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JULY 3 1998

ISSUE 2213

GAVIN

All Access To Great Music

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"My Baby’s Lovin’ is oh so fine... if it got any better, I couldn’t stand it!"
Les Acree, WIVK, Knoxville

"My Baby’s Lovin’ is... oh so fine, but don’t tell her husband, cause he’s six-foot nine!"
Jay Bernard, KAYD, Beaumont

"My Baby’s Lovin’ is... her home cookin’.”
Chad Heritage, KDDK, Little Rock

"My Baby’s Lovin’ is... Ooh, Aaah, WOOHOO!"

"My Baby’s Lovin’ is... so good I hope she never sober up!"
Mike Kennedy, KBEQ, Kansas City

"My Baby’s Lovin’ is... ‘Too Much Fun’.”
Von Cook, KAYD, Beaumont

"My Baby’s Lovin’ is... I like to Mark McGwire home run!"
Ray Massie, KFRG, Riverside

Daryle Singletary
my baby’s lovin’
Airplay July 13

(Crank it up!)
BLUEPRINT
FOR SUCCESS

Country's Great Promotions

7 Secrets of Promo Pros
First Person with Tom Rivers
Sales & Programming: The Great Divide
“Team T”
Captain Branford Marsalis
Columbia Recording Artist/VP Jazz

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

"FORE!"

J. Martell Foundation

“Team T” Captain Branford Marsalis and “Team J” Captain Jason Flom cordially invite you to the 8th Annual T.J. Martell Team Challenge for the Martell Cup at the Ridgewood Country Club in Paramus, New Jersey on August 10, 1998.

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

Come Together

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

Wanna Be Like Mike?

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

Survey Says...

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

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As Told to Jamie Matteson

Tom Rivers

VP/General Manager, WQYK-Tampa

On Passion and Unlimited Potential

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

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

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

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

(WQYK) was one of Mel Karmazin’s first radio stations, and the culture and thought process of the entire staff has always been to put together a great radio product, to win in the ratings, and to deliver for the advertisers. We have to really work hard to put together a commercial that will sell whatever it is the advertiser is selling. If we do that, then they will come back and they will continue to buy from us. That’s really the lesson that Mel taught me early on. He never wants an advertiser to feel like they didn’t get their money’s worth. Instead, he wants them to feel like they were glad they paid money. If we had asked them, they probably would gladly have paid double if we had asked them. The clarity of that vision, that started in 1986 when Mel bought the station, continues today.

July 3, 1998 GAVIN • 3

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Larsen to Head Universal International

Jorgen Larsen has been appointed Chairman and Chief Executive Officer of Universal Music International. Universal Chairman Doug Morris has announced. The appointment will become effective upon the completion of the acquisition of PolyGram N.V. by Universal Studios, Inc. Larsen will be responsible for overseeing and guiding the combined Universal and PolyGram international record operations, and will continue to report to Morris, who recently took charge of running the combined Universal-PolyGram unit. Larsen joined the Universal Music Group in 1993 as President of Universal Music International. Under Larsen’s guidance, Universal evolved from four international companies to 31 companies, covering 95 percent of the world music market and doubling Universal’s international sales in three years. Larsen joined Universal from DSB Schallplatten Berlin (the previously state-owned East German record company), where he served as Managing Partner since 1991.

MTV, CBS Launch Summer Joint Venture

MTV and the CBS Radio Group this week launched a summer music promotion in six major U.S. markets, the first marketing partnership MTV has entered into with a radio group. The promotion highlights bands featured this summer on MTV and local radio stations’ playlists. Contest winners will receive two tickets to the show, airline tickets, and accommodations. Shows included in the giveaways include the Beastie Boys in Portland, matchbox 20 in Los Angeles, Smashing Pumpkins in Chicago, and the Verve in Seattle. Lisa Braun, Vice President, MTV Promotion, said, “This partnership gives us the opportunity to work with great radio stations to offer trips to see top artists that are a big part of our channel this summer.” Participating CBS stations include: WXRK-New York, KROQ-Los Angeles, WXRT-Chicago, WRRK-Detroit, WHFS-Washington, DC, and WBCN-Boston.

Guidry to Sr. VP, Columbia

Demmete Guidry has been promoted to Senior Vice President, Black Music for Columbia Records, based in New York. Guidry, who has been VP of Marketing since 1995, will now be responsible for the development and execution of all marketing and promotional strategies for the division’s roster as well as for artists on the So So Def Recordings, RuffHouse Records, and Trackmasters associated labels.

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

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

1Q ’98 Trading Down Sharply

The wheeling and dealing for radio groups has dropped off dramatically in the last six months—to where it’s down nearly 70 percent over the last six months and off nearly 80 percent from a year ago. According to a special BIA crunch for GAVIN, the radio industry saw only $2.3 billion in deals done during the first half of 1998, while $7.2 billion in deals were struck during the last half of 1997. And get this: a year ago, during the first half of 1997, a whopping $10.5 billion in deals got done. Is it time to say “bye-bye” to the go-go 90s and “hello” to operations? Stay tuned.

RTV Network Set to Air Radio via Cable

Tom Coleman, Jeff Pollack, and Lawrence Rogow have announced the launch of Radio TV Network (RTV), a satellite-delivered basic cable television network that will telescan TV versions of radio programs. Mancow Muller’s syndicated morning program will be one of RTV’s first shows, formatted into a one-hour daily television program broadcast during prime time. Mancow’s shows on WKQQ/FM-Chicago, along with RTV’s other programs, will be recorded on small robotic cameras installed in radio broadcast booths, where RTV personnel will direct and edit programs locally before forwarding them to RTV’s Los Angeles studios. Most programs will air on RTV within 48 hours of their original radio broadcast.

RadioTV Network
PROMOTION/MARKETING

Sales and Programming: Radio's "Great Divide"

By Tony Sanders

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

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

GARY EXLINE
PRESIDENT/GM
WIKR-FM-OWENSBORO, KY.

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

A recent example is our campaign involving Shania Twain. I can initiate certain things, but this was of that originated with the PD. Sky put everything together except the sales package, which I assembled. We knew that the closest place to Owensboro that Shania was going to appear was Louisville, so Sky found two buses of concert tickets that allowed us to bring people from programming as well as sales clients to see her later this month.

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

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

BILL SHERARD
PRESIDENT
SPRING BROADCASTING

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

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

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

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

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

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

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

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

Karen Taylor-Good

Songwriter
Hometown: El Paso, Tex.

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

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

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

The first record you remember buying?

by Jeff House
ACQUISITIONS

**BLUE CHIP BROADCASTING INKED A DEAL TO BUY WZAZ/FM-Columbus from Jacor Communications for $10.1 million.**

**MARATHON MEDIA SIGNED A DEAL TO BUY SEVEN Michigan stations from Marts Communications for $6 million. Included in the deal: WMQK AM/FM and WIMK/AM-Iron Mountain; WUPK/AM-Marquette; WIHC/AM-Newberry; WZNL/FM-Norway; and WKNW AM and WYSS/FM in Sault Ste. Marie.**

**BOYD BROADCASTING ANNOUNCED IT WAS PURCHASING two Reno stations in separate transactions; the company is buying KSIN/FM from Comstock Communications for $2.5 million, and is picking up KHWG/FM from Hilltop Church for $1.5 million.**

**JACOR COMMUNICATIONS ADDED TWO MORE STATIONS to its portfolio by purchasing KRKT AM/FM in Albany, Ore. from MSX Corp. Price tag was $5.8 million.**

**SILVERADO BROADCASTING AGREED TO BUY KJOY/FM-Stockton, Calif. from Joseph Gamble Stations for $3.6 million.**

CLOSING

**RADIO ONE CLOSED ON ITS $34 MILLION PURCHASE OF WCHB AM/FM-Detroit from Bell Broadcasting Broker: Force Communications.**

**JACOR COMMUNICATIONS COMPLETED ITS $12 MILLION purchase of KFAM/AM in Salt Lake City from General Broadcasting Broker: Force Communications.**

MISCELLANY

**EMMIS BROADCASTING ANNOUNCED IT WAS CHANGING its name to Emmis Communications Corp. to “better reflect the diversification of our business,” according to company Chairman Jeff Smulyan.**

**KKND/FM-NEW ORLEANS WAS FINED $6000 FOR broadcasting three segments of The Howard Stern Show in early 1997. The programs in question featured Stern’s reminiscences about his college days.**

PROGRAMMING

**AM/FM RADIO NETWORKS WILL** be representing Capstar Broadcasting’s Bob & Tom Show in a new sales and marketing alliance.

WEB SITE

www.reba.com sponsored by ElectricVillage www.electricvillage.com

**Arbitron**

*starts Summer Name Game*

Be on the lookout: Arbitron has mailed its Summer 1998 Station Name Preview to radio. When hours arrive, it's critical that you review not only your own station's information, but also that of all stations in your market in order to prevent incorrect identification and possible duplication of slogans or tag lines. The company will accept entries through September 4, 1998.

Stations are allowed to submit their most frequently used on-air identifiers—other than call letters—on a response statement—in order to receive proper credit from to that of another station. It provides a substantial benefit for radio broadcasters who then are ensured of getting the listing credit they deserve.

Web Ad Sales Jump $351M in 1Q

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

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

**In Kingsley Country**

For our 40th anniversary special issue, *On the Air*, we spoke with Bob Kingsley, king of the Country radio countdowns, who recalled how, after joining Gavin’s Country panel on the strength of a show he did on KFI-Los Angeles, he came to work at Gavin. It was fall of 1978 when Bill Gavin called.

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

Over the months, I got to know him and appreciate what he was doing. “Bill and Janet always kept their business at the highest level. Janet was always on the phone. She felt the heart and soul of Country music, and always had its best interests at heart. They dealt with people who were honest and straight-ahead reporters, and you did not play games with them. It was a wonderful place, and I’ll always be grateful for those few months I got to spend there.” —Ben Fong-Torres

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The Unlisteds Are Coming!
The Unlisteds Are Coming!

