Alternative Radio's 75% Solution
It's Still About the Music

Featuring: Coleman Research's Alternative Music Clustering Study
Music Research: It's Not Just for Stations Anymore - How to Get Ampt
Plus, Music Not to Miss and an Alternative Anti-chart Special Report
BARBRA STREISAND • CELINE DION

Tell Him

FROM BARBRA'S FORTHCOMING ALBUM “HIGHER GROUND”

FROM CELINE'S FORTHCOMING ALBUM “LET'S TALK ABOUT LOVE”

PRODUCED BY DAVID FOSTER AND WALTER JANASIEFF
MIXED BY HUMBERTO GATICA

WWW.550MUSIC.COM   WWW.SONY.COM
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 Intumorata, 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 rock hits by 83 women spanning the '60s (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 (NARCO), 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 on the set, is serving as spokesperson for the project.

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 harmful it was.

Thirty years ago, the "C-word" was tushy; 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 to a position of strength. I think the only 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 guitars 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 out, 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's 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 ours ago for me. It was great, but that was then, and this is now. CAVIN

Leading Ladies is available by calling (800) 262-7900, or on-line at http://www.leadin-gladies.com. For CD info, call NICK RESNICK at CAVIN & ASSOCIATES at (212) 407-0757. Benatar can be reached through CAVIN MEDIA, (310) 306-3221.

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 '80's" 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 to stay.
Jacor in Middle of Guessing Games

As for 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 $5 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 WLIT/WF, 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 WHTZ 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 KSQ goes 4.4-4.5
to stay in third. KPWR takes
second place, while KKBT
slips, 4.3-4.0, from second
in spring to fifth place tie
with K-EARTH.

In Chicago, urban giant
WGCI enjoys a gigantic
leap, 6.7-7.0 to retake first
place from full-service WGN.
JD Elroy Smith was on
line with GAVIN’s Urban
Landscape Editor, Quincy
McGay, in our September 26
issue.) WBWM dances 4.5-
5.0, while WWAZ (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

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<td>WRKR/F</td>
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<td>WABC/F</td>
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Arbitron: Summer Hummers

David Simoneé to Getffen as A&R Head

David Simoneé, most recently President of PolyGram Music Publishing, has joined Getffen 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, Simoneé has
been charged with diversifying the
label’s roster by branching out into
previously unexplored (by Getffen, at
least) territory. Long a rock
stronghold, Getffen Records, under
Simoneé’s watchful eye, is now
expected to try its hand at such genres as pop, Latin,
urban, and electronic.

During his tenure with PolyGram, Simoneé was
responsible for acquiring both critically acclaimed (Fugees, Lovett,
Desmond Child, Joan Osborne) and commercially suc-
cessful (Hanson, D’Angelo, Terri Clark) to the publishing
company.

“I love music,” says Simoneé, “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
hand and say, ‘This Is Getffen Records!'”

“Almost half—46 percent—of
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.”

—REED BUNZEL

"This concept of 9 to 5
is a fiction.”
—Larry Rosin, Edison Media Research

See Page 8
“There are too many conventions...!”
There is really...
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JEREMY RIFKIN
VLADIMIR POSNER
RICK REYNOLDS
SPALDING GRAY
TOM PETERS
Jr.'s because they're

The Spice Girls will finally

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 pensive heart, and she decided to resurrect the character on The Nanny, and asked Loeb to guest star. But the singer is not 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 Spice World, 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, Suzy 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...

"A lot of things radio people believe about workplace listening habits are presumptions," says Larry Rosin, President of Edelson 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 dispel 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 one station all day.
- Music quality is everything.
- Contesting really pays off, and
- Telemarketing is effective for increasing listening.

For one thing, Edelson 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 said they listen while they work, yet they 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 personalities 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.

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 contesters, 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 KRIV (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' WIBZ-Boston as Program Manager, and his resume includes stints as PD at WFYR-Chicago, President of Madison Broadcasting and GM of its Madison, Wisc stations, WTSO and WZEE (Z104), and VP of Programming for Doubleday Broadcasting and of WCLR/FM-Chicago.

Gavin October 10, 1997
**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 Morrisville, 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).

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<td>Grand Rapids</td>
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**PUTUMAYO**

**Coffee, Clothes, and Music**

By Laura Sweevey

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-flavored suit 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 25 women’s releases. Their 1996 World of the Women: Celtic

Putumayo's latest release, *A Putumayo Blend: Music from the Coffee Lands*, features 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 unappreciated."
Seems there's a new scenario every day in terms of what jacob is planning. The 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/Consulting Programming. She'll be headquartered in Las Vegas, running KFMS/FM and KWNR/FM, in addition to her corporate duties.

While lips flipped 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 $100,000, so don't gossip." 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 Gauri goes to press? Expect PD "Mr. Ed" Lambert to remain firmly in place.

All smiles even before the summer ARB showed Z104 up "nearly a full share 12+ (3.5 to 4.3), MD and p.m. driver Paul "Cubby" Bryant, PD Tom Polman and AM Chris "Az" Nemetz hit the lanes for the "Ken and Barbie Bowl-a-Rama" a few weeks back. On hand were Aqua's Lene Nystrom (front) and (f-l) MCA's Bonnie Golder, the group's Renee Dit, Bryant, Aqua's Claus Norreen, Polman, Soren Rasted (Aqua), and Nemetz.

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

So much for all the talk about Bonneville possibly launching yet another Top 40. In the wake of firing the airmail 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 KBBV/FM, jazz KOAF/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 Md 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 Cathfish 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) RADIO57.

It's double-duty time for Y106's Hiram Rob Roberts, who takes on P-DJ duties as well as pop/alternative outlet WLPL (The Planet).

Gaww congratulations to Jon McHugh, VP of Soundtrack 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/Lauryn Hill's "Retrospect For Life" waving in the wind is the promotion of Dallas-based Promoter 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

ARRs 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. driver at WQBF AM/FM Albany, to fill the morning slot...Tony Kindelspire becomes Station Manager of KBV1/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 GM.

In the Grooves

EEG Rocks! Al Tavaera 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 Tavaera, Hilaire rounds out the team that will take the Elektra rock department to bigger and better heights"...Sara Melendez joins Ernie Singleton's Cybersonic/Fully Loaded Records as VP Marketing and Promotions. The move to 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 Neidhardt 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 Wilpjeski takes National Publicity Director, Jetteonne "Jai" Saint.Laurent-Smuth is National Publicity Manager, and Curelach 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 Tonica 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."

On the Air & In the Grooves: ALEXANDRA RUSSELL * Sho-Prep and Flashbacks: RON FELL
Friends of Radio: ANNETTE M. LAI * Sho-Dates: DIANE RUITER
OCTOBER 10, 1997

THAT'S SHO-BIZ

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

MARIAN CAYE

Since making her first record in 1990, it's estimated that Marian Caren'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 she 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 nice 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-istant 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 performance on Saturday Night Live, Oasis had to submit to drug tests at the American Embassy in London 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).

MATRAC BERG

Manaca 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 ex-wife Jerry Hall and their kids, Jagger's daughter Jade, and Joke's eldest daughter (Mick's first grandchild) are also in the entourage.

