Britney Spears
...baby one more time

Her debut single,
Written by Max Martin
Produced by
Max Martin/Rami
(Backstreet Boys, Robyn)

ON YOUR DESK NOW!

Impacting Top 40 and
Rhythm Crossover
SEPTEMBER 28th

Watch for Britney as the
special opening guest
on the 'N Sync U.S. tour
in November,
December & January

Log on with Britney:
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First Week Out: #1 Most Added at Top 40 Radio with
73 stations out-of-the-box!
Already over 400 BDS detections!

"If Robyn and the Backstreet Boys had a love child,
her name would be Britney Spears. WE LOVE IT!"
Z95.7 (KZQZ) MD, Lara-San Francisco

Britney. Get to know her on a first-name basis.
**NEWSBRIEFS**

**PAGE 10**

**Disaster Strikes Again**

In the '70s, one of the running gags on *The Mary Tyler Moore Show* was Mary’s propensity to throw disastrous parties. Nothing ever went right. In the field of radio promotions, you’re bound to have an occasional Mary Richards Party, if only because of the sheer odds. Paige Nienaber gathers some horror stories.

**PAGE 38**

**Campfire Songs**

People who are passionate about Americana music this week gather for three days, devoid of distractions, to exchange ideas and information. Meet the artists who will entertain at the Americana event of the year.

**PAGE 49**

**Change Is in the Air**

In just 30 days, five stations—from divergent parts of the country—have dropped the Smooth Jazz format. Upon closer inspection, part of this recent volatility has as much to do with the calendar year as it does with seemingly unimpressive or inconsistent ratings.

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**First Person**

**AS TOLD TO ELIOT TIEGEL**

**Evelyn Shriver**

**Link Sought With Asylum’s Singer-Songwriter Heritage**

“I’d like to go back to the origins of the original Asylum, which David Geffen started as a home for Jackson Browne,” says Evelyn Shriver, who left the public relations world to become Asylum’s—and Nashville’s—first female label president. April 7. “It was a very singer-songwriter label.” First releases under her regime: the recent all-star Tammy Wynette Remembered and, on November 3, the follow-up to the 12-year old Trio, featuring Dolly Parton, Emmylou Harris, and Linda Ronstadt.

My transition from PR was probably more difficult than I realized. The first three months I was caught up in how fabulous everything was, I was in a honeymoon period. As I discovered, that honeymoon ends quickly when the realities of doing business come into play. Country has a very good ride with radio and it’s become dependent upon the thousands of radio stations available to it as its only form of marketing. You have to work to get great music through and you have to look at different opportunities. And Country has to be more aware of that.

I’ve been listening to a lot of old stuff—albums by Gordon Lightfoot, Joan Baez, Donovan, and the first Trio album—and they really hold up well. I can see so many things by Lightfoot and Leonard Cohen that are a part of the underground thing that is happening in Country. There are a lot of artists today who are writing daring lyrics. In recent years, Country has become so predictable, so teen-oriented, so simple. Country music is supposed to be a real reflection of the hardships and highs of life, and yet lyrically we’re so dead.

I think young and old fans respond to good music that moves them emotionally. The Country music industry so often doesn’t give the audience any respect for having taste. They’re capable of liking intense and emotional songs, and I think that’s what they want. Nashville is truly becoming a home for music, and not just Country music. I’m thinking of expanding into special soundtrack projects and a natural evolution of the swing era dance craze into Country through western swing. It was such a big part of Country history, but in recent years it’s been a very difficult type of music to work.
GAVIN Seminar to Blow Into Big Easy

After preparing for the worst this week, the rain-soaked city of New Orleans now is looking forward to the best this coming February, as the GAVIN Seminar blows into the Big Easy.

That's right: the world's largest gathering of radio and music people is returning to New Orleans February 17-21, 1999. And you know what that means: a full line-up of music-intensive "huddles," one-on-one debates, jukebox juries, cutting edge performances, and what is widely regarded throughout the industry as "the best damned party this side of Mardi Gras." Get a jump on the new millennium. Don't be left out in the winter cold (literally) as the final year of the 20th Century begins to wind down. Call the New Orleans Hyatt Regency today (504-561-1234) and ask for the special GAVIN Seminar rates for February 17-21, 1999...or come a couple days early and take advantage of our Fat Tuesday discount.

For more information on the 1999 GAVIN Seminar, call our Convention Services department at 415-495-1990, ext. 653.

No one ever said radio was going to be easy...but it can still be fun.

Foster Upped to VP, Universal Pop Promo

Charles Foster has been promoted to Vice President, Pop Promotion of Universal Records, moving up the ranks from Senior Director of Top 40 Promotion.

In his new role, Foster will continue to coordinate all of the label's pop promotional activities for such artists as Sister Hazel, Cherry Poppin' Daddies, Billie Myers, and Monifah.

"Charlie is a dynamic and seasoned executive who has repeatedly demonstrated his commitment to enhancing the quality of Universal," Monty Lipman, Senior Vice President of the label, said. "We are pleased to recognize his passion for music and hard work with this well-deserved promotion."

Westwood Launches Two New Networks

Westwood One has announced the launch of two new networks, CNN Max and Source Max. Effective immediately, the CNN Max Network reaches over 2400 affiliates, forming what WW1 calls "the largest adult radio network in the country." Affiliates include New York's WCBS AM/FM, WINS/AM, and WFAN AM, KRTM-FM and KFWB/AM-Los Angeles, WBIB/AM and WUSB-FM-Chicago, and KFRC AM/FM-San Francisco.

Effective January 1999, youth network Source Max will kick off, including such stations as WXRY FM-New York, KROQ-FM-Los Angeles, WYSP/FM-Philadelphia, and KOME FM-San Francisco.

Premiere Resets Management Tier

Premiere Radio Networks has restructured its sales management staff, merging MultiVerse Networks and Premiere's sales staff into a unified team for a more integrated approach to advertising agencies and sponsors.

Ken Williams and David Landau, co-founders and Presidents/CEOs of MultiVerse, have been appointed Executive Vice Presidents of Premiere. Both will report to Kraig Kitchin, Premiere President/COO. Williams, based in Los Angeles, is responsible for sales operations, including pricing and inventory management and Premiere's sales representative relationships. Landau, based in New York, will concentrate on sales strategies and the development and implementation of the company's business plan.
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The G-files

ACQUISITIONS
- JACOR COMMUNICATIONS IS ACQUIRING FIVE STATIONS in four markets for $16.4 million. Included in the multiple transaction: WZLE/FM-Cleveland, which is being purchased from Baldwin Broadcasting for $8 million; WCHI/AM and WPGW/FM in Chillicothe, Ohio, acquired from Wyandot Radio Corp. for $4 million; KRKT/AM in non-rated Canyon Country, Calif., picked up from Saddleback Broadcasting for $3 million; and WPAI-AM-Charleston, S.C., purchased for $1.4 million. Broker for the KBBE deal: Mark Jorgenson.
- ARCH BROADCASTING ANNONCED IT WAS BUYING WFTN/FM in the St. Louis market from Coltre Broadcasting for $6.7 million.
- SOUTH CENTRAL COMMUNICATIONS HAS INKED A DEAL to buy WGAP AM/FM-Knoxville, Tenn., from James Calkin, Fred Lawson, and Harry Plumlee, for $3 million.

CLOSINGS

MISCELLANY
- BROADCASTING PARTNERS HOLDINGS, BACKED BY Veronis, Suhler & Assoc., has announced its intention to sell its 35 stations in 11 markets (10 of them rated). Analysts suggest that BP expects to sell the group for $200 million.

Bertlesmann Could Pursue EMI “If Price Is Right”

German media giant Bertelsmann AG revealed it might consider bidding for U.K.-based EMI—but only if the asking price was considerably lower than its current value of $5 billion.

When asked whether the company would be interested in pursuing EMI, Bertelsmann Entertainment CEO Michael Dörmann told reporters in New York, “for sure,” but stressed that would only happen if the share price declined further.

Earlier this year, EMI had been considered a likely takeover target of Seagram, which ultimately struck a deal with PolyGram. A slowdown in Asian music sales, which could reduce EMI’s earnings by 20 percent, has helped drive the company’s stock to a five-year low.

The Year Bill Gavin Went Pro

By now, most of us know the Bill Gavin story as it relates to the publication he founded 40 years ago. But in 1978, he offered a brief sketch of his birth and genealogy in a “biography”:

October 6, 1907 Born to Irving Raymond and Dorothy Mae Gavin (nee Slocum), in Chetek, Wisconsin. Father was ass’t cashier in Farmers & Merchants Bank of Chetek. He later was manager of Chetek Light & Power Co., owned and founded by his father, William J. Gavin. Mother’s father, Charles A. Slocum, was pastor of the Advent Christian Church of Chetek.

“After training to be a high school teacher in the mid-20s, he moved to California in 1929 and attended UC Berkeley. By then, he was a singer and tried out at radio stations, which presented programs of live music.

“When I auditioned at KPO (an NBC station)...a kindly, gray-haired program director, Mrs. Crowe, put me in an empty studio, where I sat at the piano and played and sang ‘On the Road to Mandalay,’ I think it was) while she and an engineer listened in the booth. When she came out, she hired me to be on KPO’s weekly variety show for just one appearance fee, $10. This was my first paid job in radio. I was now a pro!”

Join hundreds of the broadcast industry's most influential and active owners, brokers, bankers, operating execs and advertisers as we invest in a new generation of radio talent. Proceeds benefit the Bayliss Radio Scholarship. Former scholarship recipients include today's DJs, programmers, broadcast lawyers, and sales associates.

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“King of the World”
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JACOR COMMUNICATIONS

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Warner Launches Web-Based MusicFest

Warner Music Group has announced it will launch "earl MusicFest '98," a month-long music event on the Web, kicking off today (October 2). In association with Cornerpost.com and produced in conjunction with Warner Music Group's labels under Warner Bros./Reprise, Elektra, Atlantic, Sire, Rhino, and affiliates, the festival features at least one exclusive Webcast each day.

The October 2 performance features Hootie & the Blowfish live at the House of Blues in Chicago, and future shows will include artists such as Paula Cole, Luna, Morscheeba, and Better Than Ezra.

Waylon Jennings has rounded up his old sidekick and collaborator Willie Nelson, and the two of them are fixing to record a rockabilly album under the evil eye of rock star-turned-producer Mark Knopfler of Dire Straits fame. The three of them have booked studio time for April and will record this opus for Miles Copeland's Ark 21 label. Jennings told the wags at Entertainment Asylum that he's been looking for a new challenge for some time, claiming, "at this point in my life, nobody can tell me not to." Well, almost nobody.

Nelson and Jennings are busy penning a harkful of originals for the album. Just in case you're hoping that Jennings will reform the Highwaymen—since he's palling around with Willie again—we're afraid we're going to have to rain on your parade.

Jennings insists that while working with Johnny Cash, Kris Kristofferson, and Nelson was rollicking fun, "we did that for ten years and that was long enough." Look for old (he just blew out 61 candles on his cake) Waylon to do a short ten-city tour in the near future.

The rest of us are still adoring the old pirate's gall after he walked off The Late, Late Show With Tom Snyder just moments before he was scheduled to go on. The day of the show, Jennings had given a pre-interview to one of the show's producers, who told the Country music legend that his segment would run at least 45 minutes. When the first guest's segment ran over-time, Jennings sat stewing in the green room, watching his time slot whittling away before his very eyes. He informed a studio employee that if he had to wait much longer he would leave. And that's exactly what he did. "I came a long way to do this show, and when I tell somebody I'll do something my word is good, but I expect the same from them. Furthermore, if this ever happened again, I would do the same thing. I don't care what the show is."
Radio Gets Creative in Sexcapade Coverage

By Laura Swezey

Now that Kenneth Starr's report on the presidential sexcapades has hit the newspapers, Internet, and virtually every other media outlet (radio included), many of us are more familiar with the intimate details of the White House scandal than we ever cared to be.

Radio, always on the forefront of controversy, is contributing its own perspective in the form of presidential jokes and commentary of this unprecedented news event while dealing with the sticky situation of reporting the explicit details of Bill and Monica and Kenneth and (not to be forgotten) Linda.

Because of the graphic detail in the Starr Report, many jocks are using a note of caution when reporting the events revealed over the past weeks. Dale O'Brian, PD of WWZZ (Z104)-Washington, concedes that listeners seeking in-depth news will tune into an all-news station rather than his Top 40, but says that Z104 has a responsibility to report the highlights without getting too detailed. "We do not get graphic with it on the air," he says. "Being a youth format, we just can't. We don't get into any cigar details."

Instead, their morning man, Billy Bush, who happens to be the nephew of George Bush and a staunch Republican, reported the facts on his show and opened a dialogue with listeners when the Starr Report first became public. "He alluded to the fact that some of these things took place and tried to put it in a way that was acceptable for us on the air so that the adults would understand what we're talking about and the kids wouldn't know the difference. We spent a greater part of the morning discussing it the day it came out."

KMEL-San Francisco had a more lighthearted response to the scandal.

Although the station used the same discretion in referring to specific events when reporting the news twice an hour, the air staff also jokes about the presidential predilection. Their Clinton impersonator calls the morning show daily and the DJs poll listeners on what they think of the situation and whether the president should resign. "Our emphasis isn't on news," morning man Rick Chase says, "so we kind of give them an alternative to put a light spin on it and maybe place to get away from all that."

Getting away from the scandal was the impetus behind KJR-Seattle's new stance as a "Clinton Free Zone." Vowing to never again mention Clinton or the White House fracas until he's out of office—when his term is up or before—was a struggle at first. Originally airing Clinton impressions and comedy bits on the morning show, PD/Jock Gary Bryan says they finally decided enough was enough. "We were getting calls from people at first saying, 'No, keep making fun of it,' but my feeling was it's beyond the point of being funny anymore. Now it's just sad."