By JUAN HIBER

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

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

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

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

As it turns out, I've had a ring-side seat on this issue, dating back to Spring 1977. It was at that time, when I was Manager of Arbitron's Radio Market Reports, that the company asked me to implement a sampling technology that would, for the first time, include in the Arbitron diary keeper universe persons whose phone numbers weren't listed. The new technique was called Expanded Sample Frame, or ESF.

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

But there were are problems with the NL portion of the sample. While Metro Mail could provide Arbitron with a name/address of the "listed" portion of the sample, the firm couldn't do that for the unlisteds. Listeds received an introductory letter from Arbitron prior to being called/invited to be diary keepers, so often 80 percent or so of the lists would agree to participate. Without a name/address, however, the "unlisteds" just got a cold call, asking for a name/address, etc. and asking if folks wanted to be in a survey. As a result, typically only about 30 percent of unlisteds called would say yes to diary keeping.

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

**FORMAT IMPACT**

Which formats could benefit—and which could suffer—from this enhanced unlisted sampling technique? Most likely to prosper are those stations that appeal to young teens (16-19), ethnic audiences, and the very upscale.Winners might be AOR, Urban, and Classical. Those formats/stations that appeal to the white mainstream—AC, Oldies, perhaps Country—could see some slippage.

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

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

BY QUINCY McCoy

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

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

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

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

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

But my favorite quote is from Andrew Shipley, a Tokyo-based economist with Schroders: "We need to see that the companies are run for the benefit of the owners and shareholders—not the workers." Now that's American!

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

We've all seen the investment part of the scenario come true, as big companies continue to swallow up smaller groups and stand-alones. The banks, investment bankers, and stockholders are all very happy—but I haven't noticed an increase in jobs, or any new room for independent entrepreneurs to compete. At last September's NAB Radio Show, six major group heads all echoed the fact that consolidation means downsizing; stressing that jobs will be there, but they will be in different forms and with added workloads for both managers and employees.

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

In Japan, layoffs are viewed as a failing of the management, so top executives are expected to resign and take personal responsibility for the losses. Imagine that scenario in our industry: "CBS stocks dip!" Stockholders in a rage over decline! "In shame, Mel Calls It Quits!" Never happen. (Better yet, imagine our business with a lifetime-employment system. A guaranteed job. A career at one station, with one company, as long as you want to stay. No moving. No bad credit. No divorce. Never happen.)

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

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

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

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

You may have noticed that GAVIN has undergone a lot of changes over the past few months: new look, new features, new reporters, and the addition of our daily fax service, gmaill. All of these improvements have been made with one goal in mind—to better serve our radio and record label constituents. And more changes are coming to GAVIN’s New Mainstream section over the next few weeks, including the debut of our Top 40 Rhythmic-Crossover chart. This new panel will be composed of a combination of existing Top 40 reporters and some new stations. A complete reporting panel will be listed in the magazine when the chart debuts.

Comings and Goings

K-101 (KIOI/FM)-San Francisco has established a memorial scholarship fund in the memory of late midday air personality Rick Shaw, who died unexpectedly last week. Friends can send donations c/o the Rick Shaw Memorial Fund, K-101 Radio, 340 Townsend Street, San Francisco, CA 94107...Congratulations to WNKI (Wink 106)-Elmira, N.Y. PD Bob Quick, who has added on PD duties for classic rock sister station WNGZ. Plus, Wink 106’s Eric Moon gets promoted to APD/MD for both stations as well...Travis Allen is no longer MD at KTRS-Casper, Wyo. All music calls will now be handled by PD Pat Butcher. His calls times are now 10-11:30 a.m. and 2-3 p.m. Tuesday through Thursday...Steve Bagley has been named Program Director for Hot A/C outlet WCBH-Terre Haute, Ind., which also has a new mailing address, phone, and fax. P.O. Box 568, Effingham, IL 62401; (217) 542-4141; fax: (217) 542-4144. Former WCBH PD (casually of new ownership) and five-year station vet, 2 1/2 years as PD Greg Vincent can be reached at (317) 844-3169. For the time being, Vincent is doing swing on oldies outlet WGLD-Indianapolis, but is actively seeking his next radio adventure...Arista Austin’s National Promotion Director John Butler quits the company with the label. He’s “hanging out his own promotion shingle” for now and can be reached c/o Squint, 3319 W. End Avenue, Suite 200, Nashville, TN 37203. Phone: (615) 457-1214. Address changes: Southern Broadcasting Companies WGMG/FM and WPUP/FM-Athens, Ga. have moved to 1150 Tower Place, Bogart, GA 30622. Phone: (706) 549-6222, fax remains the same...Patrick Milanese joins NK2 Encoded Music as Promotion Director. Northeast. He comes from Curb, where he recently helped launch the newest LeAnn Rimes album.

Gavin Chart RHYTHMIC CROSSOVER

Kandy Klutch

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

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

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

Stations you admire: “The only station as a teenager was WLTY-Tampa, although my older brothers tell me I used to jam to WLS-Chicago before we moved to Florida (at age five). I was a Top 40 fan all the way. Until WVLN, my first gig and an AOR. Career-wise (then): WATE, the hit-oriented Q105-Tampa Bay, Dave Shakes’ 1996. Also KZ99, WXKS, and Z100. The old Hot 97-New York during the Salkowitz years was awesome, too. Now: KUMX, KHKS-Dallas, and KIIS-Los Angeles.”

Mentors—then, now, why? “I feel lucky to have worked with some of the greatest (albeit not the easiest) programmers in Mark Driscoll, Brian Bridgman, Dan Kiefer, Jay Beaux Jones, Bill Cahill, etc. Luckily, I had the good sense to watch, study, and learn something from most all of them.

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

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

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

Bosses: “The Big Gay” is the extraordinary Earnest James, VP/GM, Clear Channel of New Orleans. He’s truly the best [see Mentors]. I also work closely with OM Dave Stewart, who’s the PD for our Alternative KKNK, and our corporate PD John Roberts. Clearly, Clear Channel is the best company I’ve worked with, and there have been quite a few.”

Average Spot Load and Stop Sets: “We run an average of eight to nine spots an hour in all dayparts, with two breaks an hour. The breaks fall around 35 and 50, so we roll ‘ten hits in a row’ every hour.”

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

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

Next career goal: “One above sea level.”

by Annette M. Lai

OM Dave Stewart, who's the PD for our Alternative KKNK, and our corporate PD John Roberts. Clearly, Clear Channel is the best company I've worked with, and there have been quite a few.
W hile we all anxiously wait to hear if Michael Jordan is going to end his mythical career with the Chicago Bulls, there is something about the making of his legend from which we can all learn. Legend begins with a dedication to craft, relentless pursuit of a goal, and a refusal to give in to the seduction of defeat.

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

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

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

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

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

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

Great personalities are involved with the music; the listeners pick up on that passion. Remember, "If you sell the music, the music will sell you." Keep a notebook with interesting music notes about artists and songs. But most important, be relatable. Execute concise breaks. You can say very little and express a great deal. This takes thinking first, then self-editing. When was the last time you looked in a dictionary or thesaurus to try to find a more colorful way to sell a song or promotional idea?

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

The second quality is consistency. As in sports, you have to arrive for your shift ready to give 100 percent. Personalities who leave their personal problems at the front door and perform at top levels are true professionals. Remember, it's show biz and the show must go on. The hardest quality to possess is warmth. It's one of those things that some people have naturally and others don't. In basketball, it's called being passionate about the game. Every jock needs to have a high level of warmth or he or she won't be able to intimately sell music or community issues. This quality demands the real you. No one can convincingly fake passion or conviction.

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

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

Maybe the hardest part of reaching greatness is maintaining the hunger for learning. That means staying in touch with the latest technical developments and concepts, and listening to and reading every cutting-edge idea from strategic and motivational thinkers. Like Jordan, you have to develop a personal learning plan and fill in gaps in your skills. Construct goals that are specific, measurable, and achievable. Your constant thirst for knowledge will keep you topical, local, and relatable. This type of passion is contagious and will not only uplift your individual performance, but that of your entire organization. Just like Mike.
TOP 40

**UN TV** | **WEEKS** | **JOBS** | **SPINS** | **TREND**
--- | --- | --- | --- | ---
1 | ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise) | 15 | 163 | 0 | 779 | +297
2 | NATELLE ABRUZZO - Tom (RCA) | 23 | 162 | 0 | 768 | -31
3 | GOD DOOL DOLLS - IRS (Warner Sunset/Reprise) | 14 | 163 | 3 | 767 | +531
4 | BRANDY & MONICA - The Boy Is Mine (Atlantic) | 9 | 179 | 9 | 764 | +835
5 | FASTBALL - The Way (Hollywood) | 19 | 165 | 0 | 7340 | +50
6 | NEXT - Too Close (Arista) | 24 | 150 | 3 | 6754 | +444
7 | SHANIA TWAIN - You're Still The One (Mercury) | 25 | 145 | 1 | 6857 | -72
8 | MATCHBOX 20 - Real Love (Warner/Atlantic) | 14 | 156 | 0 | 6843 | +336
9 | K.C. & JOJO - All My Life (RCA) | 31 | 142 | 0 | 5968 | -391
10 | AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG) | 7 | 157 | 3 | 5129 | +616
11 | MADONNA - Ray Of Light (Maverick/Warner Bros.) | 10 | 154 | 1 | 5037 | -192
12 | WILL SMITH - Just The Two Of Us (Columbia/CRG) | 9 | 129 | 2 | 4732 | +602
13 | BRIAN McKNIGHT - Anytime (Motown) | 25 | 117 | 0 | 4590 | -336
14 | NATALIE Merchant - Lamp & Generous (Elektra/EGG) | 10 | 142 | 1 | 4466 | +265
15 | MAROY PLAYSOUND - Sax and Candy (Capitol) | 34 | 108 | 0 | 4012 | -776
16 | SEMINOSE - Closing Time (RCA) | 15 | 133 | 6 | 3653 | -383
17 | SARAH McLACHLAN - Aria (Warner/Atlantic) | 18 | 126 | 2 | 3581 | +46
18 | ALL SAINTS - Never Ever (London/Island) | 13 | 127 | 1 | 3480 | +316
19 | MARIAH CAREY - My All (Columbia/CRG) | 15 | 106 | 0 | 3400 | -650
20 | BACKSTREET BOYS - Everybody Love | 21 | 108 | 0 | 3182 | -386
21 | CELINE DION - Too Love You More (550 Music) | 9 | 124 | 1 | 3056 | +134
22 | SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EGG) | 5 | 127 | 7 | 2720 | +735
23 | ACES OF BASE - Cruel Summit (Arista) | 3 | 121 | 12 | 2671 | +1028

**TOP TIP**

**BACKSTREET BOYS**

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

**RADIO SAYS**

**PRAS MICHEL FEAT. OL' DIRTY BASTARD...**

"Ghetto Supastar (That Is What You Are)" (Interscope)

"Pras is going to be the teen record of the summer—and we just started playing it."

