your imagination

brian wilson

www.GiantRecords.com
produced and arranged by brian wilson and joe thomas
brian wilson

your imagination

Major Early Airplay:

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

A/C and AAA Impact Date: May 18

album in stores june 16, 1998

www.GiantRecords.com produced and arranged by brian wilson and joe thomas
Summer of '98

Who Owns the Music?

Yours, Mine and Ours

The Seven Faces of

Natalie Merchant

Lilith Fair

THE TRIPLE A
NEW RELEASE
CHECKLIST
heather nova
london rain
(nothing heals me like you do)

The first track from Heather Nova's second record, "Siren," in stores June 2nd impacting May 19th at Alternative and Adult Alternative appearing on the Lilith Fair Tour this summer.

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

WI ENTERTAINMENT 1998 SONY MUSIC ENTERTAINMENT INC. /WWW.WOAAGH.NET/COM
Behind the Tapscan Deal

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

Throwing Stones at Radio

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

It Takes a Village

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

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John Martin

Critical Mass Media

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

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

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

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

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

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

"La de da"

"Leno" Week of Release

"Storytellers" Special Airing Mid-July

From his new studio album VERTICAL MAN

IN-STORES JUNE 16

Produced by Mark Hudson & Ringo Starr

© 1993 PolyGram International Publishing Inc.
Seagram, PolyGram Deal “Near Certainty”; Both Companies Are “Eyeing” Each Other

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

Many analysts believe Canadian-based Seagram is very close to consummating a deal for Philips Electronics’ 75 percent stake in PolyGram, at a price estimated to be around $10 billion. Valued at $30 billion, PolyGram is considered worth $12.6 billion. Because the deal would include an exchange of debt or stock to finance the deal, however, PolyGram is examining Seagram’s books just as closely as Seagram is studying PolyGram’s. One sticking point: the value of PolyGram’s film production company and library, which currently contains some 1,500 titles.

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

In 1997, PolyGram’s $12.6 billion music revenues totalled $4.7 billion; Seagram’s music revenues were $1.5 billion.

“'I understand turf wars, but I don’t believe a programmer, in their heart of hearts, really believes a listener only listens to one radio station.”

— David Einstein, Mercury Records

Kitchin Named COO At Premiere Networks

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

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

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

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

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

Arbitron to Redefine Sacramento

The four subscribing radio owners in the Sacramento market have asked Arbitron to redefine their metro survey area. The move will net out to a gain of about 18,100 persons 12+ by eliminating two country splits Placer (East) with 9,100 12+ persons and El Dorado (East) with 34,100—and adding county split Nevada (West), which has a 12+ population of 61,300.

One industry analyst told GAVIN the Sacramento redefinition “makes a lot of sense, certainly more than the redefinition of Boston.” Arbitron says Sacramento’s sample target will increase by 3.1 percent, effective with the Fall 1998 survey.

Arbitron’s Thom McCarol told GAVIN that Sacramento is the last market to be redefined for the Fall survey. There still are 23 other markets that are candidates for a market redefinition (see GAVIN April 24, page 8).

Savage Sr. VP at Island

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

Savage will oversee all marketing functions at Island, including advertising, product development, merchandising, and new media. He also will oversee the artist development department.

Savage joins Island from Atlantic Records, where he was Vice President of Product Development for three years and headed up the marketing campaigns of such artists as Matchbox 20, Jimmy Page & Robert Plant, and Sugar Ray. Beginning his career as Manager of Market Research at PolyGram Records, Savage eventually moved to Mercury Records, where he served as Director of Marketing.

Fax

Just the Fax

Hey, guess what? GAVIN is going daily. No kidding.

But before we’re all deafened by the collective cry of “not something more I’ve got to read,” let me explain that we’re not talking about some weighty tome thudding through your mail slot. This is a concise daily fax pored down to headline news focusing primarily on music programming. Called Gmail, it is effectively a daily GAVIN report tailored for music programmers, consultants, and the promotion community.

Just when everyone seems to be caught up in the heady world of high finance, we’re pointing in a different direction. Takeovers, stock splits, cash flow multiples, FCC rulings are all important stuff. But what does any of it have to do with the day-to-day operational pressures of programming a radio station? Mel Karmazin, Tom Hicks, Lowry Mays, and Randy Michaels are all very important persons. But let’s face it, a spin to them is a 50 point loss on the Dow Jones index. The VIPs we’re interested in are very important programmers and the teams of people who contribute to the vital music decisions which take place at radio day-in, day-out. In other words, the star’s behind the stock price, who care what the station sounds like and who put music first.

David Dalton, CEO

News/Talk, Urban Top Formats in Top 25 Markets

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Source: Arbitron, Average Quarter Success Monday-Sunday, 6 a.m.-12 midnight.
**The G-files**

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

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

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

**Giant, WB Extend Pact**

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

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

**Court Orders Shut Down Music Sites**

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

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

"The Internet can't be a viable avenue for distributing music unless artist and record company rights are respected," RIAA's President and CEO Hilary Rosen said. Last January the RIAA settled three separate federal lawsuits against music archive sites that violated federal copyright laws by reproducing and distributing copyrighted recordings without authorizations. Under the judgments, each site operator agreed to refrain from any further infringement, and to destroy unauthorized sound recordings in their possession. Additionally, the defendants agreed to pay $100,000 in damages for each infringed sound recording identified in the complaint.

**Jones Targets "Ground Zero"**

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

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

**Ostroff VP at CHC Interactive**

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

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

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

**Bill Gavin Was a Friend of Mine**

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

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

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

"Dominique" soon was number one in Denver, the nation, and on KTBN. — John Rook
WILL SMITH
Just The Two Of Us

The follow-up to the #1 single Gettin' Jiggy Wit It from the Triple Platinum plus album "BIG WILLIE STYLE."

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

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

By Tony Sanders

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

Lucent Drops USA Digital Radio, Will Build Own IBOC System

By Tony Sanders

Lucent Technologies has thrown its hat into the ring to develop its own brand of In-Band On-Channel (IBOC) radio. The move makes Lucent another big-bucks competitor in what is now a three-way race to create and market a new digital broadcasting system over the existing AM and FM bands.

Lucent's new IBOC company, operating under the name Lucent Digital Radio, is headed by Suren Pat Quigley, a two-year veteran at Lucent and a former management consultant with Booz Allen.
The other two IBOC competitors are USA Digital Radio (USAD) and Digital Radio Express (DRE). USAD is backed financially by CBS and has been working on an IBOC system for the past eight years. DRE has won on the scene publicly only recently, around the start of this year.

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

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

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

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

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

EDDIE RABBITT

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

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

Rabbitt was buried May 8 in a private ceremony held in Nashville.
BLOW ON THIS

ARISTA AUSTIN: ONE YEAR OLD AND ALREADY MAKING BIG NOISE. THANKS FOR HELPING US BE HEARD.

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

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

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

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

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

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

THANKS FOR OUR FIRST YEAR’S SUCCESS.

Steve Schnur: VP, A & R
Scott Robinson: Senior Director, Artist Development
Dan Herrington: Manager, Sales and Marketing
John Butler: Senior Director, Promotion
Jon Peterson: National Manager, Promotion
Athena Fortemberry: Manager, Media & Publicity
Janie Osborne: Publicity Consultant
Billy Mills: Coordinator, Artist Development
Aimee Johns: Executive Assistant A & R
615.780.9100

Radio Taps Into Interactive Lines

BY LAURA SWEZEY

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

Ruth Presslaff, President of Presslaff Interactive Revenue, explains that such services can be of great aid to Program Directors who face a constant battle of focusing on back announcements and promos rather than music. "If you can direct someone to a phone number, you can keep the clutter off the air," she says.

Presslaff's RadioHONE allows listeners to call a radio station number and listen to an ad, catch a missed sponsor's name, and even receive information via fax. The station's call letters are repeated throughout, the object being the reinforcement of station and sponsor name. Another possibility is music identification. Listeners dying to know the title of that cool tune they just heard can call in, hear song hooks, press a key when they want one identified, and even get transferred to a message for a sponsoring record store so they can order it.

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

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

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

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

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

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

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

BY TONY SANDERS

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

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

The most important aspect of the purchase, according to some industry observers, is that Arbitron has found a way to phase out its own Maximizer software program by turning it into a “module” or part of the Tapscan software. Although there was no direct talk of such a phase-out, Arbitron execs discussed the Tapscan purchase as a way to deliver Maximizer data “inside” Tapscan software and to make the former more “Tapscan friendly.”

During a press conference last week announcing the purchase, Arbitron President Steve Morris gave some quick statistics on the Tapscan and Maximizer customer base: Two-thirds of Tapscan clients also buy and use Maximizer, while only about 25 percent of the latter’s entire client base use Maximizer exclusively. End users will see no changes, say Arbitron execs, with Tapscan customers continuing to deal with Tapscan reps and Maximizer clients dealing with their own Arbitron staffers. Simpson said “a great foundation has been laid to address the respondent-level Maximizer data to get the Tapscan-like speed and flexibility that everybody is used to here in the U.S.”

There’s no set date yet for the delivery of Maximizer data “inside” Tapscan here in the U.S., Simpson said.

A New, Untapped Radio Market

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

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

More Diary Data in the Works

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

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

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

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

Pras, Angelina, and Wyclef Jean on stage at Wild 94.9-San Francisco's sold out Bomb Concert, March 20.

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

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

Mark Allen, PD, Wild 106-Albuquerque
A year ago, this new station began hosting its own concerts which, says Allen, "create a bond between the music, the listeners, and the station. It gives us a hip image, and it creates a rapport with the community. In one year, Wild has established itself as the station that brings in the big acts." But, like Rob Morris, he cautions that these events can consume all your time and energy.

Bob West, PD, FM102-Sacramento
Bob's station has been doing "Jams" (summer, fall, etc.) since 1990. "The number one benefit for the station is that it helps us brand our music," he says. "The concerts should always represent and totally reflect what you're doing on the air." Spring Jam, May 9, will bring 14-15,000 listeners to a local college athletic field. "We get most of the artists through the labels, and the show most definitely becomes the focus of everything we do on the station line the weeks leading up to the concert."
Don Kelly: What Color Is Urban?