In addition to offering listeners a refuge from presidential news, the decision was partly based on negative response to the humor, especially from female listeners. "You almost can't win talking about it," Bryan continues. "It's such a weight off my shoulders to not have to talk about it." He says the most recent phone calls have been two to one in favor of the "Clinton Free Zone."

Encouraging listener participation in the humor is one way KMEL has kept from offending its audience. When it was rumored that Monica Lewinsky would be offered a book deal, the station asked listeners to invent possible titles. (The winner: "I Was a White House Intern and I Blew It.") Diana Steele of KMEL's New Morning Zoo is not worried about listeners becoming bored with talk about the scandal, and says she and her co-host will continue to mention it. "I don't think they're sick of hearing about it; most of our listeners think that it's wrong that they're going into his personal life so much. As long as it's the top of the news, we'll be doing it. We find new creative ways to tackle it each time so that it doesn't get tired. That's our thing, to do it so it doesn't get tired."

Some of the many creative ways stations have dealt with the story is by creating presidential giveaways, offering listener involvement in the jokes and taking advantage of promotional opportunities. One of the many that have cropped up over the airwaves in the past few weeks has been KPNT-St. Louis' President's Package, given away to callers on the morning show, consisting of mouthwash, stain remover, El Presidente Cigars, kneepads, a White House Internship Application, and a copy of the Kenneth Starr Report. Response has been so enthusiastic, the station will continue the promotion until further notice. Meanwhile, KHTS-San Diego is offering $10,000 to the listener that correctly predicts the exact day, hour, minute, and reason Clinton will leave office, given that he leaves before December 31, 1999.

And of course, throughout the scandal, radio has not forgotten about the music. One of the recent topical tunes is KPNT's special version of the Getaway People's "She Gave Me Love" interspersed with Clinton dialogue.
Exit Poll vs. Perceptual Research

If you work with a perceptual research firm, what does Exit Poll mean to you? Arbitron deftly is trying to say they are not doing customized perceptual studies, just standardized diarykeeper re-interviews that uncover issues your consultants then can attack specifically. However, in today’s tightening economic atmosphere, many GMs/PD’s are going to look at their research budgets...and this is a slice Arbitron might get (reasonably priced as it is). Due to sample size criteria, Exit Poll likely won’t ever be available in markets outside the Top 100—but it will be very interesting, as Exit Poll becomes more widely available in larger markets, how this product will affect the offerings (and the pricing) from other research consultants.
Nightmare on Promotions Street

BY PAIGE NIENABER

Mike Karsting, President, Big Shot Entertainment
When Mike was Promotion Director at KGKI-Riverside, his station became involved in a festival that later became a part of station history as "Cinco De Meleé." "The GM and I met with the event organizers and the police the day before, just to make sure they were ready for what we knew was going to be a massive crowd. The cops said, 'We'll handle security. You handle the radio.' They stopped selling tickets early in the day because so many people were in line and they just basically opened up the gates and let everyone in." The 12,000 people, with the aid of heat, beer, and tequila shots that were being sold at booths, soon roared.

David Martin, General Manager, CBS Radio/Dallas
When he was PD at WCFL-Chicago, his station undertook a contest that backfired in a big way. "We thought it would be really cool and hip to give away a fur coat. We obviously didn't do our homework and were completely oblivious to animal rights activists' attitudes toward this kind of thing. It started with hate calls to the studio and soon they were waiting for us outside the building with buckets of blood."

Mickey Johnson, Program Director of 95.7 Jamz-Birmingham
Don't get on the air April 1 promising to fly over a mall parking lot in a helicopter, dropping $100 bills. "When we got to the mall—and it took awhile since we had to take back roads because all the highways were clogged—it was like Woodstock. A sea of humanity," says Johnson. Of course, these weren't real $100 bills. They were bills for listening to the station. But try explaining that to a mob of nine or ten thousand people. "They never even dropped them. They made a pass over the crowd and the decision was made that it would invite disaster, so they flew off." The mass of people turned on the station personnel and started pelting the vehicles with rocks and bottles. "I thought I was going to die," Mickey remembers.

If you have a Mary Richards story to share, e-mail it to me and I'll do a follow-up to this piece in the near future.

PAIGE NIENABER still pines for BETH LINDESTROM and is VP/FUN 'N GAMES for New World Communications and C.P.R./Radio's first Promotions Consultant. You can reach Paige at (512) 453-4154 or at NECPROMO@EARTHLINK.NET
THE FIRST SINGLE FROM

willemax

CAN'T GET ENOUGH
FEATURING RAPHAEL SAADIQ

from the mind of Raphael Saadiq
**MAKE A WISH**
Friends and fans gathered to wish chanteuse Whitney Houston a Happy 35th Birthday at a party at the China Club in New York (l-r): Tony Bennett, Houston, Bobby Brown, producer Narada Michael Walden.

**TIGER MAKES MONIE**
After wrapping the sessions for their Tiger Records debut single, "Get at Me," Kansas City R&B quartet Monie mug it up with No Limit rappers Kane & Abel, who guest on the track. Distributed through Platinum Entertainment, the single will ship Oct 6 (l-r): Rah'man "Rock" Freeman and Adrian Washington of Monie, producer Chucky Thompson, Tiger CEO Nickie M. Lum, Monie's James "Bimmy" Hatcher, and (kneeling) Melvin "Mel J" Wesley.

From the artist that gave you one of the most enduring Hits of the Spring and Summer of '98
To a song that will warm your heart and the hearts of your listeners this Fall and Winter*

```
marilyn scott’s
the last day
```

AC RADIO ADD DATE OCTOBER 5

Early ADDS!
WLF - Baltimore
KELO - Sioux Falls
KWAV - Monterey

Contact: Jack Ashton - Image Consultants (323)658-6580
The Risks of Flying Solo

Hey, I’m thinking about becoming a consultant. Tell me what you did wrong when you tried it, so I won’t make the same mistakes.”

That’s what my good friend Bernie said to me last week, referring to his first failed consultancy in the late ’80s. Boy, that Bernie can be painfully candid…but he’s not stupid.

Every new consultant needs a compass to navigate the unfamiliar territory of working solo. I thought about the reasons I had wanted to go independent, and it’s the same reason Bernie and so many other people today decide to become free agents. They are tired of working scared. Scared that they’ll be unexpectedly laid off, downsized, or outsourced. Going solo gives you the juice to do your own thing and control your own destiny.

One of the cool things about becoming a consultant is that you can unite your personal interests with your business interests, your lifestyle with your work style. Ask yourself, “Am I ready to choose my own path?” Are you ready to decide which clients you want to work with and what projects you want to work on, always reserving the right to say no? Everyone with a true consultant’s spirit understands that, if you’re going to spend half your life working, then you should insist that the work be enjoyable.

But why, then, do so many people who declare themselves consultants fail and eventually return to the clutches of corporate America? I’ve put together a list of tools that I didn’t utilize that could have helped my consultancy succeed. If Bernie (and you) avoid the following obstacles, you could become a successful consultant.

Timing
People think every little detail has to be worked out before they start. They’re wrong. Don’t wait until everything is just right, because everything will never be just right. Prepare as best as you can, be diligent, and stop putting off your jump to freedom.

Standing Out
There are a lot of consultants out there, so your first priority should be to distinguish yourself from the start. Give yourself the traditional 15-words-or-less challenge. Start by identifying all the qualities that make you distinctive. Ask yourself: “What do I do that adds remarkable, measurable, distinguished, distinctive value?” What would your customers think is your greatest asset? From these answers, you should be able to form a branding statement about what makes you and your work exceptional.

Friendships
Surround yourself with advisors. Not just your lawyer and accountant, but people in your field. Find colleagues you can trust to give you objective answers, who will surprise and challenge you. Seek out people with wisdom and experience, and tap into those resources.

Surround yourself with friends who have business connections. Your new best friends should include someone trustworthy at the copy store, your package delivery and mail persons, and most important, someone in each of your clients’ accounts payable departments.

Prevention
The best way to prevent not getting paid is to intervene before it happens. Before embarking on a new project, ask about the client’s pay procedure, who in the organization must sign off on your contract, and how long it will take before you get a check. If you’re wary of your new client, ask for half of your fee up front.

The best way to avoid a bad client, again, is early prevention. Early warning signs of an impossible client include: 1) those who give you a hard time over your fee; 2) those who demand an extensive written proposal; and 3) those who ask you to do a lot of preliminary work for free. Trust your gut and say no to clients that give you an immediate feeling of distress.

Marketing
Usually, consultants are too busy to remember themselves to potential clients. Fortunately for them, the rules of marketing have changed in our world, and ads in trade publications are no longer relevant. The quality of your work, above all else, is your trademark—and your calling card. You’ve got to check with the market on a regular basis to keep a reliable read on your brand’s value. Ask customers for honest feedback on your performance, your growth, and your value to their product. It’s the only way to make sure you’re still in a strong marketing position. Encourage word-of-mouth referrals and tips from existing clients on possible new customers.

Loyalty
A lot of people believe that loyalty no longer exists in today’s business world. But loyalty is the strongest quality you can possess as a consultant. Without loyalty to your colleagues, your team, your projects, your customers, and yourself, you’ll never continue learning, growing, and building relationships. Delivering great results and having a strong partnership with clients is the best way to keep a steady diet of more customers.

Rest
So far I’ve been describing how to get and keep customers, but I think I also should emphasize the value of free time. It’s important to replenish your creative well. When you’re hiking in the woods or reading a novel, solutions to problems that you’ve been struggling with can become clear. I’ve learned that the more time I take off, the more productive I can be. Remember: You are your business. Give your most important employee ample time off.

In an essay about branding, motivational author Tom Peters enumerated four things you must do if you’re going to go solo. First, you’ve got to be a great teammate and supportive colleague to your customers; second, you have to be an expert at something that has value for your customers; third, you have to be a visionary leader; and fourth, you’ve got to be a business person obsessed with pragmatic outcomes.

A career as a consultant offers many rewards, but there are also some downsides. The biggest of these, in my opinion, is the heavy amount of travel required by the job. Clients can be anywhere, and it’s up to you to keep a personal connection with each and every one.

But if you’re ready to rack up thousands of frequent flyer miles (that you’ll probably never get to use), eat tons of airplane food, sleep in cramped hotel rooms, and spend less and less time with your family, then working solo may be the right choice for you.

After all, freedom does have its price.
**TOP 40**

**MOST ADDED**

- **ALANIS MORISSETTE** (47)
- **BRITNEY SPEARS** (44)
- **GOO GOO DOLLS** (39)
- **SHAWN MULLINS** (37)
- **U2** (31)

**TOP TIP**

**MATCHBOX 20**

“Back 2 Good” (Lava/Atlantic)

It's all good for matchbox 20, as their latest gains more spins and 26 new believers.

**RADIO SAYS**

**BRITNEY SPEARS**

"Baby One More Time" (Jive)

"If Robin and the Backstreet Boys had a love child, her name would be Brinny Spears. We love this song!"

—Lara Scott, MD, 255.7-San Francisco

**ARTIST PROFILE**

**IDINA MENZEL**

LAID, Hollywood

Senior VP Promotion: Dan Hubert

Current single: "Menin" (Motown)

Hometown: New York City, May 30

Major musical influences:

- Aretha Franklin, Chaka Khan, Janis Joplin, Anne Lennox, etc.
- "What radio stations did you grow up listening to? Z100 and WPLJ."
- "Things that make you happy: A double-header at the movies on a rainy day."
- "Things that make you sad: Loneliness."

Best personality trait:

"I'm overly sensitive."

Worst personality trait:

"I'm overly sensitive."

Your favorite memory:

"Our first rehearsal of the song "Seasons of Love"."

If you weren't a recording artist, you'd be:

"A professional tennis player, a kindergarten teacher, or an FBI agent."

The role on Broadway you'd still like to portray someday:

"Being one of the "Dreamgirls," but looks like that won't happen."

Ambitions left to fulfill:

"Being a better singer and songwriter."

Something you'd be surprised to know about you:

"I get nervous right before I perform—every time."