—Steve McKay, PD, WBHT/FM-Wilkes-Barre, Pa.

**ARTIST PROFILE**

**JENNIFER PAIGE**

Part 1

**HOMETOWN & BIRTHDATE**

Marietta, Ga., September 3, 1975

**LABEL** Edel America/Hollywood

**PERSONALITY**

**CURRENT SINGLE** "Crush" (Edel America/Hollywood)

**ARTISTEDPAGE**

"Hollywood: Dan Hubber

CURRENT SINGLE: "Crush"

MUSICAL INFLUENCES: "My brother Chance, who also sings. We grew up like a duo, singing in church and contests."

"HOW DID YOU DISCOVER?"

"I was singing with a road band in Vegas. Crystal Bernard (an actress and singer herself),

heard me there. At her suggestion, I went to L.A. for five days to cut a demo, and stayed three weeks. When I moved to L.A., she treated me like a little sister. It was Crystal who gave my demo tape to my producer, Andy Goldmark."

"RADIO STATIONS YOU GREW UP LISTENING TO?" "Star 94 and 95X in Atlanta. I've always loved pop music to gospel—a wide variety. It's strange now to have my music played next to musicians I've idolized from hearing them on the radio."

"THINGS THAT MAKE YOU HAPPY: "My family, the ocean, my dog BJ (an Akita), my roommates."

"YOUR PERSONALITY TRAIT: "I'm very energetic and understanding."

"YOUR PERSONALITY TRAIT: "I'm too emotional."

www.americanradiohistory.com
## TOP 40 UP & COMING

<table>
<thead>
<tr>
<th>No.</th>
<th>Art.</th>
<th>Title</th>
<th>SPINS</th>
<th>Trend</th>
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<tbody>
<tr>
<td>74</td>
<td>LOV</td>
<td>I'll Never Break Your Heart Live!</td>
<td>253</td>
<td>+525</td>
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<tr>
<td>75</td>
<td>LOV</td>
<td>B-52s - Deluxe (Reprise)</td>
<td>916</td>
<td>-27</td>
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<tr>
<td>76</td>
<td>LOV</td>
<td>98 Degrees &amp; Stevie Wonder - True To You With Olivia Newton-John</td>
<td>941</td>
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<td>77</td>
<td>LOV</td>
<td>Big Punisher - Still Not A Player (Loud)</td>
<td>1602</td>
<td>+203</td>
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<td>78</td>
<td>LOV</td>
<td>MFA featuring Sisqo - It's All About Me (Isaacs)</td>
<td>1504</td>
<td>+115</td>
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<tr>
<td>79</td>
<td>LOV</td>
<td>Aperature - What I Didn't Know (Atlantic)</td>
<td>521</td>
<td>+84</td>
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<tr>
<td>80</td>
<td>LOV</td>
<td>Dave Matthews Band - Stay (Waiting Time) (RCA)</td>
<td>354</td>
<td>+123</td>
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<tr>
<td>81</td>
<td>LOV</td>
<td>Swirl 360 - Hey Now Now (Sony)</td>
<td>197</td>
<td>+138</td>
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<tr>
<td>82</td>
<td>LOV</td>
<td>Huey Danger - Flagpole Sitta (RSI/Sony)</td>
<td>602</td>
<td>+131</td>
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<tr>
<td>83</td>
<td>LOV</td>
<td>Color Mi Bad - Remember When (Crisco)</td>
<td>537</td>
<td>+57</td>
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<tr>
<td>84</td>
<td>LOV</td>
<td>Dreamhouse - Stay (Trauma)</td>
<td>1044</td>
<td>+206</td>
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<tr>
<td>85</td>
<td>LOV</td>
<td>Mister Jones - Dream (RCA)</td>
<td>59</td>
<td>+54</td>
</tr>
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</table>

## GAVIN ONLY

**JENNIFER PAIGE (32)**

**N SYNC (27)**

**BACKSTREET BOYS (20)**

**HEATHER NOVA (15)**

**JANET JACKSON (15)**

**MISTER JONES (14)**

## MOST ADDED

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Fastball - The Way</td>
<td>Hollywood</td>
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<td>2</td>
<td>God God Dolls - Iris</td>
<td>Warner Sunset/Reprise</td>
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<tr>
<td>3</td>
<td>Alanis Morissette - Uninvited</td>
<td>Warner Sunset/Reprise</td>
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<tr>
<td>4</td>
<td>Natalie Imbruglia - Torn</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>Matchbox 20 - Real World</td>
<td>Lava/Atlantic</td>
</tr>
<tr>
<td>6</td>
<td>Brand &amp; Monica - The Boy Is Mine</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td>Madonna - Ray Of Light</td>
<td>Maverick/Warner Bros.</td>
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<td>8</td>
<td>Aerosmith - I Don't Want To Miss A Thing</td>
<td>Columbia/CRG</td>
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<tr>
<td>9</td>
<td>Shania Twain - You're Still The One</td>
<td>Mercury</td>
</tr>
<tr>
<td>10</td>
<td>Natalie Merchant - Kind &amp; Generous</td>
<td>Elektra/EG</td>
</tr>
<tr>
<td>11</td>
<td>B-52s - Aliens Are Go</td>
<td>RCA</td>
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<tr>
<td>12</td>
<td>K. O. - Al The Life Is Gonna Go Your Way</td>
<td>Mercury</td>
</tr>
<tr>
<td>13</td>
<td>Shania Twain - You're Still The One</td>
<td>Mercury</td>
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<td>Brandi Carlile - Ev'rybody</td>
<td>Epic</td>
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<td>Emmylou Harris - I'll Fly Away</td>
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<td>Alecia Black - Think Of You</td>
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<td>17</td>
<td>Mary J. Blige - Don't Mind</td>
<td>Interscope</td>
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<td>Pink - Get The Message</td>
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<td>Mariah Carey - All I Want For Christmas Is You</td>
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<td>Smash Mouth - Can't Get Enough Of You Baby</td>
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<td>Marcy Playground - Sex &amp; Candy</td>
<td>Capitol</td>
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<td>22</td>
<td>Von Da Seaport - Searchin' My Soul</td>
<td>Polygram</td>
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<td>23</td>
<td>Billie Myers - Tell Me</td>
<td>Universal</td>
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<td>24</td>
<td>Cherry Poppin' Daddies - Zoofur Suit (Moo)</td>
<td>MCA</td>
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<td>Alanis Morissette - You Light Up My Life</td>
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<td>The Wallflowers - In The Garden</td>
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<td>27</td>
<td>Elton John - I Don't Wanna Go On With You</td>
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<td>Brian McKnight - (Am I) The Only One</td>
<td>Mercury</td>
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<td>29</td>
<td>Wyclef Jean - My Money</td>
<td>Arista</td>
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<td>30</td>
<td>Alanis Morissette - Ironic</td>
<td>Columbia/CRG</td>
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<td>31</td>
<td>The Weeknd - Can't Feel My Face</td>
<td>Columbia/CRG</td>
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<td>32</td>
<td>Allovalu - You Want It, You've Got It</td>
<td>RCA</td>
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<td>33</td>
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<tr>
<td>34</td>
<td>Allovalu - You Want It, You've Got It</td>
<td>RCA</td>
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</tbody>
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## CROSSOVER

**URBAN/DANCE**

Big Punisher - Still Not A Player (Loud)

MFA featuring Sisqo - It's All About Me (Isaacs)

Huey Danger - Flagpole Sitta (RSI/Sony)

Mister Jones - Dream (RCA)

Jenniffer Paige - I'll Never Break Your Heart (Loud)

**ALTERNATIVE**

B-52s - Aliens Are Go

Dave Matthews Band - Snow (Waiting Time) (RCA)

Puff Daddy & Mase - Come With Me (Isaacs)

Harvey Danger - Flagpole Sitta (RSI/Sony)

Aperature - What I Didn't Know (Atlantic)

Panels: B-52s - Deluxe (Reprise)

www.americanradiohistory.com
**MAI Report Continued**

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

**PURE SUGAR**
**"Delicious"**
(Geffen)

Pure Sugar—a.k.a. Jennifer Starr—who's described as an intensely blonde-and-pink New Age Barbie dance diva, has turned up with the composer-producer team of Pete Lorimer and Richard "Humpy" Vission, who already have a string of dance hits to their credit. And what does Pure Sugar give you? A burst of energy. However, nothing's better than some radio testimonial, and WDRQ-Detroit's Alex Tear and Jimi Jamieson have already told us: "It's a taste of the '80s with a '90s mix. We started out just spiking it, but it's worked its way into regular rotation, and we're already getting requests." Impacting Top 40.

**NEWSBOYS**
**"Whofoo"**
(Virgin)

Here's the latest from this Aussie five-man band, who first made their mark on spinner reports. Continued on page 15

**SUGAR**
**"Wishing I Was There"**
(RCA)

Talk about a hot commodity! Radio isn't even waiting for its "impact" date!

**TOP TIP**

NATALIE IMBRUGLIA
"Wishing I Was There" (RCA)

"Talk about a hot commodity! Radio isn't even waiting for its "impact" date!"

---

**KEYBOARDS & BASS**

Pierre Marchand (also her producer)

**BIRTHPLACE & DATE**

Halifax, Nova Scotia: 1968

**ORIGIN**

ON TOUR THIS SUMMER WITH LILITH FAIR. This 57-date traveling caravan, founded by Sarah, will feature 11 artists a night, selected from a talent pool of over 70 emerging acts. $1 of each ticket will also go towards charities like the Breast Cancer Fund and Planned Parenthood.

