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Programmers, Record Promotion, and Consultants Examine the Format
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“I’m your angel”

Produced, written and arranged by R. Kelly

Impacting Radio and Your Listeners: October 12th

On Your Desk Now!

Taken from the upcoming albums:
R. Kelly R.
and
Celine Dion These Are Special Times
Room to Grow

Tony Sanders discovers there's still room in the A/C format for groups other than the top 10 to get a piece of the action. A/C is one of the more diversified formats not only in its niches, but also in its ownership, and the top 10 groups control less of the ad revenue in A/C than they do in Top 40 or Country.

A/C = All enCompassing?

A/C radio has undergone the same dramatic growing pains experienced by Top 40—mainly, self-splintering into several sub-niches. GAVIN decided to sit down with some of America's leading practitioners of Adult-oriented radio to discuss the new issues that are changing the way we look at Adult radio.

After the Party's Over

By all accounts, the recent Americana In the Pines was a rousing success. Under clear, sunny skies aside Lake Tahoe, programmers, promoters, and fans gathered to discuss the future of the format and enjoy a feast of musical performances. Americana Editor Chris Marino tells the tale.
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AM Listening Drops as FM Stays Flat

There’s good news inside the bad news, at least for the FM band. Radio usage has slipped again, but this time the fault lies firmly on AM’s shoulders. “It looks like usage of AM radio was down in the spring while FM use was just a bit better than flat,” Duncan VP/Operations Thom Moon told GAVIN earlier this week.

According to Duncan’s latest tally of Spring Arbitron numbers, radio use—expressed as the average percent of the 12-plus population using radio in any given quarter hour—dropped from last year’s 15.94 percent in Spring 1997 to this year’s 15.78 percent.

Radio usage has been dropping almost every year since hitting a 20-year high of 17.53 percent back in 1989. The only exception was in 1993, when usage moved up a bit (to 16.95 percent) before continuing the slide to current levels.

The current APR level of 15.78 percent is only slightly higher than the usage levels last seen in the late 1970s and early 1980s.

Kasem Signs ‘On the Air’

Casey Kasem, host of AM/FM Radio Network’s American Top 40 countdown, will be signing copies of On the Air: Forty Years That Shaped the Sound of America at the NAB Radio Show in Seattle. Meet this radio legend and have him sign a copy of the book, from 1:30-2:30 p.m. at the NAB Store, immediately following Friday’s Radio Lunch.

“Radio stations don’t ‘own’ any artist. The overall collection of artists a station plays defines its personality. That’s what helps you create a mood and a presence in the community.”

TRACY JOHNSON
—SEE PAGE 20

Hollywood Launches New Latin Division

The Buena Vista Music Group has launched Hollywood Records Latin, a new division for recording Latin music and talent.

The division will record and produce artists in various Latin genres such as pop, regional Mexican, and rock en español, promoting the music on mainstream and Latin avenues. Joe Trevino has been appointed Vice President/Latin, and will head up Hollywood Records Latin. Trevino joins Hollywood from Arista Latin Records, where he was Director of Promotion and Artist Development since 1993.

The initial roster for HR/L includes manuela diva Nydia Rojas, rock veterans Los Lobos, and rock en español group the Chris Perez Band, all slated for an early 1999 release.

Buena Vista Music Group Chairman Bob Cavallo commented, “With Latin music sales experiencing phenomenal growth, this is the time to establish a strong presence in the Latin market.”

Monte to VP/ Crossover at RCA

Tony Monte has been appointed Vice President of Crossover Promotions for RCA Records, Ron Geslin, Senior Vice President, Promotion has announced.

Monte will be responsible for setting up, coordinating, and developing all RCA artists at the rhythm radio format. He will also direct the field staff on format priorities and work with the Top 40 and Urban departments to maximize the potential of all artists.

Monte was formerly with Pellogrino Entertainment for 12 years, where he helped develop the company into a full service rhythm/crossover promotion and marketing entity.

Geslin commented, “When the opportunity to have Tony arose, we were ecstatic Tony’s experience, integrity, and tremendous relationships will add significantly to the winning team we have assembled this past year, and take us to our goal of being a major player at the Rhythm/ Crossover format.”

Andrea Ganis Upved to Exec/VP at Atlantic

Andrea Ganis has been elevated to the position of Executive Vice President at Atlantic Records, moving up from the position of Exec VP Promotions.

“It has been a rare gift to be able to work at Atlantic, which is without a doubt the greatest label in our business,” Ganis said. “This is a company which truly nurtures and develops long-term careers of its artists and executives alike. I would like to take this opportunity to thank my great promotion staff for their tremendous achievements, year-in and year-out. Most of all, I would like to thank Val Azzaoli and Alimett Ertogun for their phenomenal encouragement and support, and for giving me this wonderful new opportunity.”

First Words

There’s good news and bad news. Yet it all seems to be the same news, just with a different slant depending on who’s giving it and when you hear it.

The music business is having a rough time apparently, struggling to sell records and break artists. Yet, according to official industry figures released this week, sales in the US grew 12 percent in the first half of 1998 to $5.7 billion, with unit sales up by eight percent.

The Seagram purchase of PolyGram was hailed as the “deal of the century” when it was announced, catapulting the combined entity to preeminence among music companies. Yet now, just a few months later, the deal is viewed by the financial community as having lost its luster, with the same analysts focusing on difficulties rather than synergies.

Radio is starting to suffer in the same way, with rapidly growing companies that were darlings of Wall Street a short while ago now being downgraded.

Even on broader economic issues, the financial community is exhibiting a pendulum fever that starts to affect everybody. Perhaps we could all take a lesson from Alan Greenspan who, when the stock market was soaring, did not get carried away in the euphoria. And now, when the bulls are starting to charge down Main Street as well as Wall Street, the Chairman of the Federal Reserve Board maintains that there is cause for concern from abroad, but that the US economy is fundamentally sound.

David Dalton, CEO

Figenshu Sr. VP at CBS Radio

Bill Figenshu has been named Senior Vice President of CBS Radio, Dan Mason, CBS Radio’s President announced.

The appointment comes on the heels of CBS’ announcement that the corporation will transition into Infinity Broadcasting Corporation, which will be managed by CBS Corporation. Figenshu initially will oversee ten stations in the Detroit and Tampa markets, with additional stations to be included as the need arises. He will join the company October 19 and report to Mason.

Figenshu moves to CBS from Chancellor Media Corporation, where he has held the position of Senior Vice President since 1997. He previously spent 16 years at Viacom Radio, serving as the company’s President for ten years.
The G-files

ACQUISITIONS

- MEGACOMMUNICATIONS HAS INKED A DEAL TO purchase five AM stations from Mega Broadcasting for $13 million. Properties include WURD-Philadelphia, WKKD and WDDW in Washington, and WLAT and WNEZ in the Hartford market.
- RENDA BROADCASTING PICKED UP WSGL/FM-FT. Myers/Naples, Fla from Sterling Communications for $3.7 million. Broker: Media Services Group (Sterling).
- NORTH TEXAS RADIO AGREED TO BUY FIVE STATIONS in Texas in three separate deals totaling $2.7 million. The company picks up KFYN/AM and KFYZ/FM in Bonham from Bonham Broadcasting for $1.2 million, KNET/AM-Palestine and KYYK/FM-Tyler/Longview from Quail Management for $1 million, and KBOC/AM-Bridgeport from Community Broadcast Network for $500,000.
- ALLIANCE BROADCASTING AGREED TO PURCHASE WWCA/AM, in the Chicago market, from Pinnacle Broadcasting for $2.1 million.
- RADIO FRIENDZ IS BUYING WJMW/AM AND WHLM/FM in Wilkes Barre/Scranton, Pa from Magee Industrial for $2.5 million.
- EDUCATIONAL MEDIA FOUNDATION SIGNED A DEAL TO buy KOCC/FM-Oklahoma City from Oklahoma Christian University for $1.2 million.
- JWC BROADCASTING IS ACQUIRING WCSD/FM IN Cookeville, Tenn. from Sunny Broadcasting for $1 million.

CLOSINGS


CDnow and NZK Merge; Bertelsmann Buys Stake in Barnes & Noble Online

It's been a busy week for online music and book retailers CDnow (www.cdnow.com) and NZK's Music Boulevard (www.musicboulevard.com) have announced they are merging. The newly formed company, which will be run by CDnow founders Jason and Matthew Olim, will operate under the CDnow name and boast a customer base reportedly put at more than one million.

Meanwhile, Bertelsmann AG, the parent of Arista Records and RCA, as well as Random House books, is paying $200 million to take a 50 percent stake in bookseller Barnes & Noble's online business, barnesandnoble.com. The two companies plan a major push into online retailing and will reportedly combine $100 million to the Internet venture. The announcement means the planned public stock offering for barnesandnoble.com will be delayed.

Analysts: Seagram Paid Too Much For PolyGram

Seagram may look to renegotiate the price it agreed to pay Philips Electronics last May for the acquisition of PolyGram. Industry analysts say that weaknesses in the global marketplace, an inability to get a good price for PolyGram's film division, as well as a slowdown in music sales, combine to make the $10.4 billion price tag look 'extremely extravagant.'

Seagram, which agreed to pay 115 guilders per share for the purchase, watched PolyGram's share price dip to 100.8 guilders on Tuesday (Oct 6). Meanwhile, Seagram's share price has dropped from $64.10 (Canadian) the day before the acquisition was announced to $40.70.

Karmazin Wants TV Consolidation Addressed Next

Mel Karmazin must be singing "can't get enough of you, baby."

The CBS President told the FCC last week that the television industry is in dire need of deregulation similar to that granted to radio in 1996.

Karmazin asked the FCC to raise the ceiling limiting the number of TV stations one company can own from 35 percent coverage of the U.S. to 50 percent. "The limit has got to move and move quickly," said Karmazin, who insisted that there was no reason why a network shouldn't own a station in every market.

Rules for network "monopoly" also should be relaxed, allowing major networks to acquire another, Karmazin said. "The dual-network rule should go away if General Electric decides it wants to sell the NBC network, we should be allowed to be the buyer."

Radio Marks 6th Year of $ Gains

Radio celebrated its 72nd consecutive month—that's six straight years—of revenue growth, finishing August with combined local and national dollars up 5 percent compared with same-month figures for 1997. Local advertising was up 7 percent for the month vs one year ago, while national spot sales increased 16 percent. Year-to-date, local ad revenues were 10 percent ahead of last year, national figures were 15 percent higher, while combined dollars were 11 percent greater. Calculations are based on the RAB radio revenue index of more than 100 markets.

In the Soup

Gary Owens, a long-time friend of GAVIN, will appear at two events connected to the release of the first book to be published under the GAVIN imprint, The Hits Just Keep on Comin': The History of Top 40 Radio, by Ben Fong-Torres (Miller Freeman Books). The legendary DJ and voice talent will be Fong-Torres' special guest at a reading at The Book Soup in West Hollywood on November 19, and he is part of the all-star panel saluting Top 40 radio at the Museum of Television & Radio in Beverly Hills on December 2. Here's a variation on a drawing by Owens that we published in our special 40th anniversary book, On the Air: Forty Years That Shaped the Sound of America. Thank you, Gary, for 40 years of great radio.
* first step from the upcoming L.P. *

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Appeal in Mancow Case Could Chill Hiring, Content

The Illinois Supreme Court over the last few days has heard what could be a landmark case for the radio industry: talk radio show host "Mancow" Muller’s appeal against former Chicago Bear lineman Keith Van Horne, who claims that Mancow’s radio station, WRCX, and its owner, Evergreen Media Corporation (now Chancellor Broadcasting), were negligent in hiring and supervising Mancow and his sidekick, Irla Blanco.

The appeal, which began on September 24, stems from the Illinois First District Appellate Court decision to reinstate Van Horne’s claim. “No other court in history has ever imposed liability on a broadcast company for negligently hiring on-air talent,” said Steve Baron, defense attorney in the case. “This decision sets a dangerous precedent. It will have a severe chilling effect on the industry.”

The lawsuit came about after Muller and Van Horne exchanged words in the hallway of Chicago’s John Hancock Center in 1994, where both broadcast their shows. Muller then announced—and later repeated on his show—that Van Horne allegedly chased him down the hall and threatened his life.

Van Horne filed the lawsuit in November 1994, charging that Mancow and Blanco’s statements about him were defamatory. The charges against Blanco were dismissed, but the counts against Muller and his employers stood. Van Horne filed an amended complaint in April 1995 adding the negligent hiring counts. The new counts were dismissed, and Van Horne appealed. Van Horne’s lawsuit alleges that Muller had a history of reckless conduct while a DJ at WRCX and other stations, and that WRCX should have known of a defamation risk in hiring him.

Pirate Broadcasters March on NAB, FCC

A band of about 50 pirate radio operators staged a protest march on the NAB and FCC on Monday (10/5). According to the Washington Post, the pirates carried three large puppets as part of their procession. “The largest symbolized Corporate Radio pulling the strings of the NAB, which in turn pulled the strings of ‘Kennardio,’ a Pinocchio puppet meant to represent FCC Chairman Bill Kennard, complete with growing nose,” the Post said.

Despite the pirates’ view of Kennard, the FCC chairman has been championing microradio as a way for minorities and entrepreneurs to have an opportunity to develop a new-over-the-air broadcast service.

The Post story reported that “the highlight of the protest came outside NAB headquarters, where they hauled down the association’s flag and hoisted the Jolly Roger to lusty cheers.” Local police handcuffed two protestors, presuming that they had stolen the flag. The two were reportedly released after the pirates agreed to disband in exchange for the NAB declining to press charges.