BY TONY SANDERS

As a program director, Don Kelly is credited with putting New York's WRKS/FM on the air in the early 1980s, when the term "urban" was coined to describe that station's format niche between WBLS-FM and WKTU/FM. "Before the word 'urban,' WBLS was viewed as the black radio station and WKTU was viewed as the Hispanic radio station," Kelly recalls. Interestingly enough, WBLS had both black and white air talent—and WKTU had both Hispanic and white air talent—but the listening audiences were very polarized around each station's target.

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

Kelly says that defining his station was difficult "because we had WBLS as a black station and WKTU as the Hispanic station. The common thread was that the two stations' listeners lived in an urbanized area, so that's how the term 'urban' was born." Kelly has consulted a number of stations in a variety of formats, including Mainstream Urban, Adult Urban, and Rhythmic/Dance Top 40. So what's the difference between them all? "My definition has always been if the station is less than 50 percent non-ethnic, it's not a Rhythmic Top 40, but an Urban station," he explains. "To really measure the difference between a Top 40 and an Urban station, use this: if it's more black than white, it's Urban.

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

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

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

Maffeis to Arista
For Crossover

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

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

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

Shania #1 at A/C Radio

BY KEVIN CARTER

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

"This was the best promotional effort I've ever seen from this staff," says Mercury Sr. VP of Promotion Steve Ellis, of a project that started way back in December of 1997. "The first time we listened to it we felt that it was a pop smash," says Mercury VP of Adult Top 40/AC Promotion Kenny Wood. However, she says, the label didn't want to alienate Twain's existing Country base. "We wanted to establish the album in the Country world first, so we sat on this single until we felt the timing was right."

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

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

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

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

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

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

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

The Mainstreaming of Rap

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

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

By Janine Covene

The R&B music industry may have undergone some of its toughest changes in the last two years, but none of that was apparent amid the wealth of glitzy label-sponsored events, the moderate tone of the standing-room-only panels, and the sheer numbers on hand at this year's Impact SuperSummit XII, held April 20-25 at the landmark Reno Hilton in Nevada. Estimates put this year's attendance at well above 2,000, including the largest contingent ever of independent retailers.

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

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

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

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

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

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

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

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

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

When I left my hotel room on Sunday morning to check out, I literally had to wade to the elevator through a sea of fliers, posters, and handouts. And that's what the conference was like: Real issues and problems snore over by a blizzard of optimism, showmanship, and high production values.
Everyone knows that Pat Riley has been my coaching mentor for almost 20 years. When Riley coached the Los Angeles Lakers, I was a devoted Lakers fan. When Riley published his first book, *Showtime*, I read it cover to cover. I used his philosophy of hard work, dedication, and loyalty as part of my team-building strategy at the stations I programmed. I borrowed Riley's brilliant idea of keeping a report card system for his players, and challenging them to give extra effort every game.

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

Alonzo Mourning, the Miami Heat's center, was suspended by the NBA for throwing punches at New York Knicks forward Larry Johnson.

Knicks players throughout the game, and decided in the heat of the moment to retaliate in order to keep from being disrespected. Mourning said, "A man's got to take a stand. My natural instinct is to retaliate."

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

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

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

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

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

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

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

**Solid Teamwork**

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

- A coach must be an effective organizer: around values and work style, defining success as both producing financial strength and generating team work.
- The coach must be ready to embody a value system, one that deals with human relationships both within the company and outside, with its customers. Everyone should know the economics and the goals of the company.
- The coach should maintain and encourage a strategy of collaboration and teamwork among people at every level of the group. This will lead to team-oriented, results-seeking, and self-starting behavior.
- You must be available for honest, open, two-way communication. The impact of direct communication is enormous.
- Coaches need to be psychologists, and this starts with self-knowledge. Coaches cannot be manipulators. The days of slick manipulation, yelling, and abusive language are in the past. You have to be genuine to succeed.
NEWMAINSTREAM

MOST ADDED

MATCHBOX 20 (48)
CELINE DION (46)
MADONNA (40)
BRANDY & MONICA (23)
SEMISONIC (18)

TOP TIP

FIVE

“When the Lights Go Out”
(Arista)

L/R boy group is getting Top Five phones at KZZT-Salt Lake City.

Among the new this week are WBLI, WKSE, KPRR, KJ103, and Z95.7.

Radio Says

EDWIN MCCAIN

“I’ll Be” (Lava/Atlantic)

“I’ll Be” by Edwin McCain is generating a huge number of female calls. all 25+. “I’ll Be” will be one of my biggest records this year.”

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

ARTIST PROFILE

DIANA KING

HOMETOWN & BIRTHDAY: St. Catherine, Jamaica, November 8, 1970
LABEL: The WORK Group
SENIOR VP, PROMOTION: Butt Baumgartner
CURRENT SINGLE: “Find My Way Back”

“Find My Way Back”

MAJOR INFLUENCES:
“Anyone between Bob Marley and Dolly Parton.”

THINGS THAT MAKE YOU HAPPY:
“Being alive and healthy, and having sex.”

THINGS THAT MAKE YOU SAD:
“Selfishness and injustice.”

PET WAVE: Differential treatment because of status.

TOP 40 REVIEWS

AEROSMITH

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

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

THE B-52’S

“Debbie” (Reprise)

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

ROD STEWART

“Ooh La La” (Wanger Bros.)

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

THE TUESDAYS

“I’ll Be Here” (Arista)

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

Top 40 reports accepted Mondays and Tuesdays
8:30 A.M.-4 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

FAB FAVORITE TYPE OF FOOD:
“Japanese (anything Jamaican).”

WHAT DO YOU LIKE MOST
ABOUT THE U.S.? “I can always find whatever I want or need.”

WHAT DO YOU LIKE LEAST
ABOUT THE U.S.? “Racism.”

WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE “…a doctor.”

YOUR MOST TREASURED MATERIAL POSSESSION: “My backpack—it has everything in it.”

SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW ABOUT YOU: “I chain smoke.”

MOST INTERESTING PERSON YOU WOULD LIKE TO KNOW AND WHY: “Jesus Christ. Maybe he could make me quit.”

THREE ESSENTIALS YOU’D NEED TO LIVE ON A DESERT ISLAND:
“My backpack, sunscreen, and a Sony TV.”

THINGS ON HER IPHONE:
“It’s not a trend.”

CHARTBOUND

BLACK LAB - “Time to Go” (DG)
EVERCLEAR - “I Will Buy You a New Life” (Capitol)
SISTER 7 - “Know What You Mean” (Arista Austin)
SPICE GIRLS - “Stop” (Virgin)
ALL SAINTS - “Never Ever” (London/Island)

TOTAL REPORTS THIS WEEK 199 Last Week 1998

REPORTS ADDS SPINS TREND
84 6 1953 +104
74 5 1510 +120
65 4 1598 +96
65 15 1114 +139
62 10 1282 +705

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NEWMAINSTREAM

TOP 40

1 NATALIE IMBRUGLIA - “Torn” (RCA)
   - Weeks: 16 - Reports: 170
2 9 C & JOJO - “My Life” (I.M.C)
   - Weeks: 24 - Reports: 154
3 8 MARY J BLIGE - “Backend” (Capitol)
   - Weeks: 27 - Reports: 147
4 7 SAVAGE GARDEN - “Sleeping Beauty” (Capitol)
   - Weeks: 30 - Reports: 122
5 6 50000 DEGREES - “I Want You Back” (RCA)
   - Weeks: 18 - Reports: 129
6 5 BACKSTREET BOYS - “I Want It” (Sony/Reprise)
   - Weeks: 14 - Reports: 149
7 4 BRIAN MCNIGHT - “Time of Our Lives” (Warner Bros)
   - Weeks: 13 - Reports: 112
8 3 ALANIS MORISSETTE - “Uninvited” (Warner Bros/Reprise)
   - Weeks: 8 - Reports: 142
9 2 FASTBALL - “Being Here” (Arista)
   - Weeks: 12 - Reports: 148
10 1 MATCHBOX 20 - “Push” (Lava/Atlantic)
   - Weeks: 17 - Reports: 123

This week’s top #1 Rhythm/Crossover record leaps into Top 40’s upper half.

EDWIN MCCAIN

“I’ll Be” (Lava/Atlantic)

“I’ll Be” by Edwin McCain is generating a huge number of female calls. all 25+. “I’ll Be” will be one of my biggest records this year.”

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

BLACK LAB - “Time to Go” (DG)
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NEWMAINSTREAM
HOT A/C

1. NATALIE IMBRUGLIA - Torn (RCA) 110 0 4690 -147
2. MATCHBOX 20 - AM (Lava/Atlantic) 90 0 3247 -16
3. SAVAGE GARDEN - Truly Madly Deeply (Columbia/CRG) 84 0 3897 +26
4. FASTBALL - The Way (MCA) 98 7 3045 +26
5. ERIC CLAPTON - My Father's Eyes (Atlantic) 88 1 2997 -13
6. EDWIN MCCAIN - I'll Be (Lava/Atlantic) 91 0 2902 -124
7. ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise) 89 0 2934 +32
8. MARCY PLAYBOY - Sex and Candy (Capitol) 84 0 2694 +105
9. MADONNA - Frozen (Maverick/Warner Bros.) 90 0 2678 -116
10. PAULA COLE - Me (Image/Warner Bros.) 93 0 2688 +154
11. SARAH McLACHLAN - Adia (Atlantic/RCA) 92 0 2365 +402
12. VONDA SHEPARD - Searcher (Soul Music) 63 0 1970 0
13. THIRD EYE BLIND - How's It Going To Be (Elektra/Epic) 68 0 1399 +305
14. SHANIA TWAIN - You're Still The One (Mercury) 81 0 1173 -126
15. GEO DOOD DOLLS - Inc (Warner Sunset/Reprise) 84 4 1787 +228

STEVE POLTZ - "Silver Lining" (Mercury)

"Steve Poltz is amazing and captivating. He could be our generation's James Taylor."
—Michelle Engel, MD, WBMX-Boston

Most Added

NATALIE MERCHANT (24)
**SHANIA TWAIN (9)**
**GOO GOO DOLLS (9)**

Top Tip

SEMISONIC

"Closing Time" (MCA)

Added in Boston at WBMX and getting airplay in Seattle, L.A., and Tampa, Semisonic's latest is set on conquering Hot A/C.