**FUTURE PLANS**

Song writing, touring, and plenty of surfing. "I've now given myself this freedom to play whatever I want without the self-inflicted burden of always having to be serious. There doesn't have to be ten layers to the song. It can just be a simple statement. And that's a big freedom for me."

For more information on Lilith Fair Tour: www.lilithfair.com
MOST ADDED

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

TOP TIP

CHRISTINA AGUILERA
"Reflection" (Disney/Hollywood)
Thanks to the hit movie Mulan, and 18 ads, newcomer Aguilera is headlined to chart success.

RADIO SAYS

GEORGE BENSON
"Standing Together" (GRP)
"A fabulous artist. A/C needs George Benson in the Top Ten and this song can do it."
—Joe Hanna, MD.
WRCH-Hartford, Conn.

ARTIST PROFILE

ANNE COCHRAN
Lab: Windham Hill
Current single: "After All These Years" (Duet with Jim Brickman)
Things That Make You Happy: "Being with my husband, my kids, and close friends. Feeling alive and healthy. Performing and singing."

NEWMAINSTREAM

ADULT CONTEMPORARY

LEAD TRACKS

<table>
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<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion</td>
<td>&quot;To Love You More&quot; (550 Music)</td>
<td>#1</td>
</tr>
<tr>
<td>2</td>
<td>Sarah McLachlan</td>
<td>&quot;Adia&quot; (Network/Arista)</td>
<td>#2</td>
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<tr>
<td>3</td>
<td>Rod Stewart</td>
<td>&quot;Doh La La&quot; (Walter Branson)</td>
<td>#3</td>
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<td>4</td>
<td>Bonnie Raitt</td>
<td>&quot;One In Ten&quot; (Capitol)</td>
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<tr>
<td>5</td>
<td>Shania Twain</td>
<td>&quot;You're Still the One&quot; (Mercury)</td>
<td>#5</td>
</tr>
<tr>
<td>6</td>
<td>L. A. Rimes</td>
<td>&quot;Looking Through Your Eyes&quot; (Curb/Atlantic)</td>
<td>#6</td>
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<tr>
<td>7</td>
<td>Natalie Imbruglia</td>
<td>&quot;Torn&quot; (RCA)</td>
<td>#7</td>
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<td>Lionel Richie</td>
<td>&quot;Time&quot; (Mercury)</td>
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<td>Eric Clapton</td>
<td>&quot;My Father's Eyes&quot; (Duck/Reprise)</td>
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<td>Gloria Estefan</td>
<td>&quot;Heaven's What I Feel&quot; (Epic)</td>
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<td>Marline Scott</td>
<td>&quot;Starting To Fall&quot; (Walter Branson)</td>
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<td>Bob Seger &amp; Martina McBride</td>
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<td>14</td>
<td>Savage Garden</td>
<td>&quot;Truly Madly Deeply&quot; (Columbia/CBS)</td>
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<td>&quot;Would I Lie&quot; (Natural)</td>
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<td>&quot;Just Breathe&quot; (Columbia/CBS)</td>
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<td>Edwin McCain</td>
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<td>Elton John</td>
<td>&quot;I'm Your Man&quot; (Atlantic)</td>
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<td>John Tesh</td>
<td>&quot;I've Got You&quot; (Atlantic)</td>
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<td>Dave Roby</td>
<td>&quot;I'm A Good Time&quot; (Atlantic)</td>
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CHARTBOUND

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<td>Christina Aguilera</td>
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<td>Gino Vannelli</td>
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<td>Max Car &amp; Big Dance</td>
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<td>Richie Sambora</td>
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<td>Lionel Richie</td>
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<td>Rod Stewart</td>
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<td>Brian Wilson</td>
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THE GAVIN REPORT

July 3, 1998

www.americanradiohistory.com
REVIEWS continued

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

THE KNACK
“Ambition” (Rhino)

Say I'm reliving my youth or whatever you'd like, but the latest from the Knack rocks! Lively and catchy, sounds great for those summertime parties you'll be throwing. The group's latest line-up features new drummer Terry Bozio of Missing Persons/Jeff Beck/ Frank Zappa fame. From the group's soon-to-be-released album Zoom. Impacting A/C.

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

A/C reports accepted Mondays 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m., Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2580
HOMETOWN HEROES

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

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

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

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

—QUINCY MCCOY

URBANLANDZCAPE

WEST COAST
TAYYANA ALI +46 "Day Dreamin" (WORK)
RAY J +40 "Why I Lie" (Warner Bros.)
GERALD LEVET +38 "Thinkin Bout It" (Eastwest/EGG)
KELLY PRICE +35 "Friend Of Mine" (Island)
KEITH WASHINGTON +34 "I Love You" (Silas/MCA)

MIDWEST
MASE +62 "Lookin At Me" (Bad Boy/Arista)
K-CL AND JOJO +45 "Don't Rush" (MCA)
RELL +47 "Love For Free" (PebbleCrest/Carib)
MECHALIE JAMISON +44 "Keep It Real" (Red Eye/Priority)
SILK THE SHOCKER +43 "It Ain't My Fault" (No Limits/Priority)

EAST COAST
MECHALIE JAMISON +82 "Keep It Real" (Red Eye/Priority)
JD featuring JAY Z +29 "Money Ain't A Thing" (Columbia/CRG)
GERALD LEVET +72 "Thinkin Bout It" (Eastwest/EGG)
NATE DOG +69 "Nobody Does It Better" (Dogg Foundation/Breakaway)
JOHN B. +07 "They Don't Know" (YabYum/550 Music)

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

SOUTHEAST
KELLY PRICE +143 "Friend Of Mine" (Island)
PUBLIC ANNOUNCEMENT +122 "It's About Time" (MCA)
KEITH WASHINGTON +111 "I Love You" (Silas/MCA)
JANET JACKSON +101 "Go Deep" (Virgin)

CAROLINAS/VIRGINIA
MAXWELL +149 "Lucky/ Cococure" (Columbia/CRG)
WILL SMITH +149 "Just The Two Of Us" (Columbia/CRG)
KELLY PRICE +123 "Friend Of Mine" (Island)
QUEEN LATIFAH +112 "Bananas" (Motown)
JANET JACKSON +87 "Go Deep" (Virgin)

TOPTENSPINZ

1 BRANDY & MONICA "The Boy Is Mine" 3433 3727
2 BRIAN MCKNIGHT "The Only One For Me" 3010 3193
3 USHER "My Way" 3000 3664
4 KELLY PRICE "Friend Of Mine" 2405 2912
5 JON B. "They Don't Know" 2084 3167
6 AALIYAH "Are You That Somebody" 2255 2551
7 NICOLE "Make It Hot" 2185 2799
8 PRAS "Ohh La La" 2166 2148
9 CHICO DEBARGE "No Guarantee" 2105 2295
10 SPARKLE featuring R. KELLY "Be Careful" 2065 2702

SPINZ LAST WEEK
1 BRANDY & MONICA "The Boy Is Mine" 3433 3727
2 BRIAN MCKNIGHT "The Only One For Me" 3010 3193
3 USHER "My Way" 3000 3664
4 KELLY PRICE "Friend Of Mine" 2405 2912
5 JON B. "They Don't Know" 2084 3167

SPINZ THIS WEEK
1 BRANDY & MONICA "The Boy Is Mine" 3433 3727
2 BRIAN MCKNIGHT "The Only One For Me" 3010 3193
3 USHER "My Way" 3000 3664
4 KELLY PRICE "Friend Of Mine" 2405 2912
5 JON B. "They Don't Know" 2084 3167

ARTIST PROFILE

KELLY PRICE
HOMETOWN: Jamaica, Queens.
LABEL: Teaneck Island Black Music
CURRENT SINGLE: "Friend Of Mine"
MAJOR INFLUENCES: Aretha Franklin and gospel

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

MUSICAL BACKGROUND: Kelly's credentials as a backup singer and songwriter include work for Puff Daddy, the Isley Brothers, Notorious B.I.G., Brandy, Mona Lisa, Brian McKnight, and Mary J. Blige.

CHILDHOOD RADIO: "I was a WBLS and WRSK kiss person, but I had to sneak to listen. After a while my mother said, 'if you can give me a good reason to listen, I'll let you.' I could talk my way out of a plastic bag, so I said as a singer and a writer, it helped me to be more creative to hear what was going on in other places than just gospel.

SOUL OF A WOMAN (TITLE OF HER DEBUT RELEASE): "My album is dedicated to women everywhere, but when you get right down to it, its core: it's really about the soul of one woman—me!"

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www.americanradiohistory.com
MOST ADDDED

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

MOST REQUESTED

NOREAGA  
GANG STARR  
LAURYN HILL  
ALL CITY  
PUMPKINHEAD

RADIO SAYS

BLACK MOON (42)  
"War Zone"  
(Duck Down)  
"Hot! Doing Hip-Hop the way it should be done."  
—Vaughn Caldon, DJ, 3rd Rail,  
WNWR-Evanston, IL

HIP-HOP

HIP-HOP REVIEWS

All reviews written by Janine Coveney

TURNTABLE BAY

No Samples  
(Lazy Bones Recordings)

Beginning in 1994, Seattle's  
Turntable Bay—made up of rapper  
Da Blasta and drummer Ratboy—has  
opened for such acts as Bushwick  
Bill, Run DMC, and Prince Paul, and  
has picked up  

critical accolades from various  

trade magazines. Combining  
unique live drumming and  

various synthesized and live  

instruments for a singular  

sound, No Samples is essentially  

that—a collection of 14 tracks  

that demonstrate how organic hip-hop  

can be without having to steal old  

beats and commercial choruses.  

Standout tracks: The bombastic  
"Bam Bam Boogie," the MC domi-  
nant stance of "Who's the Mascot,"  
the similarly themed "Anatomy of a  
Bulldog," and the live joint "Me &  
My Drummer," taped at a perfor-  
mance in New York.

