the intimate rapport between Terrasson's piano and Wilson's sultry vocals, a traditional drummer is abandoned in favor of percussionist Mino Cinelu. Outside of a few instrumentals like "I Remember You" and "Chan's Song"—the latter whose mixture of Fender Rhodes and grand piano reminds us of Bill Evans' dalliance with the electric/acoustic realm on his 1971 Columbia release, *The Bill Evans Album*—Terrasson happily steers his arrangements towards embellishment of Ms. Wilson's vocals rather than taking the primary soloist role. The collaboration between these two talents is so compelling, Wilson could make "Tea for Two" sound inspiring. In fact, she does just that on track nine. For the unusual, we like the 3/4 sway of "Tennessee Waltz," with its very subtle elements of jazz honky-tonk.

### DAVE GRUSIN PRESENTS WEST SIDE STORY (N2K Encoded Music)

"It was hip in 1957...it is hip now." So says Dave Grusin, who, with the help of star producer Phil Ramone, makes his artistic debut on the new label he co-founded by recreating a stirring rendition of *West Side Story*. The opening performances, "Prologue" and "Something's Coming," build a rousing big band wall of sound with some excellent power drumming by Dave Weckl. There's no shortage of energetic cameos, from jazz players like Mike Brecker, Arturo Sandoval,

and Ronnie Cuber, and the vocal selections are sensational, too. Jonathan Butler, Jon Secada, and Gloria Estefan, who ordinarily radiate as pop singers, contribute remarkable vocal performances at the helm of the Grusin's big band. Not only is this Grusin's coolest project in years (we've always dug his *Fabulous Baker Boys* score) and one of the finest jazz releases of the year, Grusin's treatment of now standard tunes like "Maria," "America," and "Tonight" sound totally fresh and reborn. A DVD version with visual stock and surround sound is forthcoming.

## ARTIST PROFILE

### THOM ROTELLA



FROM: Niagara Falls, N.Y.

LATEST RELEASE: *Can't Stop*

LABEL: Telarc Jazz Zone

"I wanted to go into more of an upbeat direction for *Can't Stop*. The success of my previous records, *How My Heart Beats* and *Without Words*, came from a more mellow [acoustic] approach. I still cover a lot of moods on this record, but I'm hitting a wider

spectrum of tempos. Plus, it's more of a live-in-the-studio feel."

"Believe it or not, this is the first time I've used saxophones on any of my records. While I was composing, I was listening to a lot of British dance records, like Jamiroquai and Massive Attack. As a result, using drum machines seemed to work on a lot of the tunes. They gave me the consistent, steady feel I was looking for."

"On my first three DMP recordings, I might have played electric guitar on one track. On *Can't Stop*, I'm playing electric guitar all the way through. Playing electric in a jazz groove style is actually a bit of a retro experience for me. Early in my career, I played a lot of R&B and jazz funk Hammond organ trios."

# I WANT CANDY !



October 16th

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# GAVIN PICKS

## Singles

BY DAVE SHOLIN



**BACKSTREET BOYS**  
"As Long as You Love Me" (Jive)

As long as Top 40 gets handed songs like this one, it will stay on a roll. Speaking of which, a roll is just what the quintet from Florida are on right now, finally enjoying the same kind of success domestically that they've been receiving internationally for the past several years. Callout in most markets shows "Quit Playing Games..." refuses to quit and shows very little burn. Expect a very similar story to develop once this follow-up hits the air.

**DIANA KING**  
"L-L-Lies" (WORK)

Try—just try—to stop singing or humming this melody. Diana King's star keeps shining brighter with each release, and this song has the goods to really put her over the top in a big way. C-c-c-c-aan't sp-sp-sp-spin this one enough.

**AQUA**  
"Lollipop (Candyman)" (MCA)

Nothing like a sugar rush, and this is yet another double dose of ear candy from Denmark's leading confectioners. C-89FM-Seattle's Jon McDaniel was the first anywhere to spin "Barbie Girl," and he's been playing this track for weeks. Like "Barbie," it's pulling enormous request action.



