Summer in Motor City
A Profile of Detroit Radio

SPECIAL FEATURE:
Independent Promotion and Radio's 'New World Order'
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Detroit Rock City
GAVIN takes an in-depth look at radio in the Motor City—the stations, the music, and the listeners.

On Their Own?
What do the folks who work in ancillary sectors of the business think of consolidation? Specifically, how do independent promotion people—the men and women whose job it is to convince programmers to add records—view the "new world order" of all things radio? GAVIN Editor Reed Bunzel fills you in.

Save the Dates
Filling the 12 available slots for this year's Fox Theater line-up at GAVIN's Boulder Summit was truly a labor of love, lust, and anguish. But the Zims have done it again, finding a balance of musicians who represent the width and breath of what the GAVIN Summit and Triple A radio is all about.

Contents

<table>
<thead>
<tr>
<th>News</th>
<th>Universal to Push Foreign Product 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>BMI to License Radio Webcasts 6</td>
</tr>
<tr>
<td></td>
<td>Gen Xers are Insomnia-Surfers 6</td>
</tr>
<tr>
<td></td>
<td>Top 50% In 10 Radio Markets 7</td>
</tr>
</tbody>
</table>

Radio@Large
Lyrics Re-Heat Controversy 8
SelectorReach Prevents Burn 9

GAVIN MARKET PROFILE: Detroit 10
SPOTLIGHT: Indie Promotion 18

New Mainstream
Tapping Radio's Farm System 25
Troop Marches Again 26
A Star is Made 28
CHARTS: TOP 40 29
HOT A/C 30
A/C 32
URBAN 34
HIP-HOP 35

New Rock Zone
This Year's Fox Theater Line-Up 37
Local Acts Make for Solid Radio 38
College Radio, Records 39
React to Spins 40
CHARTS: ALTERNATIVE COLLEGE 41
ACTIVE ROCK 42
A3 43

Nashville
The Spring Book Has Sprung 46
Detroit's Americana Triple Threat 47
CHARTS: COUNTRY 48
AMERICANANA 50

Jazz & Smooth
Take the Smooth Jazz Test 51
CHARTS: SMOOTH JAZZ 51
JAZZ 52

Parting Shots
ShowBiz 54

As Told to Tony Sanders

Darryl Brown
ABC Radio Networks Exec. VP

On the Evolving Role of Network Radio

The network business is a good business to be in if your focus is on quality programming and quality service.

Before consolidation, the network business had evolved into a mass of spot carriers. The network-affiliate relationship was "carry these commercials for me and here's some programming. I hope you like it, but if you don't just make sure you carry the commercials." That is a far cry from the original network concept, the old "sponsored by" commercials.

As networks evolved into these huge spot carriers for radio stations, it got to the point where you had AM and FM stations carrying a load of commercials for a network, but not being compensated nearly as well as they could on the local level, with local spot buys.

The obvious question became "Why do it?" And with the consolidation of the last few years, the question became even more important. Unless you're getting programming or other off-air services that you can't duplicate yourself, then you really have to take a hard look at why you're clearing those commercials.

There are really three different businesses for a radio network: daypart programming, personality programming, and specialized product targeted to AM stations. It all boils down to entertainment and quality programming that can't be produced locally.

It's a bit harder to produce programming for FM stations, but I feel very strongly that there are personalities who break through, like Tom Joyner, Howard Stern, Bob and Tom, or John Boy and Billy.

Customization is going to be an important factor for networks as new competitors enter the business. A network like AMFM can offer advertisers excellent clearance in top markets. We like to think we're different from AMFM, because we're in...
Thanks to your support, the Joni Abbott Music Foundation is helping these young people to pursue their dreams.

The Joni Abbott Music Foundation gives qualified, motivated young people who are interested in the music industry a head start by offering the opportunity to work in an environment they otherwise wouldn’t have access to. The Foundation provides financial support, finds mentors and arranges internships at leading record labels, promotion companies, radio stations and television networks. It's a chance for talented students from outside major metropolitan areas to learn and work in major media companies.

Get ready for the Second Annual JAMF Fundraiser on September 9 at the House of Blues in Los Angeles.

For more information, call the Foundation at (713) 520-9453.
Universal to Push Foreign Product in U.S.

With Doug Morris and Jorgen Larsen running the show at Universal, look for the company’s foreign repertoire—enhanced greatly by the Universal-PolyGram merger—to get a major push in the United States.

"Unequivocally, international artists are going to be given much more of an opportunity to fly here," Morris told GAVIN sister publication Music Week. "It's interesting because very often the international guy doesn't report to a record person. But music is international...I will understand it."

Morris and Larsen currently are taking steps to reassure artists and executives that the merger will only have a positive effect on their careers. Still, consolidation of the two companies will necessitate the trimming of some fat, which likely will come from the PolyGram side. While noting that the first key appointments at the combined label came from Universal, "it doesn't mean we have planned to replace PolyGram's senior management with our own people," observed Larsen. "Some will probably go because that's statistically what happens, but not automatically to be replaced by Universal people."

Lipman Named Sr. VP at Universal

Monte Lipman has been promoted to Senior Vice President of Universal Records, label Chairman Doug Morris and Vice Chairman Mel LeWinter announced. "Monte has been an integral part of the Universal Records team in developing many of our artists, including Billie Myers, Erykah Badu, Chumbawamba, Sister Hazel, and the Cherry Poppin' Daddies," Morris said. "His highly motivated and results-oriented approach has brought an uncommon vitality to the projects he has worked."

Lipman previously had served as Vice President of Promotion for Universal, prior to joining the label he served as National Director of Promotion for Atlantic Records.

Herr Assumes Verve VP Post

Nate Herr has been named Vice President of Verve Records U.S. In his new position, Herr will supervise the day-to-day activities of the marketing, publicity, and radio promotion departments for Verve Records US and all of its imprints. He will also oversee the development and implementation of all marketing strategies.

Herr was most recently Senior Director, Development and Alternative Marketing at Verve Records. Kevin Gore, Senior Vice President, General Manager, PolyGram Classics and Jazz commented, "Nate brings a vast amount of experience to his new position. I'm thrilled that he will be leading the Verve team in the U.S."

BMI to License Radio Webcasts; Following ASCAP, SESAC Lead

By Tony Sanders

BMI is set to join ASCAP and SESAC in requiring radio stations to sign a separate music licensing agreement to cover Internet audiocasting. There's been no official word on the topic from BMI, but GAVIN has learned that the organization is in the final stages of preparing the new license agreement.

The move by BMI will make it the second music licensing organization to do so this year. SESAC just initiated a "webcasting" license earlier this year, with its first such agreement signed in late May, says SESAC Assistant General Counsel Mark Levine. Dan Meyer, Manager of Internet/New Media Licensing for SESAC says his organization now has "dozens" of agreements signed and waiting to be processed.

ASCAP began requiring an Internet performance license two years ago "It's an experimental license because the Internet is a fast-changing medium" says ASCAP's Marc Morgenstern, SVP/New Media. Currently, the ASCAP license runs for one year and is available in three different rate schedules—blanket, light airplay, or specific song tracking.

The music licensing firms are very serious about getting broadcasters to sign agreements for webcasting. Just last week, SESAC filed a lawsuit for copyright infringement against Saul Frischling's WPNT Inc., which owns WLTJ/FM & WRRC/FM-Pittsburgh and XKOK/FM-St. Louis. (See related story on page 6) Part of that complaint alleges copyright infringement for over-the-air broadcasts. But SESAC also says its complaint "breaks new ground" by asserting claims for copyright infringement for "unlicensed streaming" on the Web of the Pittsburgh FM's audio feeds.

Most radio station operators contacted by GAVIN say they're not making a profit from their audio streaming. Morgenstern agrees that "most radio stations are just getting started with webcasting," but he justifies the Internet agreements because "radio is becoming a major music application on the Web."

Pay-for-play is like peeing in the bathtub. It's unhealthy and unwise to sell your greatest asset to any bidder.

SEAN COAKLEY
SEE PAGE 16

Summer in Motor City

From the steady roll of combustion engines inching down assembly lines to the combustible rhythm and funk pounding through hot, steamy streets, Detroit is the definition of the American experience. Rich or poor, black or white, Top 40 or Jazz or R&B or Country, the people of Motor City paint a colorful urban pastiche and define not only the soul of this diverse, exciting city, but much of America, as well.

From Stimson Street to East Jefferson Avenue, Garfield Playground to Roosevelt Park, Detroit's radio stations provide an endless backdrop to the sounds of the city. Regardless of format or target demo or core audience or share trend, it's the music of Motown—the community, not just the label—that defines its character.

This week GAVIN takes a special look at the men and women of Detroit radio...who they are, what they do, and how they catch—and reflect—the city's vibe and character through their on-air sound.

While strikers have stalled some of the region's assembly lines, there is no hesitation in the music, the noise, the vibrancy, the volume echoing off the rooftops and sidewalks of Motor City. Join us while we take a tour through the stations of the nation's seventh largest radio market...

Reed Bunzel, Editor-in-Chief
The G-files

ACQUISITIONS

- SPANISH BROADCASTING IS ENTERING THE PUERTO Rico market (recently established as Arbitron market number 11) with the purchase of WDOY/FM from Pan Caribbean Broadcasting for $8.3 million.
- SPRING BROADCASTING HAS PICKED UP WZZP/FM in Atlantic City/Cape May from Radio Vision Communications for $2.9 million.
- LEGEND COMMUNICATIONS IS BUYING WJHE/AM and WMGG/FM in Huntington, and W.I./Ashland, Ky. from Wagner Broadcasting for $1.5 million.

CLOSINGS

- SFX ENTERTAINMENT FINALIZED ITS ACQUISITION of Blackstone Entertainment, valued at $90 million.

Retailers, Labels Ramp Up for Internet Sales

CDnow, Music Boulevard, and amazon.com, watch out!

Several major record retailers and labels are set to make a major push on the Internet to get a greater share of on-line CD sales. Tower Records, which already has its own Web retail presence, is developing "Internet centers" to establish e-mail accounts to alert customers to upcoming releases. Musicland, meanwhile, has hired an on-line commerce executive to create a virtual record store.

On the label side, BMG plans to join Sony, Warner, and Universal in marketing CDs via the Internet, but all are taking care not to under-cut retailers, which still provide them with the lion's share of sales.

Gavin Family Values

Bill Gavin, who founded this publication 40 years ago, was never one to hide his values. That, of course, was one of his great strengths. In the ’60s, when Gavin himself was heading into his sixties, he came up against increasingly bold language and subject matter in pop music. As he recalled in 1978: "During the ’60s, certain record lyrics started to imply approval and encouragement for the use of marijuana and other illegal drugs. In those days there was not the widespread tolerance of marijuana use that exists today, and many parents were alarmed at its penetration into the schools, while bitterly resenting its friendly treatment by popular songs and singers. We took the position that most radio stations that played such drug-oriented records on the air would antagonize many listeners, damaging the station’s image in the community and risking the loss of some advertisers.

"Because our publication accepted no record company advertising, we could express our views freely without risking the loss of advertising revenue. Since then, we have made it a policy to omit listings of records that were drug-oriented, vulgar, or pornographic.

"We have been told that our willingness to write frankly and honestly about offensive record lyrics added considerable stature to our reputation for integrity."

Next week: A case in point. —BEN FONG-TORRES

Gavin News

SESAC Suit Claims Copyright Violation

By Tony Sanders

SESAC has filed a copyright infringement suit against Saul Frischling’s WITJ/NTI Inc., which owns WLTJ/FM & WRRK/FM-Pittsburgh and KXOK/FM-St. Louis. The SESAC complaint has two key aspects: The first alleges that Frischling’s stations violated copyright laws “by broadcasting more than 300 licensed and unauthorized performances of 25 copyrighted compositions published by more than a dozen SESAC affiliates.” The second aspect of the complaint charges that WITJ/FM & WRRK/FM violated copyright by “unlicensed streaming” of the two FMs’ audio feeds on the Internet. In SESAC’s own words, this complaint “breaks new ground” by alleging copyright infringement via webcasting. SESAC says that “for many years” the Frischling stations refused to take SESAC licenses, but that “after SESAC’s new monitoring technology was able to track music in formats like Classic Rock, A/C, and Urban, the organization ‘was able to identify a clear pattern of defendants’ unlicensed and unauthorized performances.’” With a $100,000 maximum fine for an unauthorized performance, SESAC’s 25-count case could add up to $2.5 million.

The suit was filed on June 30 in the United States District Court in Pittsburgh.

Late Night With the Internet: Gen Xers Are Insomnio-Surfers

Is your target demo for overnights sleeping less and surfing more? Arbitron’s latest Pathfinder study of consumer attitudes and media behavior found that 35 percent of 16-29 year olds say they’re getting less sleep than they did a year ago—and nearly half of this same under-30 crowd (48 percent) say they’re spending more time using the Internet. Web browsing is on the increase with the entire population (ages 16-74), according to the Pathfinder study, but more of the younger group of respondents said they have upped their Net surfing. While 48 percent of those 16-29 say they’re surfing more, only about one-third of the entire population says they’re doing so. Also by comparison, only 25 percent of the total population (16-74) say they’re getting less sleep than a year ago.

The Pathfinder study is a comprehensive survey of consumer media behavior and new media preferences. The results are based on phone and mail responses from 4,500 consumers. The information was collected during the first half of 1997.
Group Shares Top 50% In 10 Radio Markets

By Tony Sanders

With all the talk about which group owner is breaking through the 40 percent mark in revenue share, let's not forget there still are 10 markets where at least one owner takes home more than half of all that market's radio ad revenue. That's going to change very soon in several cases, such as in Boston and St. Louis, where agreements with the Justice Department will bring CBS Radio well below 50 percent.

In other cases, though, one owner is still taking home the lion's share of the radio billing.

Duncan's American Radio has just released its analysis of the Arbitron Winter ratings and the work includes a "Consolidation Report" that details the revenue and ratings share percentages garnered by station operators in the 94 continuously surveyed markets. The Duncan tally lists 10 markets where a radio group owner claims 50 percent or more of that market's radio revenue.

The market list runs the gamut of Arbitron rankings. Jim Duncan told GAvin, "On a pro forma basis, it's true that owners are at or above 50 percent in Boston, St. Louis, Greenville, and Jackson, but cures are being made that will bring these owners to well below 50 percent."

Aside from those four markets mentioned by Duncan, the six other markets are (alphabetically): Akron (market #67), Allentown/Bethlehem (+66), Hartford (+42), Honolulu (+59), Lansing (+111) and Louisville (+52).

By the way, GAvin found another 35 markets in the same Duncan report where at least one owner has a claim to between 40 percent and 50 percent of a market's radio revenues. The only markets in the top 20 that fit this category are Houston (#9), Philadelphia (#5), Pittsburgh (#20) and Seattle/Tacoma (#13). In three of these top-20 markets—Houston, Philly, and Seattle—the Justice Department has approved the current revenue percentages, which are very close to 40 percent.

Duncan also told GAvin that, in Pittsburgh, the sale of Capstar's WTAE/AM to Jacor will bring Capstar's revenue share there to "around 40 percent."

The Most Important Call You Can Make For Music Promotion in America.

JEFF McCLUSKY & ASSOCIATES, INC. marketing and promotion services
719 W. Willow Chicago, IL 60614 tel: 312/280-1212 fax: 312/280-9318 e-mail: info@jmapromo.com
SENATE HEARINGS RESUME AS...

“Explicit” Lyrics Re-Heat Washington Controversy

By Laura Swezey

You may have read that at a recent Senate hearing chaired by Sen. Sam Brownback (R-Kan.), Debbie Pelley, a teacher at Westside Middle School in Jonesboro, Ark., testified that a student accused of opening fire on classmates was a fan of Tupac Shakur and Bone Thugs-N-Harmony. As a result, she blamed the music’s message for provoking the violent outburst.

Ridiculous, says Warren Peace, Urban/Rap Music Director at KUNV-Las Vegas on the UNLV campus. “If the music was that effective, and Bone was causing people to shoot other people, then gospel should cause people to praise other people,” he says. “It has to go both ways. If bad music is promoting bad things, then good music should promote good things. Therefore, all Christians who listen to Christian music should be the best of the best, and every time you listen to Christian music you should be doing good things. And it doesn’t happen that way.”

Witnesses at the recent hearing—a similar Brownback-helmed forum last November—testified that music lyrics deemed violent or misogynistic negatively affect youth. That comes as no surprise to Dorsie Fyffe, MD at Alternative station WOXY-Cincinnati, who says a number of things negatively affect young people. “Parents negatively affect young people if, in fact, they are given the power,” he observes. “It all begins with how you are raised and how you approach your children, how you deal with things and how you talk to them.”

The value of parental advisory stickers, which the Recording Industry Association of America has placed on releases with explicit lyrics, has been debated as long as they were first applied to records back in 1985. Noting that children under the age of 12 may be unable to handle more intense music, Michelle Santosuosso, PD of Urban station KKBY 92.3 “The Beat” in Los Angeles says, “I agree with the parental advisory because it serves as a guide. Parents aren’t as hip as kids and they might not know about the artist—and labels might help them to know.”

“There’s no way in the world those things work,” KUNV’s Peace counters. “The recording industry just put those on there to make people shut up. It’s ridiculous, but as long as people think that it helps and they think the warnings on cigarettes help, let them think so.”

Fyffe equates stickered music with forbidden fruit: “It makes a kid want a record even more, because they see something they can’t have. It’s like telling somebody they can’t have cigarettes when they’re 16.”

At last November’s hearing, no one was willing to use the “C-word” (censorship) to describe their solutions. While C. Delores Tucker, National Chairperson of the National Political Council for Black Women, Inc., expressed the need for government regulation of record corporations producing and distributing gangsta rap, Sen. Brownback said he prefers to see songs with controversial lyrics deemed unacceptable by society rather than by regulation.

Which, of course, raises another issue altogether: “Unacceptable by whom?” KKBY’s Santosuosso challenges. “That’s a fascist state of mind, and I totally disagree with it.”