Radio Says

STEVE POLTZ

"Silver Lining" (Mercury)

"Steve Poltz is amazing and captivating. He could be our generation's James Taylor."
—Michelle Engel, MD, WBMX-Boston

Artist Profile

EDWIN McCAIN

McCain Band & Larry Chancy, Dave Harrison, Edwin McCain, Scott Bannenich, and Craig Shields

HomeTown: Greenville, S.C., January 20, 1970

HOT A/C Reviews

AEROSMITH

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

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

THE B-52'S

"Debbie" (Reprise)

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

KIM FOX

"Sweetest Revenge" (DreamWorks)

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

Hot A/C Reports

Monday & Tuesday, 11:00 a.m. to 5:00 p.m.

Gavin Station Reporting

Phone: (415) 495-1990
Fax: (415) 495-2580

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


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

Alana Davis Crazy
CELINE DION (38)

"To Make You Feel My Love" (Capitol)

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

(KKCV)-Portland

TOP TIP

CELINE DION

"To Love You More" (550 Music)

Celine keeps her winning streak alive, as an automatic at WLTW, WLTS, WRRM, KWDY, K-101 and more.

RADIO SAYS

GARTH BROOKS

"To Make You Feel My Love" (Capitol)
A/C UP & COMING

A/C REVIEWS

ROD STEWART
"Ooh La La" (Warner Bros.)

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

LIONEL RICHIE
"Time" (Mercury)

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

THE BLENDERS
"(I Am In Love with the) McDonald's Girl" (Universal)

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

A/C RECOMMENDATIONS

MONDAYS 8 A.M - 5 P.M.
TUESDAYS 8 A.M - 2 P.M.
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NEWMAINSTREAM

URBAN REVIEWS

LEVI LITTLE
"Pick Up the Phone" (White Label)

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

LISA STANSFIELD
"I'm Leavin" (Arista)

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

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

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

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

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

West Coast
Brandy & Monica +38 "The Boy Is Mine" (Atlantic)
SPARKLE featuring Sisqo +37 "Be Careful" (Rockland/Interscope)
Canibus +27 "Second Round K.O." (Grapefruit/Universal)
Charlie Baltimore +25 "For The Love..." (Epic)
Regina Belle +24 "Don't Let Go" (MCA)

Midwest
Brian McKnight +84 "The Only One For Me" (Motown)
Brandy & Monica +79 "The Boy Is Mine" (Atlantic)
SPARKLE featuring Sisqo +76 "Be Careful" (Rockland/Interscope)
Mase +54 "24 Hours To Live" (Bad Boy/Arista)
Aretha Franklin +56 "Here We Go..." (Arista)

East Coast
Brandy & Monica +153 "The Boy Is Mine" (Atlantic)
Aretha Franklin +116 "Here We Go Again" (Arista)
Tamia +55 "Imagination" (Gaye/Warner Bros.)
Next +52 "Too Close" (Arista)
Sylk-E. Fyne +50 "Keep It Real" (RCA)

Southwest
Brandy & Monica +76 "The Boy Is Mine" (Atlantic)
Ushe +71 "My Way" (LaFace/Arista)
Pras +57 "Ghetto Superstar" (Interscope)
Master P +55 "Get The Hook-Up" (No Limit/Motown)
SPARKLE featuring Sisqo +58 "Be Careful" (Rockland/Interscope)

Southeast
Brandy & Monica +253 "The Boy Is Mine" (Atlantic)
SPARKLE featuring Sisqo +218 "Be Careful" (Rockland/Interscope)
Mase +140 "24 Hours To Live" (Bad Boy/Arista)
Ushe +137 "My Way" (LaFace/Arista)
Mya featuring Sisqo +135 "It's All About Me" (Interscope)

Carolinas/Virginia
Brandy & Monica +225 "The Boy Is Mine" (Atlantic)
Ushe +194 "My Way" (LaFace/Arista)
Uncle Sam +136 "Baby You Are" (Stonewall/Epic)
Lsg +122 "Door #1" (Eastwest/EEG)
Changing Faces +117 "Same Tempo" (RCA)

Top Ten SpinZ

1. Sparkle feat. R. Kelly "Be Careful" 20/44 33/64
2. Mya feat. Sisqo "It's All About Me" 30/70 33/81
3. Xscape "The Arms Of The One Who Loves You" 24/95 27/88
4. Montell Jordan "Let's Ride" 26/67 32/75
5. Jon B. "They Don't Know" 24/32 26/28
6. Janet Jackson "Get Lonely" 25/87 31/15
7. Boyz II Men "Can't Let Her Go" 20/64 23/17
8. LSG "Door #1" 17/66 21/46
9. Ushe "My Way" 15/86 21/06
10. Aretha Franklin "A Rose Is Still A Rose" 20/96 33/67

SpinZ Last Week
SpinZ This Week

Urban reports accepted Mondays 8 A.M.-5 P.M.
Gavin Station Reporting Phone: (415) 495-1900 Fax: (415) 495-2580

Contest Basics
Always remember, a contest should be designed to entertain the people who don't play. The majority of your listenership never even attempts to participate in a contest, so the real challenge is to keep those people listening throughout promos and during the actual execution.

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

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

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

Radio Improvisation. Mentoring. The Q McCoy Workout.
On June 19, Quincy McCoy will again make you think...make you work...make you dream...

For Marketing Opportunities, contact Mel DeLatte @ (310) 573-4244
**MOST ADDED**

**SUNZ OF MAN**
Shining Star (remix)
Wu-Tang Records/Red Ant

**JAY Z**
Million In 1 (Roc-A-Fella)

**MOST REQUESTED**

**CANNIBUS**
BLACK EYE PEAS
BIG PUNISHER

**RADIO SAYS**

**HEATHER B**
Do You (???)

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

**NEW MAINSTREAM**

**HIP-HOP**

<table>
<thead>
<tr>
<th>#1</th>
<th>#2</th>
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<tbody>
<tr>
<td>CANIBUS</td>
<td>Second Round K.O. (Group Home/Universal)</td>
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<tr>
<td>RAS KASS</td>
<td>Understandable Smooth/Music Of Business (Patchwerk Recordings)</td>
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<tr>
<td>JIVE ALL STARS</td>
<td>No Stoppin' feat. Kaseone, Mic Vandal, Jane Blair (Jive)</td>
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<tr>
<td>BIG PUNISHER</td>
<td>Still Not A Player (Loud)</td>
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<td>DEF SQUAD</td>
<td>Full Cooperation (Def Jam/Mercury)</td>
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<td>ICE CUBE</td>
<td>We Be La-di (Remix feat. DMX Heavyweight/A&amp;M)</td>
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<td>TXIBIT</td>
<td>3 Card Molly (Loud)</td>
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<td>SHABAAM SAHDEO</td>
<td>Sound Clash (Rawkus)</td>
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<tr>
<td>BLACK EYED PEAS</td>
<td>Fallin' Up/Doo Doses (Interscope)</td>
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<tr>
<td>JOHN FORTES</td>
<td>99 (RCA/Russound/Columbia/CRG)</td>
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<td>RAISHED &amp; ILL ADVISED</td>
<td>1996/Red Hot (Jhame City)</td>
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<tr>
<td>FAT JOE</td>
<td>Mo' Money Needs Company (Atlantic)</td>
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<tr>
<td>BUWORTH</td>
<td>Zoom feat. Dr. Dre &amp; LL Cool J (Interscope)</td>
<td></td>
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<tr>
<td>TOO SHORT</td>
<td>Independence Day feat. Keith Murray (Shorts)</td>
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**NEW**

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<tr>
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<tbody>
<tr>
<td>GANE STARR</td>
<td>Royalty (Def Jive/Virgin)</td>
<td></td>
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<tr>
<td>IRON SHEIKS</td>
<td>Tragedy &amp; Imam Thugs Alluminati/Various Freestyles (215 To Life Records)</td>
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<tr>
<td>COCO BROVAZ</td>
<td>Black Trump feat. Reekwon (Disc/Dawn/Priority)</td>
<td></td>
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<tr>
<td>AZ</td>
<td>Trainin' Places (Introduction/Atlantic)</td>
<td></td>
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<tr>
<td>CAM'RON</td>
<td>Pull It feat. DMX/357 (Epic/Entertainment)</td>
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**NEW RECORDS**

**NOREAGA**
N.O.R.E. (Penalty Recording/Online Boy)

**NEW**

<table>
<thead>
<tr>
<th>#34</th>
<th>#26</th>
<th>#20</th>
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<tbody>
<tr>
<td>8 BALL</td>
<td>Pure Uncut feat. Master P, Mystikal &amp; Sikk (Suave/Universal)</td>
<td></td>
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<tr>
<td>DJ JONDO</td>
<td>HZ (Relativity)</td>
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<tr>
<td>INDEPENDENCE DAY COMUNALIZATION</td>
<td>Various Artist (Nervous)</td>
<td></td>
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<tr>
<td>CHANNEL LIVE</td>
<td>Six Cents Live For Hip Hop (Beyond Real)</td>
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<tr>
<td>BUSTA RHymes</td>
<td>Turn It Up (Flipmode/Violator/Atlantic/Epic)</td>
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**NEW**

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<tr>
<td>ALL CITY</td>
<td>The Actual/Priceless (MCA)</td>
<td></td>
</tr>
<tr>
<td>DAS EFX</td>
<td>Set It Off (EAST WEST/EG)</td>
<td></td>
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<tr>
<td>PLAYER'S CLUB SUNDTK.</td>
<td>Ice Cube &amp; Master P/ I'm A Ho (A&amp;M)</td>
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**NEW**

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<tr>
<td>CORMEGA</td>
<td>One Love (Def Jam/Mercury)</td>
<td></td>
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<tr>
<td>WC</td>
<td>Checkin' (Priority)</td>
<td></td>
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<tr>
<td>SUNZ OF MAN</td>
<td>Shining Star (Wu-Tang Records/Roan)</td>
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**NEW RECORDS**

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<tr>
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<tbody>
<tr>
<td>RASCALZ</td>
<td>Northern Touch (Penalty/Flip)</td>
<td></td>
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<tr>
<td>McGUFF</td>
<td>Feat. Mr. Cheeks: This Is How We Do (Upfront/Universal)</td>
<td></td>
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<tr>
<td>CHARU BALTIMORE</td>
<td>Money (Entertainment/Epix)</td>
<td></td>
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<tr>
<td>GAVIN</td>
<td>First Things First/You Only Knew (MCA)</td>
<td></td>
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<tr>
<td>CAPPADONNA</td>
<td>Run (Razer Sharp/Epic Street)</td>
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**NEW**

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<tr>
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<th>#39</th>
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<tbody>
<tr>
<td>MOS DEF</td>
<td>Body Rock feat. D-12 &amp; Tash (Rockstar Entertainment)</td>
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</table>

**HIP-HOP REVIEWS**

**BULWORTH**

The Soundtrack

(Interscope)

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

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

The rest of the album features rousing jamsmes ranging from the full-throttle title track featuring Method Man, KRS-ONE, Prodigy, to "Sugar Daddy's House (Remix)" boasting a Guest Spot from the reunited Wu-Tang Clan. Even the lesser cuts are steamy with production by the likes of Dr. Dre, Timbaland, and the Neptunes.