Menzel on her music:

"Performing my music is the only time I feel completely free."
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Jennifer Paige</td>
<td>Crush (Edel America/Hollywood)</td>
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<tr>
<td>2</td>
<td>Barenaked Ladies</td>
<td>One Week (Repert)</td>
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<td>3</td>
<td>Aerosmith</td>
<td>I Don't Want To Miss A Thing (Columbia/CRG)</td>
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<tr>
<td>4</td>
<td>Backstreet Boys</td>
<td>I'll Never Break Your Heart (Jive)</td>
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</tr>
<tr>
<td>5</td>
<td>Hoodie &amp; The Blowfish</td>
<td>I Will Wait (Atlantic)</td>
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<tr>
<td>6</td>
<td>'N Sync</td>
<td>I'm In Love My Heart (RCA)</td>
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<tr>
<td>7</td>
<td>Natalie Imbruglia</td>
<td>Wishing I Was There (RCA)</td>
<td></td>
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<tr>
<td>8</td>
<td>Goo Goo Dolls</td>
<td>Into The Sweetest Thing (Elektra/EEG)</td>
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<tr>
<td>9</td>
<td>Sheryl Crow</td>
<td>Face The Day (Maverick/Warner Bros)</td>
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<tr>
<td>10</td>
<td>Faith Hill</td>
<td>The Kiss (Warner Bros)</td>
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<td>11</td>
<td>Madonna</td>
<td>The Power Of Love (Maverick/Warner Bros)</td>
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<td>12</td>
<td>Matchbox 20</td>
<td>Real World (Lava/Atlantic)</td>
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<td>13</td>
<td>Janet Jackson</td>
<td>Go Deep (Virgin)</td>
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<td>John Mellencamp</td>
<td>Life Is Now (Columbia/CRG)</td>
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<td>Iggy &amp; The Stooges</td>
<td>Time After Time (So So Def/Columbia/CRG)</td>
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<td>16</td>
<td>Aaliyah</td>
<td>Are You That Sombody (Atlantic)</td>
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<td>Edwin McCain</td>
<td>I'll Be (Lava/Atlantic)</td>
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<td>Brand &amp; Monica</td>
<td>The Boy Is Mine (Atlantic)</td>
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<td>P.M. Dawn</td>
<td>I Had No Right (V2)</td>
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<td>From This Moment On (Mercury)</td>
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<td>21</td>
<td>Eve 6</td>
<td>Inside Out (RCA)</td>
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<td>22</td>
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<td>Too Close (Arista)</td>
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<td>Harvey Danger</td>
<td>Flagpole Sina (Slash/London)</td>
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<td>Goo Goo Dolls</td>
<td>Slide (Warner Bros)</td>
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<td>Shawn Mullins</td>
<td>Lufy/ley (Columbia/CRG)</td>
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<td>Fastball</td>
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<td>28</td>
<td>Alanis Morissette</td>
<td>Thank U (Maverick/Repert)</td>
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<td>29</td>
<td>Monica</td>
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<td>30</td>
<td>Will Smith</td>
<td>Just The Two Of Us (Columbia/CRG)</td>
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<tr>
<td>31</td>
<td>Five</td>
<td>When The Lights Go Out (Arista)</td>
<td></td>
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<tr>
<td>32</td>
<td>98 Degrees</td>
<td>Because Of You (Motown)</td>
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<td>33</td>
<td>Tatyana Ali</td>
<td>Daydreamin' (M.U.EEG)</td>
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<td>34</td>
<td>Smash Mouth</td>
<td>Can't Get Enough Of You Baby (Elektra/EEG)</td>
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**THE NEW MAINSTREAM**

**Top 40 UP&COMING**

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<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Bryan Adams</td>
<td>One: Day Like Today (A&amp;M)</td>
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<tr>
<td>2</td>
<td>Monifah</td>
<td>Touch It (Universal)</td>
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</tr>
<tr>
<td>3</td>
<td>Shaggy Featuring Janet Jackson</td>
<td>Love Me (MCA)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Cleopatra</td>
<td>Life's Not Easy (Maverick)</td>
<td></td>
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<tr>
<td>5</td>
<td>Stevie Nicks</td>
<td>If You Ever Did Believe (Repert)</td>
<td></td>
</tr>
</tbody>
</table>

**Spot the Rock Star**

Give up? It's Columbia's John Mellencamp, surrounded by Gavin guys at a recent release party in New York (l-r): Top 40 Editor Kevin Carter, Head of Sales and Marketing Lou Galliani, the Rock Star, Top 40 Marketing maven Steve Resnik, and A/C and Urban Marketing chief Mel Delatte.

**Gavin Only**

**Most Added**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>Alanis Morissette</td>
<td>Thank U (Maverick/Repert)</td>
<td></td>
</tr>
<tr>
<td>Shawn Mullins</td>
<td>Lufy/ley (Columbia/CRG)</td>
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<tr>
<td>Idina Menzel</td>
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<tr>
<td>Fastball</td>
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<tr>
<td>Alanis Morissette</td>
<td>Thank U (Maverick/Repert)</td>
<td></td>
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<tr>
<td>Monica</td>
<td>First Night (Arista)</td>
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</tr>
<tr>
<td>Will Smith</td>
<td>Just The Two Of Us (Columbia/CRG)</td>
<td></td>
</tr>
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<td></td>
</tr>
<tr>
<td>98 Degrees</td>
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</tr>
<tr>
<td>Tatyana Ali</td>
<td>Daydreamin' (M.U.EEG)</td>
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</tr>
<tr>
<td>Smash Mouth</td>
<td>Can't Get Enough Of You Baby (Elektra/EEG)</td>
<td></td>
</tr>
</tbody>
</table>
Pras "Blue Angels" (Ruffhouse/Columbia/CRG)

"Station is very excited about record, we think it's another hit for Pras."

DJ Mind Motion

Mixer, KMLE, 106.1--San Francisco, CA

"Record sounds dope on the air and in the clubs."

Jay Z "Can I Get A...Feat. Amii and Ja" (Def Jam Record Group)

"Club response to this record is ridiculous. All the mixers here at the station are feelin' it. The station is getting alot of requests."

16 •  GA VIN
**Most Added**

**ALANIS MORISSETTE (56)**
**GOO GOO DOLLS (20)**
**SHAWN MULLINS (15)**
**MATCHBOX 20 (15)**
**BRUCE HORNBY (13)**
**BRYAN ADAMS (13)**

**Radio Says**

**SHAWN MULLINS**
"Lullaby" (SMG/Columbia/CRG)

"Shawn Mullins is already getting great phones and favorable e-mail response from excited listeners."
—Dana Lundon, MD, WKQI-Detroit

**Top Tip**

**BRUCE HORNBY**
"The Great Divide" (RCA)

With his strongest effort in years, Bruce chalks up another #1 believers including WWMX-Cincinnati and WSHE-Orlando.

**Hot A/C**

**Raves continued**

**BOYZONE**
"All the Time in the World" (Mercury)

Boyzone has already laid claim to superstar status across the Atlantic, and now, this fresh quartet is ready (to make a splash in America). Their vehicle: A song of love and devotion (complete with a hooky, 1998/99-indie-pop kind of hooky, that's sure to stir up emotions in your younger demo—and maybe even the older ones, too. Impacting mainstream Top 40 and the A/C world.

**Five**

"It's the Things You Do" (Arista)

Let's hear it for more fan groups! British popsters Five have already made quite an impression on Top 40 with their debut smash, "When the Lights Go Out." Mid-tempo and hooky, this is a strong follow-up Impacting mainstream Top 40.

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**New Mainstream**

**HOT A/C**

**Chartbound**

<table>
<thead>
<tr>
<th>Report</th>
<th>Add</th>
<th>SPINS</th>
<th>Trend</th>
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</thead>
<tbody>
<tr>
<td>BRUCE HORNBY - &quot;The Great Divide&quot; (RCA)</td>
<td>44</td>
<td>13</td>
<td>584</td>
</tr>
<tr>
<td>MICHELLE LEWIS - &quot;You're All I Ever Needed&quot; (Warner Bros.)</td>
<td>25</td>
<td>3</td>
<td>399</td>
</tr>
<tr>
<td>BRYAN ADAMS - &quot;On a Day Like Today&quot; (A&amp;M)</td>
<td>25</td>
<td>13</td>
<td>349</td>
</tr>
<tr>
<td>IDINA MENZEL - &quot;Mimit&quot; (Hollywood)</td>
<td>23</td>
<td>1</td>
<td>410</td>
</tr>
<tr>
<td>MATCHBOX 20 - &quot;Back 2 Good&quot; (Lava/Atlantic)</td>
<td>23</td>
<td>15</td>
<td>306</td>
</tr>
</tbody>
</table>

**Contact Mel DeLatte** (513) 573-4244

---

**Adult Radio 1998**

A STATE OF THE FORMAT REPORT ... FROM THE INSIDE

Commentary from label execs, programmers, and consultants, including: Jim Ryan, Dave Shakes, Greg Strassell, Gary Berkowitz, Tracy Johnson, Danny Clayton, and other practitioners of today's A/C.

For Marketing Opportunities, Contact Mel DeLatte (310) 573-4244

GAVIN October 2, 1998 • 17
### NEWMAINSTREAM

#### MOST ADDED

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>PHIL COLLINS</td>
<td>&quot;The Great Divide&quot;</td>
<td>RCA</td>
</tr>
<tr>
<td>BRUCE HORSNBY</td>
<td>&quot;Looking For You&quot;</td>
<td>RCA</td>
</tr>
<tr>
<td>LIONEL RICHIE</td>
<td>&quot;I Know&quot;</td>
<td>Columbia/Carib</td>
</tr>
<tr>
<td>BONNIE RAITT</td>
<td>&quot;Home&quot;</td>
<td>RCA</td>
</tr>
<tr>
<td>STEVIE NICKS</td>
<td>&quot;End Of The Rainbow&quot;</td>
<td>Epic</td>
</tr>
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#### TOP TIP

**BRUCE HORSNBY**

"The Great Divide" (RCA)

This Virginia native more than doubles last week's spins and reels in another 26 new behaviors.

#### RADIO SAYS

**LIONEL RICHIE**

"I Hear Your Voice" (Mercury)

"[His latest is a smash. Lionel Richie and Diane Warren have done a great job on this one."

— Mark Edwards, PD, WLIT-Chicago

#### CURRENT TOP 40

<table>
<thead>
<tr>
<th>Week 28</th>
<th>Top 10 Hits</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;I'll Never Break Your Heart&quot;</td>
</tr>
<tr>
<td>2</td>
<td>&quot;The Power of Goodbye&quot;</td>
</tr>
<tr>
<td>3</td>
<td>&quot;To Love You More&quot;</td>
</tr>
<tr>
<td>4</td>
<td>&quot;End of the Rainbow&quot;</td>
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#### CHARTBOUND

<table>
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<tr>
<th>Chart</th>
<th>Week 28 Hits</th>
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<tr>
<td>Classic</td>
<td>&quot;I Want To Love You&quot;</td>
</tr>
<tr>
<td>Modern</td>
<td>&quot;I Still Love You&quot;</td>
</tr>
<tr>
<td>Active</td>
<td>&quot;I'll Never Break Your Heart&quot;</td>
</tr>
<tr>
<td>Mainstream</td>
<td>&quot;The Power of Goodbye&quot;</td>
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<tr>
<td>Hot AC</td>
<td>&quot;To Love You More&quot;</td>
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#### SPINCREASE

<table>
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<tr>
<th>Artist</th>
<th>Addition</th>
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<tr>
<td>PHIL COLLINS</td>
<td>+664</td>
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<tr>
<td>BRUCE HORSNBY</td>
<td>+424</td>
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<tr>
<td>SHANIA TWAIN</td>
<td>+310</td>
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<tr>
<td>BONNIE RAITT</td>
<td>+308</td>
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<tr>
<td>AMERICA</td>
<td>+257</td>
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### Coming October 9

**A/C: United We Stand?**

Mainstream, Hot, Modern, Urban

Who's in the lead? Where are the lines?

From breaking artists to programming policy...

For Marketing Opportunities, Contact Mel DeLatte (310) 573-4244

18 • GAVIN October 2, 1998
## A/C UP & COMING

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<thead>
<tr>
<th>No.</th>
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<td>513</td>
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<tr>
<td>15</td>
<td>13</td>
<td>200</td>
<td>+160</td>
</tr>
</tbody>
</table>

### NOTES

- **LIONEL RICHIE** - I Hear Your Voice (Mercury)
- **FREE CLINIC** - Morning Rain (Free Clinic)
- **TEN SUGAR COFFEE** - Stand A Little Pain (Huge Secret)
- **ALAN ST. JON** - Kick (U-Bird)
- **LIGHTHOUSE FAMILY** - High (Island)
- **JIM WALSH** - This Is Home (Phonol)
- **MARSHALL TUCKER BAND** - Love I Gave To You (KTEL)
- **BRIAN SETZER ORCHESTRA** - Jump Jive An' Wail (Interscope)
- **PATTY D'HARA** - Forever Friends (U-Bird)
- **DAVE ROBYN** - Color Blind (High Time)
- **JOE'S BAND** - Daydream Lover (Rag)
- **STEVIE NICKS** - If You Ever Did Believe (Reprise)
- **KENNY LATTIMORE with HEATHER HEADLEY** - Love Will Find A Way (Columbia/CBS)
- **BRYAN ADAMS** - On A Day Like Today (A&M)
- **MR. BLUE** - Shadow On The Wall (Fools/Wave)
- **BABYFACE** - You Were There (Epic)
- **ZAK DANIELS & ONE EYED SNakes** - Tombstone Hot (Big Water)
- **IN DENIAL** - Till The End Of Time (U-Bird)
- **EAGLE EYE CHERRY** - Save Tonight (WORK)
- **BARENaked LADIES** - One Week (Reprise)
- **JOHN FOGERTY** - Almost Saturday Night (Walter Bros.)
- **ACE OF BASE** - Whenever You're Near Me (Arista)
- **ALANIS MORRISSETTE** - Thank U (Maverick/Reprise)

### REVIEWS

**PATTI AUSTIN**

"If We're Not In Love" (Concord Vista)

No stranger to A/C audiences, Patti Austin returns with a Narada Michael Walden-produced gem. The song's story of two really good friends, who can't admit they just might be in love, grows on you with each listen. Need a copy? Call Dino Barbi at (310) 652-7047. Impacting mainstream A/C.

**MARILYN SCOTT**

"The Last Day" (Warner Bros.)

Sometimes life goes by at too hectic a pace, but Marilyn Scott's latest puts it all into perspective. Scott turns this message song, co-written by Brenda Russell, into a masterpiece. I've always admired good songs' lyrical content and this is some of the best

---

**AC Radio Stations look for track:**

"If We're Not In Love"

**On your desks now!**

**AC Radio Add Date: October 6th**

---

**PATTI AUSTIN IN & OUT OF LOVE**

Patti Austin, one of pop and soul music's leading ladies, presents a new album of heart-hitting to soul-soothing performances that tell both sides of the story of love.
ANDREA MARTIN "Let Me Return The Favor" b/w "Baby Can I Hold You" (Arista)
Arista Records, a.k.a. House of Divas, introduces yet another worthy chanteuse with this two-sided preview. Martin possesses a dark, sultry-smoker contralto that caresses the ear, and she does just that on "Let Me Return the Favor," a midtempo ballad produced by Rodney Jerkins that turns into a dancehall-styled break toward the end. She follows it up with a unique version of Tracy Chapman's "Baby Can I Hold You," produced by Wyclef Jean. By blending both hip-hop and Caribbean elements and showcasing Martin's considerable vocal powers, this version avoids completely complacency with Chapman's original and the hugely popular dancehall remake of a few years ago.