NAB spokesman Dennis Wharton was quoted as saying, “We are absolutely for free speech, but we are not for adding interference to the already crowded airwaves—or for breaking the law.”

Gene Autry: Cowboy, Singer, Broadcaster

Gene Autry, America’s beloved singing cowboy who went on to create an immense business empire, died on October 2 in Los Angeles. He was 91. He is survived by his wife Jackie and a sister.

Autry began his career in 1928, singing on the radio before heading for the big screen. He made 95 films and starred in a television show from 1950 to 1956. He also has 635 records to his credit, including his signature song, “Back in the Saddle Again,” and “Rudolph the Red-Nosed Reindeer,” which has sold more than 30 million copies.

Autry ended his performing career in 1956, but continued ownership of four radio stations, the Gene Autry Hotel in Palm Springs, and other properties. In 1982, he sold Los Angeles television station KTLA for $245 million.

Autry bought the California Angels baseball team in 1960, selling 25 percent of the team to the Walt Disney Company, which gained operating rights to the franchise in 1996.
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TOM WATSON, Managing Director
LIKE A ROLLING STONE

News from NYC and Chicago

By Ben Fong-Torres

You know how it is when you visit New York City: there’s never enough time for everything. Same thing when it comes to writing about it. There’s never enough space.

So, picking up from my last column, I’d like to wrap up my report on my recent week in the Big Apple with my visit to the Museum of Television and Radio, in midtown Manhattan. I was there to say “Hi” to radio curator Ken Mueller, and to nail down some details on the Top 40 seminar the MTR is staging in its Beverly Hills museum on December 2nd in tandem with GAVIN.

The timing was great. Pete Fornatale, the long-time WNEW/FM DJ, and a contributor to GAVIN’s 40th anniversary publication, On the Air, was there, taping a special to promote his new book, All You Need is Love...and 99 Other Life Lessons From Classic Rock Songs. Just before he and co-author Bill Ayres (who hosts a call-in show on WPLJ/New York) settled into the studios, Fornatale told me he was no longer on WNEW. The station has switched from classic to a more active rock, and he’s out. But not for long, he hopes. He’s looking into a couple of possibilities, including a college station.

Hey, a microphone is a microphone.

The New York Museum, meantime, is rocking into the fall season. Its two-week Radio Festival (October 26 to November 6) will include a WMCA reunion. “A Gaggle of Good Guys,” on October 28, will feature Dan Daniel, Harry Harrison, Gary Stevens, Joe O’Brien, Dean Anthony, and Ed Baer. Baer will also be part of “Urban Country: A WHN Reunion” on November 3, celebrating the 25th anniversary of the start of New York City’s progressive country station, alongside Lee Arnold, Charlie Cook, Del Demontreux, Mike Fitzgerald, Pam Green, Larry Kenney, Ed Salamon, and Jessie Scott. One of the best things about the MT&R is its screenings of rare films and videos. Their latest is Bob Dylan’s Eat the Document—circa his 1966 European tour—showing from October 8 to November 20. To kick off the screening, the Museum will present a panel October 5, including Donn Pennebaker, director of Don’t Look Back, the film from which Eat... derived, and Greil Marcus, author of Invisible Republic: Bob Dylan’s Basement Tapes.

Speaking of museums: As you read this, I’m in Chicago, getting set for the annual Radio Hall of Fame induction. No, they haven’t enlisted me yet, but, on the recommendation of emcee Casey Kasem, the Museum of Broadcast Communications asked me to write the script for the broadcast. If you’re within range of one of the 45 stations carrying the ceremony, you can hear Top 40 legend Dick Biocini, the “fly-jock” Tom Joyner, Car Talk hosts Tom and Ray Magliozzi, long-time Detroit Tigers announcer Ernie Harwell, and the late Bing Crosby, who had a two-decade run as a network radio star, being inducted. I’ve added spotlights on the return of swing music and the birth of Top 40 radio. Enjoy.

Radio: Over the Air or Over the Internet?

■ How much radio listening is happening on the Internet?
■ What types of stations and formats stand to benefit on the Internet?
■ Can the Internet be your pipeline to increased at-work listening?

Answers debut at 9AM, Friday (October 16) and 9AM, Saturday (October 17) in Room 605 at the NAB Radio Show in Seattle. The Arbitron Internet Listening Study is presented in conjunction with Edison Media Research.

Arbitron: Helping Grow Radio’s Share
Leading A/C Revenue Generators: There's More Room at the Top

By Tony Sanders

Here's some good news about ownership concentration: There's still room in the A/C format for groups other than the top ten to get a piece of the action. A/C is one of the more diversified formats, not only in its format niches, but also in its ownership—and the top ten groups control less of the ad revenue in A/C than they do in Top 40 or Country.

Sure, Chancellor Media owns the most A/C radio stations on the planet and takes the largest slice of the A/C ad revenue, but at least the slices taken by nine other top groups are thinner. Collectively, A/C's top ten groups take in just over half (51 percent) of A/C's $1.46 billion in annual revenue, according to an exclusive analysis by Gavin. By comparison, the 10 biggest groups in Top 40 control more than two-thirds (67 percent) of the top 50 list, the 10 largest groups in Country control 61 percent of Country radio revenue.

A/C's FINAL FOUR (PLUS ONE)

Each time Gavin has examined a format's top-billing groups, Chancellor Media and CBS Radio have emerged as number one and two. This is true again, as our chart on the opposite page shows. It should come as no surprise, then, that these five groups, which are the top five in A/C, Top 40 and Country, are also the five largest radio groups in overall billing. Positions six through 10 are taken up by Cox, Sinclair, Bonneville, Citadel and Saga.

A/C's 50 BIGGEST GUNS

Nineteen different groups own A/Cs 50 top-billing radio stations. Taken together, the 50 stations bill a combined $678.5 million, or 45.3 percent, of A/Cs total $1.46 billion in ad revenue. Chancellor controls 18 of those 50 stations and takes in $282 million annually with them, according to revenue data supplied to Gavin by BIA. CBS Radio, soon to be renamed Infinity Broadcasting, has eight of the top 50 stations and bills about $105 million with them, out of a total of $120.4 million. It's interesting to note that most of CBS's total A/C revenue comes from these eight FM stations and that the remaining 13 stations CBS has in the format collectively bring in another $15 million.

Jaco has five stations on the top 50 list, which bring in a combined $60.5 million in revenues. Disney/ABC, Cox, and Bonneville each have two FMs in the ranks of the top 50, while 13 other owners have one each on the list.

Top Ten A/C Groups Ranked by Radio Billing

Guess who's got the most A/C stations on Earth? Aside from being the largest radio group on the planet, Chancellor Media also is the largest operator of Adult Contemporary stations. And as Gavin has reported in recent issues, Chancellor also ranks as the top-biller in Country and Top 40. To determine Chancellor-Capstar's A/C radio billing, Gavin combined the revenue estimates from BIA for Capstar's various subsidiaries with those for Chancellor to arrive at that group's $33.6 million in total billing from 65 A/C stations. BIA counts nearly 1,400 A/C-formatted stations in the U.S., and has 197 billing estimates for just over 500 of those stations. Together, those stations generate $1,464,640,000 in annual revenues. That would mean Chancellor-Capstar's $33.6 million in A/C revenue represents 23 percent of all A/C billings. Chancellor's own billing estimates for its entire group of 463 radio stations comes in at $1.7 billion. This means the group's A/C stations represent 19.8 percent of Chancellor's total radio revenue.

Fast-growing Cumulus Broadcasting just missed making Gavin's top 10 list by a slim $100,000; the group's estimated $20.4 million in A/C billing (from 23 stations) was edged out by Saga's $20.5 million (from six stations).

<table>
<thead>
<tr>
<th>Rank</th>
<th>Group</th>
<th># of A/C stations</th>
<th>A/C Revenue ($200,000)</th>
<th>% of All A/C Revenue</th>
<th>Total Group's Revenue ($1,464,640,000)</th>
<th>A/C % of Group's Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chancellor-Capstar</td>
<td>65</td>
<td>$336.7</td>
<td>22.9</td>
<td>$1,700.0</td>
<td>19.8</td>
</tr>
<tr>
<td>2</td>
<td>CBS</td>
<td>21</td>
<td>$120.4</td>
<td>8.2</td>
<td>$1,492.4</td>
<td>8.1</td>
</tr>
<tr>
<td>3</td>
<td>Jacor</td>
<td>28</td>
<td>$83.9</td>
<td>5.7</td>
<td>$612.9</td>
<td>13.7</td>
</tr>
<tr>
<td>4</td>
<td>Disney/ABC</td>
<td>2</td>
<td>$43.0</td>
<td>2.9</td>
<td>$327.1</td>
<td>13.2</td>
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<tr>
<td>5</td>
<td>Clear Channel</td>
<td>20</td>
<td>$37.9</td>
<td>2.6</td>
<td>$473.8</td>
<td>8.0</td>
</tr>
<tr>
<td>6</td>
<td>Cox Radio</td>
<td>8</td>
<td>$33.3</td>
<td>2.3</td>
<td>$246.8</td>
<td>13.5</td>
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<tr>
<td>7</td>
<td>Sinclair</td>
<td>8</td>
<td>$24.5</td>
<td>1.7</td>
<td>$130.5</td>
<td>18.8</td>
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<tr>
<td>8</td>
<td>Bonneville</td>
<td>2</td>
<td>$23.4</td>
<td>1.6</td>
<td>$109.6</td>
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<td>9</td>
<td>Citadel</td>
<td>14</td>
<td>$23.4</td>
<td>1.6</td>
<td>$123.7</td>
<td>18.9</td>
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<tr>
<td>10</td>
<td>Saga</td>
<td>6</td>
<td>$20.5</td>
<td>1.4</td>
<td>$64.7</td>
<td>31.7</td>
</tr>
</tbody>
</table>

**The 60 Top-Billing A/C Stations**

<table>
<thead>
<tr>
<th>Station/Market</th>
<th>Mkt #</th>
<th>Owner</th>
<th>Revenue($000s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLW-New York</td>
<td>1</td>
<td>Chancellor Media Corp.</td>
<td>$37,300</td>
</tr>
<tr>
<td>KVIL-Dallas/Ft. Worth</td>
<td>6</td>
<td>Infinity Broadcasting</td>
<td>32,800</td>
</tr>
<tr>
<td>WFLJ-New York</td>
<td>2</td>
<td>ABC Radio Inc.</td>
<td>27,400</td>
</tr>
<tr>
<td>KOST-Los Angeles</td>
<td>2</td>
<td>Cox</td>
<td>23,000</td>
</tr>
<tr>
<td>KBIG-Los Angeles</td>
<td>2</td>
<td>Chancellor Media Corp.</td>
<td>22,000</td>
</tr>
<tr>
<td>KYSR-Los Angeles</td>
<td>2</td>
<td>Chancellor Media Corp.</td>
<td>21,000</td>
</tr>
<tr>
<td>WILIT-Chicago</td>
<td>3</td>
<td>Chancellor Media Corp.</td>
<td>21,000</td>
</tr>
<tr>
<td>WNIC-Detroit</td>
<td>3</td>
<td>Chancellor Media Corp.</td>
<td>20,000</td>
</tr>
<tr>
<td>WDAM-Houston</td>
<td>9</td>
<td>Chancellor Media Corp.</td>
<td>20,000</td>
</tr>
<tr>
<td>WPCH-Atlanta</td>
<td>12</td>
<td>Jacor Communications Inc.</td>
<td>18,000</td>
</tr>
<tr>
<td>WWAZ-Chicago</td>
<td>3</td>
<td>Chancellor Media Corp.</td>
<td>17,000</td>
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<td>KIOI-San Francisco</td>
<td>4</td>
<td>Chancellor Media Corp.</td>
<td>17,000</td>
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<td>WRQX-Washington</td>
<td>8</td>
<td>ABC Radio Inc.</td>
<td>15,600</td>
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<td>WMJX-Boston</td>
<td>10</td>
<td>Greater Media</td>
<td>15,100</td>
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<tr>
<td>WWEB-Philadelphia</td>
<td>5</td>
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**A/C: Long-Time Top $ Format Edged Out by Rock in 1997; Urban A/Cs Still Lose Out in Race for Ad Dollars**

For the first time in a long time, A/C stations, as a group, missed winning the neck-and-neck race as the top money-converting musical format. The winning format last year by a statistical hair, according to figures from Duncan's American Radio, was Traditional/Classic Rock. The latest figures for the two formats (based on 1997 data) give A/C stations a 1.26 ratio and Rock stations a 1.27.

A conversion ratio is computed by dividing a station's market share of radio revenue by its audience share. For example, a station that gets a 10 share in the ratings should get at least 10 percent of the market revenues in order to have a conversion ratio of 1.00. A/C stations have some of the best conversion ratios in the business, with only News/Talkers, Talk, and Sports stations doing better. Among music formats, and except for last year's statistical loss to Rock, the A/C format consistently has had the best conversion ratio (see table below).

The conversion ratio for A/C has stayed above 1.30 for eight of the last 11 years, while the ratio for Duncan's Rock category has had a much more erratic trend. Last year's 1.27 ratio for Rock was a large jump from the 1.17 posted in 1996, for example. And both of those figures are down from the format's 1994-'95 high point of 1.30 and 1.32.

Urban-leaning A/C stations don't get anything close to the same conversion ratios for advertising revenue as mainstream A/Cs. As the Duncan numbers show, that's been the story for all of the last decade, with conversion ratios for Urban and Black A/C stations coming in at only about 50-60 percent of the levels of other A/C stations.