As Rosen pointed out last November, Peace notes that Elvis Presley was considered shocking in generations past, and that the debate over music probably will continue. “This has happened with every generation of popular music, and it’s just happening again,” he says. “We’re going to look back on this and laugh. All these old farts who are running all this stuff and trying to point the blame at the music will be nowhere to be found.”

ROSEN A NO-SHOW TO PROTEST ‘BIAS’

On June 16, the Senate Commerce Committee, led by Senator Sam Brownback (R-Kan.), held a hearing to discuss the impact of violent music lyrics on young people and the effectiveness of parental advisory stickers on music. RIAA Chairman/CEO Hilary Rosen, who testified last November on behalf of the music industry at a similar hearing conducted by Brownback, refused to testify this time around. In fact, the only music industry presence was Krist Novoselic, President of the Joint Artists and Music Promotions Political Action Committee, who was asked four days beforehand to testify.

“I declined to testify today because Senator Brownback assured me and others that future hearings would include the testimony of parents, young people, First Amendment advocates, scholars, musicologists, and artists with differing views from those previously articulated,” Rosen said in a press release. "I'm pleased that Krist Novoselic has been granted a seat. However, the restriction of objective messages is emblematic of Senator Brownback's approach to this issue."

Those who asked to testify but were denied a seat at the table included representatives from the National Campaign for Freedom of Expression, People for the American Way, the American Civil Liberties Union, and Michael Eric Dyson, Professor of African American Studies at Columbia University, author of three books on rap and black youth. Senator Brownback's press secretary did not return Gavin's calls for comment.

Tim Sites, Senior Vice President of Communication of RIAA told Gavin, "Our point is that using music as a scapegoat really does little to address the problems that are facing young people, and if we're going to solve the problem, we've got to understand its cause, and it's not the music."
RCS, Arbitron Target Early Burn With SelectorReach Analysis

BY DARLENE FISCU

"A sk your listeners what they want to hear and then play it for them." That's the basic tenet behind most programming decisions, but even when program directors know what listeners want to hear, sometimes they can still make the mistake of offering too much (or too little) of a good thing. To help stations avoid either burning out or prematurely dropping songs, Radio Computing Systems (RCS), in alliance with Arbitron, developed a new software product that automatically does what previously could only be done by hand—if at all: calculate the reach and frequency of a particular song.

The new product, which is a module within RCS popular Selector music scheduling system, gives programmers and music directors the ability to generate the same kind of analysis that advertisers have been doing for years. As Tom Zarecki, Marketing Director for RCS, explains, "The whole sales and advertising business is built upon knowing who hears commercials how often. SelectorReach combines a station's Arbitron ratings data with our Selector scheduling system so that PDs and music directors can now find out who hears the hits how often. For the first time, PDs can match music rotations to listening patterns to make sure their core listeners hear the hits—but not to the point of burnout."

Zarecki further observes that access to reach and frequency data through the SelectorReach software gives PDs numerous ways to analyze audience listening patterns. One of the most important of these will be examining whether power rotations are reaching P1 listeners, who usually account for the bulk of a station's ratings. "Traditional methods of analysis can only tell you that a song has played 25 times this week," he says. "With SelectorReach you can find the answers to such questions as 'How can I reach my P1s?' 'Are they hearing my songs?' 'Are they hearing them enough?' If only 20 percent of your P1s have heard a song more than three times this week, then everybody else isn't hearing it at all. This type of analysis can be a real eye opener."

Another important use of the software will be to compare call-out research results against the play history of songs. If call-out says a song is "burned," the software will reveal the number of plays that caused the song to burn. In fact, SelectorReach even enables program directors to analyze the listening patterns and "burn thresholds" of specific audience groups. These filters include age, gender, ethnicity and preference, all of which can be selected individually or in combination. Additionally, the product allows program directors to view aggregate numbers such as the gross impressions of a song within the last week and the overall percentage of the station's audience that it reached. PDs also can analyze the reach and frequency of a particular artist, as opposed to a particular song.Obviously, the software was released only recently, it is too early to tell whether it can help individual stations and overall formats boost their numbers. However, Harv Blain, a programming consultant who specializes in Top 40 and A/C stations, believes that the software will be good for the radio industry as a whole, based on the preliminary results he's having with some of his clients. "Many program directors really don't have a strong inkling of how often their audiences are hearing the songs they are playing," Blain comments. "After running the software for several years, we found that it was a real wake-up call for them to see the actual frequency of some of the songs that were being played in different categories. SelectorReach is valuable because it can help stations avoid dropping off songs too quickly, as well as alerting them to burn out."

Bob Michaels, Manager of Radio Programming Services for Arbitron, concurs. "The software will give programmers the basic tools they need to answer two very difficult programming questions: How many times does a station need to play a new song in the course of a week before it's heard by the average listener, and how many times are too many?"

According to Michaels, helping stations move even closer to their audiences by answering these questions was the driving force behind the Arbitron/RCS alliance. "Arbitron is committed to helping the radio industry grow," he explains. "Sometimes the best way to do that is not just to develop and market products of our own, but also to align ourselves with leaders in the marketplace. This is an important step in making Arbitron information more useful for programmers and music directors, and we are confident that SelectorReach will have industry-wide benefits down the road."

Darlene Fiscus is a principal of Creative Access to Communications Services, a New York-based firm that provides business writing and creative services to the entertainment industry.
Detroit may seem like an interesting choice of city to celebrate in a trade magazine, but Michigan's urban center is nonetheless the subject of this week's GAVIN special salute.

Why? Detroit is a unique big-city haven that plays host to a virtual smorgasbord of commercial music radio stations. Only a handful of other ranked markets can boast the Motor City's airwave diversity, with stations supporting every format genre known to the radio broadcast industry.

From Rock to Jazz, Country to Urban, Top 40 to A/C, even Triple A and Urban A/C, this Midwestern mecca has it all. And everyone who calls the Motor City "home" can tell you that it's a down'n'dirty, hard-rocking, big-lunking, straight-no-chaser town where listeners possess a big appetite for music and for radio. And Detroiters aren't afraid of healthy competition, either, as many of these formatted outlets go head-to-head in the ratings game. The home of Motown soul, American automakers, Aretha Franklin, and Red Wings hockey definitely requires an intricate broadcast landscape.

In this special Detroit tribute, you'll get snapshots of the city's broadcast entities. Further, programmers will reveal the music that keeps Detroit's airwaves hot.

—JANINE COVENY
BOYZ II MEN
BEBELAH MORGAN HORACE BROWN
WILL DOWNING
PAULA PERRY WILLIE MAX
RAPHAEL SAADIO
MISS JONES SUBWAY
QUEEN LATIFAH
DIANA ROSS 702 THE TEMPTATIONS
BRIAN MCKNIGHT
STEVIE WONDER 98°
THE NEW MOTOWN, RESTORING THE GLORY.
target listener. The reality is, personalities aren’t as important to this
target demo when compared to younger listeners who feel a hot DJ is as important as an artist. The 35-
44 year old listeners want personalities to be a likeness of themselves. The only way to relate is to get out
and meet the people.”

QUINCY MCCOY

detroit’s
WCHB
105.9

WCHB

Though he’s only been on board for seven months, James Alexander has kept Urban
mainstream WCHB 105.9-
Detroit on track with a hit-oriented programming philosophy and aggressive
positioning.

Now that the station has been sold to Radio One Broadcasting, which has a successful track record of
operating hot Urban stations in fiercely competitive markets like Atlanta, Philadelphia, and Washing-
ton D.C., the prospects for WCHB look even hotter.

“We are a very well-focused 18-
34 radio station,” Alexander, a 30-
year radio veteran, explains. “It’s
focused and hit-oriented. If it’s a
hit, we play it, and we play rap
together with the room. We're
recorded to the right set, and you’ve got some-
thing. This is a funky city. We’ve
grown up with everything from
Bob Seger to George Clinton, and
this is in our blood.”

CJDR The River, which serves
both Detroit and Windsor, carries a
more guitar-based Triple A format.

“We’re built around the classic
artists like Eric Clapton, the Rolling
Stones, and Tom Petty,” says PD
Wendy Duff. “We cover both sides of
the river, playing both American
and Canadian artists.

“If it’s for people who love music,
grew up in the ’70s but still care
about what is happening
today.”

CJDR will host the RiverFest this
Saturday, July 11, featuring the Brian Setzer Orchestra, Agents of
Good Roots, Patty Griffin, and Billy
Mann. They’ll also broadcast live
from both Lilith Fair and the H.O.R.D.E. Festival as each comes
through town. These live feeds are
vital during the summer months,
says Duff. “It’ll be a lot of work,”
she concedes. “but it should also
be a lot of fun”.

With a citywide billboard campa-
aign and a television presence
during the Red Wings Stanley Cup
finals, The River has tremendous
visibility. They’ve even had permanent
lines installed in one of the
local record shops for impromptu
performances. In the number seven
market, heavy community presence
and fun on the air and off means a
lot to listeners. Especially when
you deal with a double identity.

JON FOJTIK

WDRQ 93.1 FM

WDRQ

“I listen to everything from the
Isley Brothers to the Chemical
Brothers,” says Alex Tear, who took
over as PD of rhythmic-leaning
WDRQ two months ago, crossing
the street from the APD/MD slot at

“If you play Jazz in the Detroit
market, it had better have a beat.
It’s the Motor City, and that
kind of energy permeates all of the
broadcasting in the Detroit area.”

Alex Tear
"Yes, start my new subscription now so I can enjoy my $100.00* bonus!"

Thousands of vital contacts in radio and the music business in The Gavin Radio & Record Industry A to Z 1998 plus the Gavin 1998 Executive Planner will be yours absolutely free if you subscribe now using the reply card in this issue. Or, if you just want the Radio & Record Industry A to Z, simply complete the other side of this card and mail it with your check for $75.00.

* available for $75.00 and $25.00, respectively.
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a hit, I know it's huge; it's just me making that mental adjustment," says Tear, who also wrestles with remix-mania: "For example, Shania Twain and Celine Dion, records rooted in other formats, with backbeats slapped behind them—I'm still figuring out if they really fit on a rhythmic station."

Tear, who considers crosstown WKQI his main competitor, is thankful for his multi-format upbringing. "I feel that working in different formats has given me a deeper understanding of this job; it's taught how to balance many different elements, from personali-
ty to music to how the industry perceives you. It's been very differ-ent coming from Alternative to the hotbed of Top 40, which is a little more in-your-face, to put it mildly," notes Tear, who looks ahead. "We expect great things from Detroit in the next three to five years, and I really want to lay the groundwork today to watch this radio station grow with this city."

KEVIN CARTER

WEMU

"If you play Jazz in the Detroit mar-
et, it had better have a beat. It's the Motor City, and that kind of energy permeates all of the broadcasting in the Detroit area. You'd better be able to move to the music."

So says Jazz programmer Linda Yohn at WEMU, who has been a GAVIN Jazz reporter since Day One, ten years ago.

Actually, non-commercial WEMU is based in Ypsilanti, but serves both the Ann Arbor and Detroit markets. The station has been serv-
ing the Detroit area as a jazz outlet for 18 years. According to Yohn, WEMU jazz fans have unique prefer-
ces. Standard East Coast post-
hop isn't enough, so Yohn has always augmented the playlist with a healthy dollop of the blues.

"A ballad vocal every so often is just fine," explains Yohn. "But it needs to be balanced with an "amem number," and that means organs, horns, and shout choruses. The Tenor Triangle with Mel Rhyne on the small label, Criss Cross, has gotten a great response.

"The 'El Nino on Two Blocks From the Edge, the new Michael Brecker CD on Impulse!, has also done very well on the air. It sounds like the hit on the record, and there's a slight Latin dance groove to it. That flavor is important in your music mix, because there's both a progressive and modern feel to Latin-Afro-Cuban jazz that still maintains its melodic tendencies."

Like most major market jazz stations, the median jazz listener in Detroit is an older male, and not necessarily white.

Yohn keeps WEMU's profile high in the Detroit/Ann Arbor market by being "very active with live remotes, going out on-site and set-
ting up a recording studio via ISDN lines and broadcasting live. Detroit is a great market to be in," she says. "For us, it's one of the most com-
petitive markets in the nation because there are all sorts of public radio stations—and that's not counting CBC (across the Canadian border). There are many outlets for intelligent radio listening in Detroit. People have lots of choices and you must be on your toes."

KEITH ZIMMERMAN

WRIF and WWBN

"Detroit is Viet Nam when it comes to radio. It's constant war. It's big competition all the time," says Motor City native and WRIF PD Doug Podell. "All of your competi-
tors are good. All of your competitors have good promotions, good personalities, and compete well. In order to win that war you have to be even better. You're competing on a daily basis in this market. There's never a cake walk day. If you get a great idea, you'd better pull the trigger quickly because it's highly competitive and there are no small players here."

The event-driven city of Detroit takes as much pride in its rock & roll as it does in its World Champion Red Wings. "Detroit's an excellent rock town. Michigan fans like the guitar, bass, and drum-driven sound. They're very loyal to local artists like Ted Nugent, who we still play every other hour," explains WWBN PD Brian Beddow. "In Michigan, once the listener accepts an artist, they're always going to support that artist."

"There's a slowness to react to new music in Detroit," adds Podell. "But once our listeners do react, and they embrace you—you're ours for life."

"It's been that way for bands like Kiss and J. Geils through the years who've been embraced by Detroit and are considered Detroit bands in the market," he continues.

Podell and Beddow agree that programming during the summer doesn't change. They both play the cards they've been dealt and stick with a solid core. The key to these stations' successes have been giving the people of Detroit what they want—and that's rock & roll.

Note: We're pleased to welcome Ann Arbor's WIQB to GAVIN's Active panel. WIQB has made the Active switch from a formerly Triple A format.

MATT BROWN

WJLB

"Here it's like players and hustlers, street people. If you're not pro-
gramming and appealing to the people in the street, you're not gonna win here," says Michael Saunders, PD of Urban heritage.

"Detroit is Viet Nam when it comes to radio. It's constant war. It's big competition all the time. All of your competitors are good. All of your competitors have good promotions, good personalities, and compete well."

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The event-driven city of Detroit takes as much pride in its rock & roll as it does in its World Champion Red Wings. "Detroit's an excellent rock town. Michigan fans like the guitar, bass, and drum-driven sound. They're very loyal to outlet WJLB-Detroit, of the city's distinctly urban flavor.

Saunders keeps WJLB tightly focused on the target demo, with hit after hit and no syndicated program-
ming. The station's new slogan, "FM 1998," reinforces its con-
temporary lean. "A hit is a hit, and if it's not a hit rap record, it's going to be dayparted," he says.

JANINE COVENEY

WKQI

Rick Gillette is programming against his past. Named PD of Chancellor's adult-targeted Top 40 WKQI seven months ago, Gillette's previous 11 years in the Motor City include programming the late WHYT (now Alternative WPLT).
MARKET PROFILE: DETROIT

Where within the Top Seven for the upcoming Spring Book. That's our goal.'

But even as WVMV has built market share with a string of successful rating books, the competition for adult listeners has grown even more intense. Like many successful major market Smooth Jazz stations, the presence of Urban A/C—especially in a city like Detroit—is a growing concern.

'It becomes a highly competitive market," says Sleeker. "The Urban A/C in the market, WMXD, is doing an outstanding job. They're on one side of us. On the other side of us is WNIC, the Adult/Contemporary. They're the Number One station in the market, 25-54, and certainly the 'at work' station to beat."

On the music front, Sleeker and his Music Director, Sandy Kovach, like to spice up medium tempo Smooth Jazz instrumentals with British soul/funk records by artists like guitarist Chris Standring.

"The acid jazz from Instinct Records works for us. Anything with an Urban slant also seems to do well for us, too," he says.

The station's most-played current is an upbeat guitar instrumental called "Dancing on the Shore," by crossover artist Jonathan Butler. Sleeker agrees that Detroit audiences demand a little more energy and tempo than their Smooth Jazz counterparts in Chicago and Los Angeles.

"The future is very bright for Smooth Jazz in Detroit," predicts Sleeker. "We can consistently place top eight in our demos and, of course, Top Five is certainly where we would like to stay."

KEITH ZIMMERMAN

WWMW

There's a terrific scene in the Howard Stern's film Private Parts, when in 1981, Howard's working at AOR WWWW-Detroit and the station flips format to Country music. "Horrible Howe," as he refers to himself on-air, just can't cope and quits the station.

That year marked the beginning of W4's life as the heritage Country station in Motor City. When W4 was a standalone Country station it was number one in the market, beating other heritage stations like
News/Talk WJR. "Now with a competitor for several years, shares have split, but it's still a tremendous market for Country Music," remarks PD Tim Roberts.

"The big difference between us and our competitor (WYCD) is the music," states Roberts. "We're much deeper, with a very popular six-hour gold show on Sundays, and we play more classics during regular programming. We are the heritage country station in this market. We back that up with the music and our community involvement, which is superior to our competitor's."

But W4 is also quick to embrace to newer artists. Roberts cites the Dixie Chicks' success in Detroit as one example. "We were one of the first stations nationally to play the Dixie Chicks. We've seen great reaction to them, and they're continuing to sell extremely well—in the top four sales in this market. It's surprising that an act this new is moving so much product."

In a culturally diverse city like Detroit, it's interesting that music retail sales lean traditional. "Acts like Randy Travis' new album, George Strait, and artists with a pure country sound move product in an area which you would think would not be quite as traditional," Roberts notes.

"Detroit is so 'street.' It has a cool history and amazing soul to it. It's kinda ugly, but the night life is amazing."

Taking a quick glance at the Alternative radio scene in Detroit, you realize that this truly is the rock city. With three stations to choose from—CIMX (89X), WXDG (The Edge), and WPLT (The Planet)—the Motor City covers the full spectrum of the Alternative soundscape. "Detroit is one of those radio markets that's not only a Top 10 market, but it changes a lot," remarks WPLT MD Ann Delisi of the city's unique Alternative radio situation.