OLU "Baby Can't Leave It Alone" (Gee Street/V2)
The success of artists like Erykah Badu, Maxwell, and D'Angelo are evidence of the market's hunger for progressive R&B artists with something unique to say over a soul-stirring groove. Into this arena steps 21-year-old New York bred newcomer Olu. The singer-songwriter-producer possesses a warm tenor and some production assistance from Stuart Mathewman, a player with Sade and Stevie Wonder who also lent Maxwell his production skills. On this head-nodding, soulful leadoff track from a free-sampler teasing his new album Soul Catcher, Olu tells the compelling story of a young woman caught between tradition and the confusions of modern life. Also noteworthy for R&B adult programmers: "Sweet Harmony."
When Brand Nubian burst out in 1990 with the album One for All, they represented an exciting new direction for hip-hop. Afrocentric, conscious, philosophical, and musically influenced as much by jazz as by funk and R&B, the group introduced the talents of Grand Puba, who went on to release two solo albums and produce other artists. Brand Nubian, meanwhile, released another album, In God We Trust, which featured the classic "Punks Jump Up To Get Beat Down." But since 1993 or so, the marketplace has heard little from this innovative group. Until now.

With the recent release of Foundation, the original members of Brand Nubian—Grand Puba, Lord Jamarr, Sadat X, and DJ Alamo—return in classic form. Now signed directly to Arista Records, a label whose rap product has primarily been acquired through joint ventures or distributed labels, Brand Nubian is set for a renewed presence in the market. The group came to the attention of Arista A&R exec Drew Dixon after they performed a track on the Money Train soundtrack.

"No doubt, there was a plan to break up," notes Puba of the days when members went their separate ways. "But it wasn't really no major thing. Plus the flavor changes in hip-hop made it perfect for or to come back, like nature, everything changes course." Puba says members decided to come back together in 1996, and began recording.

While the sound of rap and how it is accepted in the mainstream has altered somewhat since Brand Nubian's first incarnation, the group says that its return to the marketplace fills a void for conscious lyrics that has not been satisfied in the current run of West Coast hardcore and East Coast materialistic party rhymes. "There's always been a balance of positive and negative in hip-hop, but there's not too much positive shit out right now," explains Puba. "The market got bigger, and it's a lot harder to tell the truth on certain things and become a big star with a rhyme flow that is articulate, witty, and right on target. The track "Probable Cause" breaks it down about the injustices young black men suffer at the hands of the police, while "I'm Black And I'm Proud" keeps it on the positive tip. But the Nubians can also party with style, as they do on "Let's Dance," a straight up tempo groove featuring Busta Rhymes, and the vocals and melody of Rebbie Jackson's "Centipede."

According to Jeff House, VP of Street Promotion and Marketing for Arista, the label serviced a 12-inch. "The return" b/w "Brand Nubian" for a five-week run starting August 19, then shipped a promo CD of the new single "Don't Let It Go To Your Head." The video for the track, was aired on BET Sept. 25, and House says that play for the track is coming in from major stations like WGGC-Chicago and KRIT-Los Angeles. "It's a very radio friendly, R&B-ish—but still street at the same time—record, and we're looking to do very well with it," says House. "It felt like it hasn't been that long," confides Lord Jamarr. "As soon as we got back into the studio, we picked up right where we left off.

### MIXSHOW Real Spins

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**Rap Reviews**

All reviews written by Janine Coceney

**First Platoon**

"M.I.A.M.I."

(First String Entertainment)

Newcomers First Platoon, made up of Louis Knuckles, Nemesis, and L-R Hoe, are determined to reclaim a hardcore TD for Miami, which has recently become better known as one of the capitals of booty/bass music. Over this sparse beat, the threesome comes out hard, describing life in Miami that goes beyond palm trees and beaches. The guys have a rapflow that's very clean, with lots of street rhymes. Sampler CD includes "Money Hungry," the story of a player's evolution in gold-digging style, and the musically sparse "Capital Punishment." Call First String at (305) 571-8568.

**Tragedy, Capone, & Infinite**

98 Thug Paradise

(H.O.L.A.)

Yet another in a string of high-Octane rap collaborations, three unique styles join together for this hard-core celebration over an old-school-type track. While the original beat sounds a little too funky, the remix is a fantastic workout with horns. Executive produced by Jellybean Benitez and Al "Bun," the track is the leadoff for the forthcoming soundtrack to the new-liegan-drama One Tough Cop, starring Stephen Baldwin, Giru Gershon, and Chris Penn.

**Rap Report Accepted**

Thursdays 9 A.M.-4 P.M.

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BUSTA RHYMES
SPLIFF STAR
RAH DIGGA
BABY SHAM
OF
FLIPMODE SQUAD

FLIPMODE

CHA CHA CHA

THE UNSTOPPABLE NEW SINGLE AND VIDEO FROM THE IMPERIAL ALBUM

BUSTA RHYMES RAMPAGE LORD HAVE MERCY SPLIFF STAR RAH DIGGA BABY SHAM

FLIPMODE SQUAD THE IMPERIAL SEPTEMBER 22

ALL BEAR WITNESS FOR THE COUNTDOWN HAS BEGUN!

PRODUCED BY DJ SCRATCH FOR B.U.U. PRODUCTIONS INC. MIXED AND ARRANGED BY BUSTA RHYMES FOR FLIPMODE ENTERTAINMENT INC. & FLIPMODE PRODUCTIONS INC. MANAGEMENT: CHRIS LIGHTY AND MONA SCOTT FOR VIOLATOR MANAGEMENT AND KEVIN "WEBB" WELCH FOR FLIPMODE ENTERTAINMENT INC.
Duke Daniels’ Dan Clark not only looks amazingly like Kiefer Sutherland, his smoky voice is similar as well. He laughs at the comparison, which he’s heard a lot.

“We even ran into each other at a bar one night. It was sort of like looking in the mirror. He gave me this strange look, as if he was thinking, ‘Wow, who the hell are you and why do you look so much like me?’”

Clark may not be as famous as Sutherland, but he’s working on it. As frontman for Duke Daniels, a fine Southern California band, he’s finally seeing his music fully realized on a new record, Help Is On the Way, released on the E Pluribus Unum label. The label is the creation of artist managers Martin Kirkup and Steve Jensen with their biggest client, Counting Crows’ Adam Duritz. Together the three have taken Duke Daniels under their wing. The resulting album—produced beautifully and sensibly by Andrew Williams (Scot Thomas Band, Peter Case, Victoria Williams)—is brimming with honesty and features enduring songs like “Following a Star,” “Baby Please,” and “Clarice.”

“I knew I wanted to be in music right when the opportunity first presented itself, which was in the fourth grade,” says Clark. “I played cello for a year. Later I started to teach myself piano and guitar, and by the age of 16, I moved to Los Angeles. I had a friend who was a drummer, and he turned me onto drums.”

Clark soon became a rock & roll drummer, keeping time with the Hoodwinks, a much-acclaimed local L.A. outfit. From the ashes of the Hoodwinks came Duke Daniels, born as an outlet for Clark’s songwriting, which had slowly become more and more of a distraction from his drumming.

Despite the name, Duke Daniels is very definitely a band featuring a steady line-up of young session players. Guitarist Goffery Moore has roots in R&B and hip-hop, but is capable of both rocky and jazzy tones. Bassist Nick Sample is the spitting image of his famous father, jazz legend Joe Sample. Keyboardist Byron Thames is an actor who squeezes movie parts and television commercials between band time, and drummer Larry Aberman has grooved with the Vaughan Brothers and Ben Harper. All combined, Duke Daniels’ brand of rock & roll, while singer-songwriter-based in nature, occasionally takes on aspects of white, ’70s blue-eyed soul. Yet Clark seems to have no such influences.

“As a very young child, Ray Charles really affected me,” he says. “I would stay up until the television signed off to hear him sing ‘America the Beautiful.’

“I was also influenced by Paul Simon and Bob Dylan, because both of them touch on lyrical ideas. I also love Lyle Lovett’s lyrical style, he’s got such a definite Southern flair. John Fogerty and Creedence is another influence.

An avid songwriter, Clark portrays Duke Daniels as a band with important family ties. For instance, Nick Sample’s famous father serves as one of the band’s “spiritual advisors.”

“It’s definitely a family band, a brotherhood,” says Clark. “Everybody has wonderful personalities and incredible talents. They are just as much a part of the sound of Duke Daniels as the songs themselves.”

E Pluribus Unum: Small Label, Big Plans

Martin Kirkup ponders the name of his label: “E Pluribus Unum: Out of many comes one.” As a first generation immigrant, I feel that’s really the true spirit of America,” says the Englishman, who is also co-founder of Direct Management with his partner Steve Jensen.

“The label actually came out of conversations I had with Steve and Adam [Duritz of the Counting Crows],” continued Kirkup, “long conversations about what’s right with labels and what’s wrong with them. For instance, why is it so very hard to be an artist development-based label these days? E Pluribus came from a desire to work with good hands—and help them grow.”

Once Kirkup, Jensen, and Duritz decided to pool their resources, they started the small label with a strong philosophy. “As a label, we’d like to help with the promotion and marketing, focusing on finding regions and cities where our bands can break out,” Kirkup notes.

Geffen records is the newest member of the EPU family, and Kirkup says the major is “very supportive of this venture.” The “loosely structured” partnership will only kick in after Kirkup and company feel they’ve started something on a grassroots level. “Our notion of artist development isn’t going to include hopping from one band to the next,” explains the A&M Records vet. “It nearly always takes three records for a band to break. I remember bands like Supertramp, Peter Frampton, and Squeeze all taking three records and multiple tours to hit. It’s hard to do that in today’s market with everybody looking for that fast hit.”

“When these days,” Kirkup continues, “if the A&R person who signs the band, the label President, and the head of marketing are still around by the time your record gets released, you’re extremely lucky.”

As a result, E Pluribus will be judicious in its signings and, according to Kirkup, bands will have the chance to make more than one record. The label will release only two or three albums this year, including one by Gigolo Ants.

For now, though, the four-person E Pluribus Unum (besides label manager Margie Cheske, who first discovered Duke Daniels playing at The Mint, they’ve recently hired radio veteran Mike Morrison, who Kirkup calls “a terrific addition to our team”) is basking in the trust they’ve developed with Duke Daniels, and starting on the slow road toward radio acceptance.
A Friend Indeed: Alt Radio Jumps Out Early on Placebo

BY SPENCE D.

U.K.-based trio Placebo has definitely found a friend at Alternative radio. This based on the fact that to date, 19 stations have jumped out on the band's single "Pure Morning," many adding it to rotation far in advance of the official October 5 add date. WXXK-New York and 89X-Detroit lead the pack, jumping out the week of Labor Day—a full five weeks early!

The following week (Sept. 14), an additional four stations—including Live105-San Francisco, KROQ-Los Angeles, KTEG-Albuquerque, and KNDD-Seattle—added the song to their playlists, on Sept. 21, WEQX-Manchester, CFNY-Toronto, and WHTZ-Huntington/Montreal, KMYZ-Tulsa joined the list of early believers, followed by WHPS-Washington D.C., WBNX-Boston, WOXY-Cincinnati, KLLK-Willits, KQXR-Boise, WHTG-Asbury Park, KFTE-Lafayette, and WXDG-Detroit the week of 9/28. WHER-Penfield has also been heavily testing the track.

What does this mean? It means that "Pure Morning" could be Alternative's first bona fide hit of fall.

What makes the track a no-brainer is the grab-you-by-the-throat combination of searing, glam-tinted power chord riffs combined with rich, full drums and sing-song, quasi-nonsense lyrics that stick in the cerebellum like Lysergic residue.

But perhaps the defining proof that Placebo's "Pure Morning" is a hit in the making is the amount of passion that the song incites in those who listen to it.

Bay Seggern, MD at KMYZ-Tulsa, not only has passion for the group, but offers a bit of history as well. "When I was at KNNG in Austin, I played some of the first record on my indie show. When I got up here I stumbled across the Smells Is Dead tribute album which had Placebo doing a version of 'Big Mouth Strikes Again,' which is my favorite Smiths song. So I was acutely aware of who Placebo was long before there started to be a buzz on this track," says Seggern. "I was able to obtain a leak probably seven, eight weeks ago...and when I got it I was just thinkin' the righteous indie show angle: 'I want to have this first, play it, and make sure that the locals know that I have my thumb on the pulse with the indie stuff.'

"I took it down to Lynn Barsow, [KMYZ-PD], just to see if it was more indie trip or if it had a shot on radio. I mean, this is one of those songs that I felt strongly about. It was neat because Lynn was familiar with it, he'd listened to it a couple of times, and agreed that it had a shot, so we went with it early."

That same passion is also apparent on the label side, where Virgin VP of Alternative Promotion Dawn Hood, was an early (and avid) advocate of the band. "Virgin wasn't preparing to release this record till 1999, but when I heard the song it stopped me dead in my tracks," remembers Hood.

"I knew it was coming out in the U.K. in late August/early September and I knew when people heard this record they wouldn't wait till next year. So we met with the managers and decided to push the record out this year based on the pure adrenalin rush you get after listening to the song. I mean it's just such an obvious hit song and it's so friggin' credible and hip. And it's already proven itself. It's Top 5 phones at K-Rock in New York and Top 10 phones at The End in Seattle after, like, a week. And 24 spins on KROQ in the first week is such an endorsement. And that's based on pure belief and enthusiasm of the song. There's nothing out there like it."

PLACEBO WILL ASSAULT THE AMERICAN ROADS WITH A TOUR LAUNCHING IN DECEMBER! THE BAND WILL MAKE ITS FIRST 1998 U.S. APPEARANCE AT CMJ

Meitus Exits WYEP; Three Jobs Open

BY KENT ZIMMERMAN

As of September 30, Greg Meitus will exit WYEP, leaving the positions of music director and midday host open. Meitus, a well respected figure in public radio, is reviewing his options while staying in the Pittsburgh area.