### Adult Contemporary Conversion Ratios 1986-1997

<table>
<thead>
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<th>Year</th>
<th>Ratio</th>
<th>Year</th>
<th>Ratio</th>
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<td>1987</td>
<td>1.27</td>
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<tr>
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<td>1988</td>
<td>1.32</td>
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<tr>
<td>1988</td>
<td>1.36</td>
<td>1989</td>
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<tr>
<td>1989</td>
<td>1.36</td>
<td>1990</td>
<td>1.32</td>
</tr>
<tr>
<td>1990</td>
<td>1.34</td>
<td>1991</td>
<td>1.26</td>
</tr>
<tr>
<td>1991</td>
<td>1.34</td>
<td>1992</td>
<td>1.27</td>
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Note: From 1986-88 Duncan's A/C figures included Soft A/C and Oldies stations. As of 1990, the formats were split into three separate categories.


<table>
<thead>
<tr>
<th>Year</th>
<th>Ratio</th>
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<th>Ratio</th>
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**Powering the A/C Format(s)**

This report has focused primarily on A/C and Hot A/C stations, without including or rank Urban A/C stations, based on revenue results. While Urban A/C stations generally are hampered by a lack of advertising support (as demonstrated by their lower conversion ratios), there are at least a few Urban A/Cs that do better than average in converting ratings into revenue.
Ten Ways to Be a Better A/C PD

BY GARY BERKOWITZ

1. Communicate with and Understand Arbitron
   - Update and send in your Facilities form before each book.
   - Make sure Arbitron knows if your station uses a Name, such as "KISS," "Q," "Mix," etc. Also let them know if you round off your frequency.
   - Make sure other stations are not taking credit for slogans they either don't use, or do not use any longer.

2. Work Closely With Your Air Talent
   - Hold weekly aircheck sessions. Air talent loves feedback (although they might not say it!)
   - Spend time with your jocks outside of the station. Get to know them.
   - Work as hard as they do. Show up at promotions. Support whatever they do.
   - Know the names of their spouses and kids. When you overwork a jock, send his wife flowers to thank her. Send your jocks' kids birthday cards. They must see you as their #1 support mechanism.
   - Make sure the jocks understand the Arbitron ratings system and how it works. Hold an Arbitron Workshop for the jocks. If you're not sure how to conduct one, find someone who can. They can't win the game unless they know the rules.

3. Be Anal About Everything... The Details Make the Difference.
   - Have systems in place to control promos. Nothing sounds worse than hearing a spot on a Monday for an event that happened last Friday!
   - Have other people look at your daily music log and see what they might change.
   - Always freshen and update your liners and sweepers.
   - Make sure the control room is always kept neat and clean. A clean studio makes for a clean air sound!
   - Put out your weekend schedule by Wednesday. Jocks should not be made to wait until Friday at 5 p.m. to get the weekend schedule.

   Most Important:
   - Return your phone calls! Treat others as you would want to be treated.
   - Respond to every person who applies to you for a job! The payback will be huge down the road.
   - Make your station sound like it's always 85 degrees and sunny!

4. Be Focused on Your Key Demo. Always Be Benefit Driven.
   - Suppose the core. Deliver on expectations. You're the PD. You can do it.
   - Make sure everything you do, from music to news stories to promotions, is targeted to your key target demo. Are you a music station or a contest station?
   - No matter what you do, always tell the listener what's in it for them!
   - If you're programming a music station, tell them to listen for "Ten in a Row." If you're a News Station, tell them to listen for "Traffic and Weather Together, Every Ten Minutes."
   - Don't get too cutey with liners. Sell the benefits and sell them over and over!

5. Become Computer Literate
   - If you're not great with computers, take a class!
   - Know Selector (or a similar music scheduling system). Make sure you keep up with all of its latest tricks and gimmicks.
   - Make sure you're using the latest versions of your software. Use email.
   - Learn all you can about Hard Drive Systems. If you don't, your replacement will!

6. Listen to Your Station
   - Take a day off and really listen to your station. If you don't listen, you're not doing your job as PD.

   Be a consultant. Write down all the things you hear going right and wrong. Make sure your stop sets are competitive with your competition. How do you stack up technically against the others? Who is louder and sounding better?

7. Work Effectively With Other Managers
   - PDs can no longer afford to be islands—they must interface with sales and other departments.
   - Get to know the Sales Manager as well as the Traffic Manager. Good relations with these people will help you execute your plan more smoothly and effectively.

   - Christmas happens every December. Don't wait until December 15 to start thinking about what you're going to do. That goes for other major holidays and times of the year.
   - You also have ample notice with each ratings book. Plan promotions. Have jock meetings to go over important elements of the station that will take place during the book.
   - Put together your own Arbitron Checklist and go through it, point-by-point, two to three weeks before the start of the book.
   - Do not do maintenance on the transmitter or studio during a book!
   - Plan your research projects around major rating books. Do the same with marketing. With Arbitron, nothing kicks in instantly. Start early. Be prepared.
   - Have a plan! Know what you're going to do.

9. Muster All Resources and Use Them to Your Advantage.
   - General Managers can be great resources. They know the big picture. They can teach you things about radio that some programmers never learn.
   - Research. Do as much as you can. If you don't have a budget, go to malls, stores, and local events. Ask people for their opinions on your station. They will tell you a lot! Call record stores to see which songs are selling. Ask everyone you know what he or she thinks of your station. Listen to what they say.
   - Consultants travel all over the country and can give you a great snapshot of what's happening at other radio stations. Call them. Get to know them. If you're lucky enough to have one, use them a lot. Ask a lot of questions.
   - Call Other PDs. Ask how certain songs are researching. Ask about promotions that are working. This kind of information can only help you.

10. Be a Radio Groupie
    - You'll never get where you're going if you don't know where you're coming from.
    - Great PDs are students of the business.
    - Read and learn as much as you can about the early days of radio. Know the old companies. Know the great programmers. Know who Rick Sklar was and who Paul Drew is. Who was Bill Drake and why is he so important?
    - Read the trades.
    - Go to conventions and meetings.
    - Listen to AM radio at night.
    - Pick up the phone and call some major market PDs. Get to know them.

GARY BERKOWITZ IS PRESIDENT OF BERKOWITZ BROADCAST CONSULTING. PRIOR TO THE FORMATION OF BBC, BERKOWITZ PROGRAMMED STATIONS SUCH AS WPRO-PROVIDENCE, WROR-BOSTON, WJR, WHY7 AND WQK, DETROIT. REACH GARY @ (248) 737-3727; FAX (248) 737-0243; EMAIL GARY@GARYBERK.COM; WEBSITE HTTP://WWW.GARYBERK.COM

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Luke Records Gets Loud with No Good “Lizard”

BY JANINE COVENY

Luther Campbell, President/CEO of Luke Records, has signed a joint venture deal for the label with Loud Records, headed by founder/CEO Steve Rifkind. Loud will provide marketing, promotion, publicity, and creative services for the Luke Records roster. The first release through the deal is the new single, “Lizard Lizard,” by the group No Good featuring Jiggie.

In announcing the deal, Rifkind said, “Loud Records prides itself in being the leader in promoting underground hip-hop. Luther ‘Luke’ Campbell is the king of bass music, and Loud Records is extremely elated that he has joined our family.”

“Everybody knows Loud is a very street-oriented label,” says Campbell. “I’ve talked to a lot of other labels and I had great interest in doing something with them, but it always came down to the street aspect. A lot of other labels use Loud’s street team to work their product, so why do I want to go somewhere where eventually I’m going to have to go back and hire Loud to work my product, other than just being a part of that family?”

Campbell, best known as leader and co-founder of the controversial and groundbreaking group 2 Live Crew (with which he is no longer associated), had last been signed as a solo artist to Island Records, through which he released the bass music hit "Raise the Roof." Luke Records had been distributed independently. Campbell notes that his particular recording specialty, bass music, has had an up-and-down track record with major labels, but feels that Loud’s chief executives have both a respect for and understanding of the music.

“We’ve got the same philosophy in having conversations with Steve and Rich [Isaacson, Loud President], they basically said, ‘We want you to guide us in working this type of music.’ And that’s the first time I heard anyone say anything like that,” says Campbell, who acknowledges the persistent independent spirit of entrepreneurs like himself and the heads of other small bass labels like Quad City and Mercedes. “All of our ventures in dealing with major labels have been like failure, because nobody really understands the music and nobody really wants to listen to us. So I know I got a situation where they want my expertise.”

While records featuring bass music have received infrequent airplay on Urban radio, Campbell points to the music’s enduring sales success. “When you look at it, our records will be a novelty on black radio but a big hit and a successful record on a crossover station,” he says, adding that the top three sales markets for “Raise the Roof” were New York, Chicago, and Detroit, areas where the record had zero airplay. He adds that there has been a slowdown on production of bass music by all the key labels: “There ain’t enough bass product out there like it used to be. A lot of our audience are buying Master P records.”

Currently, Campbell is developing a film called Luther Campbell’s Freakfest through Loud’s film division, headed by John Rifkind, as well as Peep Show, for which a soundtrack is likely to be released. That project may well go to pay-per-view or straight to home video, a market where Campbell has turned a profit before with a string of wildly popular X-rated features. Street date for the No Good single “Lizard Lizard,” with a chorus loosely based on the Taco Bell commercial tie-in to the film Godzilla, is October 13.
SOME LIKE IT HOT.

WILL SMITH
MIAMI

NEXT UP FROM THE QUADRUPLE PLATINUM ALBUM
"BIG WILLIE STYLE."

Executive Producers: Poke and Tone for Track Masters Entertainment, Inc.
Management: James Lassiter for Overbrook Entertainment.

www.willsmith.net

Angela Perelli

Chancellor Media's KYSR (Star 98.7)-Los Angeles
First gig and career highlights: "I started as a morning show intern for Don Bleu at KYUU-San Francisco. The three month internship lasted a year-and-a-half because Don Bleu, Whitley Gleason, and the rest of the staff was so much fun to work with. From there, I moved over to K-HIT and stayed for seven years, moving up from Morning Show Producer to Programming Assistant to Music Director, to APD, to PD. The characters that worked there...it was a sitcom! "I've been in L.A. for three-plus years now, two as PD. Career highlights? Building a great team of A-level talent in my programming staff."
You grew up listening to: "KFRC and KMLE (when it was "Cameo, rockin' the bay!"). They were both larger than life with music, personality, promotion, and great production.
Mentors: "Don Bleu, who taught me the responsibility of personalities to provide not only entertainment but consistency to the audience. I never really thought about it until the S.F. earthquake when Johnny Carson was off the air for three days because of special news reports. When he was back on, I knew that all was right with the world, that's what Don was talking about. Randy Lane taught me to follow my gut. My consultant Guy. Zapolon taught me to play the hits and get morning show-level talent in every daypart. My GM, Ken Christensen, has really taken me under his wing."
Define Star 98.7 musically: "We're early on core artists like Hootie, matchbox, Jewel, etc. We're also early on records we all feel passionate about like Fastball's 'The Way', or pop records like Shania Twain or Celine Dion, which we usually get on early when hot and get off early before they're burnt to a crisp. We tend to be later on unproven artists with songs we're not as gungho about, as well as on more Alternative sounding records that need to be 'softened' by KROQ. Our current to recurrent/gold ratio is about 40-60.
"We use research to gauge songs appeal to our audience. If we're not sure about a record, we like to hear success stories."
Stations you monitor: "I monitor KIIS, KROQ, KLOS, Arrow, KBIG, KOST, Mega, and 105.1—the classical station (OK, so that's on the weekends when I need a break). I look at everyone around the country from Z100-New York, KBBF 108 and WBAMX-Boston, to 99X-Atlanta, and Star 100.7 -San Diego."
Car pre-sets: "Star, KIIS, KROQ, KBIG, and Arrow."
Bosses: "My boss is VP/GM Ken Christensen, but I also communicate with the folks on the Chancellor corporate level such as Steve Rivers, John Madison, Bev Tilden, Steve Steet, David Lefeb and of course, our Commander-in-chief. Jimmy de Castro."
Best promotion: "By far, our biggest promotion was A Bug a Day in May, where we gave away the new VW bug every weekday all month. The audience loved it, and we had the biggest month, trend-wise, in the station's history."
Favorite L.A. restaurant: "Casa Vega."
Favorite movie of all time: "Stargate: in the Rain."
Favorite recent movie: "Ever After."
First concert: "Chicago at the Cow Palace, 1976."
Next career direction: "I'd like to see this station really grow, and then what? Something peaceful sounds good."

by Annette M. Lai

Chuck Jackson

"WHAT GOES AROUND COMES AROUND"
A record with serious staying power!
72 reporting stations (46 in heavy rotation)
1710 total spins • 16* on Gavin A/C mainstream chart

Lisa Molina

"I WOULD WALK THROUGH FIRE" is on fire
Debuted 31* on Gavin A/C mainstream chart
62/9 this week • 982 total spins • Heavy Phone request

TWO CHARTED RECORDS FROM A GREAT MUSIC LABEL WAVE ENTERTAINMENT

PAUL CROWLEY - MUSIC MARKETING (704) 367-2511 • KEITH JACKSON - WAVE ENTERTAINMENT (212) 686-9282
Simply Talented...Simply Beautiful...Simply divine

Lately

the soulful, timeless hit single & video from their forthcoming album FAIRY TALES

“Lately” 63295-12325-2/4

Executive Producers: Ruben Rodriguez & Nathan Garvin
Produced by: John Howcott and Donald Perks for Urban Vibe Entertainment
Co-Produced by Will and Pete for Urban Vibe Entertainment
Management: Gaman Entertainment
Modern Adultery: Caught in the Act

At an industry convention several years ago, Ken Benson, then-PD of #1 ranked Top 40 KKRZ-Portland, described the competitive situation (as if there was one) between his station and the Modern A/C upstart, KBBT (The Beat), which was languishing in the low single digits.