On the air now for almost a decade, 89X strives for a street vibe that accurately captures the soul of the city. "Detroit is so 'street.' It has a cool history and amazing soul to it," remarks 89X PD Vince Cannova. "It's kinda ugly, but the night life is amazing. Truly tapping into the streets, 89X hosts several club nights including their Friday night Maximum Overload, which blasts live techno mixes from the hip club Motor. They also drop the years ago from a heavy Top 40 to a more adult-leaning Alternative. The move proved to be a good one as the station has developed a signature sound in the market.

I think we lean slightly more adult than 89X and The Edge do, although we still have an Alternative flavor to what we do," comments MD Ann Delisi. You can see that by the Planet's playlist, which balances out songs by Sarah McLaughlin and Paula Cole with harder edged cuts from the likes of Eve 6 and the Urge.

The Planet taps heavily into the Red Wings frenzy (they have an excellent rapport with the team) and places strong emphasis on live in-studio performances. "We do a lot of live performances in our studios," remarks Delisi. "A lot of bands come by and play, and we have a special studio built just for that."

So far, Detroit has been able to support three Alternative stations, perhaps because each has developed a separate and unique identity, expertly positioned to target specific niches in the Alternative format. Or maybe it's because Detroit is a unique market unto itself, a city with a diverse population that's hungry for radio. So while other markets fail to support more than one Alternative station, Detroit could conceivably become the exception to the rule.

JAMIE MATTESON

WXDG, WPLT, CIMX

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What do you mean you can't add my record...

or How Has Consolidation Affected Radio Airplay?

BY REED BUNZEL

In the two-plus years since the Telecommunications Act was passed, broadcasters have become obsessed with the "C" word (consolidation). Group heads, station managers, program directors, and sales managers all have theories, experiences, and horror stories about how merger-mania has changed the radio industry. Some recount strong stock prices and earnings as proof that radio has never been healthier; others cite the pink slips and job redefinitions as evidence that 'radio as we know it' is in dire trouble. Everyone has an opinion, and virtually everyone is willing to share it with anyone who will listen.

So what do the folks who work in ancillary sectors of the business think of consolidation? Specifically, how do independent promotion people—the men and women whose job it is to convince programmers to add records—view the "new world order" of all things radio? Has Telecom rewritten the rules of the game, or is consolidation "much ado about nothing?" Most important, what effect—if any—has it had on program directors' willingness (or ability) to add a record?

"Consolidation has forever changed everything we know about the 'music radio' industry we co-exist with," observes Heavy Lenny Promotions' Lenny Bronstein. "The rules have changed; personalities have changed; ethics and professionalism have changed; relationships have changed." Bronstein notes that the clearest signal comes from the "highly illogical dictum" that no two stations in a market cluster can share music.

"Many of these consolidators are shutting the door on the age-old practice of spreading a hit through the market to direct competitors and then expanding it to adjoining formats," Bronstein continues. "No album is propelled up the charts nor can it sell multi-platinum without multiple stations in each market reaffirming that hit status until it becomes such a part of our daily popular culture that other divisions of the media are required to acknowledge its lofty accomplishments.

"Sadly, music is becoming the least important part of the programmer's world, and consequently, the least important part of the on-air presentation...yet if something slips, the first blame is laid on new music—how ironic!" Bronstein concludes.

"With such high debt service, there has been a more 'careful' approach to new music in some cases," says All Access' Joel Denver. "There are a few groups where the VP/Programming has to approve all music adds—and that often leads to a more 'national perspective' on music decisions, versus a localized viewpoint predicated on what's going on in that individual market.' In clusters where one station has the potential to step on a sister station's musical toes, "many times the mainstream station will wait longer to actually play a record that would have gotten a shot earlier had both stations not been owned by the same company," he explains. "They are under a mandate to win, but not at the expense of their sister stations."

The "big brother is watching" phenomenon of consolidation is definitely a factor, observes TJ Promotions' Lynda Tice. "I can't say how many times we've been told, 'I'd love to add it, but the corporate boss has to give the okay.' Most PDs feel that risk involves possible job jeopardy or loss.

Music definitely has taken a back seat to business, insists Tandem Promotions' Tari Laes. "Unfortunately, as a matter of economic survival, the 'risk-takers' aren't as likely to debate philosophies with their new owners...and who can blame them when their jobs are at stake in a world full of downsizing?" Even more unfortunate, she says, is the fact that "those same 'risk' stations were the original folks who recognized Garth Brooks (when everyone else was saying they had no room for new acts) and re-paved the way for the Country format's success."
Prior to consolidation, "stations had a free hand in what they played and were more willing to take risks," notes Bill Jerome. "Now, they wait for smaller markets to test whether new music will get a positive response before they play it."

Simply put, programmers are reluctant to add new music, Callahan & Associates’ Tom Callahan says. "Instead of trusting their gut and knowledge of their market, they are now having group meetings to decide what to play based on what their sister stations are adding," he says.

In many cases, the effects of consolidation follow formatic lines. As New World ‘n Jazz Promotions’ Neal Sapper notes, "Consolidation really hasn't had any effect musically as far as the Smooth Jazz format is concerned. Programmers are not showing any overt reluctance to take risks or add new music solely because of consolidation or any edicts from above. Those stations and programmers who have been willing to step forward and take a chance are still willing to do so, while those who have always played it safe and close to the vest continue to."

JK Promotions’ Jon Konjoyan agrees. "So far, I've seen only a limited effect of the consolidation of radio with regard to adding new music at the A/C format," he says. "But then, this format is famous for being reluctant to add new music!"

MVP Entertainment’s Sam Kaiser doubts that consolidation has had a significant effect on the “risk” that stations will take to play new music, although it has contributed to—and possibly accelerated—the fragmentation and the trend to more “niche” music positioning. "As far as the Top 40 format is concerned, programmers in general are not more reluctant to add new music, but consolidation and multiple station ownership have narrowed their focus," he explains.

Despite the effects of consolidation, it remains secondary to the strength of good product, stresses Ralph Carroll, of Ralph Carroll Promotions. "In my years in the music business, both in radio and promotion, I have found that a hit record will always get through," he says.
insists. "I see the add totals staying about the same after consolidation. I think more of the effect has been in the radio station building than in the industry."

Not necessarily, counters Al Moss of Al Moss Promotions. "There's has been a continuous lessening of the risk that radio will take in playing new music for a number of years," he says. "The jury's still out for the long run as stations may need to broaden their scope in order to cover the full demographic spread that multiple station owners seem to need to provide advertisers—and thus may need to take more risks in order to do this. As a result, and with a few exceptions, radio has become much more homogenized—and thus very boring."

"Consolidation has created formats with narrower niches," adds Jerry Lembo Entertainment Group's Jerry Lembo. "This often limits the programmers in terms of format boundaries. It seems as if group owners, general managers, and program directors spend more time looking at the Dow Jones Industrial average than GAVIN's New Mainstream section. Their focus is on adding new revenues as opposed to adding new music."

"Consolidation has made it difficult for some programmers to add new music without some pay-back, whether it be the promise of a co-presents or free show, time buys, or fly-aways," says Songlines' Sean Coakley. "Everyone wants to spend less and make more. The smart promoter honors and supports successful programmers who take chances and win."

Consolidation can cut costs with localization and provide services that would not have been previously affordable for stations, observes Howard Rosen, of Howard Rosen Promotions. "Radio stations still program for their particular markets, and the fact that one company may own a number of stations throughout a region does not affect the programming decisions on a per-station basis. If one programmer has always programmed using his or her 'gut feeling' and another by sifting through piles of research, they will continue to do so."

Consolidation really hasn't had any impact on radio airplay whatsoever, says Jeff McClusky & Associates' Tom Barsanti. "The same rules still apply, people want to play the songs that work for their formats, their markets, and their radio stations, and big companies understand that these are the stations that are best made locally, and generally they appear to be," he concludes. "Programmers have always wanted to do what wins for them; they've always had pressure to perform, and they're continuing to do what they've always done, and that's what works best for them."

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July 10, 1998 GAVIN • 19
Pay for Play... So Who Really Pays?

The concept of pay-for-play—simply defined as label sponsorship of record airplay—has stirred considerable debate since CBS Radio first announced its plans to extract non-traditional revenues from the record companies. Perhaps a sensational media-driven term, "pay-for-play" has left virtually no one without an opinion...including independent promoters, whose livelihoods depend on getting radio stations to play records:

"If pay-for-play becomes common practice, we are headed down the 'slippery slope' toward ruined radio. This is a Pandora's box of huge fiscal expense that record labels should slam the lid on. Adding a record because you are directed to by upper management or sales can only lead to a demigation of the on-air product in the long run."  
—JOEL DENVER

"Pay-for-play is dangerous because it is a short-term, quick fix: What happens when the wells are dried up due to short-sighted plundering?

Experimenting with non-traditional revenue sources is wise, but more thought needs to go into the plan—and it should be a win-win for both sides. Aren't we all better served in the long run?"  
—TARI LAES

"Pay-for-play gives even more of an advantage to the big labels with lots of money. It has nothing to do with the quality of the music that the label is presenting to the public. Money talks, and whether the music is good or not becomes irrelevant. Listeners are smarter than radio often gives them credit for. If the quality of the product on the air drops, so will your numbers! Play the best music that crosses your desk, not the music that goes to the highest bidder!"  
—NEAL SAPPER

"Payola in disguise."  
—TOM CALLAHAN

"Historically, we've seen what happens when you play records based on money, not merit. The product suffers and everyone loses—radio, the record companies, and the fans."  
—JERRY DUNCAN

"Pay-for-play will risk a nation's credibility and audience loyalty for the sake of a fast buck. In the short term, a pay-to-play scenario may be lucrative, but in the long run, radio's reputation and image may suffer."  
—JON KONJOYAN

"Pay-for-play is like jumping out of an airplane without a parachute."  
—LYNDA TICE

"It's the same as payola."  
—GARY LEFKOWITH

"Pay-for-play is great for jukeboxes."  
—RALPH CARROLL

"If radio spent a fraction of the effort patching record companies and record retailers on the value of radio advertising that they spend on patching auto dealers and other advertisers, they might be able to get more label money instead of trying to hold labels hostage with 'pay-for-play.' Most contemporary commercial radio stations get a large chunk of their programming free from record companies anyway...certainly as compared to the programming costs for TV."  
—AL MOSS

"Pure pay-for-play is revolting. I encourage marketing support for programs or creative ideas that support airplay, enhance artist development, and create top-of-mind awareness and motivation for a listener to purchase the music. The three Rs—records, radio, and retail—must be part of the format."  
—JERRY LEMBO

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Music Marketing
“Pay-for-play is like peeing in the bathtub. It’s unhealthy and unwise to sell your greatest asset to any bidder.” — SEAN COAKLEY

“If record companies pay for play with mediocre records in prime time, the radio stations will lose listeners, then lose ratings, and then their advertisers. It would clearly be a no-win situation for the station. It will destroy all the success that the program directors have built.”

— MIKE KRUM

“My favorite scenario is working with programmers who decide what they want to play first, then working with them to make the song and artist successful in their market. My least favorite is watching a song become a chart success due to pay, and then never going anywhere.”

— SUSAN LEVIN

“I don’t see the reality of pay-for-play. Who chooses what goes on the radio—the station or the record company? What radio station will risk its ratings to test songs? Their property is worth too much.”

— HOWARD ROSEN

“I can’t even imagine pay-for-play. If you don’t have the funds, does this mean you can’t get airplay? What would happen to the natural hits? Why would labels have to pay for play on their major artists? How would BMI or ASCAP pay royalties? Do labels get charged different prices for light spins opposed to heavy spins? Why would they advertise in the trades when they can pay-for-play?”

— MICHAEL MARTUCCI

“Pay-for-play is a media phrase that’s getting a lot of exposure, but these programs really aren’t pay-for-play. They’re commercial announcements adjacent to music that’s already been played on the station, they’re packages that include everything from Web site exposure to retail plans, already around music that the station has been playing. The old term pay-for-play is a misnomer and it just stirs up a lot of controversy over something that doesn’t really exist.”

— TOM BARSANTI

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• Credible Top 40 & Alternative Promotion
• Free Full-Service Internet Web Site
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The Secrets of Our Success...

It's a simple question of supply and demand. So many records, so little room on the playlist. Not all projects are created—or promoted—equally, a fact of life with which independent promoters deal every day. We asked our panel of independents to reveal those artists or projects that stand out as true success stories. And forget the "every project we work is special to us" routine. We wanted specifics.

"All Access has worked on projects from Backstreet Boys, NSync, Alanis Morissette, Savage Garden, Will Smith, and many, many others, but Sophie B. Hawkins 'Wish I Was Your Lover,' LeAnn Rimes 'How Do I Live,' and Jennifer Paige's 'Crash' are three of our biggest successes."—JOEL DENVER

"Popcorn," by Hot Butter, because I'm the producer and artist. Musicor Records did not want to release 'Popcorn' because they didn't believe in it. I forced the issue because I had a 'gut feeling' that it was a hit...and we sold $5 million records worldwide."—BILL JEROME

"The David Lee Roth project currently is causing the most heads to turn."—LENNY BRONSTEIN

"My biggest success stories in Jazz are being three of the top five 1996 year-end GAVIN Jazz releases, Dr. Billy Taylor's first number one record, and the Fred Hersch solo project. In Smooth Jazz it's Normans Brown's last release, breaking the Braxton Brothers, and the Dorn to the Bone and the Kim Waters releases this year."—NEAL SAPPER

"We had the opportunity to work with Colin Raye for six years or so before his hit with Epic."—BILL WENCE

"This year probably LeAnn Rimes, Shania Twain at Mainstream. Wallflowers, Natalie Imbruglia, and Billie Myers at Hot, and William Topley at A3."—TOM CALLAHAN

"We've worked over 50 number one singles, but our first and maybe most memorable success was helping break the Kentucky Headhunters."—JERRY DUNCAN

"I'm very proud of our role in breaking Jennifer Paige. We began working with Jennifer and producer Andy Goldmark over a year and a half ago. Last year, our client Edel America Records signed Jennifer and we began to plan the release of 'Crash.' Dan Kiley, Tracy Austin, and Gwen Roberts from AMC heard the single in April and went into the studio adding 'Crash' in full two months in front of our scheduled date."—SAM KAISER

I've had the pleasure of promoting two separate albums by Ricky Skeggs...never been easy. Re-breaking an artist who has been off the scene for awhile can be even more difficult. This year we helped to chart two veteran players, Janis Ian (who last charted in 1980) and '88 Special (which last charted in 1989)."—JON KONJOYAN

"Inner Circle has been very, very rewarding, and is a group that deserves every ounce of success."—GARY LEFKOWITH

"I'm very proud of our role in breaking LeAnn Rimes. We began working with Jennifer and producer Andy Goldmark over a year and a half ago. Last year, our client Edel America Records signed Jennifer and we began to plan the release of 'Crash.' Dan Kiley, Tracy Austin, and Gwen Roberts from AMC heard the single in April and went into the studio adding 'Crash' in full two months in front of our scheduled date."—SAM KAISER

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within several months of each other.
Life is a Journey went to number
three and Bluegrass Rules went to
number one, and I understand it’s
become the biggest selling bluegrass
album of all time. Also, Chris Knight
was an unprecedented success story
for a debut album, and the Derailers
stayed at number one for 7 weeks.
—AL MOSS

"Some recent artists I am proud to
have been associated with are
Shania Twain, Cherry
Poppin’, Daddies, Natalie
Imbruglia and
Football. I predict continued and
future success for Jennifer Paige,
Billie Myers, Dreamhouse, Brian
Setzer, Dave Matthews, midi king,
and Eagle Eye Cherry.
—JERRY LEMBO

"I share that with my wife, Dana.
Their names are Emmett (11) and
Jackson (10)."
—SEAN COAKLEY

"My children."
—MIKE KRUM

"It's difficult to pin down one biggest
success after 6-plus years and many
celebrations of success, but most cur-
rently Paula Cole at A3."
—SUSAN LEVIN

"We've had many successes: the
Verve, Sister Seven, Richie Sambora,
Squeeze 'None the Richer, and Eagle
Eye Cherry."
—HOWARD ROSEN

"I've been blessed with several suc-
cesses, including Michael Bolton,
Michael W. Smith, and Men at
Work."
—MICHAEL MARTUCCI

"The Creed project is a tremendously
exciting project, a record that, with
relatively limited radio exposure, has
already certified platinum, and the
call-out research is coming back at
tremendously strong levels."
—TOM BARSANTI

Pay-For-Play: Don't Waste Your Money!
"As an industry, we judge ourselves by airplay and sales charts, all of
which are artificially stimulated, and then trumpeted to satisfy our com-
petitive egos. Why do we throw money at guys who won't add our
records until they're Top 10? We thrive on the volume that the Top 20
markets provide, but we've gotten away from artist development for the
quick financial kill. There is no hidden fund that record companies have
to fill this new revenue pipeline. The greed of the 80s escalated into the '90s
and spread to formats that never had their hands out before. We have a
cottage industry of people who exist to be middlemen to make deals record companies
should be making. We have this earth-shatter-
ingly-stupid habit of rewarding the biggest
thorns in our side.
"We'll shove $10,000 at a major market
reporter who gives us 6-8 spins a week, but balk at $500 for a Top 200
market station that plays a song 20-30 spins per week for 20 weeks and
rushes to add the second single! We used to ship gold and take back
platinum to influence the sales charts, instead of figuring out how to
sell those to the consumer and not to our own industry.
"Radio and records are cousins, not enemies. The best calling card a
radio station can have is not its hourly commercial load, but what entertains its listeners. Cluttering the airwaves with a bunch of dis-
claimers before and after each song is a turnoff."
—LENNY BRONSTEIN, HEAVY LENNY PROMOTIONS
They called him a big mouth as a kid.

Today, it's his job description.