ALL CITY

"The Actual"/"Priceless" MCA  

The duo of All City breaks out with  
a definitely East Coast vibe, and it's  

no wonder, with production by the  

peerless DJ Premier. "No doubt  
baby/All City Crew/ready to flip  

sh**/coming through with the  
crew," is the chorus on this debut  

rant, in which the pair rips rhymes  

denying their dominance, gives  

Rap reports accepted  

Thursday 9 A.M.-4 P.M.  
Station reporting phone:  
(415) 495-1990  
Fax: (415) 495-2580

Coming July 31:  
UNSUNG HEROES OF HIP-HOP

Janine Coveney Spotlights Those  
Currently Flying Below the Radar  

Also—Livin' Large: A Cultural Phenomenon?
shout outs to their New York hoods, and lays waste to all other rappers, all with admirable precision and flow. The flip side, "Priceless," kicks a spare grits'n' gravy funk groove for All City to philosophize on the how to make ends. "Another day another dollar to earn/gettin money is my only concern," the pair declare over this classic-sounding track, produced by Pete Rock. All City's hip-hop credentials are further sealed by the fact that Onyx is the executive producer.

**MIXSHOW Real Spins**

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<td>QUEEN LATIFAH - Bananas (Motown)</td>
<td>77</td>
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<td>5</td>
<td>2</td>
<td>THE LOX - Money, Power, &amp; Respect (Bad Boy/Arista)</td>
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<td>3</td>
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<td>BILLY &amp; THE STREETS - Ghetto Superstar 1/2, Phat, Mya &amp; DEE_3 Zoom 1/2/2/2 (Interscope)</td>
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<td>4</td>
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<td>LUKE - Bounce To The Beat (Luxe/Island)</td>
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<td>6</td>
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<td>HEATHER B - Do You (MCA)</td>
<td>65</td>
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<td>8</td>
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<td>ICE CUBE - We Be Clubbin' (Remix) feat. DMX (Heavyweight/ABM)</td>
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<td>JMF 2 - A Million &amp; One Questions (Roc-A-Fella/Def Jam)</td>
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<td>GOODIE MOB - They Don't Dance No Mo (Laface/Arista)</td>
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<td>ALL CITY - The Actual/Priceless (MC)</td>
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<td>16</td>
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<td>JAYO FELONY - Whata Honne Do (Innoviac)</td>
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<td>CHARLI BALTIMORE - Money (Epic)</td>
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<td>MYSTikal - The Man Right 'Chea/Unpredictable Line)</td>
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<td>MASTER P - I Got The Hook Up (No Limi/ Priority)</td>
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<td>VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)</td>
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<td>FRANKENSTEIN - The UV Knowledge Of Self)</td>
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<td>PUFF DADDY &amp; THE FAMILY - Victory (Bad Boy/Arista)</td>
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<td>BIG PUNISHER - Still Not A Player (Loud)</td>
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<td>RUFUS BLAQ - Artifacts Of Life/Out Of Sight (Interscope)</td>
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<td>LAURYN HILL - Lost One (RCA/Ruffhouse/Columbia/CYG)</td>
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<td>DO OR DIE - Still Fe Feelin' (Rap-A-Lot/5th/Atlantic)</td>
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A couple of years ago, while leading a panel at Toronto's Music Week, Keith and I were half tempted to introduce ourselves by saying, "We're from California. Will someone please explain Tragically Hip to us?"

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

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

"That's what we're hoping to change by working this record in a far more unconventional way," says Blumenthal. "We've handpicked a dozen markets—and radio stations within those markets—who choose what the Hip is all about."

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

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

"Our plan is to work the stations that initially 'get' the band, then open it up. A month later, we'll go back to the rest of the stations with an airplay base and a sales story."

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

"The stations seem to be energized by the fact that they're part of a process of breaking this band in America. These are stations that have been rooting for the band for a long time," explains Blumenthal. But it's not just select programmers who are rooting for the Hip's breakthrough; TH's army of fans are notoriously Internet-savvy. Stations playing "Poets" should be forewarned of the band's active core.

"The band's following is incredibly aggressive. They'll call and e-mail radio requests with tremendous passion and persistence. The band is also very strong on the Internet, averaging half a million hits per month on www.thelhip.com, and collecting almost a thousand e-mails a month."

While accustomed to playing huge venues in Canada, the band has agreed to isolate a number of markets in which to play live, coinciding with airplay. So far, Chicago has already sold out three shows in..."
Fans—both anxious as an informal release, to appease anxious fans as the band enters the studio to begin work on its “official” third album.

In the tradition of U2’s Under a Blood Red Sky or Dave Matthews Live at Red Rocks, no official CD pros or track choices will be aggressively pre-ordered. Upon listening to the set quality though, that shouldn’t preclude radio from programming some of the performances, which are culled from high quality VH1 and MTV recordings that draw from the band’s first two multi-platinum albums.

“One disc is the VH1 Storytellers session,” Martin Kirkup of Direct Management Group, the firm that represents the Crows, told GAVIN. “The band was proud of the performances; they reworked the songs drastically. ‘Mr. Jones’ is an acoustic song with a slightly different lyric. There are also acoustic versions of ‘Angels of the Silences’ and ‘Ram King.’”

While disc one represents the band’s more contemplative, acoustic side, disc two offers a more full-ensemble edge “almost as a balance to the other disc,” explains Kirkup. “During the final show on the American tour, in New York at the Hammerstein Ballroom, MTV came down and recorded 24 tracks and transmitted them live on [the network]. The disc sounds much better than a live DAT, and is a more hi-fi version of what ran as the show.

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

On first listen, it’s obvious that while the release is being downplayed—in terms of not being marketed as an official follow-up to Recovering the Satellites—neither is it a low-fi DAT recording in the fashion of the Matthews’ Red Rocks release. Also according to Kirkup, it’s important to the band that they don’t appear presumptuous by releasing a live album after only two studio sets.

“The notion is that it’s an official bootleg, which I know is an oxymoron. It’s a document of what we did in 1997, since we probably won’t have a record out until 1999.”

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

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

By Matt Brown

Three years ago, legendary Long Beach station KNAC—notorious for its pure rock programming—was sold and the outlet faded to black. KNAC’s signal went from playing Metallica to playing Mexican ranchera. The signal may have shut down, but the soul did not die.

Thanks to the dedication of programmers and fans, KNAC now lives on via online programming.

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

"The only difference between KNAC and an FM station is the method of delivery," he continues. "We were planning on broadcasting a reunion show over the Internet on February 15, 1998."

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

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

animalhouse.com is a Web site targeted at 2,300 college campuses across the country. In addition to KNAC, there will be three other channels of radio-ish programming—Alternative, Top 40, and College—and related sites offering artist and music information. "Universal is providing the Web site content and we're providing the programming," explains Paul.

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

The River Snags Mason as New MD

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

Mason fills the spot left by GAVIN's Triple A Music Director of the Year Ann Delisi, who moved to Detroit's Planet 96.3 and left behind some big empty shoes. "Ann is absolutely unique, both on-air and as a music director," says Wendy Duff, the River's Program Director. "I would never expect anyone to come in and emulate what she's done. Jerry is his own person. He'll continue to build on his solid reputation and take The River in a different and positive forward direction."

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

—Jon Fottik
**ALTERNATIVE**

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<td>GOD DOD DOLLS</td>
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<td>4</td>
<td>HARVEY DANGER</td>
<td>Flagpoles Sista (Slash/London)</td>
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<td>Ava Adore (Virgin)</td>
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<td>EYES</td>
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<td>EVERCLEAR</td>
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<td>CREED</td>
<td>What’s This Life For (Wind-Up)</td>
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<td>27</td>
<td>31</td>
<td>GEVER</td>
<td>High (Elektra/Epic)</td>
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**REVIEWS**

**LIONROCK**

City Delicious (TimeBomb)

DIGITIZE SNAPSHOTS rubber band rhythms ping pong and reverberate on "Push Button Cocktail," the burbling Kraftwerkian intro track on Lionrock’s new full length. The central track for consideration, "Rude Boy Rock," is a buoyant beat shaker filled withPM judicious blasts of electronic-a-go go and reggae added soul shuffle that deserves to be on everybody’s hit list. If you ain’t feelin’ it, then there’s no hope for ya!

The rest of the album is rounded out with interstellar smash (“Electric Hairdo”), tautened house theatrics (“Best Foot Forard”), post modern electronic swing (“Scatter & Swing”), and future Westside Story stand-ofts ("Zip Gun Rumble").

**ESTHERO**

Breath From Another (Work)

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

**ARTISTPROFILE**

**GOLDO**

HOME BASE: Silverlake, Cali MEMBERS: Goldo, vox, guitars, horns; Mr. Loosh, keyboards; Mushroom Man, raps; Pete Straub, drums, Andreas Straub, guitar; Tony Ruiz, bass

CURRENT SINGLE: “To All the Lovely Ladies”

ALBUM: Goldo

LABEL CONTACT: Rose Traubstein @ Immortal (310) 582-8300

COMMENT ON THE ALBUM: “It’s a mixture of a whole different bunch of influences, from hip hop to the Beatles to Frank Zappa to the Rolling Stones to Digital Underground.”

GOLDO INFLUENCES: “Hunter S. Thompson’s Fear and Loathing in Las Vegas. That book is awesome, just the crazy abandon of everything. That’s kinda how it is when we play live, we just go nuts and pay the consequences the next day.”

GOLDO BAND IDEOLOGY: “Our music is kind of an alternative to serious alternative music. Philosophically, we’ve all thrown our hands in the air and are sayin’ ‘It’s time to party’ because you don’t know if this is gonna be your last day or not. It’s kind of all about taking the non-serious seriously.”

MR. LOOSH FAVORITE SUPERHERO: “Peter Parker, Spiderman.”

MR. MUSHROOM MAN ANIMAL YOU MOST LIKELY IDENTIFY WITH: “The pussycat, because it has nine lives. I think to survive in the music business you’ve got to at least have nine lives.”

22 • GAVIN July 3, 1998

www.americanradiohistory.com
BIO

RITMO
FROM: Richmond, VA
LATEST RELEASE: Rumba Baby
Rumba
LABEL: Triloka/Mercato
CONTACT: Shiva Baum, (310) 996-7921
DESCRIPTION: Latino salsa

vibes. The sounds of a Saturday night at New York's Palladium in 1958. It's shaky,
shimmery, and bump & grind. Break out the Tequila, baby!