DARYL HALL & JOHN OATES

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

BOB DYLAN

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

Laugh Tracks

President Clinton emerged unscathed from his annual physical, though doctors say he needs bearing needs bearing in both ears. The cause of his hearing loss: 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 grows 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

Laughing Tracks

Friends of Radio

Julie Bruzzzone

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? WWYK (K-Rock)-New York, WZZQ 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? Reel's record, because an associate from college, Sylvia Mussey, produced it, and I wanted to hear what her latest and greatest was about.

Any RCA projects that you're excited about? Ruby's record, because it was meant to be a feel-good album, so positive and made 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 Jukebox.

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 friendship 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.

F.O.R. #206

www.americanradiohistory.com
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.

KIBS (KISS-106)
3131 Elliot Avenue
Seattle, WA 98121
(206) 282-5477
Fax: (206) 282-5351
PD: Mike Preston
APD/MD: Chet Buchanan

KFQX
1740 North First
Alisene, TX 79003
(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

KSYS
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

KQGZ (95.7)
600 Harrison Street
Suite 520
San Francisco, CA 94107
(415) 957-0997
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 27601
Fax: (919) 871-1051
PD: Samantha Stoll
MD: Brian Michaels

WIZM
201 State Street
LaCrosse, WI 54602
(608) 782-1230
Fax: (608) 782-1170
PD: Samantha Stoll
MD: Brian Michaels

WLNF (LIVE 95.3)
1315 25th Avenue
Guilford, CT 06435
(203) 867-9993
Fax: (203) 868-0095
PD/MD: Rebba Boudreaux

WNSL (SL100)
51 Victory Road
Laurel, MS 39440
(601) 425-1491
Fax: (601) 426-8255
PD: 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
Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580

12

Gavin October 10, 1997
This is your last chance to make your presence felt with an AD in the directory that covers radio and the record industry from A to Z.

It's 1998 almost, and
You have 1 big opportunity to be in the
face of more than 15,000 key contacts
For you to reach 365 days of the year.
Very Important Individuals
For you to reach 8,670 Key Radio Stations,
2,171 Consultants and Networks
853 Record Companies
254 Independent Promoters
853 Product and Service Providers
115 Trade Magazines
65 Music Publishers
52 Artists/Artist Managers
115 Top Distributors
535 Venues
8 Independent Promoters
2,200 Booking Agents
804 Music Publishers
In order to place an AD you need to make 1 phone call
before October 15 (or it may be too late)
to (805) 542-9999 and ask for Lou Galliani

THE GAVIN RADIO AND RECORD INDUSTRY A TO Z
You want the contacts, we've got the numbers

GAVIN
TOP 40

Up & Coming

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WQPO
P.O. Box 752
Route 33 West Raylwy Pike
Harrisonburg, VA 22801
(540) 434-0531
Fax: (540) 434-7087
PD: Steve Williams
MD: Tim Nichols

Signals & Detections
C-91FM 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... WKUT-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 HILLECKSEN, PD, KCPX/FM-ALBERT LEA, MIA, "Phones lit up the day we started playing 'Numm' 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 Olivé's 'You're Not Alone,' it's now a power for us."

BILL BRAVO, MD, WEOW/FM-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-pluss calling for it."

RICK ALLEN, PD, KRAI/FM-CHAD, 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, AJP/MD, KKQY-KEARNEY, NEB. "Reel Big Fish's 'Sell Out' blew the second out the 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, WXIT-ATLANTIS, OREG. "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.'"

TOP 40

Sousan White
CURRENT SINGLES: "She Can Rock It"
FAVORITE WAYS TO RELAX: Robert—"Watching movies, reading, and dining"; 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 PART 2

www.americanradiohistory.com
TOP 40

GO MOST ADDED
MARIAN 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 & Records or Billboard's panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

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<td>SPICE GIRLS</td>
<td>2437</td>
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<td>13.</td>
<td>BOYZ II MEN</td>
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<td>14.</td>
<td>98 ° - Invisible Man (Motown)</td>
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<td>15.</td>
<td>THE MIGHTY MIGHTY BOSSTONES</td>
<td>1996</td>
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<td>16.</td>
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<td>17.</td>
<td>ANY GRANT</td>
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<td>ALLURE featuring 112</td>
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<td>ROLLING STONES</td>
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<td>27.</td>
<td>ELTON JOHN</td>
<td>1309</td>
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<tr>
<td>28.</td>
<td>WILL SMITH - Men In Black (Columbia/CIRG)</td>
<td>1307</td>
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<td>29.</td>
<td>ELTON JOHN</td>
<td>1212</td>
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<td>30.</td>
<td>OMC - How Bizarre (Mercury)</td>
<td>1170</td>
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<td>31.</td>
<td>AQUIA - Barbie Girl (MCA)</td>
<td>1160</td>
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<td>32.</td>
<td>CHUMBAWAMBA - Toot Thumpin (Republic/Universal)</td>
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<td>JANET JACKSON - Got 'Til It's Gone (Virgin)</td>
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<td>BLUES TRAVELER - Most Precious (A&amp;M)</td>
<td>1051</td>
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<td>35.</td>
<td>FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)</td>
<td>1011</td>
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<td>36.</td>
<td>DURAN DURAN - Electric Barbarella (Capitol)</td>
<td>929</td>
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<td>37.</td>
<td>Usher - You Make My Wanna (LLlaLaArresta)</td>
<td>896</td>
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<td>38.</td>
<td>INQ - Love You Down (So So Def/Columbia/CIRG)</td>
<td>889</td>
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<td>39.</td>
<td>SHAWN COLVIN - You And The Mona Lisa (Columbia/CIRG)</td>
<td>888</td>
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<td>40.</td>
<td>OASIS - Don't Go Away (Epic)</td>
<td>865</td>
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</tbody>
</table>

Crossover

URBAN/DANCE

JANET JACKSON - "Together Again" (Virgin)
SOMETHING FOR THE PEOPLE - "My Love Is the Shit" (Warner Bros.)
SALT-N-PEPA - "If U Read My Mind" (Red Ant/London/Island)
MASE - "Feel So Good" (Bad Boy/Polygram)
MU FLAVOR - "Heaven" (Reprise)

L.L. COOL J - "Phenomenon" (Def Jam/Mercury)
3rd PARTY - "Love Is Alive" (DYB/A&M)

ALTERNATIVE

THE WALLFLOWERS - "Three Marienas" (Interscope)
THE SUNDAYS - "Summer Time" (DG)
THE CURE - "Wrong Number" (Fiction/EEG)
BLUES TRAVELER - "Most Precious" (A&M)

DON'T MAIL YOUR CD TO RADIO!

Let Gavin do it for less than it would cost you to do it yourself.

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

CALL LOU GALLIANI 805-542-9999
BARRY MANILOW - "Go Crazy" (Atlantic) 64 4 929 139
CARLY SIMON - "Every Time We Say Goodbye" (Atlantic) 61 7 793 90
BOYZ II MEN - "4 Seasons of Loneliness" (Motown) 52 8 917 121
BARBRA STREISAND - "Tell Him" (Columbia) (550) 1

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 first update the Gavin Hot A/C chart. We'll explain how and why next week, so stay tuned.

But in a way, there's something akin to a Hot A/C chart available for a few years already. Check out the Spins Per Station breakdown 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/C's in its mainstream chart panel and those stations, by their very nature, play what they play more frequently than mainstream music.