(Out of the mouths of babes...)

Put 'The Mouth' to work for you: exceptional AC promotion with pronounced results.

Pay-For-Play Works Both Ways

"Pay-for-play has similar potential to that of television infomercials. The labels will probably sell some product and the station might generate additional revenues, but do you want to do it regularly in prime time? The successful broadcast and cable television networks don't run these things in prime time, due to the simple fact that they don't wish to run off their audience and negatively affect their primary source of revenue. Same with radio: if you cross the line on 'paid' music slots and lose listeners as a result, then how much is pay-for-play worth? Radio is still about entertainment, and giving the listeners what they want.

'Radio's current buzz phrase is 'new revenue streams,' and the music industry is a very large and juicy target. Here's a concept I heard just recently: if radio desires to structure their new music/artist playlist spots for sale, would it not be fair for the labels to structure similar licensing fees for airplay on their superstar artists? Radio benefits from these superstars so, in essence, both labels and radio would realize revenue from providing access to not only playlist lots but major artists that attract audience and advertisers."

—SAM KAISER, MVP ENTERTAINMENT

National Record Promotion

"Breaking The New Hits!"

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Larry Weir
Masika Swain
Major Markets Tap Radio Farm System

BY KEVIN CARTER

Monmouth/Ocean, is no stranger to the farm team system. Years ago, when programming WQGN-New London, “I lost my promotions director, Steve Salhany, to WTIC-Hartford,” he recalls. “Less than a year later, the guy who replaced him, Rich Crombie, was acquired by WKSS-Hartford. When I programmed WKDD-Akron, I was basically feeding Cleveland, and at WOVV-West Palm Beach, I was feeding Miami.” Just weeks ago, Sullivan’s midday talent Porsche Foxx was signed by legendary Urban outlet V103-Atlanta.

“I accept it, and even consider it flattering that a station like ours can develop talent to a level of performance good enough to be scooped up by a major,” Sullivan says. “It’s the reality of running a station on the Jersey Shore; people vacation here, and our jocks get heard by decision-makers.”

Today though, Nassau Broadcasting is prepared to fight back. “Our company is now actively trying to keep people,” McKay says. “We understand the reality of the major market thing, but we’re now prepared to compensate our people better,” he says. “We’re going to give them a viable option to stay here. We have a state-of-the-art facility and the benefits of a growing company. We also use the the stability factor as our advantage, rather than risking the rat race of the major markets and worrying about who owns what from week to week.”

Despite everyone’s best efforts, McKay and Sullivan realize that someone is going to leave eventually. “We’ll do everything within our ability to keep talent,” adds Sullivan. “But, if someone is offered a six-figure salary, we’ll help them pack.”

However, when that jock ultimately takes that big offer and leaves, McKay admits his first thought is usually selfish. “I always wonder first how it’s going to affect me,” he says, before adding he’s not too jaded to take any such raid any way other than the backhanded compliment it was intended to be.

“It’s a tribute to us to be thought of that highly,” he says. “We believe our talent is major-market caliber. Being so close to New York and Philadelphia, we come close to 700,000 people—that’s what the class of the major market. Obviously the dollar signs will always be bigger in the majors, but this company has made staying here a priority. But, if they leave, we’ll replace them with other major market talent.”

McKay does see one advantage in losing a jock to the bigger markets. “It gives me another good connection into a major market.”

KBOS (B95)-Fresno PD Steve Wall, who worked with Mancow and the Flaka Boyz early in their careers, knows that California’s Central Valley is a pipeline to the Bay Area. Recently, 1995 personalities Marcus D. and C.K. ended up in San Francisco—Marcus to Z95.7 (KZQZ), and C.K. to nights at crosstown Wild 94.9 (KYLQ).

“I always try to push my air talent to be bigger than my market,” says Wall. “I want them to try to entertain the world, not just their friends.” Speaking of that global view, Wall notes that the increased power of the Internet is now exposing his station—and his talent—to a far larger audience than anyone ever imagined. Ever. “It’s now easy for a PD in a larger market to pop on the Web and hear talent without having to drive,” he says.

While you’re reading this, the farm system continues its never-ending mission to replenish the majors. At press time, one of Sullivan’s staffers was entertaining an offer in Philadelphia, while Wall’s morning show of three months had an offer on the table from Dallas.
Hit-Making Troop Marches Again

BY JANINE COVENEY

The old saying goes, "If at first you don't succeed, try, try again." But in the case of five-man recording group Troop, even if you do succeed, you must try, try again.

During the new jack swing era, Troop scored seven top 10 hits for Atlantic Records, including "Mamacita," "Spread My Wings," and the classic "All I Do Is Think of You." They sold two gold and one platinum album. Now, six years after their 1992 Deepa album, the group is back with a fourth album, Mayday, on independent Act's Entertainment/Warrior Records.

The story of Troop starts in 1984, when friends Reggie Warren and Rodney Benford decided to put together a group to audition for the TV show "Puttiz on the Hits." They recruited friends Allen, Jon Jon, and Steve and went on to win the $1000 first prize.

The group then signed to Atlantic and embarked on successful careers: a string of top 10 R&B hits and studio time with producers like Gerald Levert & Marc Gordon, Joyce Irby, Chuckii Booker, and even Babyface. Troop became a superstar act, quickly moving from opening slots for Keith Sweat, New Edition, and Hammer, to headlining. And then in 1992, everything stopped.

"After our platinum album Attitude, we asked for a release.

So how does a group, once at the pinnacle of the record game, battle back? By never giving up. Steve says the group has simply continued to rehearse, refining their performance skills as well as their knowledge of the business. He and Allen have also become better songwriters/producers. Their newfound knowledge of the business led Troop to form Acts Entertainment and enter a joint venture with L.A.'s Warrior Records.

Troop has also retained indie promotion/marketing team Peck & Anderson and has been steadily promoting the new album with station visits and performances across the country. First single, "The Way I Parlay," has received generally positive reviews from the trades, as well as increasing spins throughout the South and Midwest.

"Independent labels are bringing all the heat right now," says Steve. "We're the creators. There's no way we should have to spend 20 years in this industry and still have to go out and perform to make money when you're creating your own music. We all need to get more into ownership."

The title Mayday is taken from an "audio play" incorporated onto the album, a story in which Allen discovers that his girl is cheating on him over the Internet. Currently the group plans to create a Mayday film short, much in the way Michael Jackson produced a short feature to promote Thriller.

The 14-track album represents a more mature, but no less talented Troop. "It's good, straight-up R&B, with Troop being mature with the same sound," says Steve. "I think that helps us with the uniqueness, the magic that was always our sound. Now that the production is up-to-date, it's like Troop, just on a whole 'mother page.'

FOR MORE INFORMATION, CALL WARRIOR RECORDS AT (213) 467-1411.

Comings and Goings

Reporting panel changes: Top 40 outlet KKJM (K93)-St. Cloud, Minn. is switching to the Contemporary Christian format, effective July 6. Hot A/C reporter KVYN/ FM-Napa, Calif. has flipped to adult rock. As a result, their reporting status in Top 40 and Hot A/C has been suspended. Elliot Segal, co-host of W210 (WHITZ)-New York's Z Morning Zoo has renewed his contract for two years. After an exhaustive nationwide search, KKFR-Phoenix has hired Charlie Huerco (a.k.a. Charlie Brown, a.k.a. Gnarly Charlie, etc.) for its p.m. drive (2-6 p.m.) slot. At Mix 1047 (KYRX)-Cape Girardeau, Mo., morning duo Stu and Rien have moved onto a new gig at WZYP-Huntsville. The station's Mike Bridges will handle wake-ups TFN; middayer Rachel McKnight assumes M.D. duties...A/C outlet KYLY-Weslaco, Texas needs a new_love Songs host. If you're the one who can keep the numbers up (that's what the press release says!), PD Dave Collins is waiting for your call at (956) 568-1548. 104 KRBE-Houston Programming Assistant Shana Sonnier has been promoted to Promotions Director...Hollywood Records' Regional Promotion Director in Chicago, David Perl, relocates to the City of Brotherly Love (Philadelphia) in a similar capacity...Watch for 550 Music Northwest Regional promo guy Mark Rose to make a move soon...Service request: KJOY (Joy 99)-Stockton is in need of mainstream A/C service. The station's address is: 110 N. El Dorado Street, Stockton, CA 95203.

"Slow Love" is romancing its way onto the charts!

GINO VANNELLI
"SLOW LOVE"
GAVIN AC Chartbound
On 52 stations with 793 spins!

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On 52 stations with 793 spins!

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Khan Upped to VP/R&B Post at Jive

Larry Khan

Jive Records President Barry Weiss has announced that Larry Khan has been promoted to Senior Vice President, R&B Promotion and Marketing for Jive Records.

In his new role, Khan will continue to emphasize the promotion of Jive's releases at Urban radio, and will take on the additional responsibilities of managing the marketing department and marketing managers within the Urban music area.

Weiss commented, "Larry has been a valuable member of our company for over seven years. This new appointment is a major step towards meeting the continuing needs and challenges of our growing company."

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EP Promotion
ph: 248-524-1914

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MC Promotion
ph: 805-498-7090

FULL MOON BAY
The Single: "Back Into the Night"

A/C edit............TRACK 1.....3:35
Hot A/C Edit......TRACK 2.....3:35
Album Version....TRACK 3.....4:37

From the album "Back Into the Night"

The new single for AC Radio from the Chuck Jackson Album “I’ll Never Get Over You”

"WHAT GOES AROUND COMES AROUND"

Impact Date July 13th & JULY 14th

Comming Soon the new Lisa Molina single “I Would Walk Through Fire” on WAVE Entertainment Inc.
A Star Is Made, Not Born

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in last week's column, "Fundamentals Make Legends," I described how Michael Jordan's command of basketball basics helped him evolve into a champion. His tremendous work ethic, passion for winning, and relentless pursuit of perfection have made him a living legend. The article also included ways for jocks to learn from Jordan so that they, too, could move from air talent to star personality.

One of my most trusted programming colleagues had a very interesting reaction to the column: "That's great stuff for talent, but how do middle management guys like me become stars?"

At first I didn't understand the problem, because this person is a Program Director who works for one of today's dominant radio companies and oversees three stations; some people would consider that star worthy. But then I realized this person was shooting for higher ground. In order to keep his or her name anonymous, I'll just refer to them as PD.

This is part of our conversation:

**PD:** I agree with your advice for air personalities, but I also think it's easier for them to be recognized in today's corporate structure as compared to managers. If a personality gets great ratings he or she is immediately spotlighted. More important, that person rarely has to deal with anything other than preparing their show. If one of my stations is underperforming in ratings or revenue, a shadow of doubt follows you around. Programming one station effectively and leading your team was rough enough, but overseeing several stiffs, dealing with two sales departments, various promotional needs, and—God forbid—two general managers is a nightmare. This leaves me with very little time to plan my next career move. How can star managers still stand out in this consolidated radio age?

**Q:** You're right. Consolidation has certainly changed the playing field, but I still think that becoming a star at work takes identifying your bad habits and then working every day to improve them. Most of us want to be more productive and live up to our potential. Sure, it's harder to do when your responsibilities increase, but it can be done. Consolidation has been good for a lot of people.

**PD:** That's true, I've seen others getting ahead. People with roughly the same talent that I have are moving on a faster track. What are they doing that I'm not?

**Q:** I'd advise you to start by taking a good hard look at yourself and at the star performers you work with or admire. Ask yourself what they're doing that you're not. Understand who you are and how you work best. Too many people try to change themselves to become a star, and it rarely works. It's important to recognize who you are and turn that into an advantage. Become a student of high achievers, and you'll soon realize what they do can be learned. Apply their techniques to what works best for you.

**PD:** I think I need help understanding how this company really works.

**Q:** In today's consolidated business world, you must have organizational smarts. You must understand the lay of the land; you must understand the company's goals. Then you must align yourself with those goals so that you can contribute directly to the larger purpose. You have to navigate your way around all the competing interests in your company. Get your boss' view and seek views from old timers—especially those you consider stars in the company. From those various perspectives you can discover who to trust and who to avoid.

**PD:** In other words, get yourself a mentor.

**Q:** A mentor would be great, but as you know, they're hard to find. I suggest you become your own mentor. Pay attention to what's going on. Find out who the people are that are making things happen. Become a student of things that work, and you'll begin to know what doesn't work in your environment. To help supplement the knowledge you don't have, network. Be on the lookout to cultivate relationships that can help you learn. Do you know how good networking works?

**PD:** No, what—I have to share conference call costs or something?

**Q:** The key word is share. Networking is really a barter system. People with expertise expect to trade for something worth trading. You have to be prepared to help others in return for the information you hope to gain. Networking and teamwork are the two most essential ingredients to getting known as a star manager.

**PD:** Where does teamwork play into all of this?

**Q:** The only way for you to stand out is to help others. The average person gets hung up on their own ambition. To be a good team leader, you always have to check your ego and focus on the goals of the station and your boss. Team players make sure that everyone on the team knows and buys into the goals. They make sure the work is distributed fairly and makes sense to everyone. Most important, they make sure the job gets done.

If you think your boss is moving in the wrong direction, learn to disagree without being disagreeable. When you work in this fashion, you gain a reputation as someone who's working for the good of the company. Everything we've talked about leads us to the key action-oriented quality that separates star managers from all the rest: leadership.

**PD:** Don't you think leadership is restricted by consolidation?

**Q:** I think it's needed more than ever before. With large companies and operations like yours, with three stations in one building, the ability to bring people together to get things done is the main component of real leadership. People who bring creative energy to the job and create momentum, who pay attention to their people's needs, are the leaders who attract attention and rise to a VP of Programming position.

**PD:** OK, let me see if I've got everything. Know thy self, understand your company's goals, networking, and teamwork will all help make you a management star.

**Q:** The last ingredient is taking initiative. A lot of people say stars are smarter people or are born leaders. I believe the important thing is how you transform your potential. That's why the first step in becoming a star is to take initiative. First, show how competently you can do your own work. Then demonstrate your willingness to do work beyond your job description. Usually this includes an element of risk taking, but being a star means doing work that doesn't get done until someone steps forward to tackle it. These things send an important message to your colleagues and your boss. It tells them that you are on the path to stardom.
TOP 40

**MOST ADDED**

BACKSTREETBoys (39)
JENNIFER PAIGE (30)
** DAVE MATTHEWS BAND (24)
** 'N SYNC (24)
SWIRL 360 (21)

**TOP TIP**

SWIRL 360
"Hey Now Now" (Mercury)
Radio reports early curiosity calls for this brotherly duo. Among the new: WFLZ, Sweet 98, Z107.7, Loose 102, and KISS.

**RADIO SAYS**

BACKSTREET BOYS
"I'll Never Break Your Heart" (Jive)
"The new Backstreet Boys is already blowing up on the phones—this may be their biggest hit yet!"
—Andy Shane, APD/MD, WKITU-New York City

**NEWMAINSTREAM**

REPORTS

BACKSTREET BOYS - "I'll Never Break Your Heart" (Jive) 95 32 1406 +813
ROD STEWART - "Do La La" (Walter Bros.) 53 6 1224 +50
IGNER CIRCLE - "Not About Me" (Unfinished) 64 3 1901 +43
DAVE MATTHEWS BAND - "Stay (Waiting For)" (RCA) 54 24 662 +308

**CHARTBOUND**

Total Reports This Week 195 Last Week 193

**REVIEWS**

NATALIE IMBRUGLIA
"Wishing I Was There" (RCA)
Can you say smokin'? Natalie has just finished a 15-week #1 run at Gavin Hot AC and this single debuts at #20 on the same chart. To say that pop radio is already in a lather about Imbruglia's follow-up is an understatement. KYSR (Star 98.7)-Los Angeles PD Angel Perez has already given her a "New Angeles Imbruglia track just pops out of the radio at you. Tons of attitude." Impacting mainstream Top 40, Modern Hot AC.

DAKOTA MOON
"Another Day Goes By" (Elektra/EGG)
Ty Taylor, Malloy, Joe Dean, and Ray Arts have already made a number of radio friends with their first release, which went top ten at A/C. This single (Annette's favorite cut off their album, by the way) will solidify those relationships. "Another Day..." is a wonderful showcase for this foursome's inspiring vocal talents. Impacting mainstream Top 40, Hot and mainstream A/C.

the connells

"crown"
From the triumphant new album
STILL LIFE
Produced, engineered, and mixed by Jim Scott
Additional production by Tim Harper
Management: Ed Morgan / Back Lot Management

On tour now with Possum Dixon

GAVIN July 10, 1998 • 29
### Top 40 Up & Coming

<table>
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<tr>
<th>#</th>
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### Most Added

**Gavin Only**

**Go Station Panel**: The Go Chart is based on reports by 110 Gavin correspondents who are not part of Radio & Records or Billboard's panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

**TW**

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**12 Semisonic**

Closing Time (MCA)

**13 ACE OF BASE**

Crael Summer (Arista)

**14 ONE OK ROCK**

Soul In The Sky (EMI/Arista/Atlantic)

**15 SUM 41**

Scream (Reprise)

**16 DEAN MARTIN**

When The Lights Go Out (Arista)

**17 JOHNNY CASH**

I‰۪ve Got You (Columbia/Reprise)

**18 LIONEL RICHIE**

Caribbean Queen (Atlantic)

**19 MITCHELL DOBROWNER**

More Than A Memory (Atlantic)

**20 JOHN HAMMOND**

Better Off (Atlantic/Interscope)

**21 BRIAN MCKNIGHT**

Let‰۪s Get It Started (RCA)

**22 SHARON DIAZ**

Sing (Columbia/Reprise)

**23 KARA LIU**

Our Love Story (J Records/Interscope)

**24 CHAD CLAYTON**

The One I Love (J Records)
ARTISTPROFILE

SAVAGE GARDEN

LABEL: Columbia/CRG
CURRENT SINGLE: "To the Moon and Back"
CURRENT RECORD: Their self-titled multi-platinum debut album has also produced two other hit singles, "I Want You" and "Truly, Madly, Deeply."