"Greg really professionalized the Music Director's position," says WYEP PD Rosemary Welsch. "For the four years he was here, he was extremely respected. I'm going to miss him.

Meitus' departure opens two job slots at WYEP plus, Welsch explains, "our morning host Joe Fuesch has just taken the on the job of production director, so we're looking to fill the morning slot as well. It's a big transition period for the station."

For the music director/on-air host, Triple A music knowledge and on-air experience is a must. For the morning host (who will also assist the MD), interviewing skills and a vibrant personality are necessary, as well as a minimum of four years on-air experience. In addition, WYEP is looking for a Development and Financial Director. Pittsburgh is rated as market #25.

Send tapes, letters, and resumes to Welsch at WYEP, 2313 E. Carson Street, Pittsburgh, PA. 15203. No calls, please. The station hopes to fill the jobs by mid-October.

CREED, JEFF MANSFIELD MGMT & PROMOTION, VIND-UP, STABBING WESTWARD, ANDY GOULD MGMT, THE BLACK CROWES, COLUMBIA, ANGELUS ENTERTAINMENT, JOE SATRIANI, BILL GRANT MGMT, MAYFIELD FOUR, ERIC HOPPE MGMT, E.P. RAMHETSTEN, PILGRIM MGMT, LOCAL H, PETER FREEDMAN ENTERTAINMENT, ISLAND, SKEVENDUS, REBELLION MUSIC, TTV, CANDLEBOX, FRIEZEN ARTIST MGMT, WARNER BROS.,

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Rock 103.5

October 2, 1998 GAVIN • 25

NEWROCKZONE
**TRIPLE A**

### SELECTED SONGS

- **CHRIS ISAAK** (Reprise): "Affirmation"
- **SHERYL CROW** (A&M): "All I Ever Wanted"
- **SHAWN MULLINS** (Sire/Columbia): "Ring of Fire"
- **KEITH MOODY** (Music Box): "Bullet Proof"
- **LYLE LOVETT** (Curb/MCA): "Blue Eyes"
- **BARNES LADIES** (Reprise): "You Are"
- **DAVE MATTHEWS BAND** ( RCA): "I Let My Guitar Do The Talkin'"
- **BRUCE HORNSBY** ( RCA): "The Dance"
- **THE KASUALS** ( RCA): "Can't Find My Way Home"
- **STACY LEE SHERMAN** ( RCA): "If I Had To Do It Over"

### ARTIST PROFILE

**ANDERS PARKER**

**FROM VARNALINE**

**ALBUM:** Sweet Life

**LABEL:** Zero Hour

**WEBSITE:** www.theradioname.com

**HOMETOWN:** Brooklyn, New York

**MULTI-TRACK VS. LO-LI:** "I think some people can write music in the studio. Put down a bass part or a guitar part, and build a song that way. I've never been able to do that. I immediately get confused. For me, it comes down to playing the song on the guitar or the piano first. The song has to stand on its own in that way before moving on to stand up with the weight of a full band.

**Extra tracks can get into trouble if you feel you can add something that isn't that great. By putting layers of things on it, it's gonna be better, but then you can get a complete trap and usually it can be very dangerous.**

**INN SENSE OF TRUTH:** "There is a sense of irony within it. It's no matter where you are, there is always something to worry about. There is always some sort of suffering and there is always some harm in everyone's side. And things can always get heavier, but life's not perfect. I don't think we'll ever get to the point where it's all good. I think there's a certain point where we can say: 'Wow, that moment was great, or significant, I'm at peace.' And you can realize that you take the good with the bad."
Elliott Smith
Waltz #2 (XO)
From the DreamWorks Debut Album XO

★★★1/2 - Rolling Stone
8/10 - Spin
★★★★ - Los Angeles Times

On Tour Now!
 Appearing on Saturday Night Live Oct. 17th

KFXJ - Add  KRSH - Add
Already On:
KCRW  WXPN  WXRV  WRLT  WFUV  WYEP  WCLZ  KOTR  KBAC  KMTT
KGSR  KINK  KRVM  WRNX  and many more!

www.dreamworkerec.com
produced, recorded, mixed by Tom Rothrock, Rob Schnapf and Elliott Smith
except "lady brittain" recorded by Joanna Bolme and
"anppy" recorded by Jerry Orans
Management: Margaret Mittleman
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**Lowen & Navarro**

We're just scratchin' the surface!

A3 Combined 42* Commercial 41* Non-Comm 24*

...melodic and soulful album that explores a classic spiritual void, seething with cynicism and fear, and I love it." —GAVIN

Follow their tracks:

**A3 Worldbeat**

On the road:

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| 10/10 Albany, NY | 10/15 Seattle, WA | 11/14，在更多日期！

CONTACTS: Michele Clark (818) 223-8888, Monique Sartori (617) 734-6707, Val Jacobson (Intersound) (770) 664-9026

www.lowen.com www.gavin.com
REVIEW

**SHERYL CROW**
The Globe Sessions (A&M)

Lesson one: don’t judge Sheryl Crow too quickly. Of all the big names on our charts, she’s the one most willing to tour exhaustively—and enjoy maximum MTV exposure because of it. The shelf life of her first two efforts have been monumental, and The Globe Sessions shouldn’t be any different. Past “My Favorite Mistake,” “Anything But Down,” “There Goes the Neighborhood,” “It Don’t Hurt,” and “Members Only.”

**B.B. KING**
“Bad Case of Love” (MCA)

Smokin’ new single by B. B. King. "If I Ever Fall in Love Again" (MCA), the lead single from his forthcoming album, is a rousing overwritten ballad that’s sure to get the attention of fans of the bluesman's earlier work.

**JOHN MELLENCAMP**
(Columbia)

John Mellencamp augments his basic rock sound with loops and strange instruments like star, tabla and field organ. In many ways a new beginning, this is a disc of 12 songs chosen from 50 riffs with Biblical allegory, karmic law, and simple pleasures. Cut in Bloomington, guests include Izzy Stradlin (Guns ‘N Roses) and Stan Lynch (former Petty Heartbreaker). Highlights include “Fruit Trader,” "I’m Not Running Anymore," and "Eden is Burning" (which marks the return of Jack and Diane).
MOST ADDED
U2 (52)
Sweetest Thing (Island)
Including: WEEZ, KUZ, KMR, WEE, KHR, KYY, WEE, WPR, WEE, WPR, KUR, KPR, KPI, KSE, KPI, KPR, KPK, KUC, KUK, KUE, KPR, KPK, KUC, KUK, WEL, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS
REEL BIG FISH (23)
The Set Up (You Need This) (Mojo)
Including: WEEZ, KUZ, KMR, WEE, KHR, KYY, WEE, WPR, WEE, WPR, KUR, KPR, KPI, KSE, KPI, KPR, KPK, KUC, KUK, KUE, KPR, KPK, KUC, KUK, WEL, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS

NEW RADICALS (22)
You Get What You Give (MCA)
Including: WEEZ, KUZ, WEE, WPR, WEE, WPR, KUR, KPR, KPI, KSE, KPI, KPR, KPK, KUC, KUK, KUE, KPR, KPK, KUC, KUK, WEL, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS

ALANIS MORISSETTE (14)
Thank U (Maverick/Reprise)
Including: KRY, KYS, WEE, WPR, WEE, WPR, KUR, KPR, KPI, KSE, KPI, KPR, KPK, KUC, KUK, KUE, KPR, KPK, KUC, KUK, WEL, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS, WSE, WIE, WUS

CARDIGANS (12)
My Favourite Game (Mercury)
Including: WPRR, WKT, WAD, KCU, KGL, KRY, WTR, WAD, KCU, KGL, KRY, WTR

ARTIST PROFILE
THE FLYS
BASE OF OPERATIONS: Southern California
MEMBERS: Adam Paskowitz, vox; Justin Paskowitz, vox & rhymes, Peter Persichetti, guitar; James Boon, bass; Nicky Tucero, drums
CURRENT SINGLE: "I Got You (Where I Want You)"
CURRENT ALBUM: Holiday Man
LIFE CONTACT: Ted Taylor & Trauma (818) 382-2515
FAVORITE LATE NIGHT SNACK: "I don't eat after seven." — Adam
"I usually binge in the middle of the night on Coca Puffs or something. I'm a cereal junkie." — Peter
FAVORITE SUPERHERO: "My favorite is Superman because he stands for good, he's like the most honest superhero." — Adam
"Mine would be Wonder Woman." — Peter
NON-MUSICAL INTERESTS: "I gotta say my dad, who I refer to as 'The Doc.' He's so hardcore. He's like a 80-year-old dude who still surfs. Nine kids, a doctor, went to Stanford. So I gotta say my dad is the ultimate influence on me right now." — Adam
SIGNIFICANCE OF THE ALBUM TITLE: "That's sort of the lifestyle we live. We're always on vacation, doing what we want, what we love. Nicky the drummer skylives, Adam surfs. I mountain bike, we all don't our thing and it's like we're..."

REVIEW
REMY ZERO
Villa Elaine (DG)
The emphasis track off the new Remy Zero LP is "Phantassy." It's filled with soaring guitar spurn, sneaky vocals and thunderous cascades of rhythm. A nice respite from the jangular crush and skatistic sounds currently dominating Alt. The rest of the album contains hypnotic swirls of misty euphony ("Hermes Bird"), schizomorphic metaphors-echo prudent verse ("Fowlmouth"), jiving mid-tempo shuffles ("Problem"), and escalating sonority of neo-orchestral proportions ("Gramarye"). Also check out "Yellow Light" and the rapturous quietude of "Motorcycle." An entralling album filled with subtle depth.

ALTERNATIVE

REPORT TO WATCH
LIMP BIZKIT
"Faith" (Interstate)
"I think they kept a lot of the spirit of the original in there and I think people who liked the original will like this version too. It's just cool." — KNRX-Kansas City MD Jason Justice

REVIEWS
REMY ZERO
Villa Elaine (DG)
"The emphasis track off the new Remy Zero LP is "Phantassy." It's filled with soaring guitar spurn, sneaky vocals and thunderous cascades of rhythm. A nice respite from the jangular crush and skatistic sounds currently dominating Alt. The rest of the album contains hypnotic swirls of misty euphony ("Hermes Bird"), schizomorphic metaphors-echo prudent verse ("Fowlmouth"), jiving mid-tempo shuffles ("Problem"), and escalating sonority of neo-orchestral proportions ("Gramarye"). Also check out "Yellow Light" and the rapturous quietude of "Motorcycle." An entralling album filled with subtle depth.

 contemplative
Julie Ruin (Kill Rock Stars)

Why, lookie here! It's none other than Kathleen Hanna, formerly Likiiki Kill! Hanna played most of the instruments herself and recorded Julie Ruin in her own apt. You go, girl!

ARTIST PROFILE

PROLAPSE

FROM: Leicester, England
LATEST RELEASE: The Italian Flag
LABEL: Jetset
CONTACT: Robert at (212) 625-0202

HISTORY LESSON: "The band has been together for about six years now. We met as students in Leicester. We were all different ages, and somehow, inexplicably, we all came together. This is our third album."

Linda Steelyard, What's with the Flag?

"Our band is a democracy. Everybody had ideas for the title and everyone disagreed with everyone else. One day 'The Italian Flag' was brought up and it was something that we could all finally agree on."

THE SONG: "It's very difficult to say what we sound like. There isn't one songwriter in the band, everybody writes their own music. Because of that, there isn't a single, solid influence. Journalists say they can't really describe us."

L.S. / FAX: (415) 495-2580

COLLEGE

REVIEWS

DON BYRON

Nu Blaxplotation (Blue Note)

On this debut for Blue Note, Byron delivers a tremendous record that is mostly righteous spoken word, a la Gil Scott-Heron, with words provided by long time collaborator Scarlet Dray—again—with a nice funky glide. Try two funky Manic Street Pens, "Mango Meat" and "Fencewalk". "Chiza Jam" featuring Biz Markie, plus a version of Hendrix's 'If I Had A Gun'. Also worth noting is the tasty Latin "Jugado". Contact Spectrum for more info at (213) 860-7935.

FILA BRAZILIA

Power Clown (Pork [U.K.])

Anyone who has been paying attention to the electronic music world these past few years knows that Filia Brazilia has been releasing some of the most exciting productions the genre has to offer. Power Clown finds the duo delivering mostly laid-back beats on the jazzy tip. Featuring dope bass lines and nice breaks with bits of electron sounds thrown in for good measure, this disc certainly deserves high marks. Check out Pork's website at www.pork.co.uk.