Rap reports accepted
Thursdays 9 a.m.-4 p.m.
Station reporting phone: (415) 495-1990
Fax: (415) 495-2580

**WOMEN IN RAP**

For the third year in a row, GAVIN turns the spotlight on the ladies. Fat Beats and Bra Straps, indeed...

For Marketing Opportunities, contact John Austin @ (215) 924-7823

**GAVIN IS ONLINE!** • www.gavin.com

We want to hear your comments! E-mail Quincy McCoy at quincy@mail.gavin.com.
and KAM to the kinetic "The Chase" by IRA and the swervedriving-slink of Mack 10 & Ice Cube's "Maniac in the Brainiac." Black Eyed Peas provide some soul food repast on "Joint & Jams," while B-Real lets his nasal flow dominate the atonal piano riff and smoky amiance of "Lunatics in the Grass." If all this weren't enough, Public Enemy brings the noise with a scintillating BPM workout called "Kill Em Live." Bulworth is solid from start to finish.—SPENCE D.

## MIXSHOW Real Spins

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Spins</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THE LOX</td>
<td>Money, Power &amp; Respect</td>
<td>75</td>
<td>+30</td>
</tr>
<tr>
<td>2. ICE CUBE</td>
<td>We Be Cubbin' (Remix) feat. DMX (Heavyweight/A&amp;M)</td>
<td>64</td>
<td>-4</td>
</tr>
<tr>
<td>3. CHARLIE BACCHUS</td>
<td>Money (Epic)</td>
<td>63</td>
<td>+4</td>
</tr>
<tr>
<td>4. QUEEN PEN</td>
<td>Party Ain't A Party/All My Love (Lil' Mo/Interscope)</td>
<td>60</td>
<td>-7</td>
</tr>
<tr>
<td>5. GOODIE MOb</td>
<td>Black Ice (UFace/Arista)</td>
<td>40</td>
<td>N</td>
</tr>
<tr>
<td>6. MYSTIKAL</td>
<td>The Man Right (Chea/Unpredictable (Jive)</td>
<td>39</td>
<td>-1</td>
</tr>
<tr>
<td>7. JAY-Z</td>
<td>C'mon Mine (Rec-A-Fella/Def Jam)</td>
<td>38</td>
<td>+2</td>
</tr>
<tr>
<td>8. BUSTA Rhymes</td>
<td>Turn It Up (Flipmode/Violator/Elektro/EEG)</td>
<td>38</td>
<td>-6</td>
</tr>
<tr>
<td>9. RUFUS BIAD</td>
<td>Artifacts of Life Out Of Sight (A&amp;M)</td>
<td>36</td>
<td>-5</td>
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<tr>
<td>10. PUBLIC ENEMY</td>
<td>He Got Game soundtrack (Def Jam/Mercury)</td>
<td>35</td>
<td>N</td>
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<tr>
<td>11. MASTER P</td>
<td>I Got The Hook Up (No Limit/ Priority)</td>
<td>35</td>
<td>N</td>
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<tr>
<td>12. CAUGHT UP SDOTK</td>
<td>Snoop &amp; Kurupt: Ride On (Noo Trybe/Virgin)</td>
<td>34</td>
<td>+30</td>
</tr>
<tr>
<td>13. DJ HONDA</td>
<td>H2 (Relativity)</td>
<td>33</td>
<td>+5</td>
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<tr>
<td>14. NO L.D.</td>
<td>Siva's The Limit (Relativity)</td>
<td>33</td>
<td>+2</td>
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<tr>
<td>15. MOOD</td>
<td>Karma (Blunt Recordings)</td>
<td>33</td>
<td>-1</td>
</tr>
<tr>
<td>16. BIG PUNISHER</td>
<td>Still Not A Player (Loud)</td>
<td>33</td>
<td>-2</td>
</tr>
<tr>
<td>17. E.A. SKI</td>
<td>Showdown (Relativity)</td>
<td>32</td>
<td>+2</td>
</tr>
<tr>
<td>18. DAS EFX</td>
<td>Set It Off (EastWest/EEG)</td>
<td>31</td>
<td>N</td>
</tr>
<tr>
<td>19. MACK 10</td>
<td>Only In Cali feat. Ice Cube &amp; Snoop Doggy Dogg (Priority)</td>
<td>31</td>
<td>0</td>
</tr>
<tr>
<td>20. FUNKDOBIEST</td>
<td>Act It Out feat. Kam (BuzzFrenzy)</td>
<td>29</td>
<td>N</td>
</tr>
</tbody>
</table>

## F.W.U.H.

552 Beatty Street
Vancouver, B.C.
Canada V6B 2L3

Contact:
Blaise or Martini

Phone: (604) 687-7464
Fax: (604) 687-0464

Mail Order:
Call, fax, or write

F.W.U.H. Pick: Gang Starr Moment of Truth
(Noo Trybe/Virgin)

In-Store Play This Week:
Various Artists
Adam 12 Presents Worldwide Originals
(Serious Entertainment),
Various Artists
Bulworth soundtrack (Interscope),
Public Enemy He Got Game (Def Jam/Mercury)

Props Over Here:
"As we enter our fourth year of biz we are experiencing a real boom in the urban market. This, in turn, means we now offer an even wider selection of clothing, vinyl, and DJ equipment for all the heads."

Top Five Albums:
1. GANG STARR - Moment of Truth (Noo Trybe/Virgin)
2. BIG PUN - Capital Punishment (Loud)
3. PUBLIC ENEMY - He Got Game (Def Jam/Mercury)
4. VARIOUS ARTISTS - Lyrical Lounge Vol. 1 (Rawkus/Open Mic)
5. VARIOUS ARTISTS - Bulworth soundtrack (Interscope)

### Top Five Singles
1. CANIBUS - Second Round K.O. (Group Home/Universal)
2. RASCALZ - "Northern Touch" (Figure IV/BMG)
3. SHAABAAM SAHDEEQ - "Sound Cash" (Rawkus)
4. NOREAGA - "M.O.R.E." (Penalty)
5. SWOLLEN MEMBERS - "My Advice" (Rostrum)
VERY FEW HAVE RIPPED VERSES WITH

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

GONZOE
from
KAUSION
THE HIT SINGLE
"I GOT IT MADE"

And now his solo debut album

IF I LIVE AND NOTHING HAPPENS

GOING FOR

COLLEGE ADDS
MAY 20TH & 21ST

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

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

Gavin Summit VI Returns
To Boulder August 20-22

BY JON FOJTIK

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

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

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

This year GAVIN will handle all of the room booking and reservations with a one-call-does-it-all set up. "We've secured all of the rooms at the host hotel, the Regal Harvest House," says GAVIN's Convention Services Director Natalie Duitsman.

The best (and only) way to nail down lodging and registration is by calling GAVIN directly, contacting Catherine Ryan at extension 653 or Natalie at extension 633. In addition to rooms at the Regal, GAVIN Convention Services has also secured rooms at the Boulderado, Marriott, and the Holiday Inn.

Talent, We've Got Talent.

"I think people automatically expect something special by way of talent, and this year will be no exception," says Kent Zimmerman.

In talking to Don Strasburg of the Fox Theater and BGP Productions, we both agree that this year we're getting more headliners throwing their hats in the ring earlier than in years past. Once we secure those headline slots, we'll build the rest of the music bills from the top down."

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

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

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

Meetings, Let's Take a Meeting.

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

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

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

"Although there may be a few surprises..."
Grammy® winner John Fogerty
"premonition"

The title track from his forthcoming album

Featuring:
Born On The Bayou
Green River
Susie Q.
I Put A Spell On You
Who’ll Stop The Rain
Premonition
Almost Saturday Night
Rockin’ All Over The World
Joy Of My Life
Down On The Corner
Centerfield
Swamp River Days
Hot Rod Heart
The Old Man Down The Road
Bad Moon Rising
Fortunate Son
Proud Mary
Travelin’ Band

Look for VH-1’s "Premonition" special June 6th at 9 p.m., and June 9th at 11:00 p.m. and 12 midnight.

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

BY JON FOJTIK

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

"As corporate owners try to boost stock prices by squeezing every last dollar out of their properties, radio stations rely on more conservative playlists, less news, fewer on-air personalities, less local flavor, more syndicated programming, and even more commercials," Boehlert writes. Radio had been an arena of competitive creativity, he asserts, one in which stations could fight for who played a breaking artist first, but now the industry is a wasteland of tried-and-true—and, often, boring—artists and formats.