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/C 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 panel chart, 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" (Columbia)

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

www.americanradiohistory.com
Boyzone — Picture Of You

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

Hear it in the upcoming motion picture BEAN!

http://www.polydor.com/polydor
Management: Louis Walsh & John Reynolds - WAR Management Dublin, Ireland
Produced by: Absolute
© 1997 PolyGram Ireland Ltd. Manufactured and Marketed by A&M Associated Labels, a division of A&M Records, Inc., a PolyGram company. All rights reserved.

www.americanradiohistory.com
Streisand's song at the Academy Awards while Bullock 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.

**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 PEEVES (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."

---

**TONI BRAXTON with KENNY G**

"How Could an Angel Break My Heart" (LaFace/Arista)

The lush Jeremy Tubrock string track is just the frosting on the cake for this major-league 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 marinating treatment for its appearance in the new film *Burn*. Credit the left-of-center mind of OMC's "Bizarre" Kiwi, Pauli 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.
Kenny Rogers

Sing Me Your Love Song

From the album Across My Heart

Impact Date:
October 20

Management:
Kragen & Co.
S/P/W

<table>
<thead>
<tr>
<th>Song</th>
<th>Total Spins</th>
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<tbody>
<tr>
<td>THIRD EYE BLIND</td>
<td>30.64</td>
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<tr>
<td>SISTER HAZEL - All For You (Universal)</td>
<td>30.20</td>
</tr>
<tr>
<td>MATCHBOX 20 - Push (Lava/Atlantic)</td>
<td>29.88</td>
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<tr>
<td>SARAH McLACHLAN</td>
<td>28.90</td>
</tr>
<tr>
<td>JEWEL - Foolish Games (Atlantic)</td>
<td>28.83</td>
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<tr>
<td>PAULA COLE - I Don't Want To Wait (Image/Warner Bros.)</td>
<td>28.12</td>
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<tr>
<td>OMC - How Bizarre (Mercury)</td>
<td>27.87</td>
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<tr>
<td>BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)</td>
<td>27.34</td>
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<td>SUGAR RAY - Fly (Lava/Atlantic)</td>
<td>27.17</td>
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<td>THE WALLFLOWERS - One Headlight (Interscope)</td>
<td>26.45</td>
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<td>LeANN RIMES - How Do I Live (KYS/Intercord)</td>
<td>26.23</td>
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<td>THE VERVE PIPE - The Freshmen (RCA)</td>
<td>26.09</td>
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<td>FLEETWOOD MAC - Silver Springs (Retros)</td>
<td>26.06</td>
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<td>TONIC - If You Could Only See (Polytone/A&amp;M)</td>
<td>25.62</td>
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<tr>
<td>ELTON JOHN - The Way You Look Tonight (Rocket/A&amp;M)</td>
<td>25.05</td>
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<td>AMY GRANT - Takes A Little Time (A&amp;M)</td>
<td>25.02</td>
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<tr>
<td>SHERYL CROW - A Change Would Do You Good (A&amp;M)</td>
<td>24.90</td>
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<tr>
<td>SPICE GIRLS - 2 Become 1 (Virgin)</td>
<td>24.23</td>
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<tr>
<td>DAVE MATTHEWS BAND - Crash Into Me (RCA)</td>
<td>24.17</td>
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<td>DUNCAN SHEIK - Barely Breathing (Atlantic)</td>
<td>23.94</td>
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<td>FIONA APPLE - Criminal (Clean Slate/WORK)</td>
<td>23.85</td>
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<td>DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)</td>
<td>23.67</td>
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<td>THE WALLFLOWERS - The Difference (Interscope)</td>
<td>22.74</td>
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<td>THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)</td>
<td>22.28</td>
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<tr>
<td>ELTON JOHN - Can't Go Back (Virgin)</td>
<td>21.95</td>
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Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

SPINcreases

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

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please don't tell her

big head todd & the monsters

From the album Beautiful World

Produced & Arranged by Jerry Harrison
Mixed by Tom Lord-Alge
Management: Morris Bliesener & Assoc.

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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 26th

On Tour Forever and a Day

WBMX - Boston, 30 spins, Top 5 Phones!
Autumn Anti-Chart Special Report

Now that we're well into "Ska-autumn" and many stations (well, perhaps two) are considering "skahunulara" concerts (you mean you didn't know about the long history of the Moos 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 90's 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 KNDO "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" (sk-pank): Voodoo Glow Skulls, Mighty Mighty Bosstones, and No Doubt. When they're crunk and playing for the home town crowd in O.C., (same goes for Sublime).

2) "Skore" (skore-core): The Specials (newly signed to Way Cool Music), Selector, English Beat, Hepcat, etc.

3) "Speed Ska" (speed-ska): Dance Hall Crashers. Goldfinger give us. I'm sure a few of you will take issue with my categorizations, to which my response will be: bugger off. There are many hands out there and they all fall into one of these categories. So, know your ska! And now, the Anti-Charts.

Top 5 Songs That Will Roll Ska Into 1998
1) Goldfinger "This Lonely Place" (Mega/Universal)
2) Reel Big Fish "Deli Deli" (Universal)
3) Save Ferris "Come On Eileen" (Epitaph)
4) Rithym & Reason "Piece of Mind" (Reprise)
5) Any body track from the Besties, 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 Donelly "Pretty Deep" (Reprise)
3) Atra Moore "Strangest Places" (Arista Austin)
4) Long Pigs "On And On" (Island)
5) Blink 182 "Dammit" (Cape/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" (Mega/Universal)
3) Smash Mouth "Why Can't We Be Friends" (Interscope)
4) 11:11 "Pricer" (Capricorn)
5) Green Day "Hit"(h/ A Ride" (Reprise)

Top 5 Songs That Will End Up In Recurring At The End Of The Year
These are the "keepers." Destined to live long in the library.
1) Ska Ray "Fly" (Lava/Atlantic)
2) "Boy Song" (Virgin)
3) Smash Mouth "Walking On The Sun" (Interscope)
4) Sarah McLachlan "Building A Mystery" (Arista)
5) Blink 182 "Dammit" (Cape/MCA)

Top 5 Songs Keeping Rhythmtech At Bay
Hmmm. Must've been all the press hype.
1) Tool "Forty Six & 2" (Free World Ent.)
2) "7 Mary 3" (Mammoth)
3) Everclear "Everything To Time" (Capitol)
4) Love Spots Love "Long Long Time" (Maverick)
5) Talk Show "Hello" (Atlantic)

Top 5 Rhythmtech Contenders
1) Fuge
2) BI
3) Crystal Method
4) Predige
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) Atra Moore "Strangest Places" (Arista Austin)
4) Catherine Wheel (play anything dam you!) (Mercury)
5) Long Pigs "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) Atra Moore "Strangest Places" (Arista Austin)
2) Dubstar "Stars" (Polydor)
3) Jars Of Clay "Crazy Times" (Silverline)
4) The Pretenders "All Night" (Epic)
5) The Verve "Bitter Sweet Symphony" (Virgin)

Data

Most Added
The Cure (50)
Wrong Number (Elektra/Elektra)
WDSR, KZQZ, KSPI, WEDG, CFNY, WPLF
KKND, KPOI, KTCI, KQWT, WBZU, KKOM
WPBG, WBUG, WHMC, WFXK, WXQZ, WROX
KFRF, KXQZ, WXGK, KTEG, WGLM, WPBZ
WHG, KOME, WLRX, XHRM, WMCN, KCLL
KQNX, KCCX, WENZ, WXQY, KGBZ, KITS
KDEG, KEDG, WXRX, KACG, WXQX, XTRA
KJEE, WFXK, WBRU, KROQ, KCHZ, WHMP
KEDJ, WPPL