DOCS FOR OCTOBER 5/6

Five DVD Jams (Vanna) - The Elys Enigma - Phonon Crone (Documentary) - Rhino (Documentary) - Stereo Total (Documentary) - Buffalo Tom (A.M.) - The Brambly Thorn Par Interscope - Fat Slide (Vinyl) - Cinemacon (Video) - My Friend Steve (Vinyl) - Natural Calamity (Video) - R.O.C.K. (Interscope) - Nevada Bachelors (Video) - Spider the Cat (SR) - Fatality (Video) - Natural Calamity (Video) - The Inno (Video) - Big Sean (Capitol) - David S. Wilk (Capitol) - Afghan Whigs (Capitol) - Whigs (Video) - Gamma (Video) - The Store Age (Documentary) - See You Later (Video) - Cypress Hill (Focus) - House of Columbia (Video) - Eric Oliver Kraken (Video)

Saturas Pilgrims (Video) - Thundercock (Video)

COLLEGE REPORTS ACCEPTED

MONDAYS 9 A.M.-4 P.M.
TUESDAYS 9 A.M.-3 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580
CANDLEBOX (17) 10,000 Horses (Maverick/Warner Bros.)
- WHF, WIERA, WXXC, WHF, WMIY, KDOT, KZQ, KJPB, KZQ, KQZ, KLAA, KXZ, KIJO
SEVENDUST (16) Bitch (TVT)
- KSJO, KXZ, K1KU, KSJO, KDB, KALL, WMAA, KIJO, WIRP, WIMP, WTVG, WONG, KODZ, KDUP, FMX, KEY
MONSTER MAGNET (9) Powertrip (A&M)
- KSJO, KQZ, KZQ, KZB, KDB, KALL, WMAA, WSP, KDOT
GODSMACK (8) Whatever (Republic/Universal)
- KSJO, KQZ, KZQ, KZB, KDB, KALL, WMAA, WSP, KDOT
GODDADDY DOLLS (5) Slide (Warner Bros.)
- WAPI, WIRE, WISP, KZQ, WXXC
QUEENS OF THE STONE AGE (Loosegroove)
- "We're playing four cuts off this brilliant debut album. Kyuss rocked, but Queens has that mass appeal."
- Imagine Radio San Francisco, California MD, Bad Money Matt

CHARTBOUND

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GODSMACK - Whatever (Republic/Universal) - "Still Rainin" (Atlantic)
- Jonny Lang - "Still Rainin" (A&M)
- CANDLEBOX - "10,000 Horses" (Maverick/Warner Bros.)
- FEEDER - "Descend" (Elektra/EGG)
- GRAVITY KILLS - "Alive" (TVT) - "Do It" (Sire)
- COWBOY MOUTH - "What's That Down There?" (MCA)
- MONSTER MAGNET - "Powertrip" (A&M) - OMELETTES - "A Waste of Time Is Done?" (Big Orange)
- FEAR FACTORY - "Extermination" (Roadrunner) - JOHN MELLENCAMP - "Your Life Is Now"

BLACK SABBATH - "Psycho Man" (Epic)
They're on a mission from God. Hey, we're getting the band back together!!!
Ozzy Osbourne, Tony Iommi, Geezer Butler, and Bill Ward are back in black with a brand new studio single from their double-live reunion album. "Psycho Man" is five minutes of aural ecstasy for all Sabbath fans. It's time to break out the sweet leaf, get paranoid, and play the dickens out of the original iron men. "Psycho Man" impacts Active radio on Rocktober 5 & 6. Give Scott "Lo/Jack" Douglas a ring at (212) 833-5011 for your copy.

VARIOUS ARTISTS - Bride Of Chucky
(CMC International)
The music from and inspired by the motion picture includes previously unreleased songs by Powerman 5000, Skid Row, Coal Chamber, and the Kidneytheives. The Kidneytheives track is a real cool cover of "Crazy," the Willie Nelson-penned Patsy Cline hit. The Screaming Celestahl Wheels, Monster Magnet, and more hits are all included on this killer soundtrack. I can't wait for the movie.

ADD FOR ROCKTOBER 5 & 6
Phish - "Birds Of A Feather" (Elektra/EGG), Queens Of The Stone Age - "10,000 Horses" (Maverick/Warner Bros), BLACK SABBATH - "Psycho Man" (Epic), Placetas - "Pueblito" (Maverick/Warner Bros), Cold (Epic), (Flip/A&M), Dave Matthews Band - "Crash" (Reprise)

ADD FOR ROCKTOBER 12 & 13
Spring Monkey - "Super Breakdown" (Surfdog/Hollywood), The Rolling Stones - "Memory Motel" (Virgin), Storyville - "Two Peas" (A&M)
Finding good part-timers can be invaluable to program directors. Not only does it allow them some piece of mind during weekends and holidays, but sometimes you hit upon a winner who grows into a programmer's dream: great on-air talent. In Part 2 of our look at finding, training, and keeping part-timers, we check in with several successful programmers to learn their secrets for success.

What important qualities are you looking for in part-timers?
Ron Brooks-OM/PD, WESC-Greenville, S.C.

"I listen to airchecks in advance to find out if someone has the potential and ability to present the on-air product at the level that we require. During the interview, availability is determined by asking about normal daily schedules. I check references and past employment histories to determine reliability."

John Q. Morris, PD, WGRL-Indianapolis, Ind.

Finding and Keeping Good On-Air Talent

BY JEFF HOUSE

I look for a person's desire to be on the radio, their availability, and trustworthiness. Luckily, when I inherited this job, we had a great bunch of part-timers.

What's your strategy for overcoming a shortage of part-timers?
Ron Brooks: "I try to plan ahead the best I can, and it's also very important to communicate with part-timers in advance so they can change their plans, if necessary. Sometimes you need to throw some incentive their way. If you know a certain person is a fan of an artist coming to town, throw some tickets their way, even before they ask for them. It will help to develop an emotional connection and they may help you out in a bind."

John Q. Morris: "In a critical situation, I have borrowed weekend jocks from our sister stations in town. Sometimes I do the airshift or stretch existing staff out a little thinner until we get more help."

Mark Phillips: "If there's a real shortage, the full-time staff or I will cover until the jam is cleared. I also believe that, in order to retain part-timers, it's important to treat them well and as part of the staff. I remember being a part-timer myself, so I try to treat them the way I wanted to be treated."

How do you incorporate full-time staff into your weekend schedule?
Ron Brooks: "Our station does a lot of weekend remotes where we have to utilize full-timers on the street, so they're pretty much unavailable for weekend shifts. When we're not buried in remotes, the full-timers rotate through midday or afternoons on Saturdays. They don't have to work every weekend, but we strive to have the best people we can during some of each prime shifts."

John Q. Morris: "Full-timers work an airshift every other Saturday and part-timers fill in the rest."

Mark Phillips: "Full-timers get every third weekend off, except for the morning show, which gets every weekend off. I include myself on the weekend rotation as well."

What are some advantages and/or disadvantages to using voice tracking?
Ron Brooks: "While we don't use it, there are certain shifts and emergency situations that could use the technology, because you can load it into the hard drive and save on the cost of a board-op. In a situation where part-timers were difficult to come by or the station had severe budget constraints, it would make sense to automate overnight duty. During weekend afternoons. I think it's really important to have a live body on the air, paying attention to what's going on in the market and answering the phones while people are out planning their weekend activities."

Continued on next page

The Gavin Wall of Shame grows by 2! KSKG's Brian Kerivan and KZSN's Dan Holiday with Gavin's Jamie Matteson after adding their name to the now infamous wall.

Capitol's Steve Variner get up close and personal Gavin congrats for his CMA Award wins during the label's post CMA bash. (l-r): Gavin's Jamie Matteson, Wariner, and Gavin's Paula Erickson.

Looking snazzy during WB's post CMA party are (l-r): Independent Promoter Mike Sirls, WGT's Hollie Heart, and Reprise's Matt Williams.

Pure Country 92.5 in West Bend, Wisc. with Arista's BR5-49. (back row, l-r): "Smiling" Jay McDowell, "Hawk" Shaw Wilson, Gary Bennett, and Chuck Mead; (front row, l-r): Pure Country PD Rick McKay, promotion staffers Nick Bailey and Kris Schommer, Promotion Director Elizabeth Tennesen, and Don Herron.

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John Q. Morris: "We are currently switching over to digital and our overnights will probably be voice tracked. One disadvantage is when a jock needs on-air repetitions. If there’s not an opportunity for them to improve their on-air skills during a less active shift, when can they improve where it won’t hurt the radio station? We want to use overnights as a training ground."

Mark Phillips: "We do use some voice tracking on WCVS. The biggest advantage is saving money. It also allows you to use your familiar full-time staff during weekend shifts. There are some big disadvantages, too, like during severe weather or when a listener wants information on an event in the area, there’s no one to relay details. If you have good part-timers, you don’t lose a lot on the programming side, and I sleep better at night knowing somebody is at the radio station."

Next week, some final thoughts on part-timers.

**SESAC Honors Americana Writers**

*By Chris Marino*

On September 24, SESAC (the Society of European Stage Authors and Composers) handed out awards to a handful of its Nashville members. Each year, the performing rights organization recognizes stellar accomplishments, based on BDS monitored radio airplay, at the SESAC Country Music Awards.

This year, in addition to the traditional Song of the Year ("I’m From the Country," written by Stan Webb, performed by Tracy Byrd), Publishers of the Year (Monkids and Congregation Songs, a division of Curb Music Group), Songwriter of the Year (Tony Martin) et al, SESAC also issued three Americana Awards, making it the first such organization to officially recognize the still-young genre.

SESAC has been a huge supporter of the Americana format for quite some time, and is the only "PRO" that pays its writers royalties based on Americana chart position. Says Dennis Lord, VP of Business Affairs/Writer-Publisher Relations, "Americana is a natural extension of Country music. It’s a genre that contains some of the best talent in music today, and it needs to be recognized."

This year’s winners included husband-and-wife songwriting team Sam and Annie Tate, who won for co-writing the two Americana hits "Highway Junkie," which appeared on the Black Dog soundtrack (performed by Decca’s Gary Allan), and "Summer of ’75," performed by Chris Knight on his self-titled Decca debut. Both songs were co-written by Chris Knight (who is not a SESAC member) and published by Criter City Music, a division of Bluewater Music.

Deak Reckoning artist Kieran Kane garnered an award for his Six Months No Sun album (Publisher Little Duck Music and Spar 66 Music). He also won a Performance Activity Award for writing the Alan Jackson hit "I’ll Go on Loving You," which has already received in excess of 300,000 radio performances and has yet to peak on the charts. Following the awards ceremony, Kane got up on stage with an acoustic guitar and performed "I’ll Go on Loving You" to an enthusiastic crowd.

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- Keith Parcell, WJJC, Commerce, GA

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### COUNTRY UP&COMING

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### QUESTIONS? COMMENTS?
E-mail Jamie Matteson at gavingirl@earthlink.net

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**GAVIN October 2, 1998 • 35**
AMERICANA®

MOST ADDED

DON WILLIAMS (22)
THE BAND (17)
CRY CRY CRY (17)
GREG TROOPER (15)
THE KENNEDYS (15)

HOT PICKS

LYLE LOVETT
CHARLIE ROBISON
VIA-TAMMY WYNNETTE
JUNIOR BROWN
WILLIE NELSON

Radio Says

GREG TROOPER

POPULAR DEMONS (Kroq)
"Greg Trooper is the essence of Americana. He is so cool, he could have originally been from Texas."
— Rod Herbert, MD, WDVX-Knoxville, Tenn. (formerly MD at KFAN)

ARTIST PROFILE

CHARLIE ROBISON
CURRENT PROJECT: Life of the Party (Sony/Lucky Dog)
EARLIEST INFLUENCE: "I remember seeing the Dean Martin Show when I was about 6 years old, and I thought, 'That's the shit, right there. That's cool. I want to do something like that.'" Then I saw Willie Nelson and Johnny Bush and I loved their music. It's one of those things you really can't explain, but I knew I wanted to be a performer when I was real young. Me and my brother Bruce would go to the store and look for anything by Janis and Jami Hendrix or Creedence. 'We would buy them back when we were way too young to be buying those records.'

EASY COLLABORATIONS: "Bruce and I started playing in a band called High Voltage when I was 14 and Bruce was 15. We played everything from Americana to Tejano musicians including Manitas de Plata and Jimenez, Freddy Muro and Trevisio, and Ruben Ramos. Bruce was playing with the Gentrys and was real young. Johnny Bush to ZZ Top."

INTERESTING FACT: Both Robison brothers received athletic scholarships to college.

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AMERICANA REVIEWS

LOS SUPER SEVEN

Los Super Seven (RCA)

So many American artists are influenced by the wonderful music that reigns south of the border, but Los Super Seven—featuring some of the top Tex-Mex and Tejano musicians in the biz, including Flaco Jimenez, Freddy Fender, Country singer Rick Trevino, Ruben Ramos, David Hidalgo and Cesar Rosas of Los Lobos—and Texas legend Ely—know the music intimately. This is a rare amalgam of talent together on one project, and the 13 tracks on this menu are better than the Heavens Rancheros at Los Manitas in Austin (which are pretty damn good by the way). Hot cuts include Woody Guthrie's "Plane Wreck at Los Gatos (Depotmen)" with Joe Ely on vocals, "Rio De Teramurillo," and for the true traditionalist, "El Cancionero."
Willie Nelson

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Representation: Mark Rothbaum
Welcome to Gavin’s In the Pines

The time is now, the place is Lake Tahoe. People who are passionate about Americana music have gathered for three days, devoid of distractions, to exchange ideas and information—and also to experience some of the format’s best musicians performing in an intimate setting. Most of last year’s attendees are back, in addition to some newcomers who didn’t want to miss the Americana event of the year. I hope all who attend In the Pines will leave inspired to take this music to the next level.

—CHRIS MARINO

The Performers

THURSDAY

CHARLIE ROBISON
Welcome Reception Sponsored by Sony/Lucky Dog
Cedar House Deck, 8:30-9:30 p.m.
Charlie’s newly released Life of the Party is all the proof necessary that this Texan’s star is about to rise. An extremely talented performer and writer, this Robison brother usually chooses to present his take on life with a good dose of irony and a touch of black humor. Country radio needs someone like Charlie to give them direction.

THE GREAT DIVIDE
Mountain Ballroom, 10 p.m.
Atlantic recording group the Great Divide has bucked Nashville conventions by insisting on doing things their way. The result is an impressive major label debut, Break in the Storm, produced by steel guitar legend Lloyd Maines (who also produced their prior, self-released album). This band from the heartland takes its music seriously and will not disappoint with their brand of Country rock.

JIM LAUDERDALE
Mountain Ballroom, 11:30 p.m.
Diverse influences (from Ralph Stanley to Otis Redding) make Jim the soul man of the Country genre. Lauderdale is at least as good a performer as he is a songwriter, which makes him one hell of an act to follow. His performances are always dynamic and his recordings reflect his all-or-nothing approach to music. His latest project, Whisper on BNA Records, is another in a growing list of classics by this gifted artist.
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WNKU  KUND  WETS  KRCB  WRIU  WORLD CAFE
WDVX  DISHCD  FATMUSIC  WFUV  WPIG

In Stores Now!
Steve Riley & The Mamou Playboys
Mountain Ballroom, 12:30 a.m.