TOP TIP

ANGGUN

"Snow On the Sahara" (Epic)
Indonesian-born Anggun is enchanting Hot A/C audiences with her debut effort.

DAVE MATTHEWS BAND

"Stay (Wasting Time)"

"This is a great song from a phenomenal album and artist."
—Jay Nachlis, PD, WLCE (Alice)-Buffalo

HOT A/C

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<td>123</td>
<td>-1</td>
<td>1/7</td>
<td>1620</td>
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</table>
| 2 | A/C | Fastball - She
 | (Hollywood) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 3 | A/C | Natalie Imbruglia - Torn | (RCA) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 4 | A/C | Natalie Merchant - Kind & Generous | (Elektra/EGG) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 5 | A/C | Alanis Morissette - Unwired | (Warner Sunset/Reprise) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 6 | A/C | Sarah McLachlan - Adia | (Nettnerk/Arista) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 7 | A/C | Matchbox Twenty - Real World | (Lava/Atlantic) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 8 | A/C | Shania Twain - You're Still the One | (Mercury) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 9 | A/C | Vonda Shepard - Searchin My Soul | (550 Soul) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 10 | A/C | Edwin McCain - I'll Be (Lava/Atlantic) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 11 | A/C | Semisonic - Closing Time | (Lava) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 12 | A/C | Celine Dion - To Love You More | (650 Music) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 13 | A/C | Aerosmith - I Don't Want To Miss A Thing | (Columbia/Tits) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 14 | A/C | Rod Stewart - Do It Again | (Warner Bros.) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 15 | A/C | Matchbox Twenty - 3 AM | (Lava/Atlantic) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 16 | A/C | Smash Mouth - Can't Get Enough Of You Baby | (Elektra/EGG) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 17 | A/C | Marcy Playground - Sex and Candy | (Capitol) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 18 | A/C | Cherry Poppin' Daddies - Zoot Suit Riot (Mono) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 19 | A/C | Billy Myers - Tell Me | (Universal) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 20 | A/C | Savage Garden - Truly, Madly, Deeply | (Deep Purple/CRG) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 21 | A/C | Everclear - I Will Buy You A Life | (Capitol) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 22 | A/C | Madonna - Ray Of Light (Maverick/Warner Bros.) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 23 | A/C | Sister 7 - Know What You Mean (Ariete Austin) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 24 | A/C | Savage Garden - To The Moon & Back | (Columbia/CRG) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 25 | A/C | Alanis Morissette - Crazy | (Elektra/EGG) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 26 | A/C | Eric Clapton - My Father's Eyes | (Reprise) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 27 | A/C | Dave Matthews Band - Stay (Wasting Time) | (RCA) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 28 | A/C | ThirdEye Blind - How's It Going To Be | (Elektra/EGG) | 100 | 0 | 123 | -1 | 1/7 | 1620 |
| 29 | A/C | Natalie Imbruglia - Wishing I Was There | (RCA) | 100 | 0 | 123 | -1 | 1/7 | 1620 |

CHARTBOUND

Reports Add SPINS TREND

ANGGUN - "Snow On the Sahara" (Epic) 27 8 447 +129
PATTY GRIFFIN - "One Big Love" (A&M) 15 1 183 +4
98'S WONDER - "This Is You" (Walt Disney/Hollywood) 73 2 452 +4
HEATHER NOVA - "London Rain..." (Big Cat/REPRISE) 15 1 269 +56
BACKSTREET BOYS - "I'll Never Break Your Heart" (Jive) 20 14 246 +197
FAITH HILL - "This Kiss" (Warner Bros.) 17 4 336 +133
THE MURMURS - "La Di Da" (MCA) 16 4 210 +87

EAGLE-EYE CHERRY

"Save Tonight" (WORK Group)
Son of jazz great Don Cherry and younger brother of pop singer Neneh, Eagle.

Eye Cherry's musical heritage borders on the stuff legends are made of. He's already buzzing at Alternative radio and some cutting-edge pop stations with his cool, debut single. Now, it's your turn to share this unique sound with your listeners. Impacting mainstream Top 40 and Modern-Hot A/C.

KELLY PRICE

"Friend of Mine" (Teaneck/Island)
Queens, New York native Kelly Price serves up her soul-filled debut single from the album Soul of a Woman. Produced by "Sieve J." Jordan out of Boy Toy Entertainment, this tune is already blowing up at Urban and Rhythm-Crossover.

"Friend of Mine" tells the story of a not-so-good-friend stealin' the singer's man. Price's emotional rendering leaves the listener wondering if this story is more fact than fiction. Impacting mainstream Top 40.

NEWMAINSTREAM

REVIEWS continued
**MOST ADDED**

RICHIE SAMBORA (20)

**CHRISTINA AGUILERA (15)**

**COCHRAN/BRICKMAN (15)**

BACKSTREET BOYS (14)

DARYL HALL & JOHN OATES (12)

**TOP TIP**

RICHIE SAMBORA

"In It For Love" (Mercury)

Scoring number one Most Added honors and a gain of 300 more spins, bring Sambora closer to charting.

**RADIO SAYS**

MARILYN SCOTT

"Starting To Fall" (Warner Bros.)

"Like a cool summer breeze, this song is reminiscent of the wonderful Anita Baker. Roberts Flick-type hits of the '80s, with a dash of '60s thrown in for good measure." — Doug Daniels, PD, WKWK/FM-Wheeling, W. Va.

**CHARTBOUND**

**SPINCREASE**

LIONEL RICHIE +342

GEORGE BENSON +304

RICHIE SAMBORA +303

COCHRAN/BRICKMAN +244

GARTH BROOKS +240

**Coming Next Week:**

**MAINSTREAM, HOT, MODERN, URBAN**

Gavin Surveys A/C's Full Spectrum

Contact Mel DeLatte for Marketing Opportunities (310) 573-4244
A/C UP&COMING

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**MARC ANTHONY & TINA ARENA**

"I Want to Spend My Lifetime Loving You" (Sony Classical/Columbia/CRG)

Add this stunning duet to the summer's growing hubcap crop of movie music. Written by the Oscar-winning team of James Horner and Will Jennings (Titanic), their latest collaboration will be featured in the forthcoming soundtrack to the Antonio Banderas, Anthony Hopkins, and Catherine Zeta-Jones movie The Mask of Zorro, opening next weekend. Bringing this song to life are Australian superstar Tina Arena and Latin America's Marc Anthony. Impacting mainstream A/C.

**REVIEW**

**STARS ON 54**

(Extra Naté, Amber, Jocelyn Enriquez)

"If You Could Read My Mind" (Tommy Boy)

Life is funny. Who would have thought that, 25 years ago when I was sitting in guitar class learning to play this song (don't ask me to play it now), I'd be writing about its dance-intensiﬁed version in 1999? Some of dance music's hottest stars collaborate on this remake of the Gordon Lightfoot classic. The song will be featured in the upcoming feature ﬁlm about the legendary Studio 54. 54 stars Neve Campbell, Mike Myers, and Selma Hayek. Impacting Top 40.

**URBAN REVIEWS**

Reviews written by Janine Coneymer

**ANGEL GRANT**

"Knockin'" (Flyte Tyme/Universal)

Flyte Tyme newcomer Angel Grant possesses a gentle and effective soprano that pleases the ear. On this pop-edged ditzy, she attempts to make a wake-up call through less-than-aware brother, taunting "the lights are on but nobody's home." Adult demos will find this Jam & Lewis production delightful.

**MYA FEAT. SILKK THE SHOCKER**

"Movin' On" (University/Interscope)

The beautiful young singer/dancer/choreographer who has racked up hits with Pras and ODB of "Ghetto Supastar" and with labelmate SiSp on "It's All About Me" breaks out on another jam, stretching her supple voice over this track full of dreamy waltz guitars and thumping bass. Here she confronts a cheating lover with evidence of his creeping, and informs him that she's getting. Guest Silkk the Shocker's conversational rap adds a twist as the brother who's willing to take up the slack in this scenario.

**ALEXANDER O'NEAL**

Lovers Again (One World Entertainment/Ichiban)

In the mid-'80s, Alexander O'Neal was the undisputed king of R&B with hits like "Fake" and "Criticize." He's been absent since breaking with the Jam & Lewis production team in the early '90s, but he now resurfaces for this pleasant collection of dancefloor movers and soul ballads. Alex is in familiar form on the smooth "Lovers Again," "No One But You," and "Body Talkin','" all produced by B-Cube & Kazir, who have mastered the art of keeping Alex's vocal at the center of the mix where it belongs. "Sleepin'" offers a midnight-lovin' groove, "Our Love" co-written by Alex himself, is a classic ballad; while "Grind" is an invitation to sultry pleasures with an overlay of dancehall ﬂavors. A highlight is his reunion duet with Cheriele on "Baby Come To Me," which is given a contemporary edge by producers Dennis Charlie and Ronnie Wilson. Executive producers on the project include industry veterans Robert "Kool" Bell & Cecil Holmes with Buzz Willis and Alon Bellman. Alexander O'Neal fans will be thrilled to hear the artist back at it again.
### TOP TEN SPINZ

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<td>'The Only One For Me'</td>
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<td>'Friend Of Mine'</td>
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<td>'Are You That Somebody'</td>
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<td>BUSHER</td>
<td>'My Way'</td>
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<td>JANET JACKSON</td>
<td>'Go Deep'</td>
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<td>NICOLE</td>
<td>'Make It Hot'</td>
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### SPINZ LAST WEEK
- 1. BRIAN MCKNIGHT
- 2. KELLY PRICE
- 3. AALIYAH
- 4. BRANDY & MONICA
- 5. BUSHER

### SPINZ THIS WEEK
- 1. BRIAN MCKNIGHT
- 2. KELLY PRICE
- 3. AALIYAH
- 4. BRANDY & MONICA
- 5. BUSHER

---

**URBAN LANDSCAPE**

### WEST COAST
- KEITH WASHINGTON +38 "I Love You" (Sista/Atlantic)
- TAMIR +31 "Go Into You" (Gwest/Warner Bros.)
- GERALD LEVERT +27 "Thinkin' Bout It" (Eastwest/EGM)
- TAMIR +31 "I Still Love You" (Gwest/Warner Bros.)
- TAMIR +27 "How Do I Say I'm Sorry" (Red/Art)

### MIDWEST
- BRANDY & MASE +19 "Top Of The World" (Atlantic)
- JANET JACKSON +50 "Go Deep" (Virgin)
- 7MILE "Do Your Thing" (Craw) BLACKSTREET +47 "I Can't Get You Out Of My Mind" (550 Music)
- NICOLE +47 "Make It Hot" (The Gold Mind/Eastwest)

### EAST COAST
- BRANDY & MASE +135 "Top Of The World" (Atlantic)
- NEXT +103 "I Still Love You" (Atlantic)
- BIG PUN +60 "Still Not A Player" (Bad) K-CI AND JOJO +76 "Don't Rush" (MCA)
- MAXWELL +88 "Luxury: Cococure" (Columbia/CRG)

### SOUTHWEST
- BRANDY & MASE +68 "Top Of The World" (Atlantic)
- TATTANY ALL +57 "Day Dreamin'" (Work)
- JANET JACKSON +50 "Go Deep" (Virgin)
- KEITH WASHINGTON +47 "I Love You" (Sista/Atlantic)
- N'DEA DAVENPORT +47 "Bring It On" (War)

### SOUTHEAST
- BRANDY & MASE +167 "Top Of The World" (Atlantic)
- BRIAN MCKNIGHT +134 "The Only One" (Motown)
- PUBLIC ANNOUNCEMENT +128 "It's About Time" (R&B)
- SILK THE SHOCKER +123 "It Ain't My Fault" (No Limit/Polos)

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**ARTIST PROFILE**

**BRANDY**

**LABEL:** Atlantic

**PROMOTIONAL CONTACT:** Lisa Vazquez (212) 707-2537

After a four-million selling debut, several major awards winning hit TV show Moesha, and starring opposite Whitney Houston in the TV movie "Cinderella," what's a 19-year-old pop R&B artist to do? If you're Brandy Norwood, you take some time off from singing until it feels right, then follow up that debut smash. On her sophomore effort, Never Say Never, Brandy duets with Monica and mixes it up with hip-hop star MASE.

BRANDY SAYS: "I can only make music that I care about. I can't listen to the people who say I'm too good to be true. I'm just gonna be myself—Brandy. I'm not going to lower my standards. I'll continue to surround myself with beautiful, positive people. It's hard being 19 sometimes in this business, because I'm more of an adult than a teenager. I have to stay focused. But I'm not boastful. I'm going to stay low, keep moving, and believe in God. As long as people can relate to my music, to what I'm saying and what I'm doing, it's all worth it."
MOST ADDED

THE REEPZ (43)
MOOD SWINGAZ (39)
BLACK EYED PEAS (38)
XZIBIT (36)
DRES THE BLACK SHEEP (34)

MOST REQUESTED

PUMPKINHEAD
GANGSTARR
NOREAGA
LAURYN HILL
BIG PUNISHER

RADIO SAYS

MOOD SWINGAZ

"The Blessin'"
(Karmis)

"New joint hanging out Jersey."
—Beni-B, Bay Area Hip-Hop Coalition

JC'S HIP-HOP BOX

Fans of onetime New York crew Black Moon: Be aware that the group is no more and its original label, Nervous, retains rights to that name. Meanwhile, former members of the group have reformed as Buckshot 5 Ft. & Evil Dee on their own label, Duck Down Records. The new jam is called "War Zone." Duck Down exec Dru-Ha says he wants no beef with Nervous, a similar dispute arose over a nomenclature when affiliated group Smif & Wessun had to drop the name and become the Cocoa Brovaz after a suit from the arms maker... Gee Street's V2 Records has signed a label deal for D&D Records, a recording offshoot of New York's D&D Studios, which has become a hip-hop landmark as a recording facility for such stars as the Notorious B.I.G., KRS-One, Gangstarr, Funkmaster Flex, the aforementioned Black Moon, and others. First project will be live rap with Damon "Afo-Ra," executive producer by D&D principals Doug Gama and David Lotwin with DJ Premier, scheduled for a fourth quarter release... As distributor Tommy Boy continues to spread the message of Penalty Recordings artist No Reagaa ("N.O.R.E.") to more and more markets, its also preparing to market and promoted the release of the next No Limit soldier, Skullzngere, whose single "These Wicked Streets," goes to radio July 27... Basketball's Kobe Bryant has signed a deal with Tower Masters production team. What will that sound like? Peace and best wishes to Wu-Tang Clan's Big Baby Jesus, a.k.a. Ol' Dirty Bastard, who was shot during a robbery at his Brooklyn, N.Y., apartment June 30. He was treated at a local hospital and released.

HIP-HOP REVIEWS

All reviews written by Janine Cooney

M.C. LYTE
"I Can't Make a Mistake" (EastWest/EIC)
M.C. Lyte has one of the most expressive and distinctive female voices in hip-hop, and on this percussive jam (which echoes the groundbreaking production style of Missy & Timbaland), Lyte gets her groove on in a big way, jumping out on the dance floor at the club to rule all that she surveys, whether scopeing out a fly brother, spinning rhymes, or just busting a move. Produced by Pharrell Williams and Chad Hugo of The Neptunes, it's from her forthcoming album Seven & Seven.

DEVIN
"Do What You Wanna Do" (Rap-A-Lot)
A gently grooving, smooth R&B track serves as the basis for an equally laid-back, inspirational recitation by Houston newcomer Devin, who proves to be an effective storyteller. With a distinctly Southern flow, Devin advises listeners to maintain respect for family, friends, and self while pursuing whatever makes them happy.

REVIEWS

UP & ADD 'EM

MC LYTE "I Can't Make A Mistake" (EastWest/EIC) (7/22)
ECLIPSE "My Position" (Concept) (7/16)
YANKEE B "Hurt Somebody/ that Feeling" (Glee Street) (7/23)
DREZ & THE ANONYMOUS "Dr. E.R.'s Cool Fantastica" (Goodlife) (7/23)

NEW MAINSTREAM

THE REEPZ (43)
MOOD SWINGAZ (39)
BLACK EYED PEAS (38)
XZIBIT (36)
DRES THE BLACK SHEEP (34)

20-UP 8 TV
4 1 1 PUMPKINHEAD - Dynamic Remix [Makin' Records]
5 3 2 GANG STARR - Mirka (Neo Tribe/Virgin)
3 4 3 LAURYN HILL - Lost One [RCA/Defining/Columbia/Res]
1 2 4 NO REAGA - N.O.R.E. (Penalty Recordings)
12 6 5 KING TRE - Got It Locked (Interscope)
16 8 6 FAT CAT KARHEEM - Fugus/Money Game [Casino/London]
17 11 7 "Ae - Boy To Man/Up Top New York [Kedro/Universal]
19 18 8 BLACK STAR - Definition [Rhela]
7 9 9 HEATHER B - Do You (MCA)
2 5 10 ALL CITY - The Apache (MCA)
8 9 11 JAY-Z - A Million & One Questions [Roc-A-Fella/Def Jam]
15 12 12 DIAMONDS IN THE ROUGH - Do Doe [Roc-A-Fella/Def Jam]
26 18 13 CANIBUS - How Gone (Interscope)
13 14 14 BIG PUNISHER - Twin/Deep Cover 99 (Loud)
11 15 15 MIC VANDAL - Love & Hate (Loud)
21 16 16 DIFARI - Never Loose Touch (Tommy Boy)
24 21 17 ROYAL FLUSH - Can't Help It/What A Shame feat. Noreaga (Blunt Recordings)
27 22 18 B-ALL - Coffee Shoppe feat. Redman (Suave/Universal)
— 27 29 CAMRON - Horse & Carriage Feat. Mase (Epic)
7 13 20 SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
10 15 21 JOHN PORTE - 99 (RCA/Defining/Columbia/Res)
22 23 22 CALLINGS - (inked All Stars:Cali Kings Part 1) (Wax)
25 29 23 ANIMAL PHARM - The Brink (Goodlife)
14 17 24 DIZ DILLINGER - Might Sound Crazy (Cash Flow)
— 31 25 GODZUNZ - 7-11 (Too Criminal)
24 26 26 D1E SQUAD - Full Cooperation [Def Jam/Mercury]
34 28 27 MASTERMINDS - The Ape (Mind Your Recordings)
NEW 28 SPICY THEIZV - Cheepestaita (Rico-Ro-Black)
NEW 30 BUCKSHOT, 5 FT. & EVIL DEE - War Zone (Duck Down/Priority)

The former Black Moon crew is back and ready to battle for #1.