HISTORIA: "The band has been together for seven years. We
have two CDs before: Rainbowl Babyl Rumbi. You would be
correct in assuming that there are not too many salsa bands
in Richmond. We had no real competition." —Justin Ricci,
timbales & vocals.

EN VIVO: "People who come to see us, often time act
overwhelmed. People naturally want to hear this
music. It's just fun to listen and dance to. Once you catch
the Latin bug, there's no turning back." —J. Ricci.

ROSE MELBERG
Portola (Double Agent)
The prolific Rose
Melberg has staked
her claim in the
indie world as a
member of the
now defunct
Tiger Trap. She is currently
a member of the Softies, Go Sailor,
and Gaze. If you have not yet
popped in Portola, then you are
depressing yourself from one of
the best albums of the year.
Melberg's knack for exquisite song writing,
paired with her angelic voice gives
one the warm fuzzies. It's like napping
in the sun on a Sunday afternoon.

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KENNY WAYNE SHEPHERD BAND (14)
Somehow, Somewhere
Someway (Revolution)
Including: KDAY, KXIS, KZIR, KDUR, KSTU, KZQZ, KVIL, KGRR, WXKX, WQXA, WFN, KZRR, KGKR, KXIS

SEVEN MARY THREE (7)
Over Your Shoulder
(Mammoth/Atlantic)
Including: XMPR, KISS, KHAN, WATS, KMNB, KCSO, K291X

DAVE MATTHEWS BAND (7)
Stay (Wasting Time) (RCA)
Including: WQCC, KE2, KE5, KLA9

MEGADETH (5)
A Secret Place (Capitol)
Including: WMLY, WYMT, KZBC, KDRX, KMR

THE MAYFIELD FOUR (5)
Always (Epic)
Including: KEVY, XHHR, WAAY, WXYX, WTOR

GOVERNMENT MULE (4)
She Said, She Said
(Capricorn/Mercury)
Including: KEYJ, KTOX, WNYN, KZXR

SYSTEM OF A DOWN “Suite Pez” (American/Columbia)
“System Of A Down record has entered our charts like nothing we’ve seen in a while. It pushed right up to #3 this week.”
—WSOU-South Orange, New Jersey MD, Anthony Delia

THE HUNGER “Free” (Universal)
KENDY WAYNE SHEPHERD BAND “Somehow…” (Revolution)
FOO FIGHTERS “Waiting After You” (Elektra/EG) AEROSMITH “What Kind Of Love” (Columbia/Sony Music)
DEEP PURPLE “Any Fool That” (EMI International)
JIMMIE’S CHICKEN SHACK “Blood Of Innocence” (MCA) ANTHRAX “Inside Out” (Elektra)

ARTIST PROFILE
GLORIETONE
FROM: Tempe, Arizona
ACTIVE SINGLE: “Halfway”
LABEL: Kneeling Elephant/RCA
CONTACT: Kim Langbecker (310) 381-4177
WEB SITE: www.kneelingelephant.com
STATIONS ON THE SINGLE
WLZR, WAFF, WTONS, WCCG, WWHM, WQXA, KTUX, KFYI, KIIB, KLJH, K291X, KZXR, KGGR, KQXR, KZIQ.
WHO THE HELL IS GLORIETONE? Tim Anthorn, vocals, guitar, Dan Lancelot, drums, vocals, Nick Scropos, bass, vocals.
ON RECORDING THE ALBUM
“We tried to capture the way we sound. If a room had a really cool sound to it, we’d do the vocals or bring the guitars in and record right there. Ninety-eight percent of the record is how it sounded in the room. There’s no shells.” —Tim
NO DEPRESSION: “My best material, my most honest and personal revelations, comes from when I’m depressed or upset. I’m actually a very happy, positive person, but I write about being pushed around or knocked down.” —Tim
NO FEAR “We weren’t afraid to try anything. We didn’t limit ourselves to a single musical style. Whatever worked, Tim has always been able to get stuff out of me musically no other guitarist can.” —Nick

http://www.americanradiohistory.com
FROM: FRANCIS DUNNERY
LABEL: Razor & Tie
CONTACT: Liz or Jessica (212) 473-9173
FROM: Northern, England

ARTIST PROFILE

How Did It Happen? I learned how to play by copying people, but the more you copy people, the more you deny your own voice. There is a time to let influences go and develop your own voice. There's no point in me telling someone else's story when I have such a wonderful one of my own.

Tell Us What Happens: It's a very silly thing to believe people when they tell you stuff. You should always wait until it's your experience to think that gurus are full of bullshit, and all a guru should do is lead you to a place within (oneself) that knows everything. Metaphysically speaking, everything is an outer manifestation of an inner thing. The Internet is a manifestation of society's coming together. It shows us that, en masse, we can speak to each other. Life is vast, man, and I don't operate within restrictions. I just let that wide open.
Have You Received Your Invitation?

If not, contact Kent Z @ Gavin, ext. 606 or kent@mail.gavin.com

We'll fax or email you details pronto.

GAVIN SUMMIT VI
August 20, 21, 22, 1998

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

ONE CALL DOES IT ALL
Call Gavin direct to register and book rooms at the Regal Harvest House, and surrounding hotels. Contact or leave a message for Nathalie Duitsman at (415) 495-1990 x633.

REGISTRATION
Early registration $267, after July 10 $327. Send in your registration with payment by July 31 to:

Travel Arrangements & Lowest Fares: Thordike Travel (800) 466-9896

Gavin Summit, 140 2nd Street, San Francisco, CA 94105, or fax: (415) 495-8684 (note different fax number).

SPONSORSHIPS
If you are a non-radio person, you must sponsor a radio reporter. Contact Harry Levy, Levitation Entertainment: (310) 470-3220, or fax: (310) 470-1892.

MARKETING, VIDEO, AND ADVERTISING OPPORTUNITIES
Contact Rick Galliani at (415) 459-3703.

HOTEL RESERVATIONS
(415) 495-1990 x633

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

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

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

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

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

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

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

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

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

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

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

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

BY FRED STOCKWELL

Get a bunch of folks associated with the Americana format together and what do they talk about? The music. And they should. Artists like Chris Knight, Jim Lauderdale, Bruce Robison, Laurie Lewis, and Steve Earle are giving us music with feeling, emotion, and energy. While we have to make thriving, profitable businesses, we have to sell some spots and keep the business profitable.

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

- Barter is my best friend. Since we are located smack-dab between San Antonio and Austin, folks in this area have quite an assortment of radio stations from which to choose. So it's important that we sound as good as any other station on the dial—but it's equally important that we look as good, too. We have bartered banners, t-shirts, staff shirts, vans, stickers, key chains, billboards, long distance service, client Christmas gifts, Internet service, event tickets, and more. This has given us a professional look when we're out on the road with events or remote broadcasts. That look gives the perception of value to the client. Look around your area for specialty item companies and approach them with the idea of barter. We treat trade schedules like cash—no humps and no step-child treatment.

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

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

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

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

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

Bruce Kidder

STATION/MARKET: KHYI-Dallas/ Ft. Worth
POSITION: PD
HOW LONG?: 2 years
WHAT DO YOU LIKE MOST ABOUT YOUR JOB?: Being on the cutting edge of a new radio movement.
LEAST?: Making sacrifices to be on that "cutting edge."
RADIO STATION YOU GREW UP LISTENING TO: WXRT-Chicago
FIRST RADIO JOB: STATION/MARKET: KNAP

by Chris Marino

Riders In The Sky

A Great Big Western Howdy from Riders In The Sky

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

Add Date July 7th
Visit the Rounder website at www.rounder.com

GAVIN July 3, 1998 • 29

www.americanradiohistory.com
GAVIN STATION REPORTING

MOST SPINCREASE

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

MOST REQUESTED

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

MOST ADDED

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

GOT A THOUGHT, SUGGESTION, OR COMMENT ABOUT GAVIN?

Email Jamie Matteson at: gavingirl@earthlink.net

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.
Gavin Station Reporting Phone: (615) 255-5010 Gavin Fax: (615) 255-5020

COUNTRY UP & COMING

NASHVILLE

RADIO SAYS

CLINT DANIELS

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

GARTH BROOKS

"If The Moon Ever Falls On You" (Arista)

MOST SPINCREASE

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

COUNTRY UP & COMING

LY # TW Weeks Ads Spins Trend
1 1 COLLIN RAYE - I Can Still Feel You (Epic) 12 200 0 7226 +237 133 53 13 1
2 2 CLINT BLACK - The Shoes You're Wearing (RCA) 14 197 0 7170 -31 138 54 3 2
3 3 TERRI CLARK - Now That I Found You (Mercury) 15 200 1 7081 +413 122 61 17 0
4 4 TY HERndon - A Man Holdin' On (Epic) 16 200 3 6936 +147 124 54 19 0
5 5 GARTH BROOKS - To Make You Feel My Love (Capitol Nashville) 9 200 0 6794 +485 110 66 23 1
6 6 TRISHA YEARWOOD - There Goes My Baby (MCA) 10 200 0 6768 +315 108 65 27 6
7 7 SHANIA TWAIN WITH BRYAN WHITE - From This Moment On (Mercury) 9 198 0 6722 +350 110 66 20 6
8 8 DIXIE CHICKS - There's Your Trouble (Monument) 14 199 1 6370 +495 95 64 35 6

If you see your song(s) and you feel it doesn't belong on the chart, please call (302) 366-8419.

 unjustified
• Best selling group of 1998
• Biggest selling new act of 1998
• The only country album to increase in sales for 8 consecutive weeks!
• Two top ten singles
• #1 debut CMT video
  “I Can Love You Better”

Wide Open Spaces is GOLD

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

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

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

Having this promotion tie-in with the WFMS morning show worked perfectly. Everyone could join us before work. The cash prize enticed listeners to get involved and the wacky nature of the contest made people curious, creative, and adventurous.

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

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

We signed up a local motorcycle shop for advertising and promotion. The ride lasted two hours with a stop at a local park, which included refreshments and prizes, and gave people the chance to get John's autograph. Over 150 cyclists participated by making a $10 donation.