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

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

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

---

**The Hog Invades the Rockies**

Spacehog made a visit to the studios of KILO while on tour with Aerosmith. Looking like rockstars are (l-r): Spacehog's Anthony Langdon, KILO's PD Rich Hawk, McGathy Promotion's Bill McGathy, Spacehog's Royston Langdon, and Sire's David Ross and Rob Colosi.
"EVERYBODY DO LIKE A MONKEY
IF YOU WANT TO, GO ON AND BE FUNKY . . .

PATTY GRIFFIN
ONE BIG LOVE

THE FIRST SINGLE FROM THE NEW ALBUM
FLAMING RED

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

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

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

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

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

TEN STATIONS THAT DON'T SUCK

1. KGSR (107.1)-Austin Texas
2. KLZR (105.9)-Lawrence, Kansas
3. KPIG (107.5)-Freedom, California
4. WAVE (96.1)-Charleston, South Carolina
5. WBRU (95.5)-Providence, Rhode Island
6. WBTZ (99.9)-Burlington, New Hampshire
7. WFNX (101.7)-Boston
8. WOXY (97.7)-Cincinnati
9. WRSI (95.3)-Greenfield, Massachusetts
10. XHRM (92.5)-San Diego

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

Buried Alive
the first single from the debut album
Raising Heroes

Already On:

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

www.kyledavis.com
Going Mobile... Where the Wild Things Are

Yipes! A3's WRRX-Gainsville, Fla. has gone dark. Everybody is gone except for the switchboard person. Will they be back?...Massive music director changes going on in the college world. KXLU-Los Angeles has two new co-directors, Maggie Wright and Elvin Estela. WKRR-Poughkeepsie, N.Y.'s new MD is Tal Levin. WNYU-New York's Jeanne Klaflin is going to Mute. The new MD there is Bryan Kasenic. The new MD at KCML-Columbia, Mo. is John Meyerrick... Richard Starke is leaving KGLT-Bozeman, Mont. to head to Seattle. You can e-mail him at rstarke@prodigy.net. The new MD is Steve Lysker. WVUM-Coral Gables, Fla.'s new MD is Eric Rasco. WTSR-Trenton's is Dave Steed. CITR-Vancouver, B.C.'s is Julie Colero...Gary Gorman, formerly of Fort Apache, is the new National Promotion Manager for Atlantic Records. He can be reached at 1-800-888-2237. Jennifer Daunt has left of Space/Fathom gig, fax your resumes to Jennifer Matthews at (415) 331-3280...Classified Records has moved. Their new address is 412 N. Canal St. #222, South San Francisco, CA 94080-4666. Their phone is 650-737-9700, fax (650) 737-9792... Scooch Pooch Records has a new address and phone numbers.

Hearts of Space/Fathom to go work for Putumayo in their new Berkeley offices. No new number as of press time. We'll keep you updated. If you're interested in the Hearts of Space/Fathom gig, fax your resumes to Jennifer Mathews at (415) 331-3280...Classified Records has moved. Their new address is 412 N. Canal St. #222, South San Francisco, CA 94080-4666. Their phone is 650-737-9700, fax (650) 737-9792... Scooch Pooch Records has a new address and phone numbers.

Their new address is 5850 West Third Street, #209. Los Angeles, CA 90036. Their new number is (213) 658-6126, fax (213) 658-6957. After 4 years of flawless punk rock promotion Fat Pete has left Fat Wreck Chords to handle the National Promotions gig at RadioActive. His new number is (310) 659-6598. Taking over for Pete will be Chico's own Jason Hall, the former Fat mailroom boy, may be reached at (415) 284-1790... Social Distortion has parted ways with Columbia and plans to release a highly anticipated live album for Time Bomb, the group's new home...Replacing Dawn Barger at Jacknife is Kasia Morrison, formerly of CKDU in Halifax, Nova Scotia. That's a long way from Austin... Jamie Math, former MD for WICB, Ithaca, NY and Joe Mochnick of KUGS-Bellingham, Wash., will be joining the Planetary Group in Boston, Mass. Also in the mix will be Dean P. from WCDB-Albany N.Y., who'll be on board for the Summer. Departing Planetary will be Amy Schmalz, who will be leaving to pursue other endeavors.

-- Adam Cohen

Underwear photo

Here we see GAVIN's 1998 College Music Director of the Year, Lucky Ducky Slaughter from KUNV, Las Vegas doing what he does best—getting down and dirty with his bad self! We have no idea whose underwear that is, by the way. (Photo: Vision Trust Promotions).

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Harry Levy • Rene Magallon • Ted Taylor • Sam Russell
When the Lilith Tour bows in Portland this June 19, it will already be one of this year's most successful and heavily-publicized events. In its second year of full-fledged existence, the performing roster has swollen to over 70 artists, a diverse list that was unimaginable when Lilith first came into the world partly as a natural musical evolution, partly as a kicking and screaming baby. Gathering the necessary momentum and booking the diversified roster of artists wasn't nearly as natural as the first few gigs staged during the summer of '96, which gave birth to the entire tour.

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

By Kent and Keith Zimmerman

What's the basic history of the Lilith Fair?

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

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

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

Was this meant to be an alternative to traditional touring?

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

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

Describe the transition between creating something spontaneous and graduating to a machine-driven entity?

It's a weird thing. We're all pretty good guardians of one another. But the best guardian of all is that Sarah has a vision with a heartbeat. She keeps us focused. We wanted Erykah Badu last summer. She wasn't available then, but we got her this summer. We wanted more Sheryl Crow dates last summer, now she's doing more this summer. We learn a lot by doing. The cool thing is that it's artist-driven. I've been around a lot of tours with dressing room doors closed and egos flying. With Lilith, not one star
TASTE
IS EVERYTHING.

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ROBBIE ROBERTSON
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– L.A. New Times

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turned, not one disgruntled employee. It just didn’t happen. A lot of people wanted to see the underground rain. We just went up on sale last week, and in San Francisco, for instance, we sold 19,000 tickets in two days.

How did the press treat the tour? In the Bay Area, they were a little aside. There were people who felt it didn’t rock enough, or wasn’t Urban enough, but the irony was that no one ever called me, asking if we approached a band like Garbage, Queen Latifah, or L.L. It’s easy to write criticism when you only have half the information. Sarah once asked me—because she gets asked so often—for a list of the people who turned us down. Some turned us down for a variety of reasons.

Then you see a review from the Boston paper on the Lilith CD, saying it suffered from too much diversity,

Terry McBride Juggles Lilith, Manages Sarah, and Referees Radio

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

Lilith Fair has been deemed a neutral affair. Why?
With eleven artists on each show, I don’t think the politics of one artist—or a couple of artists—should impede the politics of the rest of the artists. Naturally, it’s a show that begs to be neutral, that begs to deal with all formats of radio that play the music that’s represented. Not everyone sees it that way, but so be it. Have you figured out ways to better incorporate radio this time around?

Last year—with the exception of two or three shows—we didn’t allow radio on site. We didn’t want to have to deal with the politics of it. It’s hard keeping Lilith neutral, something many stations don’t appreciate. I think Sarah took some knocks personally, because we treated Lilith differently from what Sarah does, and when certain radio stations couldn’t get around that, they punished her. But we managed to fight our way through that. Then when we played our Christmas show in West Palm Beach, we allowed four different radio stations to come on site. They behaved themselves very well.

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

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

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

With certain markets like Seattle—where the venue is equal distance from Seattle and Spokane, and where we’re doing two shows—one show may be Seattle radio day while the other will be Spokane—With markets like that, there’s probably eight to ten stations that deserve to be there. Luckily, when we have two shows, we can split them up and take care of everybody. It sounds like you have a decent chance at keeping the peace with radio.

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

PRODUCED BY ANDREW WILLIAMS AND SCOTT THOMAS

MANAGEMENT: RICK SMITH AND VICTOR SOMOGYI FOR WILD JUSTICE

THE SCOTT THOMAS BAND
BLACK VALENTINE
after listening to the press say there was a lack of diversity. Hey, 15 to 20,000 people came out every day and sat, riveted, sang along, and participated. Nearly $700,000 later in charity, we did OK. This year we’ll probably give over $1,000,000 to charity, goods, and services.

**Do guys attend the Lilith Fair?**

The split was probably 65/35 women, from 16-40 years old. I followed two guys around at the Garden State Arts Center, I’ll guess they were 17 years old, looking like refugees from the Warped Tour. Finally I asked them, “What are you guys doing here?” Their reply was, “It’s the best place in the world to meet girls! There are so many great looking girls obviously into music, plus I really like Fiona Apple.” This year we will see more men.

**In light of what happened to H.O.R.D.E. and Lollapalooza, do you think there’s a life cycle to Lilith?**

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

**What are some of Lilith’s basic commitments?**

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

**Lilith Fair: the Artists, the Sponsors, the Charities**

Lilith Fair will feature 11 artists a night, drawn from a rotating pool of over 70 participating acts, at 57 North America dates, the emphasis is on emerging and developing talent. On the charity front, $1 of each ticket is donated to local charities (in most cases, a domestic violence shelter) while corporate sponsors will make additional significant donations of money, goods, and services.

**PARTIAL LILITH FAIR ARTIST LIST.** Erykah Badu, Holly Cole, Paula Cole, Shawn Colvin, Cowboy Junkies, Sheryl Crow, Ebba Fornburg, Indigo Girls, Emmylou Harris, Angelique Kidjo, Diana Krall, K’s Choice, Queen Latifah, Mary Lou Lord, Tara MacLean, Natalie Merchant, Sarah McLachlan, Mono, Abra Moore, Morcheeba, Billie Myers, Me'Shell Ndegeocello, Heather Nova, Joan Osborne, Beth Orton, Dar Williams, Bonnie Raitt, Liz Phair, Lucinda Williams, and more.

**LILITH FAIR CHARITIES INCLUDE.** The Breast Cancer Fund; Rape, Abuse & Incest National Network (RAINN); LIFEBeat (HIV/AIDS resource organization); Planned Parenthood.