CHARTBOUND

M.O.P. "4 Alarm Blunt" (Relativity)
MC LYTE "I Can't Make A Mistake" (EastWest/EIC)
ECLIPSE "My Position" (Concept)
YANKEE B "Hurt Somebody/ that Feeling" (Glee Street)
DR. DREZ & THE ANONYMOUS "Dr. E.R.'s Cool Fantastica" (Goodlife)

NYPD "Dangerous Waters" (MCA)
FLIPMODE "Che Cha Cha/ We Got You Open Featuring Buckshot" (Elektra)

GAVIN July 10, 1998 • 35
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Filling the 12 available slots for this year’s Fox Theater concept series at our Boulder Summit, especially given the many possibilities was truly a labor of love, lust, and anguish. From the mountains of music we considered, here are the night-by-night rosters that will proudly represent the width and breath of what the GAVIN Summit and Triple A radio are all about.

THURSDAY, AUGUST 20
American Legends in Rare Performances

Robbie Robertson
Willie Nelson
Neil Finn
Grant Lee Buffalo

Program Notes: Probably the most common question Robbie Robertson gets asked is, “When are you going to tour?” Not only does Robertson not tour, he rarely plays live, so don’t expect a typical set of music from this American legend.

Fresh from producing Bob Dylan’s best record in decades, Daniel Lanois has just finished Willie Nelson’s latest, Teatro, which Willie describes as, “the best record of my career.” We agree—and we’re massive Willie Nelson fans.

As for Neil Finn, if he’s courageous enough to leave Crowded House and go solo, then we feel privilaged that he chose to play for us.

1998 Fox-O-Rama
This Year’s Fox Theatre Line-Up

BY KENT ZIMMERMAN

Grant Lee Buffalo comes highly recommended from the radio side, being the favorite of many discriminating programmers. Jubilee, their breakthrough album, is one of the best of the year.

FRIDAY, AUGUST 21
Chris Isaak Headlines a Night Superb Songwriting

Chris Isaak
Lucinda Williams
Patty Griffin
Rufus Wainwright

Program Notes: Chris Isaak has just finished up a new album, and is willing to test new songs on a Summit audience. It’s been a long time since Isaak has played a club stage.

Years in the making, Lucinda Williams’ Car Wheels on a Gravel Road Road is described by legendary producer Joe Boyd as “the Blonde on Blonde of the 90s.” Already an accomplished songwriter, this is the album that will push Williams into the limelight as a performer.

After one listen to her new album, Planning Red, Patty Griffin became the first act we selected. After laying considerable groundwork with the acoustic Living With Ghosts, this new album displays her talents as a full band leader influenced by Stevie Nicks, Tom Petty, and Rickie Lee Jones.

Rufus Wainwright composes songs that some describe as “modern standards” or “popera.” We see him as an uncategorizable writer in the vein of Randy Newman, Stephen Foster, and Van Dyke Parks. The son of Kate McGarrigle and Loudon Wainwright III, Rufus is carving out his own original legacy.

SATURDAY, AUGUST 22
Flecktones, Junkies, a New Familiar Face and a Special Surprise

Bela Fleck and the Flecktones
A Very Special Surprise Guest
Cowboy Junkies
Joan Jones

Program Notes: Bela Fleck and the Flecktones boast one of the most amazing groups of combined talent on the road today. Bela Fleck, Jeff Coffin, Victor Wooten, and Future Man meld four individuals into one single, unique vision. After a decade of performing, Bela and the band are discovering a new audience after touring extensively with the Dave Matthews Band.

Saturday night will feature our first Surprise Guest. A few clues: Well-known performer, previous platinum album, and a homecoming of sorts.

Cowboy Junkies have come a long way since recording albums on a single stereo microphone. Their newest, Miles From Our Home, is their most expansive experiment yet, recorded in a 125-year old mill house.

If the name Joan Jones doesn’t ring a bell, perhaps SUN60 does. This former half of SUN60 was born and raised in Hollywood, listening to Exene and Martha Davis. Joan’s new album, Stairtie Criminal, was recorded in Atlanta with engineer/producer Nick DiDia (Pearl Jam, Rage Against the Machine).

Cracker Headlines Whenjagetin Wednesday at the Fox

Cracker, From Good Homes, and Pete Dero

Thanks to RCA’s Art Phillips and last year’s Agents of Good Roots show, what started as a guerrilla night of music has entered the official mainstream. A preshow party and shuttle buses make it all official.
Local Acts Make for Solid Radio With Strong Community Ties

BY SPENCE D.

Summer's here, and although on the surface playlists appear tight, many are opening up just a bit to let some local talent shine through. By all accounts most Alternative stations support local acts via a "locals only" type specialty show (traditionally relegated to a half hour slot sometime on Sunday night), but quite a few stations are now going one step further, giving regular rotation slots to local artists.

Just take a look at The End in Seattle. Scan their recent playlists, and you'll notice a couple of the Pacific Northwest's finest—Pigeonhed and Modest Mouse—sharing ample spin time with the likes of the Beastie Boys and Smashing Pumpkins. A similar story is taking place in Atlanta, where 99X came out of the box on local artist Shawn Mullins by adding his track "Lullaby" the week of June 22—three weeks before the CD singles were ready to be officially shipped to radio. Over in Memphis at 96X, MD John Michael has been touting the sonic wares of local rockers Skillet for several months now. "The listener response has been unbelievably huge," he says of the band's single "Locked in a Cage," which currently racked up 39 spins a week for several months. "I wouldn't be messing with this if there wasn't something here."

And in Ft. Wayne, WEJE was among the first stations to add MCA act Why Store: Why? Because the band hails from the area. "They're really popular with the kids in Ft. Wayne," explains PD Weasel.

For some PDs, supporting local acts is not merely a labor of love, but an integral part of the station's imaging. "One of the reasons we went on the air back in 1983 was to expose local music," explains WHTG-Asbury Park PD Rich Robinson. "HTG's playlist is judiciously spiked with local acts such as Ozone Monday, Mars Needs Women, and Pee Shy. "We really promote our local aspect. It's what makes us different from KROCK. Besides, a lot of this music is good and deserves to be heard."

Similar ideology is echoed in Detroit, where considerable support is also lent to local acts. Vince Cannova, PD at Motor City's 89X, remarks, "We try and help local bands out whenever we can, either by putting them in regular rotation or showcasing them at our concerts. We really get behind bands that we think should be signed."

Stephanie Hindley and Steve Picard up at the WBIZ "The Buzz" in Burlington have been giving roughly 10 spins a week to "Candy Music" by Stupid Club. The reason behind this is twofold, Hindley says. "It's probably one of the best local songs I've heard in a long time," she explains. "The community has basically made it very clear to us that local music is very important to them, which is why you will see one, two, or three local artists in regular rotation on our playlist from time to time."

To further boost its support of local artists, the station employs a local music director who is in charge of fielding local music and setting up local events. In Cincinnati, Keri Valmassie and the WOXY crew also give considerable support to local acts. Columbus, Ohio band Watershed is currently enjoying 20 spins a week at the station. "We've always supported local acts," comments Valmassie. "In fact, this station is known for its local music support. In the past, 97X has thrown support behind Guided by Voices and all of the Afghan Whigs records, just because that's Dayton/Cincinnati local stuff. A lot of times you've got the best bands in the world in your backyard, and there's no point in not paying attention to that if you're a radio station. The listeners are familiar with it, it's easily accessible to them, and it makes you sound like you're clued in to what's going on."

"I try to play local music as often as I can," states WWCD-Columbus PD Andy Davis, who's currently supporting two Columbus bands, Scrawl and Watershed, in regular rotation. "Listener response is very positive. The fact is that people recognize immediately that radio stations don't do this anymore."

So what does this all mean? The bottom line is that playing local music on your station brings you closer to your target audience by showing them that you are in touch with the local scene. Perhaps WWCD-Columbus PD Andy Davis sums it up best when he says, "It's all part of trying to gain back what radio has lost, which is being human and talking to the people that you live with in your city. If you can effect the people locally, that can do nothing but benefit you and your station. I have to believe that, because the second I stop believing that I'm gonna quit."
College Community Reacts to Spins

BY VINNIE ESPARZA

On June 8, GAVIN adopted a new method of compiling its weekly College chart. What was once tabulated through rotations (i.e. heavy and medium reports) was switched to spins, meaning stations were asked to report their top 40 with the total number of plays for that week attached to each title. This was part of a program to switch all of GAVIN’s formats to spins.

No one in the College world was quite sure what to expect. Now almost a month into the process, the verdict is in, and response has been mixed. Quite simply, those in favor of spins tend to be major labels and the more commercially-structured stations on the panel, while those not completely sold on the idea tend to be from the the more freeform, indie-artist end and the smaller independent labels.

“When the chart was based on rotation, you didn’t really know what was happening,” says Virgin’s Mike Newman. “A heavy could mean three spins for one station and 25 for another. I like the fact that you can see the spins and find out exactly how many times a record was played at a station. It gives me more to work with; it gives me more information. It allows me to see what stage a station is at with a record—whether they’re behind with it or if they’re on the same pair with everyone else.”

Indeed, having such a calculation method also enables label reps to see how “heavy” and “medium” are defined by the individual stations.

Atlantic’s Gary Gorman agrees. “If you have two stations, one that plays a record five times a week and calls it ‘heavy,’ and another that plays a record 12 times a week and calls it ‘light’ because their heavies are 20,” he says, “you can’t weigh them as equals. Under rotations, you were doing just that.”

Gorman also adds that spins are crucial for understanding and maximizing a band’s exposure within a station’s respective market.

“One of the most important aspects of College radio is band exposure,” he continues. “It’s pretty clear that the most important way of maximizing impact for your artist is to know how many spins they’re getting at a particular station in a particular market. Often a band will tour through a city or town where they’ve gotten ‘heavy’ spins at the College station, but when they get there to perform, the turnout is poor. The band is bummed-out, management gets upset, and it all tickles down to the label—if one is involved. Then they find out that a ‘heavy’ rotation at this particular station is only three spins a week.

Virgin’s Newman adds that spins are also beneficial for those looking to do promotion on a commercial level.

“Maybe it is a benefit for those of us doing College promotion who are planning to do something on a national or commercial level. Since everything is based on spins everywhere else, it gives me a vantage point to see how things are working.”

As mentioned, not all the words pertaining to spins have been kind.

Autothon’s Dan Macka addresses the fact that each station on the reporting panel is unique. “The problem is one that has always existed,” he says. “Different College stations have different goals and reasons for existence. The stations are so different that the chart is just a patchwork of different people’s ideas of what College radio can be.”

“The number one record at Station A gets 40 spins, and the number one record at Station B gets a hot 7,” he explains. “The part that makes it painful is that the stations with a low spin count tend to be the more adventurous, cutting edge stations, whereas stations with a high spin count tend to be more cookie cutter, mainstream, major label-oriented learning laboratories for commercial radio.”

KCMU-Seattle Music Director Don Yates agrees. “My main concern is the chart becoming weighted towards the less adventurous or commercial/modern rock-oriented stations. This will be a big problem if it makes the GAVIN College chart less adventurous and more of a mirror of the commercial Alternative chart.”

“College radio should emphasize a great variety of new music, and with the system of spins, what you get is something that leans more towards quantity than quality,” says UP Records’ James Stockstill. “Because some (commercial alternative-leaning) stations will spin a record 45 times, it takes away from the smaller releases that deserve just as much airplay.”

“What scares me about spins is that it’s forcing stations to trim down their broadcasting,” says WNYI Music Director Ross Wilbanks. “If you have a playbook of 150 discs and your #1 gets nine spins, you’re not going to count as much as if you trimmed your list down to 90 and got 20 spins. It’s very upsetting because it cuts down diversify. There’s so much stuff out there, if you’re trying to represent that, it makes it very difficult.”

“You once compare our spins to commercial radio, we look like we’re not supporting anything,” adds KALX-Berkeley, Calif. Music Director Richard McGovern.

WMFU’s Music Director Brian Turner says, “My problem with spins is that from the point of view of stations such as ours—freeform and underground—we’re not structured as rigidly as the major (commercial) stations.”

The spins question is clearly a double-edged sword. While it is interesting to know exactly how many times a record was spun at College radio each week, it also gives us a clearer view of the results of the gradual commercialization of the format. Does this mean that compiling a chart based on rotations is merely a smoke screen for what is truly happening at College radio? Or is spins simply a means by which major labels can take advantage of the more commercial-flavored stations in order to receive credible College play from a GAVIN station?

WHAT ARE YOUR FEELINGS ON THE SUBJECT? E-MAIL ME AT VINNIE @MAIL.GAVIN.COM WITH YOUR FEEDBACK.
ALTERNATIVE

REVIEW

SUNCATCHER
The Girl That God Forgot
(Restless)

Rippling guitar, crush sprinkled with summer splash and...listening cherry red warmth. Toss in some dusted bits of easy glide psychedelic enhancement and you’ve captured the essence of Suncatcher’s debut platter. The single “Trouble” is an energetic rocker (think Hollies—meets-the Byrds in the year 1999) that should find a home at both Alt and A3. For further pushiness peep the title track, a mesmerizing wisp of seasoned guitar fluff and omnipotent rhythm surge. Then there’s “Heaven,” an ecclesiastical sonic experience, while “Dandelion” is a subdued acoustic bliss replete with rapturously cryptic lyrics. Also check “The Puritan Song” and “Viva.”

THE BRIAN SETZER ORCHESTRA
The Dirty Boogie
(Interescope)

Jump, jive, an wail accurately captures the essence of this release. We’re talkin’ 13 zopper swingin’ big band blow-outs here. Go deep on cuts like “That Cat’s On A Hot Tin Roof,” “Let’s Live It Up,” “You’re The Boss,” and “Nosey Joe.” Hell, if you got room for Cherries, Voodoo, and Squirrels, then you got room for the BSO, baby!

ALTERNATIVE REPORTS
ACCEPTED THROUGH TUESDAYS 8 A.M.-5 P.M.
Gavin Station Reporting
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTIST PROFILE

KOMEDA
HOME: Umea, Sweden
MEMBERS: Jonas Holmberg, drums, keyboardis, vox; Marcus Holmberg, bass, keyboards, Lena Karlsson, vox; Mattias Norlander, guitar
CURRENT SINGLE: “It’s Alright, Baby!”
ALBUM: What Makes You Go?

LABEL CONTACT: Anthony @ MINTY FRESH (735) 665-0289

INFLUENCES: “There are many, both musically and cinematic. The name Komeda refers to Krzysztof Komeda, who was a Polish film music composer and jazz musician. Also Nino Rota, the Italian film composer for many Fellini films. But we get inspired by most things in life, like a good book or whatever.” —Lena

FAVORITE LATE NIGHT SNACK WHILE ON TOUR: “On the road you can’t get any favorites. You have to eat anything that Denny’s or McDonald’s” —Lena

“I like the cheese balls. The crunchy ones are my favorite.” —Marcus

ANIMAL YOU MOST LIKELY IDENTIFY WITH: “I kind of like cats because they’re independent.” —Lena

“It’s very much like that with Swedish meals. You get to appreciate them much more when you grow up.”

MOST ADDED

EVERCLEAR (20)
Father of Mine (Capitol)
Including: "Nu, WEDX, KKND, KPOI, WRXO, KNRK, WEDG, SINGLE: Jonas Holmberg, WFDX WKOX"

SMASHING PUMPKINS (11)
Perfect (Virgin)
Including: "The Pearl, Mattel, KXFR, WZAK, WZRX, WJAS, KSN
FLYS (9)
Got You (Where I Want You) (Capitol)
Including: "CLVX, WREX, WRSC, WRAX, WRJRX, WRX, WRX, WRW"

CHERRY POPPIN’ DADDIES (9)
Brown Derby Jump (Moj) Including: "WYBX, WJBA, WQX, WRSX, WJW, WRX, WRX, WRX"

THIRD EYE BLIND (8)
Jumper (Elektra/EGG)
Including: "CLVX, WRX, WRX, WRX, WRX, WRX, WRX, WRX"

RECORD TO WATCH

PLASTILINA MOSH
"Mr. P. Mosh" (Capitol)
“I’ve been digging Plastilina Mosh’s "Mr. P. Mosh." Check it out.”
—Rick Brewer, WEND-Charlotte

PLASTILINA MOSH
"Mr. P. Mosh"
(Capitol)

“Still, swing, swing!”