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

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

WGSO-Cookeville, Tenn.
Every July 4th, we hold the Annual "Freedom Fest." The event runs two days and more than 10,000 people attend. We partner with the city of Cookeville and corporate sponsors. We bring in a national act for one day and the second day, we host the "Jimmy Dean/True Value Country Showdown" for amateur performers. Afterwards, we have the largest fireworks display in the region. We also invite as many public organiza-
"COMING BACK FOR YOU"

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

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

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

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

**KPTI-Palmdale, Calif.**

During last year’s Antelope Valley Fair, KPTI wanted to do more than be just a “booth,” we wanted KPTI to be a destination point inside the fairgrounds. The Fair board gave us several thousand square feet of space in which we constructed a “Country Corral,” consisting of a storefront, storage building, broadcast area, dance floor, and sitting area complete with misters to cool down hot fairgoers (it can hit 115 degrees here). Our dance floor was filled every night, and our site was within a block of the main grandstand, which assured us a steady flow of traffic throughout the 11-day fair. This event coincided with the fall ratings book, so we were able to gather momentum and end up with one of our best fall books ever! Every day is election day in this business, and we’re always looking for new “voters”.

**WCOL—Columbus, Ohio**

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

The promotion runs at a different location each Friday throughout the summer. It requires equal efforts from the morning show, promotion staff, and engineering department. Our committee meets every day to determine the next week’s broadcast details. We make sure an ISDN line can be installed, determine what activities and giveaways we can use, contact local dignitaries from each town we visit, and check the site for potential technical difficulties.

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

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

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

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

**WBUL—Lexington, Ken.**

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

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WPOC’s Country Corps

WFMS celebrates big!

WSIX staffers and winners with Garth Brooks

KPTI listeners getting down in the corral.

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www.americanradiohistory.com
recruited the "Country Corps" when the WPOC-Baltimore, a Harling chance our new the Garth show. The spaces on the bus sold through sponsorships and night. The personality hosted the event each night. All expenses were covered through sponsorships and trade. Station t-shirts were all over the shows. The spaces on the bus sold out in about a week. We made money! The only thing we would have done differently is have more tickets and more buses!

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

WPOC-Baltimore, Md.
When the U.S. Army called on WPOC to help promote the "Army Country Concert Tour," we answered at attention! WPOC created the "Country Corps" to create awareness for the show. First, we recruited several of our staff members to make up the Corps. They went into basic training with a retired Marine, got their Basic Dress Uniforms, and created our own Country Corps Cadence. Our sales team armed us with special Country Corps packages for ticket giveaway locations. The troop had 100 pairs of tickets in their knapsacks and traveled in a caravan to each giveaway location. We then invited the listeners to come by and take the challenge of the WPOC Country Corps to win concert tickets. At each location, the listener got a number to go through the ranks and the Corps yelled orders to the listener recruits.

CORPS: Do you want these tickets?
RECRUTS: Sir, yes sir! CORPS: Bark like a dog!

The Best Laid Plans...Five That Fell Short

KRJC-Elko, Nev.
KRJC teamed up with a major corporation to do a what was supposed to be a huge summer promotion. KRJC and this corporation were to give away four vacation getaways—one vacation per month, June through August. Things soon began to go awry. When we received the vacation packets, we discovered the vacations were only valid from June 1997 through August 1998. Our promotion was to start in June of 1998. And, winners had to book their vacations 60 days in advance. The first day of arrival had to be no later than August 1, 1998. It turned out we were given the leftovers from a promotion in another city. We ended up qualifying people for the vacations the first two weeks in June and gave away all four vacations on June 12. So much for our "Big Summer Vacation Promotion." Next time we’ll definitely look at all the details first.

KKUS-Tyler, Texas
When I was PD at KAGG-Bryan/College Station, Texas, a client asked for a special promotion for Halloween. We decided to do a "Carving for Cash" pumpkin carving contest. We aired two weeks of recorded and live promos, put the info in the client’s spot, and got ready for the big night. The carving night came two days before Halloween, and nobody showed up! We had a grand total of one pumpkin entered by one of our regular prize hogs, who was always after something free—and she won it all! The cash, the CD collection, and all the other station stuff we had for first through fifth places. The moral of the story: Don’t Go There. Next Halloween, we’re going to go "pumpkin bowling." You know, grab some of those little tiny decoration pumpkins, freeze them, get some plastic bags, a couple 2 x 4s for side bars and let the good times roll.

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

KFTX-Corpus Christi, Texas
We spent weeks (and a lot of money) tuning our radio tower into a 150-foot Christmas tree. It seemed like a great idea at the time. We had 50 strands of 100 foot lights, 20 extension cords, a tower crew, an electrician, and press releases that were sent out to all the media. We wanted to do something good for the Boys and Girls Club of Corpus Christi, so we asked listeners to bring canned goods, toys, clothing, anything to benefit the Boys and Girls Club. The night of the lighting, we had a total of seven people show up, four of whom were staff. A local TV station arrived to cover the lighting of the Christmas Tree for their 10 p.m. broadcast, made little mention about it just before a commercial break, and when they returned, we got beat out by a story about a two-headed turtle.

WTRS-Ocala, Fla.
As a young promotions director, I decided to impress my PD by winning the state fair parade float competition. I got the bright idea of tracking down the winning float from a major university homecoming event in a distant city. After forking over our budget to purchase and transport the float, I realized I had probably just purchased the largest contraption in America that is steered from a small area underneath. As the parade rolled along and over 10,000 fans edged closer to the streets, the award winning float began to settle and sag, leaving the driver completely blind beneath a 60-foot long rolling death machine. The only vision remaining for the driver was through verbal commands shouted by the support of people walking along each side of the float. "Go to the left and forward three feet" and "kids just to the right of your front tire." Then the clutch slipped, making it nearly impossible to slow the vehicle without killing the engine. Kids were literally a foot away from this rolling mess. Finally, "The Winning State Fair Parade Float" came to a stop against the back of the station van at the staging area. Accolades, cash, and trophies were heaped on our staff for such a fantastic winning entry, and thousands hadn’t a clue about how tragic this event could have become.
don't laugh at me

markwills

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

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

GOING FOR AIRPLAY NOW

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

a PolyGram company www.mercuryanchorage.com

www.americanradiohistory.com
### 7 Questions for the

<table>
<thead>
<tr>
<th>What is the one thing that's in the van at all times?</th>
<th>I find I am always asking my staff about tape guns to hang banners.</th>
<th>Smiles!</th>
<th>A banner-on-the-roll. With the banner you can always make a great impact on location.</th>
</tr>
</thead>
<tbody>
<tr>
<td>In the past year, what small thing have you done that netted a surprising response?</td>
<td>We did an in-store at Blockbuster Music with Robert Earl Keen. Hundreds of people showed up that Sunday to win tickets and meet him before a concert that night that included several other artists. The surprising thing was that the station does not play any of the performers, including Keen.</td>
<td>We call them &quot;Event Love Letters.&quot; We send a follow-up note to all listeners who show up at our promotions, thanking them for listening. The note is always signed by at least one of our jocks. We also include information on upcoming events. Many listeners call the station and thank us for the kind gesture. It's a great grass roots marketing weapon.</td>
<td>Last Christmas season, KKAT began a program called the &quot;KKAT Christmas Wish.&quot; We asked people to tell us about families who needed help. We received so many letters and responses that we were not able to fill the need. We then asked listeners for help. The staff was overwhelmed at the response from listeners and local businesses. We raised over $5,000 in contributions.</td>
</tr>
<tr>
<td>How do you deal with sales people who present a bogus idea, selling it as important to the station and listener?</td>
<td>I would listen to their pitch and then explain what kind of events the station looks for and what our demo is. I would also let them know what kind of events our listeners like. If that were not enough, I would direct them to the sales manager.</td>
<td>Have a good working relationship with your sellers. Let them know you have a yes attitude. If they feel like you are going to say &quot;no&quot; to everything they bring to you, that is when they try to slide ideas by you that truly only benefit the client. Invite them to rework the idea with you so that the client, station, and listener all benefit.</td>
<td>I sit them down with the Program Director and myself and proceed to tell them why the idea would not be in the best interest of the station. However, turn the meeting into a brainstorming session so you can take a bogus idea and turn it into something that is beneficial to the sales person, client, and the radio station.</td>
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<td>How do you balance six events/appearances that occur on one day in different places, both on-the-air and in execution of the actual events?</td>
<td>This is a normal Saturday for us. We have two vans and a promotion staff of 14, consisting of mostly part-time people. Our standard remotes are two hours long. One van will cover the first, third, and fifth events, while the other van covers the second, fourth, and sixth. Live spots are logged to coincide with remote times.</td>
<td>We rarely schedule more than one thing at a time, especially if it's a sales promotion. If you are at a client location, it's unfair to be at another simultaneously. It's important to keep your focus. Too much at one time junks up the airwaves.</td>
<td>Cry! First off, don't ever let this happen. At our station, we try really hard not to allow more than three events per day. Anything more is just clutter to your listeners. Second of all, you need to make sure you're not scheduling events that overlap. If events are scheduled close to each other, we are lucky to have multiple station vehicles that we can use at different events.</td>
</tr>
<tr>
<td>You arrive at your station's exclusive event, and there are banners and a booth for your competitor. What do you do?</td>
<td>I would tell the station directly that this is our event and they need to take their banners down and leave. If that does not work, I would contact the event manager or promoter and have them tell the station to remove their banners and leave. My staff and I will even help them take their banners down if that's what it takes.</td>
<td>Find the promoter, see what's up, and get them kicked out! If you are unsuccessful, call the police. I did that once and it worked!</td>
<td>Contact the manager of the event and ask that they be taken down. If no contact can be made with the opposing station, take them down yourself. You should already have a signed contract to back your exclusivity.</td>
</tr>
<tr>
<td>What is the best revenue-generating promotion you conducted in the last six months?</td>
<td>The Houston Livestock Show and Rodeo.</td>
<td>We are on the streets and air now getting participants for our first &quot;Kick Bass&quot; fishing tournament, which will take place in August. This listener lifestyle promotion has already exceeded the revenue expectations. We've found the possibilities for NTR dollars on this promotion are endless. Looks like this one's going to be an annual event.</td>
<td>Our &quot;Listener Lunch.&quot; This was a lunch, free to the public in the heart of the downtown business section. Vendor booths were set up at hotels and they were able to showcase their products to the public. This was great exposure for the station and a great networking environment for our sales staff. For our first event, we expected around 1,000 people, and over 4,000 showed up.</td>
</tr>
<tr>
<td>What is the one question every new Promotion Director should ask during a job interview?</td>
<td>Will I get the individual and financial backing I need to successfully run the department?</td>
<td>I think it's important to find out if the station is looking for somebody who is super creative, somebody who is a great executer, or somebody who is a creative executer. The one question I would not ask is, &quot;Do I have to work weekends?&quot;</td>
<td>Ask to see your job outline.</td>
</tr>
</tbody>
</table>
### June 1998

**Pros**

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

<table>
<thead>
<tr>
<th>SHEILA SILVERSTEIN</th>
<th>VICKI FIORELLI</th>
<th>C.J. KELLY</th>
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</thead>
<tbody>
<tr>
<td><strong>WPBC-Baltimore</strong></td>
<td><strong>KNX-Fox</strong></td>
<td><strong>KCI—Los Angeles</strong></td>
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</tbody>
</table>

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

How much control will I have over my department?