**LILITH CORPORATE SPONSORS.** Bivoua, Excite.com, Levi’s, Royal Neighbors of America, Starbucks Coffee, Tower Records, VH1, MuchMusic, Volkswagen of America.
The Fine Arts of Leading and Following

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

—Norm Winer, WXRT-Chicago

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

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

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

Those on the promotion front generally agree that it's the record industry's job to maximize exposure. And maximizing exposure is where political delicacies enter in. If we're moving toward a world where music marketing and promotion plans eventually encompass several niche formats, are we also headed toward a future permeated with infighting and standoffs? "In most cases, you need more than one format to break an artist," says Virgin's Ted Edwards. "In the rock world, there are stations that spin records a lot, but the common wisdom is you need to cross-over to something else or you're going to get a limited universe."

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

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

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

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

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

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

And isn't it fair for companies to remember Triple A's early support? "If Triple A is the format that starts the artist off so they become desirable to other formats," says Edwards, "it's my job as the one who represents this format to make sure that that initial commitment is paid back, and that they are defended within the larger scope of the label."

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

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

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

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

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

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

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

"We're talking about label policies as much as anything here, and diplomacy has to be done well. We know that if, every time we support an artist and it crosses over to another radio station, and that other radio station were to receive the lion's share of promotional opportunities, we'll be much more reluctant to support an artist on that label in the future."
Label politics and co-presences aside, sometimes it behooves a successful Triple A station to join in the fun once an artist becomes a mainstream phenomenon. Such is the case in Boston, when we spoke to WBOS PD Jim Herron last March about sharing versus owning.

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

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

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

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

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

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

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

In Austin, KGSR still leads the race when it comes to owning a particular artist. But the "double-edge" of being first means watching your own-
"If the record hasn't burned and you perceive it to have lost hipness because it was added by the Top 40, that's a fallacy. Pay attention to the research and not your ego." So can we all get along, breaking new artists as well as sharing some acts championed by related formats so that Triple A can benefit with more familiar programming? Norm at WXRT came up with probably the most unique solution: forging alliances with other stations in your market that complement—rather than compete with—your share of the audience pie. In other words, why not a "co-presents" with a station that serves the opposite end of your target demographic?

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

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

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

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

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

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

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

Almo Sounds
Artist: Imogene Heap
Single: "Came Here Bay"
Album: I Megaphone
Add: June 2
Description: This young aggressive songwriter/musician's music has been compared to luminaries such as Patti Smith and Kate Bush. Her debut album, I Megaphone was produced by former Eurythmics Dave Stewart and is slated for a June 16 state- side release.
Contact: Alan Oremman
(310) 289-3880

Ark 21
Artist: Waylon Jennings
Single: "She's Too Good For Me"
Album: Closing in on the Fire
Add: May 25
Description: Waylon covers Sting's number one smash. The single features Sting on bass and Sheryl Crow on backing vocals.
Contact: Karen Lee
(818) 325-1215

Atlantic
Artist: Lili Haydn
Single: "Strange"
Album: Lili
Add: May 11
Description: You know who they are. Sounds like a hit song.
Contact: Nick Beddign
(310) 871-5704

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

Capitol
Artist: Foo Fighters
Single: "Walking After You"
Album: The Colour & the Shape
Add: Out now
Description: "Aching to Be" is the Universal Ego's dreamy, hypnotic, edgy, and electric. Contact: Laura Curtin
(212) 285-2550

Imperial
Artist: Craig Honeycutt
Single: "The Ethereal Angel"
Album: Maybe I Was Wrong
Add: June 18
Description: Craig Honeycutt has been playing the Blues music fest with B.B. King, Neville Bros., and Dr. John.
Contact: Bonty Shilkin
(212) 787-2247

Ishiban
Artist: Bobby Messana & NBO
Album: Dominon Roads
Add: Out now
Description: Messana and crew bring it on with energetic, driving blues influenced by Eric Clapton and Jeff Beck. Road Blues with unstoppable rock sensibilities.
Contact: Randy Soddi
(773) 416-1414 Ext. 3831

Immortal
Artist: Goodness
Single: "Ad Radium"
Add: Mid-August
Description: Lead vocalist Carrie Aikow is back with his usual "Rocky'' guitar hooks and harmonica vocal delivery. Cilia is akin to REM in its poetic, introspective lyrics metaphorically reminding us that life is like a tank of gasoline, or, as it is in "Phreo's Like a drug-induced euphoria. Blissful, like singing by a campfire.
Contact: Jim Evans
(310) 443-4658

MCA
Artist: Ron "The Why Sto Shae
Single: "When You're High"
Album: Two Beasts
Add: June 15
Description: Parchy tunes and convic- ting content. "When You're High" is the perfect cumbertone anthem.
Contact: Nick Attaway
(818) 995-8565

Artist: The Marmont
Single: "La Di Do"
Album: Pristine Smat
Add: June 15
Description: Catchy, poppy female songstresses who began their career in the subways of New York City. "We didn't make much money, and the cops chased us away!"
laughs Heather Godly. Romantic tunes fascinated by handsome, yet nightmarish unremitting love affairs.
Contact: Nick Attaway
(818) 995-8565

May 15, 1998 GAVIN • 45
**Mercury**

**Artist:** Bio Ritmo  
**Single:** "Call Me Up" (654-7215)  
**Add:** TBA  
**Description:** A cocktail mixer with splashes of Xavier Cugat and Cab Calloway. This fiery ensemble of undisciplined swingers are on tour this summer with the Cherry Poppin' Daddies and Squirrel Nut Zippers.

**Contact:** Dave Einstein  
**Phone:** (212) 663-7644

**Artists:** Grey Eye Glances  
**Single:** "Better Part Of Me"  
**Add:** July 13  
**Description:** Bouncy, in the clouds pop. Lovely like a springtime weekend and filled with sugary-sweet female vocals.

**Contact:** Dave Einstein  
**Phone:** (212) 663-7644  
**Artist:** Enrin Gryner  
**Single:** "Sommerling"  
**Add:** June 15  
**Description:** Psychedelic eargasm. care of breathy vocals over laced, hazy guitars. Lightly lamenting the end of summer. "Sommerling" relies on the famed Bripoop wall of sound.

**Contact:** Dave Einstein  
**Phone:** (212) 663-7644

**Mercury Nashville**

**Artist:** William Topley  
**Single:** "Wake Up"  
**Add:** Mixed Feelings  
**Description:** Whether it's reggae, funk, blues, or world music, Topley delivers a powerful smash to the Triple A community. Already embraced by our panel, "Wake Up" is a strong single bound to leap listeners in the face with witty, real-life lyrics and a funky, Stones-like groove.

**Contact:** Chris Stacy  
**Phone:** (615) 320-0110

**Minty Fresh**

**Artist:** Kembra  
**Single:** "It's Alright, Baby"  
**Add:** May 26  
**Description:** Post modern, new wave. Kembra has been hailed as leaders of a revelatory acceptance of all things eclectic. Sometimes found on tour with Beck, sometimes with the Ben Fields Five. Hard to categorize, but easy to snap up next to. Deva, Beck, and Lucius Jackson go on record in exclaiming their love for this import out of Sweden.

**Contact:** Ann Ritchey  
**Phone:** (773) 605-0260

**Paladin**

**Artist:** Reo's Rock Action Figures  
**Album:** Calling Dr. Strong  
**Add:** June 23  
**Description:** R.S. Field, producer of John Mayal, Sunny Landell, Web Wilder, and others (goes re: wrote all the songs for Wilder) is the frontman. It's Rock-a-roll at it's best and packed with fun tunes.

**Contact:** Brian Wilson  
**Phone:** (615) 255-7191

**Plump**

**Artist:** Harvey Fierstein  
**Album:** This Is Not Going To Be Pretty  
**Add:** June 9  
**Description:** Comedy album from reknowned actor/performer Peter Himmelman  
**Artist:** Howard Jones  
**Album:** Live Acoustic America  
**Release Date:** July 14  
**What's it sound like?:** classic Howard Jones hits plus some new tunes, all performed on grand piano and accompanied by percussion.

**Realworld**

**Artist:** Papa Wemba  
**Single:** "Dakwetzi"  
**Add:** May 26  
**Description:** Live studio performance from one of Africa's greatest stars. A collection of classic hits and new songs produced by John Leckie. Will be playing the Africa Fele Tour this Summer.

**Contact:** Crystal Stephens  
**Phone:** (212) 890-7570

**Reprise**

**Artist:** B-52s  
**Single:** "Debbie"  
**Add:** Out now  
**Description:** This new song is featured on their Greatest Hits package and marks the return of Cindy Wilson to the band. Look for the B-52's on tour this summer with the Pretenders.

**Contact:** Alex Connolly  
**Phone:** (818) 953-3744

**Bio:** John Fogerty  
**Single:** "Pemmican"  
**Add:** May 18  
**Description:** Pemmican, the album, is due in June and is reminiscent of the Eagles' Hell Freezes Over and Fleetwood Mac's The Dance i.e. it features Fogerty regaling vintage CCR material such as "Born On The Bayou" and "Sears O," along with classic John Fogerty solo songs like "Centerfield" and "Old Man." Look for VH1 Pemmican Special June 6 and 8.