ALTERNATIVE TUNES

1. GOD GOO DOLLS — Iris (Warner Sunset/Reprise) 2205
2. HARVEY DANGER — Flippin’ Sita (Slash/London) 2091
3. FUEL — Shimmer (550 Music) 2011
4. EVER — Inside Out (RCA) 1874
5. BARENAKED LADIES — One Week (Reprise) 1836
6. SEMISONIC — Closing Time (MCA) 1821
7. SMASHING PUMPKINS — Ava Adore (Virgin) 1490
8. 100 FIGHTERS — Walking Away You (Elektra/EGG) 1304
9. MARCY PLAYGROUND — Saint Joe On The School Bus (Capitol) 1277
10. BEASTIE BOYS — Intergalactic (Capitol) 1275
11. GRANT LEE BUFFALO — Truly Truly (Wami) 1261
12. ATLANTICUM — What I Didn’t Know (Atlantic) 1118
13. THE URGE — Jump Right In (Immortal/Epic) 1106
14. DAVE MATTHEWS BAND — Stay (RCA) 1100
15. SPRING MONKEY — Get ‘Em Outta Here (Hollywood) 981
16. TOH AMOS — Spark (Atlantic) 970
17. SMASHING PUMPKINS — Perfect (Virgin) 949
18. GARAGEBAND — Push It (Almo Sounds) 899
19. FASTBALL — The Way (Hollywood) 837
20. STABBING WESTWARD — Save Yourself (Capitol) 803
21. CREED — What’s This Life For (Wind-Up) 779
22. EVERYTHING — Hooooch (Blackbird/Sire) 778
23. FEEDER — High (Elektra/EGG) 771
24. GUSTER — Airport Song (Hybrid/Sire) 683
25. BIG BAD VOODOO DADDY — You & Me & The Bottle Makes 3 Tonight (Baby/Cord/Co) 668
26. NALIE IMBRUGLIA — I Was There There (RCA) 646
27. PEARL JAM — Wishing Farewell (Capitol) 642
28. THE WALLFLOWERS — Honorable (Capitol) 637
29. DAYS OF THE NEW — The Down Town (Capitol) 612
30. SEVEN MARY THREE — Over Your Shoulder (Atlantic) 598
31. GARBAGE — I Think I’m Paranoid (Almo Sounds) 596
32. EVERCLEAR — I Will Buy You A New Life (Capitol) 594
33. OUR LADY PEACE — 4 AM (Capitol) 581
34. GREEN DAY — Redundant (Reprise) 570
35. BRIAN SETZER ORCHESTRA — Jump Jive An’ Wail (Interscope) 563
36. RAGE AGAINST THE MACHINE — No Shelter (Capitol) 559
37. MATCHBOX 20 — Real Wide (Atlantic) 549
38. EAGLE EYE CHERRY — Come On (Capitol) 536
39. THIRD EYE BLIND — Jumper (Elektra/EGG) 478
40. THE GANOHARAS — Downside (MCA) 449
41. SWIRL 360 — Hey Now Now (Capitol) 437
42. NATALIE MERCHANT — Kind and Generous (Elektra/EGG) 428
43. RANCO — Bloodshot (Epitaph) 416
44. K’S CHOICE — Everything For Free (550 Music) 412
45. CANDLES — It’s Alright (Maverick/Warner Bros.) 398
46. SMASH MOUTH — Can’t Get Enough Of YouBaby (Interscope) 383
47. THE VERVE — Lucky Man (Virgin) 352
48. MONSTER MAGNET — Space Lords (4AD) 345

produced by InterGalactic metalicato surge-a-cama!

49. CHERRY POPPIN’ DADDIES — Zoot Suit Riot (Moj) 333
50. BEN FOLDS FIVE — Song For The Dumped (550 Music) 320

40 • GAVIN July 10, 1998
**ARTIST PROFILE**

**MOGWAI**

**FROM:** Glasgow, Scotland

**LATEST RELEASE:** Kicking A Dead Pig

**LABEL:** Jetset

**CONTACT:** Will @ (212) 625-0202

Kicking Some Remixes: The latest release is a double disc that features remixes of Mogwai material from the likes of My Bloody Valentine, Hood, DJ Q, Alec Empire, Arab Strap and others.

**WE THINK:** "We've been together for three years. There's no real story as to why we started. We just wanted to make something, quite different, music. We feel that so much of today's music is so contrived, formulaic, and bland. Like ska for example. A lot of it is like Beverly Hills 90210 with a horn section. To do something with substance seems to be quite revolutionary at the moment."—Stuart Braithwaite, Guitar/Vox

On radio: "You're very lucky to have college radio in America. There's not a lot of variation here, we have John Peel's show. We got played on a few shows here late at night. It's hard for a new band to get played on the radio here. There's a big step between nobody knowing who you are and everybody knowing who you are. There's not a lot of space in between."—Stuart

What is Mogwai? "It means 'devil' in Chinese."—Stuart

**REVIEWS**

**THE BRIAN JONESTOWN MASSACRE**

Strung Out in Heaven (TVT)

In a perfect world, BJM's seventh album will bring this soon-to-be legendary S.F. band some national attention (preferably, before they self-destruct). Low-fi pop brilliance shines the most on "Wasting Away," "Nothing to Lose," "Maybe Tomorrow" and "Going to Hell"—a cut which needs to be the next single in order to truly ignite the revolution. Contact Ana Feldman at (212) 979-6410.
ROCKZONE

MOST ADDED

EVERCLEAR (11) Father Of Mine (Capitol) Including: "KELT, KFUE, WCHS, WWXO, WEMP, WNSP, KTVI, KHAB, WMJS, WMFX, WUTC.

AEROSMITH (10) What Kind Of Love Are You On (Columbia/Sony Music Soundtrax) Including: "KMTY, WACE, WCOL, WLYN, WANK, KDOT, K26X, KKZL, KHOT, KEZI, KDIZ.

TOOL (10) Eulogy (Volcano/FreeWorld) Including: "KMTY, WACE, WCOL, WLYN, WANK, KDOT, K26X, KKZL, KHOT, KEZI, KDIZ.

KENNY WAYNE SHEPHERD (5) Somewhere, Somehow, Someway (Revolution) Cover "KFXC, KXII, KEJZ, KZMK.

UNWRITTEN LAW (5) Holiday (Interscope) Including: "WGOO, WHTZ, WPAK, KBE, KEJZ.

THE RED TELEPHONE (3) Piranha (Warner Bros.) Including: "WGOO, WHTZ, KEJZ.

RADIO SAYS

"Days of the New and Creed are doing extremely well for us. We've cut three cuts deep on both of those albums and I don't see our audience losing any interest." -WWBN-Flint, Michigan PD, Brian Beddow

ARTIST PROFILE

ANTHRAX

ACTIVE SINGLE: "Inside Out"

LABEL: Atlantic/Reprise

CONTACTS: Liz Koch (212) 971-8510.

WEB SITE: www.igrecords.com

STATIONS ON THE SINGLE: WTIS, WXIX, WRBC, WWHN, WIKO, KDOT, XHIZ, WXXR.

WILLIAMS, WITOS, KXZQ, KQIR, KXIO, KNAC, WHMW, WSOV, WAAD.

WHO THE HELL'S ANTHRAX: John Bush, vocals, Scott Ian, guitar, Frank Bello, bass, Charlie Benante, drums, guitar, percussion.

BRING THE NOISE: This is by far the most diverse record we've ever made. We loved our last record ("Stomp 442") but we felt it was a little bit one-dimensional. We wanted to really show the diversity of the band which is something we have a lot of. Anthrax has always been a band that's had the opportunity to take chances and been willing to do that. We've never strayed from being what we are - a metal band. The band has always been that and we don't have a problem being that, however it doesn't mean that we're pigeon holed and blocked by that. We've always been willing to stick our necks out and do things differently. Our main objective was to push everybody individually by bringing out the best in ourselves musically, creatively, lyrically, and vocally. We look back and think it was all worth it because we made this record." - John

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<td>1161</td>
<td>+86</td>
</tr>
<tr>
<td>2</td>
<td>MONSTER MUSEUM</td>
<td>1080</td>
<td>+56</td>
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<tr>
<td>3</td>
<td>STABBING WESTWARD - Save Yourself (Columbia/CRC)</td>
<td>1031</td>
<td>-22</td>
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<td>4</td>
<td>SMASHING PUMPKINS - Ava Adore (Virgin)</td>
<td>976</td>
<td>-68</td>
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<tr>
<td>5</td>
<td>CANDYLAND - It's Alright (Maverick/Warner Bros.)</td>
<td>899</td>
<td>+102</td>
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<tr>
<td>6</td>
<td>CRED - Turn Wind Up</td>
<td>859</td>
<td>-6</td>
</tr>
<tr>
<td>7</td>
<td>JERRY CANDRELL - I Sing (Columbia/CRC)</td>
<td>831</td>
<td>+141</td>
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<tr>
<td>8</td>
<td>CRED - What's This Life For (Wind-Up)</td>
<td>806</td>
<td>+67</td>
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<td>9</td>
<td>METALLICA - Fuel (Elektra/EG)</td>
<td>792</td>
<td>-1</td>
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<tr>
<td>10</td>
<td>FUEL - Shimmer (550 Music)</td>
<td>688</td>
<td>+8</td>
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REVIEWS

ROCKET FROM THE CRYPT (Interscope)

The hardest working six-piece in show biz is back with a brilliant new album. San Diego's Rocket From The Crypt has been making killer music since their inception in 1990. RFTC was produced by Kevin Shirley (Aerosmith, Journey) and features some impressive hired help in Jim Dickinson and Anton Fig. No ska, no swing, no nonsense, just straight ahead rock and roll delivered by Speedo and his army. So put on your dance shoes 'cause it's time to Dance Party USA, Rocket style. Tracks that'll move your booty include: "Break It Up," "You Gotta Move," "Lipstick," and "Eye On You".

CLUTCH

The Wishbone Mini E.P. (Columbia/CRC)

This four-song E.P. contains two tracks ("Wishbone" and "The Dragonfly") from The Elephant Riders and two rippin' B-sides ("Gifted & Talented" and "05"). Clutch's groove is somewhere between old Chili Peppers and Allman Brothers. This is a rootin' tootin' record, guaranteed to satisfy any ramblin' man, woman, or child. Ride on brothers and sisters.

ADDs FOR JULY 13/14

Clay People "Walking (Elektra/Mercury) Brother Gone "Mother" (Virgin/Aerosmith) "What Kind Of Love Are You On" (Columbia/Sony Music Soundtrax)

Krush "Get Out Of My Kitchen" (S.L.U.G) The Fysh "Get Away When I Want You" (Anima/Grizzly/Turbo) "Right" (Red Ant, Crown "Old Folks Rast" (Naughty/Frank)

ACTIVE Rock reports accepted Mondays 3-5 P.M. and Tuesdays 9-11 A.M.

Gavin Station Reporting phone (415) 495-1990 Fax (415) 495-2581
KATE JACOBS
the new CD
hydrangea

"If the Paula Coles and Shawn Colvin of the world wove tales this compelling, radio would be a better Place." –Mother Jones

Radio: Michele Clark (609) 232-8883, Julia Mucci (212) 426-2279, Label: (201) 795-9424

July 10, 1998 GAVIN • 43
REVIEWS

LUCINDA WILLIAMS

Car Wheels on a Gravel Road (Mercury)

As close to a perfect record as I've heard all year long. Don't even think about hangin' that acoustic singer-songwriter sign on Lucinda Williams. This is electric music with guts and, yes, gravel. "Right in Time," "Car Wheels on a Gravel Road," and "Liek Charles" are my faves today. Tomorrow, who knows?

PATTY GRIFFIN

Flaming Red (A&M)

"One Big Love," Patty Griffins's top three Triple A song certainly isn't the last word here. Once the rest of the radio world gets wind, they'll be spinning songs like "Tony" and "Christina" (among others) well into 1999. I know I frequently complain about albums lacking depth. Here's one of the few exceptions.

+++++

COBWEB JUNKIES

Miles From Our Home (Geffen)

Everyone has their favorites, and while I hate to punctuate with success seeing as how hot the reception has been to the title track, I'm still in the "New Dawn Coming" camp. It's a smashing opener for the Junkies' fuller-sounding direction. No stranger to environmental recording (Miles From Our Home was recorded inside a 125-year-old mill house), Keith's favorite is the blue, organ laced "The Summer of Discontent."

+++++

NEIL FINN

Try Whistling This (WORK)

When Neil Whistling This (WORK) Finn dismantled the world-famous Crowded House, he tried his hand at painting canvases. It was through such an unlikely process (as well as building a home studio) that Try Whistling This was born. True to the title, the album is challenging, but still melodically sweet. Doing well on the strength of "Sinner." Last One Standing" sounds like a heavy contender for next track, status, although my local station is spinning "She Will Have Her Way."

GRIDBOUND

JEFFREY GAINES (Ryadics)

SHAWN COVLIN (Columbia)

BAP KENNEDY (E-Squared)

IMOGEN HEAP (Almo Sounds)

JOSH ROUSE (Slow River/Nycodac)

Gavin July 10, 1998 • 45
The Spring Book Has Sprung

BY BILL HENNES

FIRST, DO A FULL BOOK ANALYSIS.

• Examine diary placement. Check age and sex in-tab versus the market. Check the ethnic in-tab versus the market. Look for discrepancies.
• Compare the number of diaries returned this time versus past books.
• Check 12+ trends Monday-Sunday for gains/losses in all dayparts. Do the same for your competitor(s).
• Examine the numbers book-to-book, season-to-season.
• Is your cume up, down or flat?
• Check for gains and losses within your target demo.
• Examine each month separately, checking for any changes or fluctuations.
• Look over your hour-to-hour listening pattern.
• Check your audience composition, male and female, along with sex and age.
• Check your AQH share and cume, men and women.
• Examine TSL for gains and losses.

REVIEW YOUR STATION AND YOUR COMPETITORS IN THE MARKET.

• What contests did you run? Your competition? How effective were they?
• Did anyone do silent contesting, telemarketing, etc?
• What was your advertising budget? Theirs?
• Who used TV, billboards, bumper stickers, bus cards, etc?
• Did you or they have any technical difficulties during the book?
• Has the mix of live air talent, voice tracking, or satellite talent changed with you or the competition?
• Did any stations make major audio and/or technical improvements during the book?
• Were you or they off the air during the book? If so, when and for how long? If you were off the air, did you notify Arbitron?
• What on-air personal changes (if any) occurred in the market?
• What were the music rotations on your station and the competition(s)?
• Are you playing more, less, or the same amount of gold as your competition?
• How long is your current playlist versus your competition?
• How was your commercial count compared to your competition?
• Did stations with long music sweeps do better or worse?

Next Week: Strategies for the Fall Book.

Bill Hennes is President and Owner of Bill Hennes & Associates, a national multi-format radio consulting company. He can be reached at (910) 313-2941, Fax (910) 313-0228 or e-mail billhennes105@aol.com.

The Scene

Cool Pool Parking! Warner Brothers Nashville parking garage manager extraordinaire, William Patton, takes a brief respite from the heat!

Gavin's Gofer! During a recent trip to Nashville, WKXJ-Augusta, Ga. OM/MD T. Gentry (left), delivered Gavin Magazine to Music Row's finest, including DreamWorks' Scott Borchetta (right).

Eddy and Billy Joe Shaver take a break from a recent recording session with producer Ray Kennedy at Room & Board Studios in Nashville.

Letter to the Editor: Has Country Gone Soft?

First Wynonna, then LeAnn Rimes and Shania Twain crossed over, but Garth? What is going on? Has Country gone soft? It didn't really hit me until the PD of our A/C sister station asked me for a copy of Garth Brooks' latest single, from the movie Hope Floats. He was considering adding it. You know what? It fits the A/C format. It's that sound that is hurting Country. Where is the drive and the edge that put Country on the map 12 years ago?

Songs like Dwight Yoakam's "Guitars, Cadillacs," Travis Tritt's "Put Some Drive in Your Country," and Garth's "Friends in Low Places" are gone. Could this be the reason male listeners are looking elsewhere for these types of sounds? I understand the artists' point of view. They just want to sing and have their songs heard. Most even have influences from multiple formats. I just want to know what station I'm listening to by the music I'm hearing on it. The music is what makes each format (different). Pop vs. Country. Two very distinctive sounds. Open your ears. The solution is easy. Two versions: One version Country and one version Pop.

If you're not sure what sound Country is after, take a listen to the newest single by Wade Hayes, "How Do You Sleep at Night," or the new Pam Tillis single, "I Said a Prayer." They rock, but Country style. Check out Arista's new guy Clint Daniels, or the Dixie Chicks, Brooks & Dunn, or Randy Travis, who can all tell you where it's at, too. The A/C stations stay away from the sound these artists deliver. We want our Country and our cowboys! You don't have to look far, just listen!

—JUDI AUSTIN, MD, KRWO-MEDFORD, OR.

Do you have a comment or thought on this subject? Call (615) 255-5010 ext. 103, or e-mail Jamie at gavingirl@earthlink.net

NASHVILLE
COUNTRY ROADS AND AMERICANA BYWAYS

I t's that time again—the delivery of the crucial Spring Book. Whether your numbers are good, bad, or downright ugly, there are certain things every Program Director should look at.
While there is currently no full-time Americana station in downtown Detroit, there are three Americana reporters within commuter distance of the Motor City, and all three impact its music scene. In fact, one reporter, Acoustic Café, a syndicated two-hour show, does have an affiliate in the Detroit ADI: CIDR-Windsor, Canada. Acoustic Café's operation is located 45 minutes from downtown Detroit in the college town (University of Michigan) of Ann Arbor. Produced at a recording studio rather than a broadcast facility, Acoustic Café is sent out on CD to over 46 affiliates all over the United States and beyond, including Voice of America, World Radio, and CIDR “The River.”

Host Rob Reinhart, who is also the show's producer, has artists stop by the studio regularly, and he has recently welcomed Chen Knight, Salamander Crossing, Chris Knight, and Kieran Kane. Says Reinhart, “Detroit is forever a music town. We're in Ann Arbor, which is just outside of Detroit, but there is a whole alternative country-roots scene that goes on here. Venues have a very active and aggressive Americana scene.”

“There are a lot of people in this area that are watching this music very closely,” he continues, “and, because of our proximity to Canada, we get a lot of people making their first foray South. Detroit is a good entry spot for the north [Canada] and a good tour stop.”

Also in Ann Arbor is programmer Chad Williams, a.k.a. the Funky Farmer, who is responsible for at least three programs at the University of Michigan's WCBN, including the very popular Down Home Show, featuring "country music with everything from old to new." Extremely passionate about the Americana genre, Chad is also very active in the live music scene in and around Ann Arbor and was just featured as “Ann Arborite of the Month” in The Ann Arbor Observer.