By way of illustrating his point, Benson held his arms as wide apart as he could, telling the audience, “This is the musical universe I have to play in,” then moving his hands about a foot apart, saying, “this is the universe the Beat has to play in.”

And therein lies the eternal debate over the musical content of Modern A/C, Modern Adult, Pop/Alternative, whatever convenient label you choose to apply to this format offshoot. Some critics claim this format, by its own design, is too narrow, too exclusive—too Modern and not enough A/C. If you’re a record exec, you’ve heard the argument from programmers: “If I let Celine Dion in, then I have to let all of her friends in too, and there goes the neighborhood.” Which leads, invariably, to that other formerly unspoken thought, a thought now spoken with increasing volume at Alternative, Triple A, and A/C panels at recent conventions (and in the bar later) is Modern A/C too musically narrow to actually qualify as its own format? Is it just the bastard lovechild of some too-hip-for-the-room Hot A/C PDs and consultants who now have a built-in excuse not to have to deal with Rod Stewart records?

This limited musical philosophy can sometimes lead to serious misperceptions. Indeed, at the risk of sounding like an average listener, during several recent road trips across the country, more than once I caught myself wondering, “Since when did ‘Kind and Generous’ by Natalie Merchant start testing well enough to be played four times an hour?” followed quickly by, “If I hear ‘Always Something to Remind Me’ one more time, I’m going to take my own life, as well as that of whoever is unlucky enough to be standing nearby.”

Bottom line: Can a radio station that subsists largely on “The Best Mix of Inconsequential Lilith Fair artist here,” along with a liberal dose of ’80s flash-back filler seriously compete head-to-head against a more mass appeal format? Or does the average Modern A/C station serve as nothing more than a cluster-buckey to be sold in tandem with three other low single-digit outlets? Or is it positioned as a formatic speedbump to protect the flank of the owner’s actual cash cow?

That being said, consider the love letter, reprinted below, from a noted industry observer and long-time advocate of A/C in all of its incarnations.

**A Letter to the Format**

Dear Alice,

To borrow a title from the recent Smash Mouth hit, I “Can’t Get Enough of You Baby.” Since the early ’90s, I’ve watched you “The Time of Your Life” in San Francisco, Denver, Buffalo, Charleston, and Fresno. Using your alias, STAR, we’ve had liaisons in L.A., San Diego, Tampa, Seattle, and in Philadelphia, where we took this thing to the MAX. We LINK-ed up in Charlotte with Alanis, Sarah, Sheryl, a couple of Natalie’s, and Meredith (she was a “Bitch”). We MIX-ed it up with Paula, Fiona, and Billie in Chicago, Boston, Dallas, D.C., Houston, Cleveland, and Baltimore. There were other encounters with “Iris” and “Adia” involving “Sex and Candy,” but I’ve ZONE-d out on those. I’m sure you get the POINT.

I’ve tried to introduce you to Shania, LeAnn, Faith, and Lucinda, but you’ve been a bit cautious about getting intimately involved with any of them. You’ve been adamant about excluding Celine, Gloria, Mariah, and Whitney from our inner circle of friends.

You’ve all but dumped Elton, Eric, Lionel, Kenny, Michael, and Rod on the advice of your friends Randy and Dave. You now seem to prefer your male acquaintances in group form, with gender-bending and erotic names like Barenaked Ladies, Goo Goo Dolls, Hootie & the Blowfish, and Eve 6.

Speaking of groups, how does it feel being a kept woman, controlled by rich and powerful men like Mel, Jeff, Randy, Steve, and Lowry? Will you ever be the sweet, innocent everyday Alice I once knew?

As with anyone who is hip and current, imitation seems to become the sincerest form of flattery, so I strongly suggest you take the advice and counsel of Angela, Katherine, Mary Ellen, Michelle, Darla, Triah, Roxi, and Angie on how to stay cutting-edge and contemporary.

The gold and platinum that adorns your walls proves that you are influencing the modern adult female consumer. While you are not “Perfect” (who is?), you have certainly lasted more than “One Week” and it looks like, for the immediate future, you are “The Way” and planning to “Stay” past the proverbial “3AM” “Closing Time.”

I would be remiss if I didn’t point out one of your glaring shortcomings: you have no rhythm and this sometimes makes me blue. I’d really like you to meet my friends Aaliyah, Brandy, Brian, Janet, Lauryn, Monica, Usher, and Will. At times you seem to be “Nowhere and Everywhere,” trying to be “Everything to Everyone.” I hope you can understand why at times I’m “Torn.”

In spite of all this, I remain dazzled and passionate about you. I will, however, confess to having a “Crush” on Jennifer. I’ll be “Kind and Generous,” because if this affair was “Uninvited,” I will always consider it “My Favorite Mistake.” And while you continue to try to find yourself in the “Real World,” “I Will Wait” until there is “Snow on the Sahara,” because there is no one “As Good as You.”

“Wishing I Was There,”

Jerry Lembo

Jerry Lembo is the President of the Jerry Lembo Entertainment Group, a radio promotion and marketing consulting firm. He can be reached @ 201-287-9600; FAX: 201-287-9700; EMAIL: JERRYLEMBO@EARTHLINK.NET
Not so very long ago, the formula for programming A/C radio appeared deceptively simple. Usually, without much of an exception, A/C stations were a variation on the theme, "Continuous Soft Hits With Less Talk." You know the drill: Armed with a studio full of liner cards, A/C stations would then cut loose, unleashing a torrent of recurrences, gold, and not too many currents (all carefully researched, of course); you know, "A Better Mix of Music That the Whole Office Can Agree On."

While some of those stations still rightfully exist, A/C radio has undergone the same dramatic growing pains experienced by Top 40—mainly, self-splintering into several sub-niches: Soft, Mainstream, Hot, Modern A/C, Urban, etc.

It is for this reason that Gavin sat down with some of America's leading practitioners of Adult-oriented radio to discuss the new issues that are changing the way we look at Adult radio. —Kevin Carter and Annette M. Lai

**Gavin: How much music research is too much? Or is there such a thing in Adult radio?**

**Lawson:** In many respects, A/C is like other formats...a little research goes a long way. You can over-research any format or station. In today's environment you need at least two, if not three, AMT's (auditorium music tests) a year, at least bi-weekly callout on currents/recurrents and, depending on how your station is performing, at least one perceptual study a year. This goes for mainstream A/Cs, too.

**Johnson:** I don't think you can ever have too much information in helping make programming decisions. However, the biggest problem I see is the misuse, misinterpretation, and over-reliance on music research. Effective programming is a balance of scientific interpretation (research) and artistic application (making magic on the air).

**Engel:** In any format, research needs to be used as a tool, not a crutch (i.e., an excuse not to keep up with music). We are all dealing with an interesting phenomenon in music that I will be the last to complain about...an onslaught of core artists with new records. Now, if you simply look at the research on these songs, burn will be immediate and passion will be low. A simple equation will define this as instant familiarity, and I am afraid that these artists will be immediately dismissed as over because they don't have huge scores the second they come out. Research tracks trends and helps build the recurrent category, and when spins are sufficient, can point out mistakes.

**Kaye:** You can never have too much information in today's competitive environment. However, any more than four auditorium music tests per year would seem overkill. A station can never check perceptions too often, especially if the marketplace is changing around you. And if you're playing currents, sustained call-out is always a prerequisite.

**Edwards:** Like Cubs victories, you can never have too much music research. The key is how you use the research, not how many files and reams of paper you have to go through. Knowing your audience's tastes, no matter what kind of radio you're programming, is critical.

** McKay:** It is important to know how the songs you play on the air are doing with your P-1 audience. When is it time to slow down the spins on a current song? How is
the song doing with your competition? Those are some of the questions I'd like to have answered if I'm playing any kind of current music. This also gives me a chance to test songs my competition is playing and see how they do with my listeners.

**Knight:** I don't think we're in danger of over-researching our industry. Automotive, prepared food, and household product industries make our efforts look like child's play. Asking our listeners their opinions is the number one tool we have in programming and marketing our radio stations. All forms of it help develop our "goat." Charles Steinmetz said, "No one really becomes a fool until they stop asking questions." Research can only be destructive when we allow it to be an excuse that freezes us from trusting our gut.

**Thomas:** You can never have too much research in an adult music format. Current based formats should do call-out research on newer titles at least every other week and two auditorium tests a year on the gold library. A lot of programmers make the mistake of researching a song too soon, therefore getting an inaccurate score on a song that is unfamiliar. It's not that we're doing too much research—some are just using it inefficiently.

**IS A SIGNATURE MORNING SHOW ABSOLUTELY MANDATORY IF AN A/C STATION HOPES TO SERIOUSLY COMPETE?**

**Keating:** Yes. It becomes one more important benchmark that makes your station unique. Anyone can play the same music you do, but no other station can reach an audience the way local personalities can. It's simply one more way for your station to be famous.

**Clayton:** Yes. We're in a heated battle in Milwaukee with every gradation of adult radio. I'm convinced, through both research and ratings, that our morning show is one of the biggest factors in keeping us on top. One of our competitors is a clone in every aspect, except in mornings. They can copy music, but they can't copy personality and fun.

**Streit:** I feel that for Mainstream and Hot A/C, personality in the morning is very important. For Soft A/C, however, I don't feel it's as important, although a Soft A/C's version of a "signature" morning show could be "the most music, less talk" benchmark.

**Lawson:** There are examples of "more music" or "music intensive" morning shows that are winning, but if you want to win big you need to offer something more compelling to the morning listener. You need a morning show that will out-perform the radio station. Whatever this show is known for—be it outrageous or warm and friendly—they need to do it well and be consistent.

**Johnson:** In order to compete for the top positions in the market, a station must be more than a simple collection of songs. It has to create a mood, an attitude, a personality! A station's overall presentation is essential, and in most cases, a big morning show is an integral part of the station's personality.

**Kaye:** There are many successful A/C stations without high profile morning shows. These "warm and fuzzy" hosts compliment the format quite well. However, if you can secure a morning show that is topical and has a high profile, yet can showcase the music, you should go for it.

**Payton:** In Modern A/C, it is imperative that you have not only a killer morning show, but also personality-driven air talent. Anyone can play Mix's records, but try as they do, they can't duplicate our talent.

**Edwards:** Our morning show's signature is the fact that we play the most music in the morning. We've done quite well with that, and I consider us a very serious competitor.

**Knight:** There certainly are markets where current conditions have been exploited to make "most music in the morning" a legitimate point of product differentiation. It is imperative for us to develop appropriate adult-targeted, high-profile morning shows. Morning shows control the whole image of our radio stations. Music is easy to duplicate—the compelling, winning personality of a station is the difference.

**Thomas:** You can do well without a solid, targeted morning show, but you can't beat the stations you're competing with that have a great team in the a.m. The morning show adds identity to a radio station and helps build listener loyalty. It transcends the music.

**A/C STATIONS ARE FINDING IT INCREASINGLY DIFFICULT TO ESTABLISH OWNERSHIP OF CERTAIN STRATEGIC ARTISTS BECAUSE OF THE PRESSURE FROM MODERN A/C AND TOP 40. CAN THEY ALL PEACEFULLY CO-EXIST?**

**Keating:** There are lots of examples of artists that co-exist within brands of A/C, but the A/C that takes the time to find new and unique artists and develop those projects wins the "ownership" battle.

**Streit:** Stations can own a particular sound and a mix, but it's becoming increasingly difficult to own an artist or a song, unless you're a Soft A/C playing artists like Michael Bolton, Air Supply, and such. But the good news is that crossover songs from the Top 40, Country, or Modern charts are very good for the A/C format in general, since it keeps the format relevant to the masses.

**Lawson:** I feel there are no specific format or radio station artists, there are only hit records. Whether you feel you can play them or not is an individual radio station decision.

**Johnson:** Radio stations don't "own" any artist. The overall collection of artists a station plays is what defines the station's personality. That's what helps you create a mood and a presence in the community.

**IS TODAY'S A/C OVERCOMING THE STEREOTYPE OF "LINER CARD" RADIO?**

**Keating:** That's all done with exciting marketing, a vibrant morning show, and creative contesting. The music may be more conservative, but the personality and positioning between the music should be pure Top 40.

**Streit:** Top 40, Alternative Rock, Country, and so forth all rely on liner cards to some degree for format consistency, not just A/C. But certainly, creative and relevant air talent is a must in every format.

**Lawson:** Our feeling at KIMN is that, with so many choices out there for the listener,
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and because our A/C competitor is mainly a background station, the only way we will win is with what’s between the records. For that reason, we put on a very foreground, in-your-face (for A/C) presentation, one that is fun with lots of personality. We have big contests, a big sound, and lots of tempo and energy. The last thing a listener needs is to be bored at work and have our radio station sound like that also.

Engel: Liner radio is lazy radio. The adults of the ’90s are so much younger in heart than ever before. They are in touch with the computer era, career-driven, easily put off, and they respect new.

Edwards: There are good A/C stations and bad A/C stations, just like in all the other formats. Some of the most focused stations around are A/Cs, and they’re none of those things. If a station is all of those things, they deserve to be tagged as such. It’s too bad good stations get grouped in with the ones that take the easy route.

Kaye: If your perceptual research shows that the audience isn’t perceiving you as repetitive and boring, you shouldn’t worry about what your peers say. Stations only sound boring due to a lack of freshening of the format and a lack of coaching of the talent. A/C stations with a particularly long track record have to work hard to keep the talent, music, and formats fresh.