Live (19)
Ratttsnakke (Radioactive)
WRXK, WDEG, CFNY, WZQZ, KCCX, WLM, WPBZ
WHG, WXQZ, WDEG, WBCN, KCCX
WXQZ, WDEG, WXQY, WXRX, WXQZ, WQEX, KCHZ

Matchbox 20 (17)
3 A.M. (Isaiah/Atlantic)
WMRQ, KYMY, KCCX, WHFS, KXRX
KQXZ, WXQZ, WDEG, WBCN, WXQZ
KQXZ, WXQZ, WXRX, WXQZ, WQEX, KCHZ

Becx (13)
Davieindhoven (London/Island)
WDSR, KZQZ, KSPI, WEDG, CFNY, WPLF
KKND, KPOI, KTCI, KQWT, WBZU, KKOM
WPBG, WBUG, WHMC, WFXK, WXQZ, WROX
KFRF, KXQZ, WXGK, KTEG, WGLM, WPBZ
WHG, KOME, WLRX, XHRM, WMCN, KCLL
KQNX, KCCX, WENZ, WXQY, KGBZ, KITS
KDEG, KEDG, WXRX, KACG, WXQX, XTRA
KJEE, WFXK, WBRU, KROQ, KCHZ, WHMP

Most Requested
Chumbawamba "Tubthumping" (RCA/Universal)
Blink 182 "Damm" (MCA)
Save Ferris "Come On Eileen" (Epic)
Smash Mouth "Walkin On The Sun" (Interscope)
Green Day "Hit"(h/ A Ride" (Reprise)

Most Buh-Uzz
We asked a bunch o' programmers what's REALLY working at radio.
"Or Osooo, baby baby, I can feel the power."

Smash Mouth "Walkin' On The Sun" (Interscope)
Chumbawamba "Tubthumping" (Republic/Universal)
Goldfinger "This Lonely Place" (Mega)
FEEDING A
HUNGRY NATION
FROM THE FULL LENGTH ALBUM
LIFE COLORED GREEN

"MEXICAN RADIO" THE DEBUT SINGLE
IMPACTING RADIO NOW!
the first track from the brand new album

See The Refreshments On Tour:

10/12 Eugene, OR 10/27 Detroit, MI 11/2 Ft. Lauderdale, FL
10/13 Seattle, WA 10/28 Charleston, IL 11/3 Orlando, FL
10/14 Vancouver, BC 10/30 Toronto, ONT 11/5 New Orleans, LA
10/15 Portland, OR 10/31 London, ONT 11/7 San Antonio, TX
10/17 Spokane, WA 11/1 Montreal, QUE 11/8 Austin, TX
10/18 Boise, ID 11/2 Ottawa, ONT 11/9 Dallas, TX
10/20 Boulder, CO 11/5 Boston, MA 11/21 Oklahoma City, OK
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 subject to change
10/26 Chicago, IL 11/11 Tampa/St. Petersburg, FL

Max Tout

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, Cowman, 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 huns). 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.
"Damlit" (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. CPNY 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. Reemn yourselfs 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 transformed 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 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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Welcome 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

"YOU’RE GORGEOUS"

the first single
from
the new album
UGLY BEAUTIFUL

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

www.alantic-recor.com,
the atlantic group

www.americanradiohistory.com
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 heavy 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.
matthew ryan
Guilty
the single
from the album
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On over 25 stations including:
CIDE - Detroit
WBOS - Boston
KTCE - Minneapolis
WRLT - Nashville
WXLE - Albany
KPIG - Monterey

KKZN - Dallas
KXST - San Diego
WXRC - Charlotte
WMAX - Rochester
WNX - Springfield, MA
WDOD - 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

http://www.amrecords.com
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Gavin Alternative 49*

Newly added at:
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ON and REACTING at over 40 stations including:
WHFS - Washington
Wenz - Cleveland
KOME - San Jose
WRQX - Memphis
WPBA - West Palm Beach
WPLA - Jacksonville

KBRS - Fayetteville
XHRM - San Diego
KLZB - Kansas City
WNRC - Hartford
WHTG - Ashbury Park
KNRX - Oklahoma City
KPOI - Honolulu

Chick Magnet
the single

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alternative station, as well as competing AOR/Active Rock and Modern/Hat 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 were 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 demo 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 preset 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 onetotive Acceptance score scale. Combinations meeting both of these criteria were then considered as candidates for designation as clusters.

Those 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.
From The New Album **Dude Ranch** On Tour Now!

On over 50 stations, "Dammit!"
Over 80,000 albums scanned, "Dammit!"
BDS Monitor #40* • Gavin Alternative #32*
Top 5 phones at KROQ, WXRK, 91X, KOME, KEDJ, CIMX, KGDE, KRZQ, KXTE...and many others, "Dammit!"
On tour with Less Than Jake

Produced by Mark Trombino  Mixed by Tom Lord-Alge  Management: Rick Devoe
http://www.blink182.com  Get AMPed at MCA Online: www.mcarecords.com
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," Pearl Jam

**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 18-24 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 is 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.
Some People Just Won't Get It

ALL MINE
PORTISHEAD
The first single from their eponymous album -
the follow up to their gold plus debut DUMMY

IN STORE SEPTEMBER 30
Portishead is managed by FRUIT

© 1997 GO! Beat
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**

<table>
<thead>
<tr>
<th>Flashback Pop</th>
<th>AC Pop</th>
<th>Grunge</th>
<th>Flashback Pop</th>
<th>Core</th>
<th>Ska</th>
<th>Hard Rock</th>
<th>'80s Rock</th>
<th>Alternative Rock</th>
<th>Pop Alternative</th>
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<tr>
<td>AC Pop</td>
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<td>Flashback Pop</td>
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<td>Core</td>
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<td>50</td>
<td>46</td>
<td>55</td>
<td>57</td>
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</tbody>
</table>

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.
"Mountain-top passion landing on your head..." -NME

"...Stereophonics look destined to have a legion of committed fans." -MELODY MAKER

The first single and video from the forthcoming album 'WORD GETS AROUND'
Album In Stores October 28th
**Clustering**

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 356.

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?**

Broadcasting 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 technofascination 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 Boat 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,
On Your Desk Now!

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

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 "point 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 formistic 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,' 'Cumberland,' 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 breakout 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!
Over $10,615,093 in ticket sales for 1997!

BNL is on the charts, on the road and sales are multiplying. An appearance on Beverly Hills 90210 and a scorching set on VH-1’s Hard Rock Live have tripled sales of Rock Spectacle making it one of the best-selling enhanced CDs of all time. If that weren’t enough, BNL has reached over a half a million people at sold-out concerts across the U.S. and Canada. And they keep going, and going and going....