A little to the north, in East Lansing, is Michigan State's WDBM. That’s where programmer Doug Neal and Jamie DePalo produce Progressive Torch & Twang, an eclectic country show with a definite Americana slant. The show, on which touring artists appear frequently, has spawned Torch & Twang nights at an area club, and a Torch & Twang Festival that will be held again this fall. Says Neil, “What I have been trying to do—and it has jelled pretty well—is to have this circle of radio, press, retail, and live music venues.”

The sense of community between these three Americana programmers is remarkable. All support each other's efforts and view their musical overlap as a bonus rather than as a threat. This mutual admiration and support is what makes the Americana format so unique and formidable. -LAURA SWEEZY

**Happy Trails, Roy**

The world lost a true hero when singer/guitarist/Country legend Roy Rogers, who appeared in over 87 films and starred in his own long-running '50s television show, died last week of heart failure at age 86. His wife of 50 years, former co-star Dale Evans, was by his side at their Victorville, Calif. home.

"The King of the Cowboys" was the quintessental Western hero in the '40s and '50s, with a good guy reputation for never shooting villains dead in films.

Rogers scored various Country hits through the years, beginning his singing career in the '50s as a member of the Sons of the Pioneers, but his signature song remains "Happy Trails," The Roy Rogers Show theme song.

—LaurSwesey
COUNTRY UP & COMING

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

GOT A THOUGHT, SUGGESTION, OR COMMENT ABOUT GAVIN?

Email Jamie Matteson at: givinggirl@earthlink.net
DOLLY PARTON

The first single from Dolly's forthcoming album Hungry Again.

"Sometimes to know just how far you've traveled, you've gotta go back to where you began."

GOING FOR AIRPLAY JULY 20TH
**AMERICANA®**

**MOST ADDED**

RIDERS IN THE SKY (23) WILL SING FOR FOOD (22) MOLLY & THE MAKERS (20) WANDERING EYES (19) NANCY GRIFFITH (16) BIG SANDY (16)

**HOT PICKS**

NANCY GRIFFITH RANDY SCRUGGS BILLY BRAGG & WILCO DWIGHT YOOAKAM JOHNNY CASH & WILLIE NELSON

**RADIO SAYS**

RANDY SCRUGGS Crown of Jewels (Reprise)

"Super stuff... "I Wanna Be Loved Back" is working real well. The whole album blows me away!"

—Be Robertson, PD, KVLR-Twisp, Wash.

**ARTIST PROFILE**

JUSTIN TREVINO

**BIRTHPLACE/BIRTHDATE** Brownsville, Texas, July 6, 1975

**CURRENT RESIDENCE** San Marcos, Texas

**LABEL** Neon Nightmare

**CURRENT ALBUM** Texas Honkytonk

**EARLY INFLUENCES** "My very first influences—even though you may not hear it in my singing—were Johnny Cash, Earnest Tubb, Hank Snow, and Hank Thompson. Later on, stuff like Roy Price, Marty Robbins, Johnny Bush, Faron Young, and Darrell McCall. I love that high, powerful singing with vibrato."

Johnny Bush, who has been my favorite since I was ten."

**FIRST INSTRUMENT** "I was seven when I got my first guitar. It was a Mexican guitar, of course—I’ve got family down there. A lady, who I considered my aunt even though she is not related, bought it for me. It wasn’t expensive but you could tune it and play it."

**CURRENTLY LISTENING TO** "Johnny Bush’s Talk to My Heart. I told him I thought it was the best thing he has done since 1980. Also Don Walker’s Down at the Skyview Drive-In and Cornell Hudd’s Texas Fruit Shack."

**BEST ADVICE EVER RECEIVED** "Don’t sing songs you can’t relate to. Sing something you can identify with whether it’s the sadness in a song or the joy."

---

**CHARTBOUND**

FARMER NOT SO JOHN (Compass) DONNA THE BUFFALO (Sugar Hill)

ROOTS ROCK ACTION FIGURES (Paladin) BELA FLECK (Warner Brothers)

JUSTIN TREVINO (Neon Nightmare)

JASON WILBUR (Flat Earth)

THE GOURDS (Watermelon)

THE REVENANTS (Ephphany)

**REVIEWS**

**VARIOUS ARTISTS**

The Wandering Eyes Sing Songs of Forbidden Love (Lazy S.O.B.)

A cast of Tex-o-American all-stars that includes Kelly Willis, Dale Watson, Ted Rodney, Rosy Flores, Chris O’Connell, and Mary Cutsfello among others, combines to form the Americana equivalent of Derek & the Dominos. The album is chock-full of cheatin’ and heartbreak, all delivered by virtuoso talents firmly rooted in Country tradition. With songs like “Hell Yes, I Cheated,” which continues in verse with “and I’d do it again,” you can’t help but want to belly-up to some dive bar, press replay, and drink yourself silly.

---

**THE CHARLIE DANIELS BAND**

Fiddle Fire: 25 Years of the CDB (Blue Hat)

Why celebrate 25 years of the Charlie Daniels Band? 1) Let’s face it, Daniels was all-country before anyone else there was such a thing; 2) It was Daniels who took the fiddle from relative obscurity to overwhelming popularity; 3) It was Daniels that first turned the heads of a generation of Baby Boom rockers and introduced them to country music; and 4) This record kicks ass.

---

**AMERICANA REPORTS**

**Mondays and Tuesdays**

8 A.M.-3 P.M. (CT)

**Gavin Station Reporting**

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Fax: (615) 255-5020

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50 • GAVIN July 10, 1998
Test Your Knowledge!
Take the Smooth Jazz Test

BY KEITH ZIMMERMAN

CONCENTRATION OF PROFESSIONAL/MANAGERIAL TYPES AMONG ITS LISTENERS?

1. News/Talk
2. Smooth Jazz
3. Classical
4. Adult/Contemporary
5. All News

5. OF THESE FOUR FORMATS, WHICH HAS THE HIGHEST CONCENTRATION OF TECHNICAL/CLERICAL/SALES TYPES AMONG ITS LISTENERS?

1. Smooth Jazz
2. News/Talk
3. Golden Oldies
4. All News

6. WHICH FORMAT DRAWS THE HIGHEST "MEDIAN HOUSEHOLD INCOME"?

1. All News
2. Classical
3. Triple A
4. News/Talk
5. Smooth Jazz

9. ALTERNATIVE HAS A GREATER REACH POTENTIAL THAN SMOOTH JAZZ FOR THOSE WHO MAKE $75,000 OR MORE.

a) True
b) False

10. AT 31%, WHAT IS THE TOP SECONDARY FORMAT WITH WHICH SMOOTH JAZZ SHARES ITS LISTENERS?

a) Country
b) Adult Contemporary
c) News/Talk/Business/Sports
d) Classic Rock
e) NPR/Jazz

11. THE MEDIAN AGE OF THE SMOOTH JAZZ LISTENER IS:

a) 36.7 years
b) 39.7 years
c) 41.7 years
d) 42.7 years
e) 43.7 years

12. 54% OF SMOOTH JAZZ LISTENER HOUSEHOLDS ARE MORE LIKELY TO HAVE CHILDREN THAN NOT.

a) True
b) False

13. BETWEEN TRIPLE A, CLASSICAL, ALL NEWS, AND SMOOTH JAZZ, HOW DID SMOOTH JAZZ PLACE IN THE PERCENTAGE RANKING OF "COLLEGE GRADUATE OR MORE"?

HINT: THE BREAKDOWN WAS 53% TO 39% TO 36% TO 34%

a) First place
b) Second place
c) Third place
d) Last place

14. WHERE DO SMOOTH JAZZ LISTENERS FALL IN REGARDS TO HOME OWNERSHIP?

a) Above the national norm
b) Below the national norm

15. AMONG THE FOLLOWING ADULT FORMATS—LITE ROCK, OLDIES, A/C, COUNTRY, AND SMOOTH JAZZ—HOW DID SMOOTH JAZZ RANK IN THE HIGHEST PERCENTAGE OF 25-54 DEMOS?

HINT: THE BREAKDOWN WAS 75% TO 71% TO 70% TO 68% TO 67%

a) First place
b) Second place
c) Third place
d) Fourth place
e) Last place

16. WHICH OF THE FOLLOWING FORMATS HAS THE HIGHEST PERCENTAGE OF MARRIED LISTENERS?

a) Triple A
b) Smooth Jazz
c) Urban Contemporary
d) Alternative
e) AOR

How did you score?
14-16 correct answers: Hey Frank Cody, I'm taking over your job.
12-14 correct answers: Give this person a promotion!
10-12 correct answers: You're a research savvy person.
8-9 correct answers: Go work for a record label.
Less than 3 correct answers: Get an air talent gig at a Country station.

Answers are located below.

July 10, 1998 GAVIN • 51
CHUCHO VALDES Bel Bele en La Habana (Blue Note)

A brilliant mixture of Afro Cuban beats and jazz bop flash by pianist Jesus “Chuchito” Valdes, co-founder of the Cuban jazz ensemble, Irakere.

BUCHNO "Just Wrong the Song"

"As a teenager in Shreveport and Louisiana, I started playing drums in church when my older brother, Brady, left to go to college. I was into sacred music and congregational singers. In high school, my friends and I were just a bunch of punks playing trashy music, but the overriding feel was joyful, no matter how electric and heavy it got."

“When I moved to New Orleans, Ellis Marsalis became like a father to me, playing with his band. Chris Thomas. I met Joe Redman when we were in Delosso Marsalis’ band together.  "Recording with Daniel Lanois in Oregon, California, and New York, I was interested in environments there wasn’t the clock-watching pressures of a traditional studio. I wanted to avoid being in a cubicle with headphones and just document my band in an open air space—just like Bob Dylan and Emmylou Harris did on their albums. "Daniel introduced me to Joni Mitchell, and eventually I came to L.A. and the two of us recorded at her home studio. Then she started to layer the music textually with players like Wayne Shorter and Larry Klein. The recording blu out in September; it began as a duo and became more orchestral.”

REVIEW

ANTONIO WILSON

Goat Hill Junct (MAMA Foundation)

His self-titled debut went Number One last year, and for his sophomore solo effort, guitarist Antonio Wilson moved the recording date (as well as the overall mood) from Los Angeles to New York. The born charts are tight, wrapping nice and snug around the inner, small group arrangements on tunes like "W-2 Blues" and "Flossie Lou".

JOHN LEITHAM

Live! (Cats)

Recorded Live! in Hollywood over two days in the Catalina Bar & Grill, bassist John Leitham walks the bop while Pete Christlieb and Rickey Woodard play as a duo for tenor sax; Joe LaBarbera, Tony Bennett’s trio drummer makes for a wild rhythm section with Leitham. Pianist Shelby Berg fills the bill, and what you get is a lively, brassy traditional Southern California bebop date in the tradition of Art, Dexter, Chet, and Gerry.

JAZZ & SMOOTH

CHART BOUND

**ETTA JONES (High Note)**

**ELLISS MARSALIS Trio[4] (Verve)**

**SIGHT (Blue Note)**

**JOHN LEITHAM**

**ELIUS HASLANGER**

**CUCIHA VALDES** (Blue Note)

Dropped: **45 Ron Holloway, **45 Lisa Harris, **45 Tricia Tlalancan, **45 Oscar Peterson's Benny Green, **9 May Es.

Jazz & Smooth Jazz reports accepted

Thursdays 9 A.M.-3 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580
ED HAMILTON (10)
"Fly Like an Eagle" (Shanachie)
Including: WURL, WOZ, KFW, WBZ, WWZ, WBS, KZK, and KEDZ

CHUCK LOEB (7)
"Beneath the Light" (Shanachie)
Including: WURL, WOZ, WBB, WBZ, WBS, WWZ, and KZK

Marilyn Scott (7)
"The Look of Love" (Warner Bros.)
Including: WURL, WOZ, WBB, WBZ, WBS, WWZ, and KZK

Alfonzo Blackwell (5)
"Passion" (Street Life)
Including: WURL, WOZ, WBB, WBZ, WBS, WWZ, and KZK

CECIE WINANS (5)
"What About You?" (Pioneer Music Group)
Including: WURL, WOZ, WBB, WBZ, WBS, WWZ, and KZK

Alfonzo Blackwell
Body of Soul (Street Life)
Weaned on Miles, Trane, and Lester Young and influenced by Marvin Gaye and MFSB, New York saxophonist attended "Fame" high school in New York. Action on "Passion."

Joe McBride
A Little Help From His Friends
I've used a duet concept on each one of my four records. This time we used guests like Dave Koz, Richard Elliot, Peter

White, Rick Braun, and Phil Perry. On Double Take, out of a show of respect, I tailored each composition to fit their genres as well. I wrote the tunes beforehand and was able to catch them between shows or on their way to the airport leaving town. I live in Dallas and record all of my solo records (on Heads Up) at the same studio. They drop in, we go over things a couple of times, and then they play.

"I grew up listening to jazz, gospel, R&B, and soul. Being a keyboardist, I have a fascination with all the new gadgets that come out, which makes it easy to experiment with different feelings and blend the old and the new."

July 10, 1998 GAVIN • 53
THE WELL RUNS DRY

C'mon radio: send us your funny, embarrassing, unexpected, or outrageous pics and we'll share 'em with the world. We're waiting...

SHOWBIZ

Busy week for Rhythm-Crossover KKKK-Bakersfield, swapping frequencies (105.3 to 96.5, which is owned by sister Jazz outlet KSMJ). KKKK becomes "X96.5, Today's Hottest Music," running jockless for now under PD Chris Squires and consultants Steve Smith and Michael Newman, who describes the format adjustment as "more current-based hip-hop and R&B." Gone are such artists as Savage Garden, Backstreet Boys, and anything else remotely pop in nature. KKKK, once the perennial market leader, watched its numbers get basically cut in half after the debut of crosstown KISV. The latest trend shows KKKK rebounding 4.7-5.6 to KISV's 8.3.

Sue O'Neil, PD of Sinclair's Top 40 WKSE-Buffalo, is upped to OM, now overseeing both WKSE and sister Hot A/C WMJQ. WKSE APD/MD Dave Universal gets the PD nod.

As we speak, Byron Kennedy is ironing on his permanent PD stripes at KPTY (Party Radio 103.9)-Phoenix.

Z95.7 (KQZQ)-San Francisco personality Fernando Ventura grabs interim MD stripes under new PD Mark Adams. Sources close to the action say the word "interim" is written in disappearing ink. Ventura is the former award-winning MD of KHFI-Austin. By the way, if you know of a decent morning show, please contact Mr. Adams.

KROQ-Tucson p.m. driver Robert Maher, a.k.a. Adam Smasher, heads east for similar duties at WNKX-Charlotte.

Former KKPN (The Planet)-Houston Production Dir./midday talent A.J. takes similar duties at Q102 (WKRO)-Cincinnati, replacing the tag team of Mark McFadden and Jim Kelly, who retains MD duties. This move reunites A.J. with former Planet PD Mike Marino, now OM of Q102.

Looks like CBS, longtime postercy company of the Modern A/C format, is now toying with a Latino-targeted format—albeit one that closely resembles Chancellor's Latino-targeted Mega 100-Los Angeles. In what could best be perceived as a backhanded compliment to Chancellor, CBS flips Country KNAX-Fresno to "Jammin' Oldies, Mega 97.9." Given that Fresno has a similar ethnic make-up, could CBS be looking to develop another signature format in its Hispanic markets? And does Chancellor have the "Mega" name service-marked?

COME FOR THE HEAT, STAY FOR THE SMOG. Chancellor Rhythm-Crossover KGGI-Riverside lures KKFR-Phoenix Promotion/Marketing Director Fred Nagle away to fill the station's long-vacant Promotion Director slot.

Jaco ups WVMX (Mix 106.5)-Cleveland PD Randy James and WWMX (Mix 94.1)-Cincinnati PD Brad Ellis to Directors of Mix Programming, Eastern Region, overseeing WMMX-Dayton, WCPZ-Sandusky, Ohio, WHMX-Rochester, and WMLX-Lexington, Ky., as well as two Mix outlets in Iowa and one in Lima, Ohio.

KHTS and Q106-San Diego PD Todd Shannon is still reaching out to any former Q106 staffers to help prepare a final tribute before the station's scheduled sale to Heftel becomes official, sometime around August 1. Appearances can be arranged via ISDN or DAT. Call Jeff Allen at (619) 291-9191.

THE END OF THE WORLD AS WE KNOW IT: WKTU-New York morning guy Hollywood Hamilton has been named Cosmo Bachelor of the Month. Runner-up Ted Kaczynski was unavailable for comment.

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We want to know what you think about what you see on our pages. E-mail us at editorial@mail.gavin.com
Elusion
Medicine

Taking their MEDICINE as prescribed:

KKBT  WZAK  WTLZ  WILD
WLJM  WGZB  WOWI  WCDX
WWDM  WWWZ  VFXA  WSEE
WJMI  WKKV  WNOV  WHRK
KPRS  KMJM  KDKS  KHRN
KMMJ  KYEA  WCKX  KTBTR
WJUC  WJKX  WTMP  WSOJ
KPRS  WKKV  WIZF  WJMI

Tyrese
Nobody Else

IMPACTING 7/13

4KaST
I Tried

IMPACTING 7/27

Music for all time zones
HUGE ALBUM PREVIEW PARTY AT THE CONCLAVE
HOSTED BY JIMMY JAM & TERRY LEWIS
THURSDAY JULY 16TH 7 PM
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Mary J. Blige K-Ci & JoJo
Me'Shell NdegéOcello
Maxi Priest Diana King
Soul II Soul featuring Caron Wheeler & Jazzie B
Big Punisher & Beenie Man
Shaggy featuring Janet

All New Songs

Produced By
Jimmy Jam & Terry Lewis
for Flyte Tyme Productions, Inc.

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HOW STELLA GOT HER GROOVE BACK SOUNDTRACK
Based On The Best-Selling Novel By Terry McMillan

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