**Contact:** Alan Caronffy  
**Phone:** (818) 953-3744

**Bio:** Bula Kaye  
**Single:** "One Week"  
**Add:** June 18  
**Description:** Bula Kaye is a beautiful girl from Tanzania who has become a musical sensation throughout Africa. Her debut album, "One Week," is a collection of songs that reflect her powerful voice and her unique musical style. The album features a variety of African music styles, including traditional and contemporary sounds. Kaye's powerful vocals and exceptional songwriting abilities have earned her widespread recognition, and "One Week" is expected to be a major hit in the region. With its blend of traditional and modern elements, the album is sure to appeal to music lovers of all ages, and it's sure to be a favorite among African music fans.
**TRIPLE A SPECIAL ISSUE**

**Album:** Stunt
**Add:** June 9
**Description:** Headlining HORDE with Blues Traveler.
**Contact:** Alex Corenly
**Phone:** (618) 953-3744

**Revolution/Giant**
**Artist:** Brian Wilson
**Single:** “You Imagitation”
**Add:** Oct 17
**Description:** Psychedelic overtones.
**Contact:** Terry Bozia
**Phone:** (310) 781-9815

**Restless**
**Artist:** Sweeney
**Single:** “Trouble”
**Add:** July 20
**Description:** Psychedelic overtones.
**Contact:** Kristen Meyer
**Phone:** (310) 441-8441

**Rhino**
**Artist:** The Knack
**Single:** “Ambition”
**Add:** June 11
**Description:** Psychedelic overtones.
**Contact:** Jim Neil
**Phone:** (310) 411-6862

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

**Rounder**
**Artist:** Steve Reely and the Mamou Playboys
**Single:** “Let Me Know”
**Album:** Bayou River
**Add:** June 9
**Description:** Southern/Country
**Contact:** Leslie Ruffee
**Phone:** (517) 354-0700

**Rykodisc**
**Artist:** Jeffrey Gaines
**Single:** “Right My Wrongs”
**Album:** Saloon
**Add:** June 9
**Description:** Classic/Pop
**Contact:** Mike Marrone
**Phone:** (978) 744-7678

**Sire**
**Artist:** Tina and the B-Sides
**Single:** “He Held In”
**Add:** July 20
**Description:** Psychedelic overtones.
**Contact:** Gary Jay
**Phone:** (212) 979-6410

**Universal**
**Artist:** Sister Hazel
**Single:** “Cancan”
**Add:** June 11
**Description:** Psychedelic overtones.
**Contact:** Ted Edwards
**Phone:** (310) 441-6652

**Vanguard**
**Artist:** Paul Kelly
**Single:** “Shape Me”
**Add:** May 19
**Description:** Psychedelic overtones.
**Contact:** Howard Arians
**Phone:** (206) 441-6652

**Virgin**
**Artist:** The Beatles
**Album:** Rubber Soul
**Add:** Aug 10
**Description:** Psychedelic overtones.
**Contact:** Howard Arians
**Phone:** (206) 441-6652

**TVT**
**Artist:** The Connells
**Single:** “Drown”
**Add:** May 2
**Description:** Psychedelic overtones.
**Contact:** Howard Arians
**Phone:** (206) 441-6652

**Warner Bros.**
**Artist:** The Shins
**Album:** The Shins
**Add:** Apr 19
**Description:** Psychedelic overtones.
**Contact:** Howard Arians
**Phone:** (206) 441-6652

**Zoo**
**Artist:** Billy Myers
**Single:** “Tell Me”
**Add:** July 20
**Description:** Psychedelic overtones.
**Contact:** Ted Edwards
**Phone:** (310) 441-6652

**contact:**
**Phone:** (310) 288-2726

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**featuring: “That Boy (Wants To Be A Girl)”**

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**Radio calls contact:**
**Chris Davies/The Planetary Group**
**Phone:** 617-451-0444

**Larry Wein/National Record Promotion**
**Phone:** 213-656-6154

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GRANT LEE BUFFALO
TRULY, TRULY
The first single from the new album
JUBILEE

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**the verve**

"**LUCKY MAN** 23-21*

From the Platinum CD "Urban Hymns"

Tour Begins 7/28 with Massive Attack

**7/28 Chicago**

- Rosemont Horizon
- 8/7 Atlanta
- TBA

**7/28 Detroit**

- Palace Of Auburn Hills
- 8/9 Houston
- Ariel Theater

**7/31 Hamilton ONT**

- Copps Coliseum
- 8/1 Denver
- Red Rocks

**8/1 Montreal**

- Molson Center
- 8/14 Los Angeles
- Arrowhead Pond

**8/3 Boston**

- Tsongas Arena
- 8/15 San Francisco
- Bill Graham Civic Arena

**8/5 New York**

- Madison Square Garden
- 8/17 Seattle
- Key Arena
Cowboy Junkies > Miles From Our Home
The First Single

It’s a new dawn coming.

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

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**SMASHING PUMPKINS (20)**

Adore (Virgin)


**EVE'S (9)**

Inside Out (RCA)

Indie: A.M., A.M.-5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5

**B-52'S (9)**

Debbie (Reprise)

Indie: A.M., A.M.-5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5

**GIRLS AGAINST BOYS (8)**

Park Avenue (DGC)

Indie: A.M., A.M.-5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5, A.M./5

**RECORD TO WATCH**

**DIMITRI FROM PARIS**

Sacredbleu (Atlantic)

Currently rocking up considerable Specialty Show spins, this album is ripe with tasty sonic treats. Live105, WFNX, and several others have been breaking out with "One Very Stylish Fille."

**REVIEW**

**MONEY MARK**

Push the Button (Mo Wax/London)

Money Mark (a.k.a. Mark Ramos Nishita) was responsible for all the dusty organ fills and funky piano splashes that permeated the Beastie Boys' Check Your Head and Ill Communication albums. But Money Mark is also a talented singer-songwriter in his own right. In the late '80s, he released a triad of indie 10" singles on his own Love Kit Records label. These were subsequently compiled, along with new material, into the 1995 LP Mark's Keyboard Repair.

Mark's latest solo endeavor is packed with a bevy of quirky tunes, which run the gamut from rustic pop to down-n-dirty groove and even Junglistic mayhem. The radio single, "Hand in Your Hand," is already a bona fide hit overseas. Yet beyond the shuffling rhythms and smoky vocal interplay of this track lies a veritable wealth of radio friendly tunes. Try the chuggy bumpy shuffle of "Brand New," the pulsating "Accident," or the laid-back lunacy of "Too Like You." Then there's the Elvis Costelloesque "Tomorrow Will Be Like Today and the cavy guitar melancholy of "Rock in the Rain." Sprinkled throughout are several off-kilter instruments which highlight Mark's twisted groove theory. With 18 tracks to choose from, Push the Button provides a plethora of sonic diversity, all of it just waiting to be mined for the Alternative waves.
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REVIEW

STANFORD PRISON EXPERIMENT

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

ADDs FOR MAY 18/19

Litany (Fire Breed), Sister Soliel (Universal), Add N to X (Matador), Whisper Snapper (Usborne), A Night of Serious Drinking (Uniquely), Grant Lee Buffalo (Guitar World Bros.), Money Mark (Matador), Kennedy (Brian Fox), Fugazi (Sub Pop), Wilderwright (Absurdity), Pacs Boys (Wax), Chika Chika (Sub Pop), Richard Bishop (Bravicut), Season to Risk (Truck), DJ Andy Smith (Peace Adv. Union), Rocket From the Crypt (Interscope), The Punks (NE), Fennica Bros. (Sub Pop), Paul Kelly (Vanguard), Lasso & Juicy (Vanguard), Charming Hostess (Vaccination).

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REVIEW

UNWRITTEN LAW
“California Sky” (Interscope)
This San Diego quintet delivers a catchy and powerful '90s rock song in three minutes flat. On “California Sky,” Unwritten Law triumphs over convention and mediocrity by combining intricate melodies and raw edged sincerity. Additional Active stations feeling right at home under the “California Sky” include: KEYJ, WTFL, and WTOS. Look for the California dudes to rip it up on this summer’s Warped tour with Bad Religion and the Reverend Horton Heat.

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

ADDs FOR MAY 18/19
Gravity Kills “Talking” (TVX), Rolling Stones “Out of Control” (Virgin), Scott Weiland “Down With The Sickness” (Atlantic), Aerosmith “I Don’t Want To Miss A Thing” (Columbia), Caustic Resin “Down And Only” (Africa), The Huey “Free” (Universal), Gioriterra “Highway” (RCA), Monster Magnet “Space beast (ABBA)), John Fogerty “Promontory” (Reprise)

Most requested song at Active radio for second straight week.

CHARTBOUND
GREEN DAY: "Rebelfor2" (Reprise) CLUTCH: "Elephant Riders" (Columbia/Capitol)
ATHENAUM: "What I Didn’t Know" (Atlantic) BAD RELIGION: "Shades Of Truth" (Atlantic)
GARBAGE: "Push It" (A&M/Interscope) OUR LADY PEACE: "4 am" (Columbia/Capitol)
GRILS AGAINST BOYS: "Park Avenue" (JOG) MARCY PLAYGROUND: "Sure..." (Mammoth/Capitol)
COREY GLOVER: To Be First, Then Be Myself" (V2) DAYS OF THE NEW: "The Down Town" (Outpost)
HARVEY DANGER: "Far Right Sista" (Slash/London) PAGEPLANT: "Shining In The Light" (Atlantic)

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

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

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

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

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

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

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

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

**COUNTRY PROFILE**

**STATION/MARKET:**
KFGI-Lincoln, Neb.

**POSITION:**
Music Director/Mornings

**HOW LONG?**
1 year

**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?**
The contact with the listeners. We are a phone-intensive station, and I get to talk to—and meet—many people when I’m doing the morning show. I also enjoy the day-to-day management of our music resources.

**LEAST?**
Doing both mornings and afternoons is difficult to get to talk to people.

**THE EARLY YEARS:**
BORN IN: Wausau, Wis.
GREW UP IN: Bismarck, N.D.

**FIRST RADIO JOB:**
WDIC-Portage, Wis.

**WHAT IS YOUR FAVORITE SONG OF ALL-TIME?**
“I’m So Lonesome I Could Cry” by George Strait

**WHAT IS YOUR FAVORITE SONG ON THE RADIO RIGHT NOW?**
“I’D Do It All Again” by Pam Tillis

**WHAT ALBUM IN YOUR COLLECTION ARE YOU MOSTASHAMED OF?**
Barry Manilow

**DID YAKNOW?**
I love to scuba dive!

If I WORKED FOR A RECORD LABEL, I WOULD: Not discriminate between stations that report to different trade magazines. We all have listeners who just happen to be potential record customers.