Payton: More often than not, we as industry people get too close to the forest to see the trees. It’s not a matter of liner-card versus non-structured formats, it is, “what is the best way to sell the message.” Sometimes the goal is best executed by a liner and sometimes not. Again, you have to address these situations as individual occurrences. Radio becomes boring when you treat everything in the same manner.

Knight: I don’t understand who is embarrassed or why. A/C is a dominant format, playing passionate music on compelling radio stations that make lots of money. I’m proud to be in A/C! I will always champion its position. The sleepy old stereotype isn’t driven by radio consumers; otherwise it wouldn’t be the number one adult music format. The problem stems from how we view ourselves.

DO YOU CONSIDER MODERN A/C A FORMAT? OR IS IT JUST A MORE ALTERNATIVE-SOUNDING HOT A/C?

Clayton: It seems to be more of a “sound”—a preference—than a format. A listener can’t articulate it, they just know what they like, and what they like right now is that “sound.”

Lowson: As one of the early architects of Modern A/C (at sister KALC), I obviously believe it is a format that plays the hits of today for females in such a rotation that they can actually hear them often. Will it last? There’s been a lot of debate about that. I feel that it will, as long as the PDs and MDS continue to evolve their stations and the format to fit the ever-changing tastes of the female listener. This format also needs lots of personality and excitement in order to really last.

Johnson: Whatever label the industry is putting on this format is not relevant. To me, it’s today’s version of Hot A/C, which has always been a reflection of familiar, contemporary, adult-pop music tastes for the present moment. Whether it’s the Michael Jackson/Madonna/Prince/George Michael station of the mid-’80s, the Whitney Houston/Mariah Carey/Phil Collins station of the late ’80s, or the Alanis Morissette/Sheryl Crow/Hoochie station of today, the objectives haven’t really changed. The goal continues to be to attract adult women to a radio station with the best music of today, along with familiar, great songs they love from the years that their music tastes were developing. So, the format hasn’t really changed, just the music texture and style that is currently most popular happens to have ‘alternative’ roots.

Engel: I have been thinking so much about this question coming from Boston to Portland. WBIX is an Alternative-leaning Hot A/C, and KBBT is a Hot A/C-leaning Alternative. I am starting to believe it’s a coastal thing. The base of the music is the same, the difference between Hot and Modern lies in a few Pop records, jingles, and edge. Not to simplify, but there are versions of the format that are available to customize to your market needs.

Kaye: Hot A/C, for most stations, is simply a Mainstream A/C that doesn’t play any soft or wimpym songs and works hard at maintaining a bright presentation. Modern A/C, meanwhile, delivers an image that gives their audience the perception of hearing music that’s on the cutting edge. It has become the MTV of radio and places great emphasis on new artists and new titles as well as talent that breaks the mold from the older established formats. Talent is usually given more freedom in their content and presentation.

McKay: Yes, Modern A/C is a format. There is a ton of music to support it. As far as Modern A/C sounding like alternative Hot A/C, I think it depends on who is programming and the market.

Payton: Almost three years into this format, I am becoming really tired of this question. Is Urban A/C a format? Is Hot/Young Country a format? Is Rhythmic/Top 40 a format? The answer to all of these is yes! There are many, many stations in numerous markets having great success with all of these formats. Formats that were, like Modern A/C, derived of other formats. How much success does it take? In the last trend, Mix was second 18-34 and first 25-54. Modern A/C is not only a format in Las Vegas, it is the format.

Rich: Modern A/C is not a “format”—it’s a style of music. The emergence of a station playing this kind of music represents the opportunity for Mainstream or Soft A/C programmers in the market to more clearly define and fine-tune their libraries and concentrate on all the other elements of their product. Formats have little, if anything, to do with the style of music being played. A “format” is the elements that wrap around, under, and through the music being played.

A FUN QUESTION—WITH NO REGARD TO FORMAT—WHAT’S THE ONE SONG YOU REALLY WISHED YOU COULD HAVE PLAYED IN THE LAST YEAR JUST BECAUSE YOU SIMPLY LOVED IT?

Engel: Beastie Boys “Intergalactic”...probably could have too! The only thing I have to say about our format is the need to embrace artists and their active fan bases...all I have to say is Barenaked Ladies, my friend.

Kaye: Aria’s “Superhero” by Gary Barlow. It just had a great feel to it and always sounded terrific in the office.

Mckey: Barenaked Ladies’ “One Week”...awesome song!

Payton: Tough question. Probably Puff Daddy’s “I’ll Be Missing You” or even better, Erykah Badu’s “Tyrene.”

Rich: “Turbhumping” by Chumbawumba.

Knight: Although their appeal has slid to pre-pubescent levels, I really loved the excitement and energy the Spice Girls and Hanson records brought to Top 40 radio this past spring. It was the return of great uptempo, straight-ahead, mass appeal, make-no apologies pop music—the center of the format.

Thomas: “Du Hast” by Rammstein! That record cracks me up every time I hear it. I actually used it in some “that’s not us” promos because it’s so recognizable and a lot of fun.
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The role of research: I think music research is one area where A/C is hurting. First, you need perceptual studies to make sure you're properly evolving to serve your core. You also need to test your marketing campaigns, ownership of the 'hit,' and your slogans. This should be done at least once a year with a healthy station, which most do.

No longer can you do one or two library tests a year and call it sufficient. Three tests a year on everything you're playing or considering playing is a minimum. One test every quarter is ideal. Plus, if you play any current or recurrents at all, you really need some sort of periodic current call-out. Not every week like Top 40, but monthly or bi-weekly would be perfect.

I believe the Mainstream A/C format needs to play more current. We need to be like People magazine: if someone is trendy, we need to let our audience know who he or she is and how they sound. I'm not saying play Marilyn Manson, but we need to be there to turn our audience on to the new R. Kelly/Celine Dion, the Whitney/Mariah, and the new Elton/LeAnn Rimes later this fall.

We need to know when to power these songs and when they're burned. If we are to own in-office listening, burn is critical. How many A/C's held on to "My Heart Will Go On" by Celine Dion too long and ended up hurting their time spent listening? Music research! We need it, the more we do, the stronger we'll be.

Artist Typecasting: I only wish more of our artists would be typecast as A/C-only. If Tom Polamen at Z100 would stop playing Shania Twain or Celine Dion, I would have an eight share! I think the great Top 40 stations—and there's none greater than Z100—play the hits without regard to the name of the artist.

Overcoming Stereotypes: I come from Top 40 radio, long before it was called CHR. When I first did A/C in Portland, Oregon, six years ago, I didn't want to call it A/C. I had that boring, old, stereotype in my mind as well. The only reason I was doing A/C is that I was part owner, and A/C is where the money is.

With the help of people like Guy Zapoleon, Scott Shannon, and Mike Preston, I learned that A/C should be a format for people like me, who grew up on Top 40. The oldies we play today were mostly all top five hits on Top 40 stations in the 60's, 70's and '80's. True, we have to be a bit more background in the "at work" time slot as to not be too intrusive, but have you heard today's big Top 40 stations during middays? They're running for our audience, too.

We should be doing weekend promotions, our talent should be doing the positioning in their own words: we should be active in our communities; and, more than ever, we should be having fun on the radio in an "adult" way. Any programmer who listens to a station like WBEB in Philadelphia—or any other really successful A/C of today—can hear the Top 40 elements of yesterday in our programming.

Songs I miss: I wish I could have played Third Eye Blind's "Semi-Charmed Life," but I'm just thrilled that I get to play Elton John, who's been in this business as long as me!

Jim Ryan programs WLTW-New York, the most profitable A/C station in America—in fact, quite possibly the most profitable radio station, period. Regardless of format, "we expect to bill around $45 million this year, and of that, about two thirds goes right to the bottom line," says Ryan, trying desperately not to smile too widely.

Dave Shakes: Randon Thoughts on Today's A/C:

Fragmentation: A/C radio in 1998 basically comes down to these fragments: Hot A/C, Soft A/C, and that A/C with the big morning show. There's also the Old School A/C, Urban A/C, and that Classic A/C thing starring Streisand, Diamond, and Mando. In some markets, you find that an A/C station straddles more than one of these positions to end up with an enhanced share. Format labels aren't as pertinent as knowing the station's target. You get these different flavors by mixing and matching different audiences, like Women 25-34 or Women 35-44, with Anglo, Black, Hispanic, City/Suburb, etc.

Modern A/C: I believe that Modern A/C is a different format entirely. Its roots lie in Alternative, which subdivided itself several years ago into "Alternative focused on women," and "Alternative focused on men." Today, a lot of Adult stations are straddling the Hot A/C and Modern A/C positions, which is why there is some confusion about the format. More likely than none, marketers just don't have enough Alternative-loving females to support the format long-term. I work with KZZO (The Zone)-Sacramento, KXMB (Mix 94.1)-Las Vegas, and WSSR (Star 95.7)-Tampa, among others. These stations are tapped into a distinct point-of-view and have audiences that are disappointed by other radio choices. The stations constantly work on desirng their listening. Passion from listeners is incredibly important to Modern A/C.

Soft A/C: Soft A/Cs are tough to program because they're too easy to tinker with and screw up. I really admire the consistency of the great Soft A/C stations. They have to be memorable, yet unobstrusive. That's a tough balancing act, and difficult to accomplish by using your own air, hence Soft A/Cs heavy use of television and telemarketing. If you were to do something on a Soft A/C in an attempt to be memorable—something that caused the listener to glance at the radio dial—you probably just blew it. I really like the ways that Soft A/Cs are working casual language and linking usage and benefits into their positioning. They're describing how the station can be used at work, after work, and on weekends.

Breaking Artists: You have to have a hook if you're a new artist, and you have to create an event if you're an established artist breaking with a new project. Look what Phil Collins is doing to launch this new album, with his cable TV special and the Disney movie later this fall. He's taking it from "so what" to "of course." Movie soundtracks and TV shows have been great hooks for new artists to use to crossover to wider A/C audiences.

A Happy Discovery: After programming Top 40 radio for most of my career, I was pleasantly surprised to discover that it's not true that old Top 40 guys either die or retire in A/C-Land. To borrow a line from Oldsmobile, this isn't your father's (or mother's) A/C anymore. Today's version of adult-oriented radio is every bit as vital and competitive as its Top 40 counterpart.

Consultant Dave Shakes has successfully programmed WLS-Chicago, KMEL and K101-San Francisco, among others. He has been Vice President of Alan Burns & Associates for the past three years. He can be reached at (705) 618-0000.
The Hot A/C Challenge

By Lorlin Palagi

Someone recently asked me, "If you could program any format, which one would it be?" That's a tough question, because I've had the good fortune to program several different formats, and enjoyed every one. There was AOR in the early days, then Mainstream A/C, Urban, Top 40, and Hot A/C. Although I don't think I could pick a favorite, I'd have to say that, surprisingly, Hot A/C has certainly been the most challenging.

First of all, it's a hybrid format. It's not really Top 40, nor is it really A/C—although it contains elements of both. And because it's a hybrid, it's difficult to establish and own a clear musical position in the minds of listeners. Rock is a clearly defined musical position, as is Top 40, Country, Jazz, Oldies, and Dance. Stations that play these musical styles can own a clear position in the mind. I've found it tougher to program Hot A/C, because it's difficult to describe.

By its very nature, a hybrid like Hot A/C really doesn't own any particular style, so it must borrow from a variety of musical genres. Once the center of the musical universe is established (based on the target demo's appetite), it's difficult to know where the edge of each musical style is. Should you play Rhythm? If so, how much? Which titles, and in what dayparts? Which Rock-type songs are too hard for the audience on this particular station, even though they may test well? Is the Country sound an issue? If so, which Crossover titles are appropriate, and how many of them do you play? How many currents should you play? How many Oldies? How old should they be? And on and on...

Some of the other issues Hot A/C programmers grapple with on a daily basis include presentation, contesting, marketing, and on-air content. Should your on-air presentation be "A/C-like," or more "in-your-face?" Contesting is a Top 40 staple, yet with adults, there is usually less demand for contests. How much is too much? Is the marketing campaign tempered for your adult audience but still cutting-edge and hip enough to have a real impact? Are the topics discussed appropriate for the 30-year-old mom who's listening along with her eight-year-old daughter? There are a lot of obstacles to overcome, but I look at challenges as opportunities.

The more (seemingly) insurmountable the task, the bigger the payoff once it's conquered. In most markets, a Hot A/C that's executed and marketed properly should be a top three or four player in the 25-54 Adult arena. Some owners feel it's just not worth it, that it's better to take the path of least resistance and fill a smaller, yet easier hole. That's fine, but the bigger victory can only come with slaying the bigger giant. And besides, it's just more fun. After all, isn't that one of the reasons we got into radio to begin with? The Hot A/C challenge is formidable. It's not always easy to combine the best elements of Top 40 with the best of A/C in just the right form that appeals to Adult women. But successfully done, the results can be fantastic.

Lorlin Palagi's radio RESUME includes programming stints at WQXI-Washington, D.C., KDWB-Minneapolis, WPNT-Chicago, among others. He is currently Finishing his tenure as PD of Jacor Hot A/C KHMX-Houston before moving to the Consulting World with Zapoleon Media Strategies.

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By Quincy McCoy

The rapid radio consolidation of the last few years has helped precipitate the growth of the Urban A/C format. As the big companies got bigger, gobbling up smaller groups, many outlets switched to the format, joining existing heritage Urban stations to help cluster the parent company’s 25-54 demo. Plus, many of the stand-alone black stations in the country target the black adult. Even though general market A/C and Urban A/C stations both target upper demos, their approach to attracting those listeners are worlds apart.