Management: NETTWERK Management
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Catch BNL on tour...
Dec 27 Rochester War Memorial
Dec 28 Cincinnati Taft Theater
Dec 29 Chicago Riviera
Dec 30 Cleveland CSU Center
Dec 31 Detroit Palace

WPLT CIMX KXXP WDGE KAEP WAVF
51x 15x 25x 22x 15x 11x

KXPK WENZ WWCD WMRQ WCYY KCHZ

KKZN WXRZ WMAX WXRC CIDR WRIT

KBXR KTHX WXLE WMMM WTTS WNCS

www.americanradiohistory.com
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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COLEMAN RESEARCH, INC.

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.

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 multimedia 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 multimedia 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 Gwinn by fax (213) 913-2693 or by e-mail at gavall@excite.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.

BY DRED SCOTT

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. Gwinn, legendary 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 station's 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?

Ron Gregory: 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?

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

Ron Gregory: 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.
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 GWN 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 feel 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 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’s 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...
IN AT PRESTMIME:

99X  WEND  WEQX  KKDM  WOXY  KACV
KZON  X96  WAVF  WNFZ  KFTE  CKEY
WBRU  CD101  KFMA  WRAK  WBZF  KZTX
WENZ  WMAD  W DST  WHMP  WBER

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HEADLINING TOUR:

10/16 Atlanta, GA
10/17 Charlotte, NC
10/18 Raleigh, NC
10/19 Charleston, SC
10/21 Jacksonville, FL
10/22 W. Palm Beach, FL
10/23 St. Petersburg, FL
10/25 Birmingham, AL
10/26 Knoxville, TN
10/27 Nashville, TN

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

www.bfweb.com
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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 on 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 marketer'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 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 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.
"Come on eileen"

the first single from their debut album
"it means everything"

Produced by Peter Collins for Jill Music Ltd., Olve Goddard and Save Ferris
Management: Chris Race for Iluzz Promotion/Artist Development

New adds this week:
KRZQ, WXEG, KFRR, WBTZ, WXZZ, WRRV

33* Modern Rock Monitor Chart

"It Means Everything" sold 7777 pieces this week
#151 on Billboard Top 200, up from 6438 last week.
Up 53% on the MUSICLAND Chart.

Great sales/airplay markets include:
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:
KROX 23X
KROQ 22X
KNRK 32X
KOME 34X
XHRM 26X
KHTY 33X
KJEE 23X
WAQZ 23X
KPOI 33X
WBZU 23X

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Pump Up the Volume

AMPT Radio Merges Alternative Sound with Social Commentary

BY SPENCED

KRKEASHI! 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 chugstyled 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 maestra 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 thoughtprovoking 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 fastpaced, NPRstyled, 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 JAM PAC [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 730 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 figuring 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's Kris'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 (rants have included Krist, Dave Dedee 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 failing 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 offthe 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 The End, we've got great 1834 demos 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 12plus, 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 wellknown song lyrics, the future looks bright.
on national tour with tonic

already on:
WPLT    WFNX   XHRM   KROX
KWOD    WLIR   KKND   WMRQ
WNVE    WRXQ   KCHZ   KHTY
KJEE    KTCL   WQBK   KTOZ
and more...

should i walk away the new single from the album pure juice

summercamp
Gavin Rap

Like That!  by Thembisa S. Mshaka

OctembeR Madness

Did September last far 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 Shop
Shop wrap their video shoot for
"Da Family" embraced by (l-r):
director Six, Bill Brown of Street
Team Promotions, M'tume Music
Group VP Danu M'tume, MCA Sr.
VP Hank Shocklee, MCA's Director
of Video Production Ciri 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. Gee 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 right or not. In the
event, stakes are high: Loud
takes Wednesday night with the
"Liks, Xabib, and Inspector
Deck, Thursday belongs to the
Westside as KAM, the Luniz, and
Sugar Free gig down; and the Rap
Olympics take place Friday fea-
turing Cannibus and Ras Kass.
Can you say John Blake? To reg-
ister 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 bonuses of all types, guest appearances,
and phones. Contact 1's assis-
tant Alan at (404) 523-3471...Correction: Last week's column submit.

Harvey L. Frieron owns HMC Records.
Younglord owns 1080
Records, home to rap duo
Babylamp, 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
dream this past weekend.
Proceeds went to Global
Exchange, a non-profit human
and economic rights organiza-
tion...As of Tuesday, October
14, Los Angeles will be blessed
with The Bridge, a weekly club
and on-line radio show, broad-
cast by 88 Hip-hop to "bring
hip-hop fans from all perspec-
tives under one roof," says pro-
motor/publicist Frank Sosa.
Sosa and co-organizer Chris
Vargas of Malathion Los
Angeles are done the right
thing and donating door pro-
cesses to the defense fund of
Mumia Abu-Jamal. De La
Soul's Maseo is this week's

Chartbound
SIR MENELIK - Scientific Space Cadet (Rawkus)
CAPONE-N-NOOREAGA - Cloze (Focally)
MEEN GREEN in Da Wind (Prophane)

Up & Add 'Em
A+ She Don't Love You (Kid's Universe) 10/23
CATROCK What I Miss (Moe Bee remix) (Stank Live) 10/30
SAUCE MONEY Against the Grain (OGC) 10/30

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

MIC GERONIMO
Nothing Move But The Money (Blind) Sounds like the one to put
Mic in the spotlight. Third
Most Added with 27...
No Limit and Jive Records present

Mystikal

Ain't No Limit

The first single from the UNPREDICTABLE album

GOING FOR ADDS NOW

EXECUTIVE PRODUCER: MASTER P
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<td>MACK 10 - Backyard Boogie (Priority)</td>
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<td>TWISTA - Adrenaline Rush (Big Beat/Atlantic)</td>
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He's out for the gold, and, after that, the platinum.

—The Source

Mic Geronimo

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from the forthcoming album

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Management: Eddie Pugh for Turn 2 Us Management Inc.
Gavin Urban Landscape

Prime Property

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

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 -59 "All Of My Days" (Big Beat/Atlantic)
NOTORIOUS B.I.G. -44 "Sky's The Limit" (Bad Boy/Arista)

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" (Bad Boy/Arista)
WYCILE JEAN +40 "Guantamarra" (Columbia/Big)

East Coast
ALLURE 1/112 +106 "All Cried Out" (Cape/Atlantic)
WYCILE JEAN +96 "Giantaranger" (Columbia/Big)
SWV +85 "Lose My Cool" (RCA)
NOTORIOUS B.I.G. +74 "Sky's The Limit" (Bad Boy/Arista)
GOD'S PROPERTY / KIRK FRANKLIN +66 "You Are The Only One" (B-Rite/Interscope)

Carolinasy/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/Atlantic)
Janet Jackson +103 "Got 'Til It's Gone" (Virgin)
JANET JACKSON I Q-TIP/OMI MITCHELL +102 "Got 'Til It's Gone" (Virgin)
MASTER P +102 "I Miss My Home" (Priority)
SWV +96 "Lose My Cool" (RCA)

Top Ten SpinZ

1. BOYZ II MEN "4 Seasons Of Loneliness" 3131
2. JANET JACKSON / Q-TIP/OMI MITCHELL "Got 'Til It's Gone" 3003
3. SOMETHING FOR THE PEOPLE "My Love To The Shith" 2985
4. MARY J. BLIGE "Everything" 2907
5. MARIAH CAREY "Honey" 2884
6. BRIAN MCKNIGHT / MASE "You Should Be Mine" 2415
7. TOTAL "What About Us?" 2604
8. ERYKAH BADU "Other Side Of The Game" 2143
9. MILESTONE "I Care Bout You" 1977
10. USHER "You Make Me Wanna..." 2176

SpinZ Last Week
SPINZ THIS WEEK

Editor Quincy McCoy • Assistant Anna Galix

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

Gavin October 10, 1997
Brown Works in Tough Times

Tom 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 begun and 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? 