**MOTTO TO LIVE & WORK BY:**
Work hard, play hard, and sleep when you die.

by Jamie Matteson

---

**Jeff Eastwood**

**“Say It Isn’t So”**

On 85 stations including:

- WZBQ
- KGJT
- KLOA
- KTJJ
- KVOO
- KDHC
- WNBR
- WBSY

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Artie Kernfeld (805) 252-9272
Promotions: Kim @ Michele Clark Promotion (809) 232-7775
Debbie Green @ BGM (210) 664-8770

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**Terry Kottom**

**AMERICANAPROFILE**

**STATION/MARKET:**
KBCR-Steamboat
Spring, Colo.

**POSITION:**
PD/Air Talent

**HOW LONG?**
6 years

**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?**
No two days are ever the same.

**LEAST?**
The early mornings! Waking up at 4 a.m. is not right.

**THE EARLY YEARS:**
BORN IN: Mankato, Minn.
GREW UP IN: Mankato, Minn.

**FIRST RADIO JOB:**
KYGO-Denver

**TITLE:**
Music Researcher

**WHAT IS YOUR FAVORITE SONG OF ALL-TIME?**
“Cumberland Blues,” by the Grateful Dead

**WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOSTASHAMED OF?**
I am most ashamed of and, at the same time, most proud of my AC/OK records.

**DID YAKNOW?**
I try to play the five-string banjo.

If I WORKED FOR A RECORD LABEL, I WOULD: Buy small market MDs nice new cars.

**MOTTO TO LIVE & WORK BY:**
Don’t squat on your spurs.

by Chris Marino

---

**Change Is ‘On the Air’**

**BY CHRIS MARINO**

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

He adds, “It’s like trying to fit a square peg in a round hole. We are at the point now where we can’t reconcile it anymore.” Besides the obvious continuity problems, in most cases network programming costs money (KHYI pays out $750 a month). On top of that, it’s necessary to clear the network’s inventory—in other words, you have to play their spots and you make no money.

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

**Automation: A Personal Perspective**

Over the last decade, the popularity of station automation technologies has risen dramatically. As a programmer at WMLB, I faced the prospect of automating in 1994 when updating our studios. And although we did not automate at that time, ultimately, replacing old equipment was a necessary step. The intent was not to automate but rather to replace aging equipment such as cart machines, reel-to-reel, and other broadcast equipment that had become obsolete. The stuff had reached its limit, and it had become less expensive to buy two computers (one for the broadcast studio and one for production) than it was to replace the individual components. Essentially, two computers replaced all the equipment in two studios, and each was capable of holding our music library, commercial spots, liners, and promos, as well as handling traffic, billing, and music scheduling—note to mention their production capabilities. Once we learned how to use the system properly, it made what was once tedious work much easier. So WMLB went from state of the Ark (Noah’s) to state of the art, literally overnight, and it helped with the station’s performance immensely.
## Country Up & Coming

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Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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

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**Most Added**

GARTH BROOKS (117)

Dwight Yoakam (70)

TOBY KEITH (60)

PAM TILLS (59)

LARI WHITE (44)

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**Most Requested**

GEORGE STRAIT

STEVE WARINER

FAITH HILL

REBA & BROOKS & DUNN

TIM MCGRAW

---

**Most Spincrease**

MARK WILLS +746

TRISHA YEARWOOD +708

REBA & BROOKS & DUNN +603

COLLIN RAYE +593

TERI CLARK +590

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**Radio Says**

**Dwight Yoakam**

"Things Change" (Reprise)

“It’s Dwight. He’s familiar, unique, and back with real solid material.”

—Jerry Austin, MD, KCKI-Tulsa, Okla.

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<td>How Do I Let You Known (Columbia/CBS)</td>
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Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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

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

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**Holiday Reminder**

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

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

vince gill

"If You Ever Have Forever In Mind"

The first single from Vince's new album
The Key

Going For Airplay Now

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

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

THE REVENANTS
Artists and Whores
(Epiphany)

"Traditional but twisted" is an apt description for the Revenants (formerly the Suicide Kings) new project. But don't lump them in with the rest of the all-country wannabes who can't deliver. Bruce Cornelle can write and the guys can play, and that's why Artists and Whores is more than a mere peep show, it's conceptualization of traditional country sounds. A really great all-country record.

AMERICANA® REVIEWS

NASHVILLE

GAVIN May 15, 1998

PART 1

1. JERRY DOUGLAS, 2. WAYLON JENNINGS, 3. RALPH STANLEY, 4. PHIL WHEAT, 5. JIMMIE ROWE, 6. BILL PETERSON, 7. JIM JOHNSON, 8. BILLI JO HENDERSON, 9. JESSE FESTER, 10. JERRY WELCH, 11. BOBBY BANANA, 12. BILL WALKER, 13. BILL WALKER, 14. WILLIE NELSON, 15. WAYLON JENNINGS, 16. JERRY DOUGLAS, 17. RALPH STANLEY, 18. PHIL WHEAT, 19. JIMMIE ROWE, 20. BILL PETERSON, 21. JIM JOHNSON, 22. BILLI JO HENDERSON, 23. JESSE FESTER, 24. BILL, 25. BILL, 26. BILL, 27. BILL, 28. BILL, 29. BILL, 30. BILL, 31. BILL, 32. BILL, 33. BILL, 34. BILL, 35. BILL, 36. BILL, 37. BILL, 38. BILL, 39. BILL, 40. BILL, 41. BILL, 42. BILL, 43. BILL, 44. BILL, 45. BILL, 46. BILL, 47. BILL, 48. BILL, 49. BILL, 50. BILL, 51. BILL, 52. BILL, 53. BILL, 54. BILL, 55. BILL, 56. BILL, 57. BILL, 58. BILL, 59. BILL, 60. BILL, 61. BILL, 62. BILL, 63. BILL, 64. BILL, 65. BILL, 66. BILL, 67. BILL, 68. BILL, 69. BILL, 70. BILL, 71. BILL, 72. BILL, 73. BILL, 74. BILL, 75. BILL, 76. BILL, 77. BILL, 78. BILL, 79. BILL, 80. BILL, 81. BILL, 82. BILL, 83. BILL, 84. BILL, 85. BILL, 86. BILL, 87. BILL, 88. BILL, 89. BILL, 90. BILL, 91. BILL, 92. BILL, 93. BILL, 94. BILL, 95. BILL, 96. BILL, 97. BILL, 98. BILL, 99. BILL, 100. BILL.
Today, artist development can be an impatient and often volatile process. Crossing over to multiple radio formats is the key to success in the pop world.

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

Sometimes it calls for a whole new marketing approach.

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

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

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

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

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

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

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

It was there Keiko composed the title track for her new Full Moon and the Shrine release.

“When we went to San Francisco, we caught a very special concert,” says Tauro. “You could sense the joy between Keiko, the band, and her songs, and the audience really responded. They took the [concert] and edited it with live footage in Miyajima and showed me a rough cut. I literally cried. They captured what she was really about as an artist.”

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

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

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

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

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

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

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

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

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May 15, 1998 GAVIN • 65
Joe Cohn Named Interim PD at KPLU

Joe Cohn, this year's Gavin Jazz Radio Person of the Year, was named interim PD at KPLU-Seattle/Tacoma on May 11. He replaces outgoing PD Roger Johnson. In terms of Arbitron ratings, KPLU is one of the highest rated Jazz stations in the country, having racked a 3.2 12+ share in the Seattle market, impressive numbers for a non-commercial station. "It's good timing for me, because I was ready for more responsibility and the opportunity to focus on KPLU's entire programming—not just the music. Now I get to delve into promotions, programming, working with air talent, and dealing with the marketing department."

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

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

Herbie Debuts Hancock Records

Herbie Hancock, one of Jazz's most prolific composers and pianists, announced the formation of a new custom label, Hancock Records, which will be distributed by Verve.

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

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

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

Glaser Takes KBLX MD Post

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

My house is a three-minute walk from [producer] Rick Braun’s house. It was convenient being in the same neighborhood when we made the record. Actually, I stayed at Rick’s house when I recorded CatFool in SoCal, so when the time came to house hunt, that was almost the only neighborhood I knew.

"Rich and I originally recorded three songs (‘Mulholland Drive,’ ‘We Have It All,’ and ‘River of Dreams’) as demos last summer. Then we signed the deal, remixed and added other instruments to those tunes and recorded the rest between October and January.

"Individual songs suggest to me which would be a good flute or sax song, but it’s not always a gut feeling. Sometimes changing horns surprises me and I like it better. ‘Kaleidoscope’ was a tune Rich wrote. When he put trumpet on it, he thought it was too similar to ‘Groovis.’ I liked the song, so we tried sax, then flute, and ended up using both, trading licks at the end.”
HARRELL was to play in the symphony. I didn’t even like jazz, so to be completely honest...

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

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

"For a lot of different reasons I switched from classical clarinet to jazz saxophone. At the time I was a very serious about it and had a lot of classical nuances in my sound. My ambition was to play in the symphony. I didn’t even like jazz, so to be completely honest..."
WHAT NEXT: TELEPHONE BOOTHs?
Everybody wants one. And every radio station, it seems, is finding its own unique way to give them away. We’re talking about the new Volkswagen Beetles, of course. Rock 103.5 WRCX-Chicago decided to hand over the keys to the caller who could fit the most friends into an original, restored Bug. Michael Ryan of Alsip, Ill., crammed 17 folks inside to drive away the winner. Now that’s gotta hurt.

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

SHOWBIZ
Those in the know are saying the Seagram acquisition of PolyGram is all but a done deal. So who’ll run the store? One strong financial big-wig says if Seagram does prevail, Barry Diller would run the film and TV interests with Doug Morris in charge of the music side.
Will Power 106 (KPWR-L.A.) morning man Big Boy be evicted from his Neighborhood? The extra-large DJ, also seen on late-night’s Vibe with Sinbad, says he and his entire a.m. crew are on shaky ground since PD Michelle Mercer and GM Marie Kordus were fired. Honchos at New York’s Relativity Records confirm that Big Boy has just signed a recording contract, but if he’s off the air at Power, will the loss of his daily “pub” hurt the project?
Look for SF-based RCA nat’l director of crossover Jack Cyphers to be named head of promotion for Tommy Boy, replacing promo leg-
Bill Gavin founded this publication 40 years ago. To celebrate our anniversary, we have chosen to celebrate our founder by paying tribute to the industry he loved.

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

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

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

Join us...

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

A Tribute to the First Golden Age of Radio

The Birth of Top 40—by Ben Fong-Torres

Cordon McLendon: A Man and His Memos

The Real Don Steele—by Ian Whitcomb

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

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"Godzilla - The Movie" Opens May 20th.