"The Urban A/C has a completely different relationship with its listeners, says WVAZ-FM Operations Director Maxx Myrick. "Our personality separates us from the general market A/C stations. We employ it, and our listeners—especially here in Chicago—demand it. There are several A/C stations here, but I couldn’t tell you the name of any of their personalities."

General Market A/C stations have always been viewed as music-intensive and liner card-oriented, and Myrick believes that it’s not stereotyping, it’s just reality. "They emphasize only the music they play. We are a research-oriented station, too, and we’re music intensive middays, but our personality still connects with the at-work listeners. Even more important, we are the Town Hall for the black community. We are the place they come for information, news, and entertainment."

In New Orleans, WYLD/FM PD LeBron Joseph echoes the belief that community connection means everything. "I’ve heard all types of A/C stations and I’ve heard them executed in different ways, but [none are] as touchy-feely as Urban A/C stations are. We have a higher commitment to the community and our credibility with the audience carries a lot of weight. Our basic functions have always been different in terms of what the general market radio does for its community and what we do for our community.

"Case in point was the hurricane that just blew through New Orleans. We played a vital role in helping our listeners survive. With 60 percent of the power off in New Orleans, the black community wasn’t watching TV or listening to talk radio; they were with us, because they know we’ve got their back."

Another feature that Myrick believes separates the A/C formats is the Urban station’s dependence on a signature morning show...and Joseph agrees. Both stations air the Tom Joyner Morning Show. "Joyner’s show is the national Town Hall."

LeBron Joseph

Myrick explains, "His show connects the country on black issues, and allows black people to get their point of view out on a national level. Almost all radio commentary comes from the right, and like television, the only news you get about black people is usually negative. Joyner on the other hand offers the positive side and is the conscience for black America."

Adds Joseph: "The Joyner show is the black national news. The issues, the topic, the commentary by Tavis Smiley, it’s the blackest show on radio and offers our listeners a much needed point of view. Do I want Tom putting brothers out of work? No I don’t. But, in the atmosphere that black folks have helped to create—by mis-managing our radio properties coupled with deregulation—it could be a whole lot worse."

Both New Orleans and Chicago are musically rich, and both Joseph’s and Myrick’s stations play a wide variety of black music. "Some people have accused us of being early on music," says Myrick. "Fortunately, Urban A/C stations have more diverse music to choose from, compared to the general market A/C’s. We have music with a young feel, like the new Deborah Cox, old school, like the new George Benson, plus we have our core artists and classics to work with."

"I’m awfully glad I grew up here in New Orleans because a lot of what we play comes from feel," says Joseph. "We play a ton of music and probably 20-30 percent more gold—I’m talking many titles, versus some of the more conservative Urban A/Cs in the country. Research is cool, and it’s a useful tool, but it’s not the gospel."
While A/C programmers continue to adapt to the numerous and far-reaching forces at work on the format due to consolidation and fragmentation, the record industry has also had to keep pace. Where the marketing of artists and scheduling of new releases once seemed fairly straightforward, A/C's ongoing fractionalization has meant an almost complete change in promotion mindset. Gavin talks to several front-line label and promotion execs to get their thoughts on the ever-changing business of A/C promotion. —KC & AML

**Participants:**
- Tom Callahan, Callahan & Associates
- Bill Cason, Mercury Records' National Manager of NAC and A/C Promotion
- Roe Dillman, Hollywood Records' National Director of Pop and A/C Promotion
- Scott Emerson, A&M Records' National A/C Promotion Director
- Cheryl Khaner, RCA Records' National Director of Modern Adult/Adult Top 40 Promotion
- Tom Mazzetta, Mazzetta Promotion
- Valerie Moses, Warner Bros. Records' Director, National A/C Promotion
- Claire Parr, Curb Records' VP of National Promotion
- Linda Thurman, Elektra Entertainment's Director of A/C, Hot A/C, and NAC Promotion
- Marcia Welch, Warner Bros. Records' Director, National Adult/Top 40 Promotion
- Kerr Wood, Mercury Records' VP of A/C Promotion

**How do you decide which brand of A/C an artist should be started at...and why?**

**Cason & Wood:** It really depends on the artist and the sound of the record. Lionel Richie has always had tremendous success at Mainstream A/C radio. His catalog continues to test well, so it makes perfect sense to start Lionel at Mainstream A/C. Another example is Lucinda Williams. She's hip, she's cool, so we decided to launch her at the Hot and Modern A/C formats first. We soon plan to cross her over to other formats once the Hot/Modern foundation is built.

**Dillman:** At Hollywood, we'll start acts at every "brand" of A/C, depending on which core audience we feel the song or act will best appeal to. In the past few months, we've seen incredible support at Hot A/C for Jennifer Paige, which has now translated to airplay at both Modern and Mainstream A/C. The Modern A/Cs built Fastball into one of the biggest success stories of the past year, and Mainstream A/C drove a very successful campaign on this summer's "Mulan" sound-track with Christina Aguilera, a new artist that the format wholly embraced. I think the Adult formats are sometimes not given enough credit for breaking acts, but we've found that all of the A/C formats have been a very important part of both breaking and developing our artists.

**Emerson:** This decision is completely based on the song. For example, the first Amy Grant track we worked last year, "It Takes a Little Time" was targeted for Hot A/C and Top 40 as well as mainstream, while a subsequent single, "I Will Be Your Friend" has been targeted solely to mainstream A/C.

**Khaner:** RCA markets artists to Hot A/C the same as we market to Top 40. Hot adult stations are given the same support and respect because they play an artist such as the Dave Matthews Band—generally earlier than Top 40 does—and are essential to developing the story that we need to take the records to Top 40. With Natalie Imbruglia, the Hot A/C panel embraced her with just as much speed and passion as Top 40 did.

**Mazzetta & Callahan:** It depends on what the song sounds like—and the image and history of the artist.

**Moses:** As a record rep, I do not market artists to any "brand" of radio and that includes A/C. I try to work songs that are appropriate for the format.

**Parr:** With Curb artists, we've had great success building at Mainstream A/C. Our records tend to lean very pop—not alternative—and I've found that the mainstreams have an easier time starting these pop records. If I had an alternative or edgy record, I'd be able to go more aggressively to Hot A/C at the start. We usually wind up picking up the majority of the hot stations at the middle to end of our records.

**Welch:** It depends on the artist. Most of our new artists are started at the Modern Adult and Hot A/C "starter stations," because they are much more aggressive and more likely to trust their instincts, as opposed to relying on existing stories. If they feel it fits, they don't worry about what the rest of the world is doing. And thank God for those stations!

**When it comes to the "ownership" of an artist, which brand of A/C owns which artist? And can they all peacefully co-exist?**

**Cason & Wood:** A perfect example is Shania Twain, who is now being played at every format. We've encountered no political problems with anyone trying to claim her.

**Emerson:** Ownership of an artist can be a very touchy situation, especially in the
Modern A/C world. Often, a Modern A/C will pick up an artist crossing from Alternative and play it through the roof. Who's the owner? The Alternative or the Modern A/C? Of course, they'll both stake their claim, especially when putting on a station show. The reverse of that is when a programmer isn't interested in playing a record, they tend to be quick to discard an artist, saying it belongs in another format.

**Mazzetta & Callahan:** Hot/Modern artists seem to crossover from Alternative/Top 40 and saturate the masses. Mainstream A/C artists tend to stay within their format (with the exception of superstars). Can they peacefully co-exist? Who cares?

**Moses:** I don't adhere to any format of radio claiming ownership of any artist, although I am realistic enough to know that this does happen. I don't believe it's beneficial to the artist, radio, or the record label. We all want multi-formatted artists. Isn't that what we do, spread artists from one format to another? And yes, they can peacefully co-exist.

**Thurman:** Artists have become universal, and all formats share ownership.

**Welch:** Nobody "owns" any artist. We are happy to share our artists with every station interested in supporting them, regardless of format. We will always try to do something "exclusive" for each station when we can. Whether they can peacefully co-exist is totally up to them, and I refuse to get in the middle of any of that.

**What about the typecasting (sometimes unfairly) of an artist as "A/C"? Does it prevent that artist from being taken seriously at other formats?**

**Casen & Wood:** Top 40 and Adult Top 40 radio is typically image conscious and thus tends to stay away from some of the core Mainstream A/C artists.

**Dillman:** Any sort of branding or typecasting is dangerous. Listeners tend not to do it on their own, so it's very risky for us to try it. Certain acts, by their appeal, will do well at A/C radio...but there is nothing to prevent that act from "crossing the board." Some of the biggest hit records we see in the music business are the ones that break a typecast—Shania Twain, Celine Dion, Aerosmith, and Green Day have all proven that.

**Emerson:** Typecasting makes me nuts! The average listener doesn't do it, so why should radio? I've had conversations with people who aren't in the industry, and I explain my frustration in getting a certain artist on the radio. They always sound so shocked that radio won't play some of their favorite artists. I understand a station's need to remain consistent in their product, however, I believe programmers should remain open-minded to the possibility of playing an artist no matter who they are.

**Parr:** The formula goes like this: Great Ballad + A/C Success = big fight with pop and Hot A/C = eventual huge hit record. A whole lot of great records have started at A/C and gone on to become huge hits, i.e. LeAnn Rimes, Bob Carlisle, Shania Twain, etc. Adult Contemporary (like pop) is playing music that appeals to the hipper adult artist. The days of elevator music are gone. The formula that radio markets successful A/C and Top 40 artists are intertwined on the biggest hits, and with the success of so many pure pop records and country crossover—that's only going to get them even closer.

**Stations tend to typecast, but I think they're just robbing themselves of more hit records. If the song works—play it. Stop trying to fit the artist into some pre-conceived box. A record or artist works at A/C—where the stations face tougher battles at breaking and solidifying—than other formats should be interested in that record (where it fits) as it has proven itself in a tough climate.**

**Pop radio cannot afford to ignore the tastes of 18-34 Women—and that definitely means A/C. If it's a pop ballad, it usually gets typed as "A/C," but those wind up being the biggest records of Top 40 and A/C combined.**

**Do you consider Modern A/C a format, or is just a slightly more alternative-sounding Hot A/C?**

**Welch:** I think that happened for a while, and then between the large corporation buyouts and research mania, the hot format has definitely taken a backwoods step in breaking new artists. Thank God for the moderns, it's just too bad there aren't more of 'em.

**Khaner:** Most influential programmers in the format heard this amazing song, put it on the air and are letting their listeners decide. The beauty of this format is that it does not punish artists for having careers. They saw the potential of the song and the talent of the artist and were not afraid to lead the way.

**Mazzetta & Callahan:** Hot/Modern is definitely an entity unto itself and is a great avenue to break artists with the sound and image that fit the format.

**Welch:** I think that happened for a while, and then between the large corporation buyouts and research mania, the hot format has definitely taken a backwoods step in breaking new artists. Thank God for the moderns, it’s just too bad there aren’t more of ‘em.

**Rob Dillman:** Well, it’s both really. Modern A/C has really come on and established itself by driving acts and songs into the mainstream that might have been looked on as fringe a few years ago. The format has certainly changed the face of Top 40 and Alternative by helping to develop bands like Matchbox 20, Fastball, the Wallflowers, Alanis Morissette, and Third Eye Blind into some of the biggest acts in America right now. By doing that, Modern A/C has staked its claim as a format of its own as strongly as Alternative did in the early ‘90s and Rhythm-Crossover before that.

**Khaner:** The ongoing debate as to whether Modern Adult is a format is irrelevant as far as I am concerned. My job is to find outlets to play and support our artists. If stations are willing to do that, then whether they are classified as a Hot A/C, Modern Adult, Adult Top 40, or Adult Alternative is meaningless. If the station is targeting 18-34 year old females, I am working it.

**Thurman:** Modern A/C is an offshoot of Hot A/C. They just play more alternative and less pop records.

**Welch:** Modern A/C is to Hot A/C as Active Rock is to Rock.
**NEW MAINSTREAM**

**MOST ADDED**

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**TOP TIP**

BRITNEY SPEARS

"...Baby One More Time" (Jive)

This Louisiana native's debut effort nearly triples last week's spins and gains new believers at WKNs, KBS-FM, and more.

**RADIO SAYS**

BRIAN SETZER ORCHESTRA

"Jump, Jive & Wail" (Interscope)

"This song has been in powers for a week, and is requesting, selling and researching. Setzer always does well in this market."

— Tom Gjerdum, PD, WZPL-Indianapolis

**ARTIST PROFILE**

**BARENAKED LADIES**

**BARENAKED LADIES ARE:**

Steven Page (vocals, guitar), Ed Robertson (vocals, guitar), Jim Creeggan (bass), Tyler Stewart (drums), Kevin Hearn (keyboards).

**LABEL:** Reprise

**CURRENT SINGLE:** "One Week"

**SENIOR VP, PROMOTION:**

Steve Tipp

**HOMETOWN:** Toronto, Canada

**ARE YOU SERIOUS?** "With Stuart, all we wanted to do was write great songs and perform them in the best way that suited each song. There was nothing in the back of our minds that said, We should write a 'serious' record."

If anything, it was us thinking, 'Let's write a record that's fun to listen to.'" — STEVE PAGE (TOTALLY ADULT, JULY 17, 1998)

**ON NATIONALISM:** "We don't want to seem like an invasion threat, but that is what we are doing. See, if we did it too fast, we might risk appearing hostile. Our intent is clearly to control your borders."

— ED HOBSON (MUSIC MONITOR, JULY 1998)

"Their show was everything we were trying to be: smart, funny, and wildly entertaining. But it's more: some people might think they're clowns, but they're great pop songwriters."