What would an Americana convention be without a little spice? Last year, it was L.A.'s Latino rockers the Blazers who closed down the reception party; this year, one of the finest Cajun roots bands in the world will handle the task. Steve and his boys are well entrenched in tradition, but have no qualms about venturing out into the middle of the bayou with bad ass swamp rock. These Rounder recording artists are as good as it gets.

Friday

Breakfast sponsored by SESAC.
9-10:30 a.m. Granhall Dining Room

Chris Hillman
Mountain Ballroom, 10:30 a.m.

Rock and Roll Hall of Famer, alt-country pioneer, brilliant composer of songs, and a founding member of the Byrds; as if that's not enough, add the Flying Burrito Brothers, the Desert Rose Band, and numerous other successful collaborations to Hillman's résumé. But Hillman isn't just some nostalgic icon. To the contrary, he's still putting out great music today, currently for Sugar Hill Records. Any way you slice this Burrito, it comes up smelling like Desert Roses.

Deke Dickerson & The Eccophonics
Lunch sponsored by Hightone Records
Living Room Executive Lodge, 1:45 p.m.

Formerly of L.A.'s popular Dave & Deke Combo, this outstanding guitarist and vocalist has just released his first solo project, Number One Hit Record, which showcases an awesome talent that fuses influences such as Country, Jazz, surf, swing and rockabilly. Live, Dickerson will bring the house down with his energy and incredible fret work.

Hot Club of Cowtown
Lunch sponsored by Hightone Records
Living Room Executive Lodge, 1:45 p.m.

It has taken the Hot Club of Cowtown just a little over a year to become one of the hottest bands in Austin—and that's no easy task, considering that city is a Mecca for talented musicians. But when you hear the Club play their unique
we were doing americana when Captain Crunch was still a sailor

Bad Livers and Chris Hillman live at In The Pines

Bad Livers • *Industry and Thrift* • SH-3887
Chris Hillman • *Like a Hurricane* • SH-3878
Doc and Merle Watson • *Home Sweet Home* • SH-3889
James McMurtry • *Walk Between the Raindrops* • SH-1060
Nashville Bluegrass Band • *American Beauty* • SH-3882
Mollie O'Brien • *Big Red Sun* • SH-3885
Laurel Canyon Ramblers • *Back on the Street Again* • SH-3881
Lonesome River Band • *Finding the Way* • SH-3884
Jerry Douglas • *Restless on the Farm* • SH-3875
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- Fort Worth, TX – 10/8
- Austin, TX – 10/9
- Oklahoma City, OK – 10/10
- Nashville, TN – 10/12
- Birmingham, AL – 10/14
- Atlanta, GA – 10/15
- Carrboro, NC – 10/16
- Black Mountain, NC – 10/17

10/18 – Richmond, VA
10/20 – New York, NY
10/21 – Somerville, MA
10/22 – New London, CT
10/23 – Philadelphia, PA
10/24 – Vienna, VA
10/27 – Ann Arbor, MI
10/28 – Chicago, IL
10/29 – Berwyn, IL
10/30 – St. Louis, MO

CD Quality Do
The Liquid Audio

BY ROB BLEETSTEIN

As we approach the turn of the century, expect the online development of digital distribution to play an ever-more prominent role in delivering music to consumers, especially given emerging technologies like the one created by Redwood City, Calif.-based Liquid Audio.

Liquid Audio offers a complete, end-to-end solution for the secure delivery of CD-quality music to consumers over the Internet. By perceiving the means of downloading music as another format—like a CD or cassette—much of the mystery, mystique, fear, and confusion about the process will be alleviated.

By using LA’s Liquid Music Player, customers can preview music samples, then purchase music on a per-track basis with the push of a button. The CD-quality Liquid Track is then securely...

JOHN JENNINGS

Dinner Sponsored by Vanguard Records
Granhall Dining Room, 7:30 p.m.

As co-producer, guitarist, occasional songwriting partner, Jennings helped Mary Chapin Carpenter reach the heights of Country music. Now, this talented artist has set out on his own with Buddy, a self-produced solo debut on Vanguard which shot up the Americana charts to number two. Filled with great tunes, the record showcases an artist with his own distinct identity. As MCC puts it, “No bull. John Jennings is a brilliant songwriter and musician.”

ROSIE FLORES

Mountain Ballroom, 9 p.m.
San Antonio-born Rounder recording artist Flores has been a favorite at Americana radio since the format’s inception. Armed with a Stratocaster and her own signature vocal style, expect Flores to deliver a unique take on honky-tonk and rockabilly music in Tahoe. If you’ve never seen Rosie do her thing, then this will be a special treat. Expect the...
original Rock-A-Billy Filly burn the house down.

HEATHER MYLES
Mountain Ballroom, 9:45 p.m.
Heather grew up in Riverside, California, where she was inspired by the music of George Jones, Buck Owens, and Loretta Lynn. Now recording for Rounder Records, her voice has been compared to that of Tammy Wynette and Patsy Cline, and she has also been referred to as the female Dwight Yoakam. But as great as these comparisons are, the truth is Heather has a incredible sound that’s all her own. Her new record, Highways & Honky Tonks soared up the Americana charts to number one, making Myles a bona fide star of the format.

GREG TROOPER
Mountain Ballroom, 10:30 p.m.
Says Trooper, “I’ve always loved music. I was a fan first as a little kid. To this day I consider myself a fan first.” It’s that kind of passion that makes the Koch recording artist’s latest project, Popular Demons, such a triumph. The record is a filled with great songs, reflective of the many musical styles that influence this important

downloaded onto the buyer’s computer, and, if the consumer has a recordable CD drive, they can burn their own custom discs.
While Liquid Audio’s appeal to the consumer and Web surfer is great, their design and applications are also of significant value to the recording industry as a whole. Liquid Audio can, for instance, make a huge difference to independent record labels and artists who are striving to get their material heard by offering not only a new world of commerce, but also strong marketing and promotional opportunities.
“Liquid Audio’s technology enables the indie labels and artists to have direct access to fans without relying on traditional means of distribution,” says Dick Wingate, VP of Content Development and Label Relations for Liquid Audio.
And with the recent launch of the Web-syndicated Liquid Music Network database, the scope of music in available in Liquid form now has increased visibility. “The Liquid Music Network,” continues Wingate, “is a virtual inventory of digital tracks that enables
LIFE'S SAVINGS... a serious investment in fun!

"a songwriting flair... nothing short of brilliant." — BILLBOARD

KIERAN KANE
Living Room Executive Lodge, 1:45 p.m.

Lunch Sponsored by Dead Reckoning Records and released the brilliant Dead Reckoning to mark the occasion. Earlier this year came the critically acclaimed Six Months, No Sun. And the talented writer currently finds himself at the top of the Country charts via Alan Jackson's recording of "I'll Go on Loving You." So what's next for this awesome talent? He's performing at In the Pines, naturally.
KEVIN WELCH
Living Room Executive Lodge, 1:45 p.m.
Lunch Sponsored by Dead Reckoning
As profound and prolific as Welch's career has been thus far, the best is yet to come. With a voice that is part forged steel, part hand-rubbed mahogany, the 40-year old singer-songwriter defies categorization. While he's most often been marketed as a Country artist, his songs draw on myriad influences and embrace a multitude of styles. As a performer, Welch's songs and charisma can make a cadaver into a zealous fan.

ROBERT EARL KEEN, JR.
Granhall Dining Room, 7 p.m.
Dinner Sponsored by Arista Austin
A defining artist of the Americana format, Keen learned early on that he would have to take his career into his own hands in order to succeed...and succeed he has. Starting out as a grassroots artist in the Austin club scene, he has since built a substantial following through years of hard work. But it's more than just the road warrior ethic that has made Keen a star; it's also his immense talent as a songwriter and performer; indeed, each new recording is further testimony to this troubadour's genius. Robert will tear the house down.

BOB CHEEVERS
Mountain Ballroom, 10:30 a.m.
A natural storyteller, Cheevers was a favorite at last year's gathering, taking his show from cabin-to-cabin to meet and entertain the troops. Described by some as "the new Mark Twain," this prolific storyteller is also a blues/folk artist in the Guy Clark and Townes Van Zandt tradition. Says Cheevers, "my music is pre-retro, delta folk, acoustic story songs that bridge the gap between Gettysburg and Graceland."

Moonlight Jamboree
Living Room Executive Lodge
We won't name names, but expect this final musical event to be something special. Just consider the who's who of participants this year, and use your imagination.

john jennings
Appearing at Gavin's In The Pines
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To promote his upcoming release
i belong to you

The follow up to the 1997 chart-topping release Buddy

"Washington's best undiscovered songwriter."
BILLBOARD MAGAZINE

"...a distinctive picker with an Everyman voice, Jennings has a fine eye for lyrical detail."
USA TODAY

For more information, please contact Meg MacDonald (310)829-9355 (meg@vanguardrecords.com)
Chicago-based Magnitude Network was officially founded in April of 1997, but the idea was born two years earlier, when former real estate man Rich Heiss joined with partners to buy radio station WEBX-Champaign, Ill. The roots-leaning Triple A outlet debuted both on the air and as a Webcast in 1995, and, as both broadcast methods developed simultaneously, Heiss saw the opportunities for radio on the Internet open wide.

Using WEBX as a test case, Heiss teamed with Chuck Ball to form Magnitude Networks, an all-encompassing solution for radio stations interested in joining the Web community. "We design the site, we host the site at our partners PSI Net in Virginia, we handle the Web casting through our partners RealNetworks, we consult the stations regarding marketing throughout the site, we maintain and license a national banner advertising system—we even pay for the bandwidth," explains Ball, who adds that "station consultants" work with staffs to design and locally market each individual station site.

What this means, in a nutshell, is that radio can continue to be radio while also jumping onto the Internet with the assurance of minimal pain or confusion. Technically, stations need only minimal computer savvy to make their end of the deal successful. Most of the equipment necessary now comes standard on most PCs, so up-front investment can be kept to a minimum.

"Radio is just now discovering that it needs an Internet presence," says Heiss. "Hiring and paying for all that entails can be a barrier. What we wanted to accomplish with Magnitude Network was to deliver a complete, turn-key solution to radio stations in such a way that we address the needs of everyone associated with the station—from the owners and GMs to the programmers and the sales teams—and offer it up in a way that allows them to stay
focused on the job of running the best radio station that they can."

"Our basic premise was that the thing people would like about radio on the Internet was the same thing they like about radio in the real world, which was programming," Heiss continues. "That made questions of sound quality important."

To that end, the company developed a "mag box," which hooks directly into a station’s sound board, thus eliminating the need for special staffers to ensure quality Web casting. "It’s completely turn-key, so the station’s engineers don’t have to touch it," assures Heiss. As an added benefit, the mag box allows Magnitude Network to monitor airplay in order to provide "Now Playing" information to Web site visitors (this information cues back 30 minutes). From there, users can click directly through to MN’s retail site and purchase the music. "The key thing from a consumer perception is to make the purchasing process as streamlined as possible," says Ball. "That means moving from the point of original demand—the radio station—to the actual purchase opportunity as efficiently as possible.

"This is one of the key things we feel is unique about what we do," Ball continues. "We’re working directly with radio, and one of radio’s key concerns is bridging the gap between the fact that they generate 80 percent of the demand for the music, yet share in only 5 percent of the revenues. By having this store that we own and operate, we have access to the record labels and work directly with them to promote artists and product that is actually being played on our radio stations."

Member stations benefit from this feature through revenue sharing, earning a percentage of every unit sold from their station site. In addition, many MN retail accounts offer opportunities that can be spun off into on-air promotions. Stations also see profits from the national banner advertising MN sells and keep all revenue generated from local Web site advertising sold by their station staff.

"We’re getting to a point where we can deliver listener data as well," says Heiss. "Radio will be able to prove incremental listenership, and thereby possibly increase on-air advertising premiums."

"It’s absolutely in the best interest of radio stations to promote the heck out of their Web sites," observes Ball.

MN affiliate stations are not "linked" via a central, herding site. Rather, it is up to each individual station to draw in its own listeners—wherever they may be. "WEBX is listened to in all 50

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**AMERICANA SPECIAL ISSUE**

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(But...as long as I’ve got ya’, let me say.....)

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states and in 68 foreign countries," boasts Heiss. "To a certain extent, the Internet is the great leveler of the playing field. It's just as easy to access a station from Chicago as it is from Podunk, Iowa. Every station is as close to the consumer as every other station. There's no size advantage. This gives an opportunity to the consumer to pick a favorite station free of geographic constraints.

Ultimately it's the quality of the programming that will win," Heiss maintains. "That's why we've been so focused on great Triple A and Americana stations—stations

that are truly unique in what they're offering," he says. "We believe there are people in all kinds of major markets who would love to tune in to these types of stations, but they haven't had access until now."

Of course, the Internet is a new enough animal that even the "big cheeses" of radio programming sometimes find themselves at a loss, which is probably why—with fingers crossed—Heiss and Ball allude to "a very big contract. We expect to double [our number of affiliates] any day now."

"This will help out all our sta-
tions," says Ball. "The more sta-
tions we have participating, the easier it will be for us to attract those large national advertisers."

"We're always going to go after the great independent stations," assures Heiss. "We ultimately think listeners will seek them out. But to make that feasible, we also need to go after the larger groups."

"That's the core difference," Ball concludes, referring to his compa-
ny's prime directive. "Everything we do is about radio. Without radio, there is no us."

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Call For Demo: (615) 255-1100
Five Stations Flee The Smooth Jazz Flock

While it’s taken Smooth Jazz radio about ten years to build up nationwide major market success stories, there’s still a learning process that needs to continue in the race for 25-54 listeners.