Vinny Brown: 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 given 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 companies 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 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's evolving in the business to where the black consultant should no longer be the exception. Black radio in the last few years has appeared—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 programmed the Number One urban station as mainsteam and repeated that fear 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 grabbed by and you find yourself in a corporate environment. Or you find yourself surrounded by a major group and have to create a niche for yourself.

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, I'll 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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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 mister 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.

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 "Fanfearney," which is given 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 some of the "Telephone Road." This 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 1957, 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

Chartbound

THE BLASTERS (High Tone)

BOB DYLAM (Columbia)

STONE COUNTRY (Beyond)

NANCY MORAN (Azalea)

TINA ADAM (Sugar Hill)

WACO BROTHERS (Bloodshot)

SOUTHERN CULTURE ON THE SKIDS (Geffen)

STEAM DONKEYS (Landslide)

GREG BROWN (Red House)

Dropped: #23 Fhristes, #32 David Cleav, #40 John Fogerty

Contact: Chris and Jenny
at Backyard 224-1212

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

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 is a good close of New York-to-the-pointedness in his songwriting 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 on musical attire 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 "Dusty 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 wallop-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 listeners 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, Eaglessmith wastes no time on his Razor & Tie debut. "Seven Shells" kicks off with a rhythm groove that quickly earns 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 Miller, 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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CMA Station Of The Year Winner has a unique platform opportunity. If you love our personalities, Uphillside and want to work for a leader in country music radio, send a resumé to Bob Richards, WSM, 1120 Music Row, Nashville, TN 37203. Sukayla Hoffman Radio is an EOE/AD.

TOP RATED COUNTRY STATION

Looking for a morning person or team. Must have proven track record and programming experience. To: Rainbow, 1105 Hollingsworth, Tyler, TX 75701 (EEO). (Any night time program director position).

NEED TALENTED TEAM PLAYER For Dj, Prod, Sports PBP. Love Radio? Send T&R to: The Cabin, KKBW/KSYN, P.O. Box 705, 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 departments (functions) including managing staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to: Blind Box, Careers Classified, SF CA 94105.
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 Cheesos a bit prematurely. Especially when small and medium markets expect the world for auling a record.

On the other hand, if you're a promo-type who's pinning this format as some kind of Top 40 and Alera-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 maven willing to sacrifice valuable relationships just to scam 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 digest." 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's *Time Out of Mind* (Columbia)

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

**Most Added**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lisa Loeb</td>
<td>(21/23 reports)</td>
</tr>
<tr>
<td>Holly Cole</td>
<td>(18/14 reports)</td>
</tr>
<tr>
<td>Alana Davis</td>
<td>(11/20 reports)</td>
</tr>
</tbody>
</table>

**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"

(Elektro/EGC)

19 stations and then some with a 50/50 Commercial/Non Comm base and adds at KGRS, WAPS, KNBA, WCBE, KIPCC, WFWL, KUWR, and WYEP.

---

**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 Cheesos a bit prematurely. Especially when small and medium markets expect the world for auling a record.

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**A3 Picks**

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Bob Dylan's *Time Out of Mind* with Daniel Lanois is sizing up to be one
LÚRA LOVE
COME AS YOU ARE
a striking song...a compelling homage
debut album octocean is in stores now
Matthew Ryan May Day (A&M)

When we selected Matthew Ryan to play the Fox, we fused 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" deejays ponder alienation. "The Dead Girl" examines insensibility with insensitivity. And on and on. David Licket was beautiful 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
5. LORENA MCKENNITT +93
6. FREDDY JONES BAND +90

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 itself with praise. But as Newsweek's cover story contains the best Dylanisms, including "here's the thing with me and the religious thing. This is the flat-out truth: I find the religion 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 obsoleted." Strong words, but with Time Out of Joint on the street, Mr. Bob still wields a mean scepter. "Tryin' to Get to Heaven," is clearly our favorite track.

A3 Gridbound

PATTI SMITH (Arista) *LISA LOEB (Geffen)
SOUTHERN CHAIN ON THE SKIDS (A&M) *PISTOLEROS (Hollywood)
LAURA LOVE (Capitol) JANIS IAN (Windham Hill)
SHARON CRONE (Capitol) BARENAKED LADIES (Reprise)
BRIAN JOHNSON (Hill) ALANA DAVIS (Elektra/EAG)
LARRY MUIR (Columbia) *KACY CROWLEY (Atlantic)
EDYTH MENDELSON (Capitol) *COLLECTIVE SOUL (Atlantic)
JANIS IAN (Capitol) *GOD STREET WINE (Mercury)
JANIS IAN (Capitol) CAROL NODAR (Phil)
COLUMBIA RECORDS (Sony) PAUL BURLISON (Sawdust)
THE SONGS OF BRUCE SPRINGSTEEN (Columbia) MAIA SHARP (Arif)
LAUREN CONRAD (Capitol) *ALANA DAVIS (Elektra/EAG)
RAYMOND TONEY (Atlantic) *KACY CROWLEY (Atlantic)
TIM DAVIES (Capitol) HOLLIE COLE (Metri/Blue Capric)
LORENA MCKENNITT (Geffen) *DANIEL CARTIER (Rock/Atlantic)
THE HONEYDREGS (Columbia) Dropped: #1 Third Eye Blind.
MOUNT PILOT (Doolittle) "45 C.J. Lane, Royal Fingermike.
WILLIAM WELLCOME, Tanya Donelly, Venice.
Gavin A3 Boomer Grid

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

Inquirably our most played new album over the past few weeks has been Cornershop, a.k.a. Tinder 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 lips of Joan Osborne, Beck, Perry Farrell, and the Metallica guys. On "Brinful 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 Ship," another eternal ode to heroin, as well as a Punjabi cover of John Lennon’s "Norwegian Wood," which the band secured permission to cover after "we smoked a lot with Sean."

KENNY WAYNE SHEPHERD BAND
Trouble Is (Revolution)

While carefully protecting his following on the Rock’s and Active Rock side (and who could blame him?), Kenny Wayne Shepherd is nonetheless making the rounds at Triple A, reaping the rewards of months and months of tireless touring. While "Slow Ride" has been setting the rock people afloat, "Blue on Black" sounds like a stone cold A3 smasheroo. Not only will Trouble Is keep KWS on the guitar map, it might redeem producer Jerry Harrison. Look for Kenny, especially if you’re the type to toy with Stevie Ray, Jonny Lang, or Corey Stevens.

PATTI SMITH
Peace and Noise (Arista)

To say that this is Smith’s Plastic Ono equivalent wouldn’t be entirely accurate. Lately, her music has been pretty threadbare, but on Peace and Noise, Smith’s hard end gets us close to the pavement as it’s been since the Horses debut. Fertinste, our favorite track, "Don’t Say Nothing" is a three way love affair, her voice toying with a stark electric guitar and a swinging, dancing snare drum. Others may find "1959" more their cup of java as a radio track, with more of its traditional backbeat drumming. Not only is it rare for Patti to bounce so quickly between records, but here she offers something less dark, more homemade.