— JIM PITZ, BOOKER OF CONAN O'BRIEN AND PRODUCER OF VIVID ROCK LIVE (USA TODAY, JULY 10, 1998)

"Barenaked Ladies has emerged as a model for the bands and artists who start in bars, maintain a heavy touring schedule, and then build themselves, after a few cross-country jaunts, into theatrical headliners."

— WOODY, JULY 30, 1998

**TOP 40**

**UK WEEK**

<table>
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<tr>
<th>Artist</th>
<th>Track</th>
<th>UK Week</th>
<th>Weeks Reports</th>
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<td>1</td>
<td>1459</td>
<td>1</td>
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<tr>
<td>JENNIFER PAIGE</td>
<td>Crush (Edel América/Hollywood)</td>
<td>2</td>
<td>1530</td>
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<tr>
<td>BACKSTREET BOYS</td>
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<td>6</td>
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<td>ALL SAINTS</td>
<td>Never Ever (London/Island)</td>
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<td>SHERYL CROW</td>
<td>My Favorite Mistake (A&amp;M)</td>
<td>8</td>
<td>1450</td>
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<td>+462</td>
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<td>HOOTIE &amp; THE BLOWFISH</td>
<td>I Will Wait (Atlantic)</td>
<td>9</td>
<td>1380</td>
<td>0</td>
<td>+457</td>
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<td>THIRD EYE BLIND</td>
<td>Jupiter (Elektra/EG)</td>
<td>10</td>
<td>1470</td>
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**TOP 40**

**K E V I N C A R T E R**

**RAVES**

By New Mainstream: Editor Annette M. Lai

**JEWEL**

"Hands" (Atlantic)

The buzz on Jewel's latest started last week, thanks to KHKS-Dallas and 104 KRBE-Houston. It's now developed into a roar. In fact, we can't say it better than KRBE MD Jay Michaels, who has already proclaimed, "This is a number one song and Record-of-the-Year material. It's going right into power rotation." Nuff said. Impacting Top 40 and the A/C world.

**BRAVO ALL STARS**

"Let the Music Heal Your Soul" (Edel America)

Need a song to light up those request lines? Pop this baby on the air and your get your wish. Just ask WKTI's Andy Shane or Z95.7's Lara, who both testify that since playing it, seems like every call is for this collaborative charity effort that benefits music therapy for challenged children. Starring the Backstreet Boys and NSYNC—two of pop music's hottest acts—the song is already an international success. Need a copy? Contact Peter Weisman at Edel America (212) 541-9700 x14. Impacting Top 40, but should easily find its way to A/C, too.

**CONTINUED ON PAGE 32**

**CHARTBOUND**

**BRITNEY SPEARS** "...Baby One More Time" (Jive)

**FASTBALL** "Fire Escape" (Hollywood)

**BRYAN ADAMS** "On a Day Like Today" (A&M)

**MONIFAH** "Touch It" (Universal)

**REPUBLICA** "Ready to Go" (RCA)

**Total Reports This Week: 162
Last Week: 165**

**RESEARCH**

For more information on the charts, contact Peter Weinstein at (415) 495-9990.

**GAVIN STATION REPORTING**

Fax: (415) 495-2580

**Top 40 reports accepted Mondays and Tuesdays 8:00 AM-4:00 PM**

Phone: (415) 495-1990

Fax: (415) 495-2580

GAVIN October 9, 1998
**THE NEW MAINSTREAM**

**TOP 40 UP & COMING**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
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| 1    | Amanda
      | Brandi
      | -10   |       |
| 2    | Rebecca
      | Black
      | -12   |       |
| 3    | Sarah
      | Campbell
      | -18   |       |
| 4    | Jessica
      | Cornwell
      | -24   |       |
| 5    | Jessica
      | Davies
      | -26   |       |
| 6    | Carolyn
      | Gracie
      | -28   |       |
| 7    | Jennifer
      | Love
      | -30   |       |
| 8    | Sheryl
      | Crow
      | -36   |       |
| 9    | Bryan
      | Adams
      | -38   |       |

**MOST ADDED**

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<td>Brandy</td>
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<td>Eve</td>
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| Sheryn Cro 
      | 2196  | +165  |
| Donnie 
      | 2246  | -174  |
| No Doubt | 2257  | +90   |
| Toni Braxton | 2281  | +41   |
| Mj Rodriguez | 3566  | +28   |
| Backstreet Boys | 3138  | +43   |
| ... | ...   | ...   |

**Additional Notes:**
- **JENNIFER PAIGE** - Crush (Edel America/Hollywood)
- **BARENAKED LADIES** - One Week (Reprise)
- **BACKSTREET BOYS** - I'll Never Break Your Heart (Live)
- **AEROSMITH** - I Don't Want To Miss A Thing (Columbia/CRG)
- **HOOCH & THE B.O.W.FISH** - I Will Wait (Atlantic)
- **TAYLOR DAYNE** - Nothing's Gonna Stop Us Now (Island)
MOST ADDED

BRANDY (27)
JANET JACKSON (13)
*JAY-Z (8)
*A+ (8)
MARY J. BLIGE (7)

TOP TIP

JAY-Z
"Can I Get A..."
(Roc-A-Fella/DefJam)
WPGC, KSSS, and KHTN/FM

OUTTATHEMIX

DJ FILET, MIXER
The Bomb/KBMB, Sacramento, CA

Brand Nubian
"Don’t Let It Go To Your Head." (Arista)

Jaya Felony
"Nitty Gritty" (Del Jam)

KEVIN CHASE, MUSIC DIRECTOR
KBAT, Mid-Land/Odessa, TX

Pressha
"Spackavellie" (LaFace)

Britney Spears
"Baby, One More Time" (Jive)

FOR THE RECORD

"Money’s Just a Touch Away" by Mack 10 featuring Gerald Levert is doing amazing for us. Incredible reaction so far." —Damion Young, APD, Power 106 (KPVR)-Los Angeles

"Love Me" by 112 featuring Mase (IaD Bey) went in as a Club Cut and is already generating phones.

"Sky Walker, OM/PD, WXXP

(Party 105.3)-Long Island

"The R Kelly/Celine Dion duet, ‘I’m Your Angel,’ is going to be one of the three biggest records of the fall season." —Erik Bradley, MD, B96
(WBWB)-Chicago

"The remix of Brian McKnight’s ‘The Only One For Me’ has already gone into heavy rotation." —Manon Henessy, Director of Programming and Operations, Groove 103.1 (KAD/C/KBCD)-Los Angeles

"My Little Secret" by Xscape has been #1 phones for a month.

"Mark Feathers, PD, KISS (Kiss 94.1)-Bakersfield

"Westside" by TQ is #1 phones everywhere!" —Julie Pilat, MD, KUBE-Seattle

"Our fax machine took a hit during a lightning strike, starting spewing ink everywhere." —Steve Orrell, PD, KDGS-Wichita

DID NOT REPORT THIS WEEK:
Power 96-Miami
KDGS-Wichita
KZF-M Corpus Christi

FROZEN THIS WEEK:
Hot 97-New York
WBTT-Dayton
KBTE/FM-Austin
KPSI-Palm Springs

GAVIN October 9, 1998 • 31
**NEWMAINSTREAM**

**MOST ADDED**

**ALANIS MORISSETTE** (19)  
SHAWN MULLINS (17)  
GOO GOO DOLLS (15)  
**MATCHBOX 20** (14)  
**U2** (14)

**TOP TIP**

MATCHBOX 20  
"Back 2 Good" (Lava/Atlantic)  
It's more than good for this Hot A/C core artist. Matchbox 20's latest gains 14 new believers, including KDMX-Dallas.

**RADIO SAYS**

**ALANIS MORISSETTE**  
"Thank U" (Maverick/Reprise)  
"Thank you, Alanis for a breathtaking and fantastic new single. We're looking forward to your new album."  
—Frank Brinsley, MD, Big 105 (WBIX/FM)-New York City

**ARTIST PROFILE**

**EVE 6**
EVE 6 is: Max Collins (vocals/bass), Jon Sievells (guitar/vocals), Tony Fagenson (drums/vocals)  
LABEL: RCA  
DEBUT SINGLE: "Inside Out"  
PROMOTION: CONTACT: Cheryl Khaner (212) 930-4309  

**MUSICAL INFLUENCES:** The group says their influences are many and varied, but include the likes of Elvis Costello, Tom Petty, the Pixies, Jawbreaker, and the Muffs.

**HISTORY:** Collins and Sievells have been collaborating since 1993, but are also known for their time with The Fools and Eve 6.

**WISH:** To become rock stars and a love of punk music. They were signed to RCA two years ago and Fagenson has since made the move into a trio.

**CURRENTLY ON TOUR:** Catch the band as they open up for Third Eye Blind. Presented by MTV, the tour runs through November.

**UPCOMING ISSUE:** Eve 6 will be featured in a six-page story in an upcoming issue of Rolling Stone.

**HOT A/C**

**HOT A/C Reports Accepted**
**MONDAYS 8:00 A.M.-5:00 P.M.**  
**Gavin Station Reporting**  
**Phone:** (415) 495-1990  
**Fax:** (415) 495-2580

**HOT A/C**

**HOT A/C REPORTS ACCEPTED**
**MONDAYS 8:00 A.M.-5:00 P.M.**  
**GAVIN STATION REPORTING**  
**PHONE:** (415) 495-1990  
**FAX:** (415) 495-2580

**R. KELLY & CELINE DION**

"I'm Your Angel" (Jive)  
When two superstars from different musical genres combine their talents on one song, it becomes an event. Such is the case with the latest from the award-winning R. Kelly and Celine Dion, which comes complete with a huge gospel-choreography finish. Expect this one to be riding the charts through year's end. Impacting Top 40, Rhythm-Crossover, and all shades of A/C.

**WILL SMITH**

"Miami" (Columbia/Reprise)  
The multi-talented Will Smith continues his head-turning streak with "Miami," which is already proving to have just as much appeal outside the Sunshine State, including Los Angeles, St. Louis, and San Francisco. Do you

**Continued on page 39**

**CHARTBOUND**

**REPORTS ADDS**
**SPINS**
**TOTAL**

**MATCHBOX 20** - "Back 2 Good" (Lava/Atlantic)
37 14 504 +283  
SARAH MCALACHAN - "Angel" (Warner Sunset/Reprise)
35 10 556 +207  
NATALIE MONTARET - "Break Your Heart" (Elektra/Reprise)
28 10 438 +134  
U2 - "Sweetness" (Island)  
MICHELLE LEWIS - "Nineteen" (Grant/Warner Bros)
31 6 457 +66  
PHIL COLLINS - "True Colors" (Atlantic)
23 6 372 +117  
IDINA MENZEL - "What if You Were Here" (Warner Sunset/Reprise)
25 3 445 +39  
CHRIS ISAAC - "Please" (Reprise)
29 3 775 +35

**REPORTS ADDS**
**SPINS**
**TOTAL**

"I'm Your Angel" (Jive)
110 3 2063 +1222  
"Thank U" (Maverick/Reprise)
97 3 2942 +144  
"Thank You" (Lava/Atlantic)
101 2 2681 +103  
"I'm Your Angel" (Warner Sunset/Reprise)
96 0 2194 +17  
"Nineteen" (Grant/Warner Bros)
86 5 1899 +280  
"Break Your Heart" (Elektra/Reprise)
67 0 1893 +319  
"Lullaby" (Columbia/Reprise)
73 17 1750 +553  
"Toni" (RCA)
62 0 1657 -155  
"This Moment On" (Murry)
64 3 1402 +152  
"Time Of Your Life" (Reprise)
42 0 1366 -67  
"I Will Be There" (Warner Bros.)
59 0 1395 -23  
"I Am With You" (Reprise)
69 15 1341 +433  
"You Can't Make Me" (Reprise)
45 6 1178 -138  
"Can't Get Enough Of You Baby" (Elektra/Reprise)
46 0 1120 -250  
"I'm Learning" (Warner Bros)
43 3 1041 +2  
"I'm Gonna Be Strong" (Hollywood)
55 13 1022 +265  
"Somebody Else's Guy" (Warner Bros)
55 5 1021 +86  
"Moonlight" (Warner Sunset/Reprise)
41 1 966 -50  
"Inside Out" (RCA)
48 2 936 +980  
"Adia" (Netwerk/Arista)
51 0 930 -190  
"Stay With Me" (RCA)
39 0 924 -32  
"Fallopian Sista" (Slash/London)
44 0 922 -20  
"To Love You More" (Mello Music)
38 1 848 -191  
"Love Of My Life" (Warner Sunset/Reprise)
54 10 789 +N  
"I Was There" (Hollywood)
34 0 766 -152  
"Uninvolved" (Warner Sunset/Reprise)
31 1 663 -244  
"Total Reports This Week 130 Last Week 129"
IMPACTING AT MODERN ADULT AND
ADULT TOP 40 RADIO OCTOBER 12, 1998

COULDN'T WAIT:
WBMX / BOSTON
WXXM / PHILADELPHIA
KBBT / PORTLAND
WSHE / ORLANDO
KAEP / SPOKANE
KHTQ / SPOKANE
WXLO / WORCESTER

OVER 50 ADDS AT MODERN ROCK THE FIRST WEEK!
11* ON THE AAA MONITOR!