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

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

July 3, 1998 GAVIN • 39
# AMERICANICA

## AMERICANA REVIEWS

### BIG SANDY

**Dedicated to You (Hightone)**

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

### RANDY SCRUGGS

**Crown of Jewels (Reprise)**

Having used a song as a songwriter, producer, and session musician, Scruggs now moves to center stage with the resplendent *Crown of Jewels*, a compilation of brilliant collaborations featuring the artistry of Vince Gill, Emmylou Harris, and John Prine to name a few.

You can literally pick cuts at random, but certainly Lonesome Ruben featuring Randy's banjo virtuoso father Earl and Jerry Douglas on dobro is a more than ample representation of just how damn good this record is. I can't wait to see Scruuggs pick up his Grammy.

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### CHARTBOUND

<table>
<thead>
<tr>
<th>LV</th>
<th>TW</th>
<th>ARTIST/SONG</th>
<th>REEL</th>
<th>WEEKS</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>THE HORSE WHISPERER SOTHRK - Various Artists (MCA/Nashville)</td>
<td>65</td>
<td>7</td>
<td>-36</td>
<td>+163</td>
</tr>
</tbody>
</table>

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### ARTIST PROFILE

**CHRIS HILLMAN**

**BIRTHPLACE/BIRTHDAY**

Los Angeles, Calif., December 4, 1942.

**CURRENT PROJECT**

Like a Hurricane (Sugar Hill)

I started playing the guitar and then I got completely seduced by bluegrass music. I heard Flatt & Scruggs and all these bands—this is back in '59. I was in high school. I was literally learning mandolin off of records, then I found someone who could show me the correct technique. Then the Byrds came along and I didn't play mandolin for a few years. I didn't really pick the mandolin up again for years, and it has hurt me to this day that I've never quite recaptured the momentum I had earlier as a player.

**THE NEW RECORD:** "There are definitely a couple of things that hearken back to early Byrds, especially "When You Walk In The Room," which is an old Scruggs song that Jackie DeShannon wrote. We used to cover that song, and it really was an early blueprint for the style we worked up as the Byrds. In all fairness, the Scruggses were recording with a twelve-string before we did, they just didn't carry it to the next step like Roger (McGuinn) did, which proved to work out really well. I wrote these songs over a two or three year period, and listening to the record after it was completed I realized it covered every style of music I'd ever played. I didn't plan it that way but it just came out of osmosis."
Radio and airplay is the emphasis at Gavin, but in an industry as intertwined as ours, it’s impossible to completely ignore the other aspects that determine a record’s success. So we found ourselves wondering recently, how are things faring on the marketing and retail end for Jazz and Smooth Jazz? We checked in with Randall Kennedy, who’s just been promoted to Vice President of Jazz Sales and Marketing for Warner Bros. Records, to find out just how the retail scene is doing these days. Is it Manhattan or Bosnia out there? Kennedy is optimistic.

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

“We'll work with everybody, but I really welcome the music-intensive small chains. When you talk to the guy who owns the stores, buys for the stores, and listens to the music, it doesn’t get any better when he says a record is really good and wants to do something with it.”

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

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

In regards to the adult record buyer, Randall admits that older Americans’ family and work responsibilities cut deep into their CD shopping experience, although Internet stimulation and combination book-and-record success, but it’s moved to a stage where Smooth Jazz radio spoils are more a vehicle for Madison Avenue advertisers like Ford Motor Company. It forces us to try and be a little more intelligent.

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

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

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

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

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

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

“This is the next chapter of Jazz. An eclectic artist like Bela Fleck is ready to explode. And wait until you hear the new records by Josh Redman and Brad Mehldau this fall. These musicians are the pollination of all those influences and legacy...”
Shepard Leaves Jefferson Pilot for Moyes Research

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

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

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

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

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

WCPN Wins Ohio Broadcast Awards

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

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

Jazz Teacher and Pupil

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

Marilyn Scott

"The Look of Love"

from her new album
AVENUES OF LOVE

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TOOTS THIELEMANS

TOOT PART TWO

"I love the warm notes. I call them 'pastel notes.' It's the mixture of fundamental colors. If you mix red and yellow, you get orange; if you mix a minor and a major chord, you get a minor seventh. That's what gives me goose bumps. My musical motto is 'between the smile and the tear.' You can be smiling with a tear or crying with a smile. That's me."

"I did whistling jingles. I was the Old Spice after-shavel whisker and made $50 each time it was on the air. Thirty years ago, I played bar mitzvahs for $50 to pay the rent. I stayed home one night and counted the Old Spice commercials. I made $350. That was a lot of bar mitzvahs! I also made $50,000 whistling for dog burger commercials (Gaines Burger commercials)! "I got the call for Midnight Cowboy. One scene had Jon Voight and Brenda Vaccaro in bed, and the Joe Buck character couldn't get a hard-on and had this funny look on his face. I was playing harmonica during the scene. The director, John Schlesinger, said in his British accent, 'Toots, when you see that the man has trouble, play a little more bluesy.'"
**CHUCK LOEB (8)**
"Beneath the Light" (Shanachie)
Including: WUCF, WJUP, WUWJ, and WXSR

**BONYE JAMES (6)**
"Innocence" (Warner Bros.)
Including: KHRL, KUPC, WJZZ, and KFLL

**RONEY HARDMAN (6)**
"Love Song" (Philips)
Including: WJUX, WJZQ, SHCQ, KNTJ, and KFZT

**JOE McBride (6)**
"Midnight in Madrid" (Heads Up)
Including: WJZQ, KJZQ, KFZT, KUZ, and KFLL

**ED HAMILTON (6)**
"Fly Like an Eagle" (Shanachie)
Including: WUTE, WJUJ, WZQZ, WJIZ, and KFZT

**ALFONZO BLACKWELL (6)**
"Passion" (Street Life)
Including: WUTE, WJUJ, WZQZ, WJIZ, and KFZT

**RECORD TO WATCH**
**ED HAMILTON**
"Fly Like an Eagle" (Shanachie)
Steve Miller's classic chestnut on Smooth Jazz? Check out this week's adds. KKKF, KKJZ, WJAB, KUOR, WUCF, and KFLL. Top spinner is WNLA with 24 spins.

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**CHUCK LOEB (8)**
"Beneath the Light" (Shanachie)
Including: WUCF, WJUP, WUWJ, KFLL, and WXSR

**SOUL BALLET (8)**
"Blu Girl" (Countdown/Unity)
Including: WYTM, WJUP, WUWJ, KFLL, and WUCF

**BONEY JAMES (6)**
"Innocence" (Warner Bros.)
Including: KHRL, KUPC, WJZZ, and KFLL

**RONAN HARDMAN (6)**
"Love Song" (Philips)
Including: WJUX, WJZQ, SHCQ, KNTJ, and KFZT

**JOE McBride (6)**
"Midnight in Madrid" (Heads Up)
Including: WJZQ, KJZQ, KFZT, KUZ, and KFLL

**ED HAMILTON (6)**
"Fly Like an Eagle" (Shanachie)
Including: WUTE, WJUJ, WZQZ, WJIZ, and KFZT

**ALFONZO BLACKWELL (6)**
"Passion" (Street Life)
Including: WUTE, WJUJ, WZQZ, WJIZ, and KFZT

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**Jazz & Smooth Jazz**

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**ARTIST PROFILE**

**CHRIS STANDING**

**FARM BOY SPEAKS OUT**
I was born and raised in a place called Grenville Underwood near Aylesbury, in the middle of nowhere. I played guitar since I was six, and eventually moved to Aylesbury, then on to London. I did television session, jingles, and West End theater orchestra pit work before finally moving to Los Angeles. I was involved in an Acid Jazz-type project called Solar System and played guitar with Marc Antoine.

**RICK BROWN** and I met through the Guitar and Savoy sound, and I joined his band for 18 months. Now I'm happily doing my own thing.

"Two of my favorite musicians are Pat Martino and Charlie Parker and with Verve (on instinct), I wanted to fuse a more bebop aspect to guitar playing with an ultra-contemporary sound and funky rhythm section. "Stevens" [the next radio track] is named after my brother. He was on my mind when I wrote it. It has warmth and a nice R&B groove. In fact, apart from reviews, most of my melodic ideas come to me fairly instantaneous or not at all. I never play a melody I can't sing. If I can sing it, I know my audience will feel it."
PARTING SHOTS

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

SHOWBIZ

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

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

WZZP-Atlantic City, which had been experimenting as rhythmic "Fun 107" for the past few months, instead swaps frequencies with sister Country WKOE and emerges as Modern AC "The New 106.3. The Shore," under PD/morning guy/market vet Dr. Michael Lynn.

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

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

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

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

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

Look for Roland West, former APD/PM driver at Live 105 (KITS)-San Francisco to pick up P/T at crossover sister KLLC (Alice@97.3).

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

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

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

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