KACY CROWLEY
Anchorless (Atlantic)

Just last week, we were pressed to guarantee an artist, so we chose Kacy Crowley on the basis of Anchorless, an album she molded since becoming an Austinite. It’s a vibey set of songs, with just enough angst and attitude to reflect Crowley’s perceived rootlessness. Throughout these 12 songs, Crowley mixes pittails with potholes. "Rebellious" is whiny real, sort of a inside look at what a younger generation puts up with when parents invent the concept of rebellion. Still, Crowley manages to outrage us enough by beautifully insulting Mick
patti smith  peace and noise

"this album is alive... smith and her stampeding band surrow into the music with an earthy, focused empathy."

★★★★ rolling stone 10/16/97

Already making noise at:

WXRt  WRLT  WXPN  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.

ARISTA


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 "Shogun 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 sidemen? "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 radio world.

LISA LOEB
"I Do" (Geffen)

Lisa Loeb bounces back with a girl-ish, 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.

UMA

fare well

their debut release

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


ARISTA

TO: JON PETERSON / ARISTA AUSTIN
FROM: SPIKE / KKZN

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
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, hickety, stickety, fill that maroon glass, don your shower cap, and enjoy.

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 extend 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.

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

DID YOU KNOW? 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.

Here's Country's Seven to Midnight Solution!

Big Stars, Big Listener Involvement!

NEON NIGHTS WITH SCOTT EVANS, Country Radio's big new seven-to-midnight show, puts your listeners directly on the phone with their favorite stars, like Garth, Shania, George and Reba. Scott Evans makes Country's brightest stars shine in your market!

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Turn your night-time to prime time!

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GA VIN ROCKS

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" (Slae/hl/Reprise)
+8 EVERCLEAR "Everything to Everyone" (Capitol)

MIDWEST TREND
Reporters: 93X, KIBZ, KZKL, WBuz, WMMS, WRNX, WTFSX
+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 "1 Choose" (Columbia)

W EST COAST TREND
Reporters: KIIO, KISW, KKQD, KZKX, 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, KZKR
+74 FOO FIGHTERS "Everlong" (Roswell/Capitol)
+75 GREEN DAY "Hitchin A Ride" (Reprise)
+61 JIMMY'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)

G-Spot
LIMP BIZKIT "Counterfeit" (Flip/Interscope) added at 93X-Minneapolis
SNOT "Stood" added at KEYJ-Abilene

Most Added
15 KISS "Jungle" (Mercury)
14 BLACK LAB "Wash It Away" (DGK)
8 LIVE "Battlesnake" (Radioactive)
4 MATCHBOX 20 "3 A.M." (Island/Atlantic)
2 FAITH NO MORE "Ashes To Ashes" (Reprise)

Top Ten Spins
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 "Hitcin A Ride" (Reprise) 635
5. OFFSPRING "Choose" (Capitol) 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" (Reprise) 400
10. MEGADETH "Almost Honest" (Capitol) 366

Top 5 Demands
1. DAYS OF THE NEW "Touch, Peel, and Stand" (Outpost/Geffen)
2. FOO FIGHTERS "Everlong" (Roswell/Capitol)
3. CREED "My Own Prison" (Wind-Up)
4. SMASH MOUTH "Walkin' On The Sun" (Interscope)
5. GREEN DAY "Hitcin A Ride" (Reprise)

Infiltrating
SNOT "Stood" (Snot)
Snot's Snot is beginning to run at Active Radio Armed with an Add at KEYJ, and several spins from WTOS (10), WRDX (7), KTUX (5), and WTFSX (2). Snot is getting hot.

www.americanradiohistory.com

GA VIN OCTOBER 10, 1997
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 WITY's Ron Hecksman photo under WCCC's Ron Dresser name in last week's From the Source story—a thousand apologies to both gentlemen. To avoid any possible confusion between the two in the future, here's the real Rob Hecksman.

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, uh, 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 he is and you'll win two free issues of GAVIN and some kick '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, KKRZ, 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 Perry Tate sale last week, but rather the mistakes 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 struck 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 at 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 most pits swelling with its hook-laden grind 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 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 cursing 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 slamming.

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.
**HARD ROCK**

**TW** | **SPINS** | **TREND**
--- | --- | ---
1 | TREPONEUM - PAL - Renegade (Mercury) | 553 | +44
2 | GEZZER - Black Scars (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 | OVERKILL - From the Underground and Below (CMC International) | 469 | +24
6 | TESTAMENT - Demonic (Mayhem/France) | 456 | -10
7 | INCUBUS - Science (Immortal/Epic) | 423 | +64
8 | SIX FEET UNDER - Warpath (Metal Blade) | 416 | +28
9 | PARADISE LOST - One Second (Music for Nations) | 407 | -5
10 | DREAM THEATER - Falling Into Infinity (Elektra Entertainment Grp.) | 386 | +26
11 | LIMP BIZKIT - Countertrend (Flip/Interscope) | 380 | -66
12 | ANOTHER SOCIETY - Blood Wrong (Metal Blade) | 341 | +14
13 | SPARN - Various Artists (Immortal/Epic) | 338 | -47
14 | SNOP - Get Some (Gather) | 333 | +10
15 | TEA PARTY - Transmission (Atlantic) | 330 | -7
16 | SEVENSTUDY - Seven Dust (TVT) | 320 | +15
17 | CRISIS - The Hollowing (Metal Blade) | 308 | +14
18 | MEGADETH - Trust (Capitol) | 307 | -19
19 | KREATOR - Outcast (F.A.D.) | 300 | +31
20 | JUDAS PRIEST - Bullet Train (CMC International) | 283 | +141
21 | KMFDM - KMFDM (Warner/TVT) | 282 | +143
22 | HUMAN WASTE PROJECT - Elux (Hollywood) | 282 | +51
23 | BRUCE DICKINSON - Accident of Birth (CMC International) | 272 | -44
24 | FALL FROM GRACE - Fall From Grace (Mayhem/France) | 252 | -31
25 | RIT - Trust No One (Slipsid) | 248 | +1
26 | SISTER MACHINE GUN - Metropolis (Warner/TVT) | 247 | -19
27 | Saxon - Unleash the Beast (CMC International) | 244 | +36
28 | HED(P)E - Hed(p)E (Live) | 233 | -14
29 | SHELTER - Beyond Planet Earth (Roadrunner) | 232 | +14
30 | MACHINE HEAD - The More Things Change... (Roadrunner) | 227 | -26
31 | SEPULTURA - Blood Rooded (Roadrunner) | 224 | 0
32 | CELLOPHANE - 4 Song EP (Virgin) | 215 | +15
33 | STRIFE - In This Defiance (Victory) | 215 | -18
34 | WILL HAVEN - El Diablo (Revelation) | 211 | +40
35 | MURDER 1 - Shopping for Porn (Pavement) | 208 | +17
36 | NAPALM DEATH - Inside the Tom Apart (Earache) | 202 | -25
37 | DAYTHELIFE - DaytheLife (Building/TVT) | 191 | +12
38 | LIVING SACRIFICE - Retomb (Toon And Nail) | 190 | -13
39 | WE WILL FALL - IGGY POP TRIBUTE - Various Artists (Royally) | 185 | +23
40 | ACUMEN NATION - Unkind (Conscience) | 184 | +23
41 | EXTREME NOISE TERROR - Dornm 381 (Earache) | 161 | +5
42 | WARAYA - Counter Culture (Road) | 161 | -16
43 | FLOTSAM AND JETSAM - High (Metal Blade) | 157 | -34
44 | BEFTONES - Around The Furnace (Maverick) | 143 | NEW
45 | DEMONSPEED - Swing It High (Black Pumpkin) | 142 | +2
46 | SPINEGRINDER - Meat and Greed (Antler Subway) | 136 | -3
47 | JACK OFF JILL - Seivers Demons & Scans (Risk) | 130 | +2
48 | BURHARD - No Holds Barred (Roadrunner) | 118 | -17
49 | CAST IRON HUCK - Watch It Burn (Victory) | 118 | -30
50 | MOTLEY CRUE - Generation Swine (Elektra/EEG) | 118 | -57