“We’re in the business of selling marketing opportunities, so we have to believe in it ourselves. A Smooth Jazz station has to be pure to the needs of the marketplace.”

“Some people that don’t know or aren’t educated about the format see it as a softer, workplace usage format which draws adults,” says Kepler. “Then they interpret that as being competitive, for instance, with a Lite A/C station.”

As proof that Smooth Jazz is a viable stand-alone, Kepler cites the Chancellor Media cluster in Chicago which dominates the 25-54 market with Urban A/C (WVAZ), Lite A/C (WLIT), Smooth Jazz (WNJA), and Urban (WGCI) stations. All co-exist under one ownership umbrella and consistently place within the Top Five of their target demo. Plus, they all compete, Kepler emphasizes, without cannibalizing each other’s advertising revenue.

“But is it a black eye for Smooth Jazz to lose five stations in one go?”

“But I hope it’s not a black eye—it shouldn’t be,” continues Kepler. “Still, the people who are programming Smooth Jazz right now probably need to reevaluate how serious they’re willing to take the format. How are they doing with revenue? How can they maximize potential?"

“I don’t see it as a failure of the Smooth Jazz format. When you look at the stations who take it seriously, both in marketing and programming, it’s never performed better. Plus, we’re not just talking about major market stations and larger companies; there are several success stories with stand-alone operators as well.”

While WAB has successfully turned Smooth Jazz around in markets like Denver and Seattle, Kepler worries that if Smooth Jazz fails in any particular market, it may not resurface there any time soon.

“My only concern is if someone looks at this development and surmises that the format must not be doing well. Yet, a wise owner will look at markets like Los Angeles, Dallas, San Francisco, Phoenix, Seattle, Kansas City, Fresno, Chicago, Philly, and D.C. and see the high cash flow and consistent ratings.”

What general advice would Kepler give to stations wanting to solidify their commitment to Smooth Jazz? In an industry that urges other businesses to advertise and market aggressively, Kepler believes radio needs to practice what it preaches in terms of marketing.

“You have to be true to what the public wants, deliver a product that’s going to get the highest ratings and be the most mass-audience and then market it,” Kepler stresses. When operators don’t focus on all of this as their primary goal they won’t succeed, period.”

New KEZL Staffers, R.I.P. Betty

As Mike Vasquez departs for KIFM, Angie Honda returns to Smooth Jazz as the new PD for KEZL. Also returning to the format is past KEZL programmer Jay Wiedenheimer, who now hosts weekends at the Fresno Smooth Jazz outlet...We were saddened to hear that jazz vocalist diva Betty Carter died on September 28 due to complications from pancreatic cancer. She was 69. Betty was a highly charismatic person, a consummate performer, and a protégé for younger jazz musicians. One personal story pops to mind. When she once attended our Gavin Seminar in San Francisco, Kent and I took her to a Joey DeFrancesco reception, and we were concerned that her glowing persona would steal Joey’s thunder. So we personally took her around and introduced her to radio folks, one-on-one. I’ll never forget how happy she was after getting so much love and respect from the people in the room. After losing vocalist Johnny Adams last week to prostate cancer, we’ll certainly miss Betty Carter madly....

GAVIN October 2 1998 • 49
JOSHUA REDMAN (59)
Timeless Tales (For Changing Times) (Warner Bros.)
Including: WPNR, WPRT, WHFS, WMDR, WWIN, WHFL, WZFT, WCLZ, WSKQ, WUAB, WORC, WHCN, WNEW, WDIA, WJZ, WOVR, WDIR, WNYC, WBUR, WBAP, WDRB, WOPL, WSKQ, WMIN.
COUNT BASIE ORCHESTRA (38)
Count Plays Duke (MAMA Foundation)
Including: KBSB, WHED, WYES, KELU, KHOW, KZNR, KVCX, KEBU, KESQ, KUBZ, KUAM, KUBB, KUJB, KUWR, KUZV, KYMR.

KYLE EASTWOOD (34)
From Here to There (Columbia)
Including: KHOF, KSJK, KLGR, KZSF, KZOU, KTAA, WELC, WUAG, WUSB, WDHA, WBGG, WYCD.

RANDY JOHNSTON (33)
Riding the Curve (J Curve)
Including: WRKO, WHHI, WAIW, WJZC, WDIY, WJRE, WSKQ, WRXR, WSMU, WAKT, WAMU.

CYRUS CHESTNUT (24)
Cyrus Chestnut (Atlantic)
Including: KJLH, KZSF, KSJB, KARM, KQED, WJZC, WRHR, WGBH, WYBC, WFAN.

JAZZ/SMOOTH

JOSHUA REDMAN
Timeless Tales (For Changing Times) (Warner Bros.)

KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE

Tokyo '96 (ECM)
In our book, Keith Jarrett is king keyboard. His performances have a tendency to sound absolutely life and death. When you add Gary Peacock and Jack DeJohnette in the mix, there's really a trio in the world that can match them in stature. They're performing ten standards, so you know the melodic excerpts of the songs. Will this be safer ground for Jazz radio to finally award Keith's trio its long overdue?

REVIEW:

1. CYRUS CHESTNUT
2. BRAD MEHLDAU
3. MARCUS PRINTUP
4. DANIO PÉREZ
5. BOBBY SHEW QUINTET

CHARTBOUND

*JOSHUA REDMAN (Warner Bros.)
*JOE LOVANO (Blue Note)
*EVERETT GREENE (Savant)
*COUNT BASIE ORCHESTRA (MAMA Foundation)
*LAFAYETTE HARRIS, JR (Arbison)
*RANDY JOHNSTON (J Curve)

Jazz & Smooth Jazz

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

ARTIST PROFILE

BRAD MEHLDAU

ON COMFORT AND SACRIFICE

"With Songs (on Warner Bros.), I wanted to document where we were as a trio at that moment. The big difference between Art of the Trio, Vol. 2 was of course, about stretching out and taking chances. I drew inspiration and enthusiasm from the audience.

"It was different being in the studio for Volume 3. I felt more conscious of being isolated, there, and didn't want it to be a liability or sterile atmosphere. Instead, we used it as a chance to home in deeper into the essence of the songs we were playing, whether they were originals or standards. 'Song & Song and Unrequited,' both originals, are simple song forms with a strong melody and nice harmony, which comes from the music I've been listening to over the past two years, be it classical, jazz, and pop. These are 'songs' within all of those genres, whether it's Schubert, Ellington, Porter or the Beatles.

"It's nice to hear people comment that my music is impressive. While it's neat what I'm consciously shooting for, composers like Schubert and Nick Drake have a personal aspect that pulls you into a mode of solitude, recreating that feel of comfort and solace when you're alone."

COUNT BASIE ORCHESTRA

Count Plays Duke (MAMA Foundation)
Grower Mitchell directs this audiophile big band jazz recording. Now jazz programers have two Count Basie projects to juggle.
**ARTISTPROFILE**

**RACHEL Z**

On Leaving Hard Jazz

*L've got to get over to NYC/GRF is a healing project for me. We tried to make it deal with smooth jazz but the hippest way we could. I wasn't getting enough out of playing straight-ahead jazz anymore. Since I don't play standards, it was difficult getting booked for gigs, so I had to keep being a sideman, which I didn't want to do anymore. Working with Wayne Shorter was the peak. I've studied jazz and did the best I could; I've played with Wayne, Al DiMeola and Stepa Ahead, but now I'm drawn to a more melodic and peaceful approach to music.

"Sometimes you get hit with obstacles so you can grow spiritually. The last two years have been heavy for me. I channeled, delved into music, took music therapy, took acupuncture, and studied breathing lessons. Jazz was great for me, but I was angry, I played really hard and fast, and it was all for show. I was having trouble connecting my soul to jazz, so I simplified the music and realized I needed to connect with my physical being with my music. This record was a good exercise for that. When I play jazz again, it's actually better because I'm more relaxed even if I'm playing more technical stuff."

---

**JAZZ & VOCALS**

**MIXED BY JOHN RAMEAU**

**REVIEWS**

**GEORGE DUKE**

*After Hours* (Warner Bros.)

George Duke's first instrumental album in 20 years features him on piano and Rhodes, reuniting a day in the life of someone who could well be one of your listeners. The album starts with the uptempo "Rush Hour/Road Rage," instrumentally tracing the character's drive home, tracing time through the following morning. You can guess what happens in between "It's On" and "Together as One." Interesting concept, and a bit of a historical instrumental offering from a Smooth Jazz legend (who the 'z' men remember seeing in Frank Zappa's band way back when?).

---

**NAJEE**

"Room to Breathe" (Verve Forecast)

After giving himself some "room to breathe" by putting in some sideline time, Najee is back on a new label. A consistent electric back beat and bass pop is cushioned by strings and some spare flute work. The entire album, Morning Tenderness, is due in stores November 3. Welcome back, Najee!

---

**CHARTBOUND**

**WARREN HILL** (Discovery/Concord)

**RANDY CRAWFORD** (Arista)

**MARCUS JOHNSON** (Arista)

***WILL DOWNING/GERALD ALBRIGHT* (Warner Bros.)

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**YELLOWJACKETS** (Warner Bros.)

Dropped: *4/1 Simply Red*

**JAZZ & SMOOTH JAZZ**

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Dropped: *4/1 Simply Red*
OF DEMONOLOGY & PING PONG

Apparently Hybrid/Sire artists Guster decided that the best way to promote their current single, "Demons," was to engage various Alternative MDs in a rousing game of ping pong. Here, WEND-Charlotte MD Rick Brewer faces the challenge.

FORE FUN

Music industry golfers gathered in Phoenix, Arizona last month to participate in the Bill Richards/T.J. Martell Golf Classic, which raised over $30,000 for cancer, leukemia, and AIDS research. Epic Records Senior VP and T.J. Martell Foundation founder Tony Martell enthused, "I can't say thanks enough to people like Bill Richards and his staff, Sam Kaiser, and the many others that helped make this event so successful—including the participants." Shown here (l-r): Relativity Records' Kevin Carroll, Tom Gorman, and Stan Gleason.

SHOWBIZ

Todd Shannon, PD of Jacor Top 40 KHTS (Channel 933) and Urban A/C KMCG (Magic 92.5) in San Diego, transfers to the vacant PD slot at WNCI-Columbus, replacing John Dimick, who, ironically, moved to San Diego as PD of Country KSON. Shannon recently helped sign on Jacor's newest Rhythmic outlet, WBTJ (101.9 The Beat)—Youngstown under PD Steve Graveto, who needs record service 3930 Sunset Blvd., Youngstown, Ohio, 44512.

Shocker in Austin, as upstart Rhythm-Crossover KQBT (The Beat), less than three months old, bolts to #2 in the market 12-plus, (4.5-7.1) in the latest trend, besting market mainstay KHFI, which slides a point, 7.8-6.8. The Beat is now #1 18-34 with a ten share.

KKGI-Riverside PD Diana Laird has turned down the offer to program Cox Top 40 outlet WBLI-Long Island. "I've decided to remain in Riverside, and, as a matter of fact, my boss, Bob Ridzak, made it cive to stay," she tells SHOWBIZ.

In the station's grand tradition of moleing non-jocks into radio personalities (see morning guy Big Boy), Power 106 (KPWR)-Los Angeles fills its night slot with Sonjoobie, rapper from recording group Funkdoobiest.

CBS launches a Modern A/C Minuapolis, "104.1 the Point, Today's Music Alternative." Expect a PD announcement shortly, says VP/Programming Greg Strassell.

WDRO-Detroit morning duo Joe Mama and Shawn Dion exit. Mr. Mama is taking a break from radio, getting married and moving to Florida. That leaves sidekick/diva Trixie DeLuxe to his/her own devices. PD Alex Tear wants to hear from you.

Across the street at Chancellor Hot A/C Q95.5 (WKQI)-Detroit, PD Tom O'Brien needs a production director to replace Jeff Hayes, recently named GM of WKSU, Kent State University's radio station.

Entercom's new Mainstream Top 40, KDND (107.9 The End)-Sacramento is up to #6 18-34, (4.7-5.2). Station Mgr./PD Steve Weed begins to fill in the airstaff, hiring KLRS-Chico PD Christopher Cair for nights and Heather Lee (ex-KBOS-Fresno) for middays.

WPST-Trenton inks Mark Vanness (ex-WWHT-Syracuse) for mornings, teaming with Chris Rollins. Gabrielle Vaughn handles middays, followed by station vet Joel Katz, MD Chris Puorro moves to nights, followed by Tommy Jordan.

KKSS-Albuquerque inks the services of Steve Smith Radio and Ratings. Mikey Fuentes returns from KISV-Bakersfield for afternoons, as DJ Lopez moves to middays, replacing Carlos D. who moves to nights, teaming up with Big Moon.

KKLI-Colorado Springs PD Steve Larson has left the building. Bob Swisher has been named interim PD.

Steve Lake, Sr. Director, National Promotion for All American Music Group (formerly Scotti Bros.), exits after 18 years to pursue other opportunities. He can be reached at (310) 477-9507.

Congrats to David Konjoyan of the National Academy of Recording Arts & Sciences (NARAS) and his fiancée, Columbia Pictures' Pam Madieras, on their October 3rd nuptials.

Last, but certainly not least, congrats from all of us to GAVIN's own Jennifer Detweiler and her fiancée Jim Hill, who tied the knot September 20 in Kauai.

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Mag 7
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featuring the Biv 10 Pee Wee All-Stars

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Executive Boss & Coach: Michael Birins
Executive Players: Steve Cook, Gary Miles & Marcus Wilson
ON YOUR DESK NOW

THE NEW ALBUM INCLUDES
"MAHBOOTAY"
AND "THE CLAPPING SONG"*

PLUS NEW AND EXCITING VERSIONS OF
"AHA ME A RIDDLE," "I' M A GIVIN' WAY,"
AND "LESS IS MORE"

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