**NU FLAVOR**  
"Heaven" (Reprise)

Hearing this song for weeks on Wild 94.9 has made me a believer, and it seems listeners in the Bay Area agree. The single hit retail last week, and it debuted eighth in S.F. sales. Top ten at Crossover radio for the past month, look for this Southern California quartet to move into the mainstream big time.



**MEREDITH BROOKS**  
"What Would Happen" (Capitol)

Don't even try typecasting this brilliant singer/songwriter, who flips 180° and moves far afield from her Number One hit "Bitch." However, Meredith's unique appeal still comes through loud and clear on this captivating, yet understated tune.

**CROSSOVER PICK**  
**SOMETHIN' FOR THE PEOPLE (FEATURING TRINA & TAMARA)**  
"My Love Is the Shhh!" (Warner Bros.)

We first got the word of this one from Erik Bradley at B96-Chicago. About a week or so later, word had spread. Pop needs to start giving this song some serious consideration. A big winner right now at KUBE-Seattle with 70 spins, KKFR-Phoenix (70), Wild 94.9-San Francisco (68),

WPGC-Washington, D.C. (61), Q96-Imperial Valley, Calif. (61), and KMEL-San Francisco (59). Get on it!

## Albums

**AFRO CUBAN ALL STARS**  
"A Toda Cuba le Gusta" (World Circuit/Nonesuch)

**RUBEN GONZALEZ**  
Introducing...Ruben Gonzalez (World Circuit/Nonesuch)

**BUENA VISTA SOCIAL CLUB**  
(World Circuit/Nonesuch)

Public radio is always clamoring for top-flight Latin jazz to add texture to its jazz programming. This is it. These three London-based World Circuit releases, made available through Atlantic/Nonesuch, and featuring pianist Ruben Gonzalez, the Afro Cuban All Stars (spanning four generations of Cuba's finest players), and Ry Cooder's rootsy *Buena Vista Social Club* sessions, represent the hottest *musica Cubano* you'll hear all year. One listen to the thumping 4/4 basslines on the Afro Cuban All Stars' "Amor Verdadero" and "Alto Songo" says it all. Each CD was recorded live in the studio in Havana, so they're absolutely authentic. Many of the musicians appear on all three releases, so there's a valuable thread of continuity. On his solo CD, *Introducing...*, Ruben Gonzalez presents many different Latin feels, like cha cha cha, bolero, and guaracha, with warmth and personality. "Mandinga" is an excellent airplay track. On Ry Cooder's *Buena Vista*

*Social Club* project, the original concept was to work with both Cuban and African musicians. When the African aspect of the sessions collapsed, legendary Cuban singers like Compay Segundo, Ibrahim Ferrar, Omara Portuondo, and Eliades Ochoa were enlisted. All three CDs are virtual airplay gems for non-commercial radio. Incidentally, we agree with actor Andy Garcia—if Congress really wants to light a political powder keg under Castro's behind, lift the trade embargo.

— KEITH ZIMMERMAN

**GREEN DAY**  
Nimrod (Reprise)

You know why I love CDs? Cause you can fit a zillion songs on one disc. No complaining, you sods. Here's 18 tracks of Green Day in top form. "Hitchin a Ride" is *not* representative of the whole album. If you're a fan of the slammin'-pedal-to-the-metal-high-gear-in-your-face Green Day sound, you'll be very happy. Radio songs galore. Try "All the Time," "Nice Guys Finish Last," or "Platypus" if you're needing something especially fast and thrash.

This is the kind of album that's going to make you go, "Huh, what's ska?" Thank Rob Cavallo once again. The production is excellent, and Mr. Lord Alge proves (also again) that he *really* knows how to mix. Wait—I'm listening to track number ten right now...this could be it. Uh, oh. I think we have a smash here. Green Day doing restrained surf music? Wow. "Last Ride In" is now my favorite new song. *Dude.* — MAX TOLKOFF



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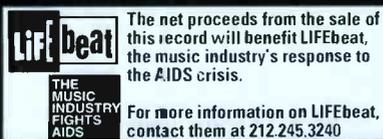
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