**TOPI T ACUMEN NATION**

**Unkind**

Multiple spins WMMH(15), DISH-CD (15), WESQ(12), WKTQ(10), WSOU(9), WRHC(7). KZKR(6), and WFSE(6) allow Acumen Nation to own this week's highest debut spot.

**RECORD TO WATCH**

**FU MANCHU**

The new Fu Manchu is closer to Grunge/Rose's buffalo stew, faster than German tourists, and more abrasive than an ass-ragin' The 70s laced grounds will have you burning both ends and looking for those old bell bottoms.

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**Weekend of Rock**

**BY ROB FRIEND**

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 flip his arms in union with Yigal, and Yigal insisted on performing loops and other acrobatics. Friday night I attended Hollywood's 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 really 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 Flash. 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 secured 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 stood 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-hoppin' 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 source, which included KXUA-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 strectched from Chicago to New Delhi, India. Unfortunately, the blanket was immediately seized by a group of environmentalists, who argued that the fabric used in the quilt was disrupting the mating ritual of the square-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 one day 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 handed family members, and crazed-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...As 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), Superthrive, Are You a Lover (Banana Klip), Warzone, Fight for Justice Victory). 

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**Editor: Rob Friend • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Nation Reporting Phone: (415) 495-1990 Ext. 618
Gavin Fax: (415) 495-2980**

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**Gavin October 10, 1997**

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**www.americanradiohistory.com**
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
**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 pulsar Stereolab's sonic visit to the groovy WNYU studios (1-2): Chris Elles, Elektra; Tim Gane, Stereolab; Laetitia Sadler, Stereolab; Daniel Blumin, WNYU.

2. A rare photo of the legendary San Diego outfit Thop! Carver High represent! Pictured are: (rear) 0 from Flip; (1-4): Larry Monroe, Cargo; Tim Mays, Casbah; Mike Draper; Bryan Spevak, former Cargo publicist; Pete G., Time Bomb. "Mike" is in the front.

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**ON TOUR WITH SPIRITUALIZED**

** college Crew**

**Matt Brown & 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

For more information contact Vapor Records, (310) 480-2710. Visit our website at www.vaporrecords.com

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**Gavin College**

**MOST ADDED**

MIKE WATT (33)
SEELY (30)
MOBY (26)
LAIIKA (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, KKLX, WCBD, WNYU, and WWOF, among many others, are bobbin' to the Apples.

**RECORD TO WATCH**

FU MANCHU

**The Action is Go**

(Mammal)

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!
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. Film.
03. Come To Daddy, Little Lord Faulterey mix.
04. Bucephalus Bouncing Ball.
05. To Cure A Weaking Child, Contour Regard.
06. Funny Little Man.
07. Come To Daddy, Mummy mix.
08. 1Z-US.

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MOST ADDED
MARCUS ROBERTS (44)
DEE DEE BRIDGELATER (32)
DAVE GRUSIN PRESENTS WEST SIDE STORY (27)
RICKIE BIRCHAK (22)
CECILIA SMITH (21)

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 Program Person of the Year trophy will be renamed "The Duke Ellington Award," and we'll also be enlisting suggestions for the second Steve Feinberg Innovation Award. Kent and I take pride in our large percentage of return, so keep an eye out for a Zimmerman 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 AC/KRBI (W100 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 KZEE and KTSO in Madison. In 1983, he was a programming VP for Doubleday Broadcasting, after completing PD stints at WYFR 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 KSSF tenth anniversary bash. Meanwhile, here's one snapshot with (lr): Unity Label Group's Bill Glodfarb, Art Good, Gavin's Kent Z, and KCY'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 spinning 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...
Gavin Smooth Jazz

**Adidas**

Gavin Smooth Jazz

**Top Tip**

**PIECES OF A DREAM**

"Kissin'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 on an unsolicited demo tape. Look at the stations adding during week two: KOAI, The Wave, KXDD, WQCD, EZZY, WGFJ, WSMJ, KFWZ, and KUOR. Cheeseshell 60's music rules.

**Most Added**

**RHYTHM & BLUES**

**THOM ROTEILLA** (10/31 reports)

**BRIAN CULBERTSON** (9/54 reports)

**PETE BELASCO** (9/17 reports)

**ERIC MARIENTHAL** (8/55 reports)

**JIM BRICKMAN** (7/32 reports)

**Gavin Smooth Jazz**

**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 settled with financial difficulties, recently close to sell their FM non-commercial status. 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 debuted 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 synecdoche ideas. Meanwhile, she will concentrate on her freelance voice over career. In addition to voice-over 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.**

**Top Tip**

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With catch the error, 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 Mamen. 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 guest 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, Thad Jones-Mel Lewis Orchestra, Stan Getz, Walter Norris, Roland Hanna, Tommy Flanagan, Stephane Grappelli, Zoot Sims, Carmen McCrea, 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 bejesus out of jazz radio programmers. Mraz skillfully 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 instrumental that 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:** Tolare 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
NU FLAVOR  
"Heaven" (Reprise)  
Hearing this song for weeks on Wild 94.9 has made me believe in it, 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 Shit!" (Warner Bros.)  
We first got the word of this one from Erik Bradley at 99-FM-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.

AFRO CUBAN  
ALL STARS  
“A Toda Cuba le Gusta” (World Circuit/Monesuch)  
RUBEN GONZALEZ Introducing...Ruben Gonzalez  
(Buena Vista Social Club)  
World Circuit/Monesuch  
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 hasslines 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 Elidies 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. — K. ZIMMERMAN  
GREEN DAY  
"Nimrod" (Reprise)  
You know why I love CDs? Cause you can fit a zillion songs on one disc. No complaining, you fools. 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 slamming-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 say, “Huh, what’s skat?” Thank Rob Cavallo once again. The production is excellent, and Mr. Lord Alge proves gala (also) that he really knows how to mix. Wait—I’m listening to track number ten right now...this could be it. 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.— M. Torkoff

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

the iggy pop tribute

Featuring the 94 second smash "Real Wild Child" from Joan Jett and the Blackhearts

As heard on the Howard Stern show

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Liner Notes by Kurt Loder

a twenty artist salute to the godfather of punk, also featuring:
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The net proceeds from the sale of this record will benefit LIFEbeat, the music industry's response to the AIDS crisis.

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www.americanradiohistory.com
HOLLY McNARLAND

"Numb"

Produced by Dale Penner. Mixed by Tom Lord-Alge
Management: David Ehrlich / DME Management

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