CRUSH

The New Single From The Multi-Platinum Album Before These Crowded Streets Produced by Steve Lillywhite Mixed by Steve Lillywhite & Steve Harris Management: Red Light = www.dmband.com

DAVE MATTHEWS BAND

SOLD OUT U.S. TOUR CONTINUES THROUGH DECEMBER!
lionel richie

i hear your voice

the latest single from the new album

time

Debut 27* on R&R Mainstream

AC & #3 Most Added
Mainstream A/C Chartbound
and Top Tip 60/17


AND MANY MORE.
SHANIA TWAIN

"From This Moment On"
from the 5X PLATINUM album

Come On Over

<table>
<thead>
<tr>
<th>Monitor Mainstream AC</th>
<th>5*</th>
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<tbody>
<tr>
<td>Monitor Adult Top 40</td>
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<tr>
<td>Billboard Top 40</td>
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<tr>
<td>R&amp;R AC</td>
<td>4*</td>
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<tr>
<td>R&amp;R Hot AC</td>
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<td>27*</td>
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Already On:

WLTW . Z100 . WALK . WPLJ
KISS 108 . WMJX . KOST
KBIG . K101 . KPLZ . KHMX
KRBE . WLIT . WYXR . WBEB

CALLOUT AMERICA
#3 Overall
#1 Females 18-24
#3 Females 25-34

Jon Landau
Management

Produced by
Robert John
"Mutt" Lange

www.shania-twain.com
IMPACTING OCTOBER 12

GERALD LEVERT

EVERYTHING

A VIDEO FROM LOVE & CONSEQUENCES AND THE FOLLOW UP TO THE

MANAGEMENT BY LEONARD BROOKS PRODUCED BY DARRELL "DELITE" ALLAMBY FOR 2,000 WATTS MUSIC INC.
EXECUTIVE PRODUCERS GERALD LEVERT, SYLVIA RHONE AND MERLIN BOBS CO-EXECUTIVE PRODUCER LEONARD BROOKS.

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**NEW MAINSTREAM**

**A/C UP & COMING**

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<td>JIM WALSH</td>
<td>This Is Howz (EPP)</td>
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<td>587</td>
<td>+23</td>
<td>385</td>
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<td>Lose Will Find A Way (Columbia/EMI)</td>
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<td>If You Ever Did Believe (RCA)</td>
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<td>BRYAN ADAMS</td>
<td>On A Day Like Today (A&amp;M)</td>
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<td>MARILYN SCOTT</td>
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<td>THE JOE'S BAND</td>
<td>Daydream Lover (Cap)</td>
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<td>Almost Saturday Night (Warner Bros)</td>
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</table>

**RAVES continued**

Think the Miami Chamber of Commerce knows that Will is stirring up business for them? Impacting mainstream Top 40.

**FASTBALL**

"Fire Escape" (Hollywood)

Without question, one of 1998's biggest success stories will be this Austin, Texas trio. Fastball continues its multi-format onslaught with this mid-tempo second single from the certified-platinum, *All the Pain Money Can Buy*. "Fire Escape" is the number one Most Added track at Top 40 this week and is already #30 at Hot A/C.

**DAVE MATTHEWS BAND**

"Crush" (RCA)

Already a core artist at Triple A, many Modern A/Cs jumped on the DMB bandwagon with his previous efforts. And this mid-tempo entry, complete with some spicy fiddle, should pave the way for even more—maybe even a few adventurous mainstream? Early airplay at KISS 108 and WBIX-Boston, WSHE-Orlando, and KBBT-Portland. Impacting Modern-Hot A/C.

**GEORGE MICHAEL**

"Outside" (Epic)

From the last project that George owes Sony, Ladies & Gentlemen. the Best of George Michael, this uptempo dance entry should play well across the pop spectrum. Officially added this week at KIS-FM-Los Angeles. Impacting Top 40, Rhythm-Crossover, and Hot A/C.

**Previously reviewed in the New Mainstream**

**Five** "It's the Things You Do" (Arista) Reviewed October 2. Impacting Hot and mainstream A/C.

**R.E.M.** "Daysleeper" (Warner Bros) Reviewed October 2. Impacting Top 40 and Modern Hot A/C.

**A/C REPORTS ACCEPTED**

Mondays 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m. Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2500

---

**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.

**First Week!**

3rd Most Added in Gavin 22/22

Added At:

- WJDF
- WPXZ
- WSFW
- WAWV
- WBLG
- WDMG
- WOYS
- WRZI
- KTRN
- KAYL
- KCCR
- KEZU
- KLKC
- KMXL
- KOKO
- KRTI
- WHIZ
- KATW
- KNTI
- KWXX
- KGY
- KSND

Concord Home Music with Vision

Concord Records Inc. P.O. Box 845, Concord, CA 94522 (415) 682-3500 Fax (415) 682-3508 www.concord.com/concord

---

**CRUSH**

Concerts and Music with Vision
BRANDY (45)
Have You Ever? (Atlantic)
Including: WJZU, WJQI, KJMS, KXJJ, WXJZ, KJMS, WJZU, WJQI, KJMS, WJQI, KXJJ, WXJZ

DANESHA STARR (27)
As Long As I Live (Interscope)
Including: WTNG, WCFW, WAAM, WJNC, WLEG, WJNC, WLEG, WCFW, WTNG

III FRUM THA SOUL (26)
Black Superman (RCA)
Including: WZON, WZON, KJMS, WPAL, WJQI, KJMS, WXJZ, WJQI, KJMS, WPAL, WZON

MIXED UP (25)
Major Players (No Limit/Priority)
Including: WZON, WZON, WZON, KJMS, WPAL, WJQI, WJQI, WJQI, WJQI, WPAL, WZON, WZON, WZON

BRANDY (45)
Have You Ever? (Atlantic)

TAMIA
"So Into You" (Qwest/Warner Bros.)

THE TEMPTATIONS
"Stay" (Motown)

GERALD LEVERT
"Thinkin' Bout It" (EastWest/EGG)

DEBORAH COX
"Nobody's Supposed To..." (Arista)

R. KELLY
"Half On A Baby" (Live)

WEST COAST
FAITH EVANS +33 "Love Like This" (Bad Boy/Arista)
NICOLE RENEE +32 "Strawberry" (Atlantic)
DIVINE +27 "Lately" (Bad Amt)
SHAQUILLE O'NEAL +25 "The Way It's Gonna Down" (T.W.I.S.M/Trauma)
MAXWELL +23 "Marriage. Maybe You" (Columbia/CBS)

SOUTHWEST
FAITH EVANS +75 "Love Like This" (Bad Boy/Arista)
DIVINE +64 "Lately" (Bad Amt)
JD AND MARIAN CAREY +55 "Sweetheart" (S2SoG/Trauma/Columbia/ORG)
LEVY LITTLE +55 "Somebody To Love" (BMG)
SHAQUILLE O'NEAL +25 "The Way It's Gonna Down" (T.W.I.S.M/Trauma)

SOUTHEAST
FAITH EVANS +154 "Love Like This" (Bad Boy/Arista)
DIVINE +64 "Lately" (Bad Amt)
DJ AND MARIAN CAREY +55 "Sweetheart" (S2SoG/Trauma/Columbia/ORG)
LEVY LITTLE +55 "Somebody To Love" (BMG)
SHAQUILLE O'NEAL +25 "The Way It's Gonna Down" (T.W.I.S.M/Trauma)

CAROLINAS/VIRGINIA
KIRK FRANKLIN +67 "Lean On Me" (GospoCentric)
FAITH EVANS +141 "Love Like This" (Bad Boy/Arista)
BRIAN MCKNIGHT +111 "Hold Me" (Motown)
MAXWELL +108 "Marriage. Maybe You" (Columbia/ORG)
8 BALL +57 "My Homeboy's Got Friends" (Suave/Relativity)

TOP TEN SPINZ

1 R. KELLY "Half On A Baby" (Motown)
2 LAURYN HILL "Doo Wop (That Thing)" (Motown)
3 KEITH SWEAT "Come And Get Me Baby" (Motown)
4 NEXT "I Still Love You" (Motown)
5 XSCAPE "My Little Secret" (Motown)
6 TAMIA "So Into You" (Motown)
7 DRU HILL "How Deep Is Your Love" (Motown)
8 JON B. "I Do (Whatcha Say Boo)" (Motown)
9 DIVINE "Lately" (Motown)
10 MONIFAH "Touch It" (Motown)

FAITH EVANS +87 "Beautiful" (MCA)
JON B. +72 "I Do (Whatcha Say Boo)" (Motown/M59 Music)
KIRK FRANKLIN +69 "Lean On Me" (GospoCentric)
FAITH EVANS +59 "Love Like This" (Bad Boy/Arista)
USHER +56 "One Day You'll Be Mine" (LaFace/Arista)

FAITH EVANS +141 "Love Like This" (Bad Boy/Arista)
BRIAN MCKNIGHT +111 "Hold Me" (Motown)
MAXWELL +108 "Marriage. Maybe You" (Columbia/ORG)
8 BALL +57 "My Homeboy's Got Friends" (Suave/Relativity)

FAITH EVANS +141 "Love Like This" (Bad Boy/Arista)
BRIAN MCKNIGHT +111 "Hold Me" (Motown)
MAXWELL +108 "Marriage. Maybe You" (Columbia/ORG)
8 BALL +57 "My Homeboy's Got Friends" (Suave/Relativity)

The artist profile for 112 is as follows:

112
LABEL: Arista Records
PROMOTIONAL CONTACT: Donna Torrence (212) 830-2328
CURRENT RELEASE: "Love Me" from their second CD Room 112
112 ARE: Daron (the group's producer), Q, Mike, and Slim, "The Gentlemen of Bad Boy; from Atlanta, Ga.

112 evokes the sense of unity, purpose, and expression in such classic groups as the Temptations, the O'Jays, and the Spinners, with a contemporary R&B sound.

112 is an Atlanta club where they were first introduced to Puff Daddy.

All-star lineup of artists who contributed to their talents: BOOJIE, 112 includes Songwriter Diane Warren, who offers the ballad "Your Letter," Kelly Price and Stevie J's "8th Wonder," Leslie Brathwaite delivers "Love Me" featuring Muse, and Mario Winans and Puff Daddy, who collaborate on "Stay With Me." Puff Daddy and Daron co-produce "The Only One," featuring Lil' Kim.

Singles Gems: "I look at 112 like the Chicago Bulls. Everyone knows their role. It's the same way as Michael Jordan, Pippin, Rodman, and those guys know what they gotta do to win, we all know. We all enable each other to shine."
Kings of the Hill: Cypress Stays True To the Game on 'TV'

BY JANINE COVENY

Since 1989, industries and media types have tied themselves into knots trying to define what rap crusaders Cypress Hill are all about. But that doesn't concern the group, made up of nasal-voiced B-Real, producer DJ Muggs, newly returned member Sen Dog, and newest member Bobo. Fresh from triumphant stints with the Smokin' Grooves Tour in both the U.S. and Japan, Cypress is releasing its fourth studio album, titled simply 'IV' (Ruffhouse/Columbia).

The album is produced by the group's DJ Muggs, and as George Clinton would say, it gives fans more of what they're funkin' for: Tales of hanging, parting high, dealing with the forces of racism and brutality, and exploring alternate consciousness. It's a confident work by a group that has a distinctly stylized and instantly recognizable sound, a rare commodity in a field crowded with hip-hop camp followers.

Recently Games caught up with Muggs, who talked about the group's stature in the marketplace.

"In '87 I was with this group 7A3, We did a song for the movie Colors, which introduced me to the music industry. So then I went back to Cypress to B and Sen and said, 'Yo, we need to do this whole music industry thing.' So we went to these different shows with 7A3 and checked it out.

"Cypress Hill talks about what was going on at Cypress at that time: selling weed, people doing drivebys on us, just smokin' herb and hanging out. That's what the record was and we just brought it to the world. At the same time we always would listen to different types of music, and I would bring records from New York. We listened to rock & roll and other things; I think those influences came through in our music. I got fucked over by 7A3 so bad that by the time Cypress came out we knew what to do and what not to do, so it was a blessing."

"Now, we don't follow no trends, man. Every time you follow the trend you gotta keep changing to keep up. We don't try to do that. I read an article that said we're just one trick pony, still talking about the same shit. We're talking about the same shit but it's so different.

"I think this album is as good and some of the top-notch stuff we've done, I like it as much as the first album. We try to swatch up a lot and look at what's going on in the rap game right now and do exactly the opposite. We tried to bring a lot of fat beats back, to come real uptempo, and bring a little bit of the rock element back into hip-hop.

"See, it's funny because there isn't a typical Cypress fan. We have a straight-up hardcore hip-hop fans all the way to alternative rock fans all the way to Chinese, Latinos. Our fan base is so broad they don't know how to work us. They work us from the black department and the alternative department because our base is so wide and so varied—that's what hip-hop is turning into these days. We bring an energy so we're able to tour with a Busty Rhymes, Wyclef, Gangstar, MOP, and then we can go on tour with Rage Against the Machine and bring the energy to hang onstage with a rock group. We're diverse enough that we're able to do that.

"The school I come from is the NWA school. They was selling 2 million records with no radio and no video, and that's who we patterned ourselves after. It works for us. We got lucky and got a song on the radio on our second album and it was good, but then you see the difference between 2 million and 4 million records. Last year we didn't get any radio and no video and we did 1.5 million albums; if we had a song on the radio we probably would have doubled that.

What fucks us up is, that's all these label people know about. They look at the Billboard to see what radio is playing and that's how they decide how much money they're gonna put behind you. When they bring our songs to radio and radio ain't jumpin' all over them, they kind of lay back and don't put as much push behind us as they would another group. But we got a fan base. There are groups selling their souls to go platinum, but we put our records out, like last year, and our fans came out to support us. So I would rather have a true army of real fans than a Top 40 fan base that has the fast food mentality and their attention span is like an inch long, because they're off onto the next thing next month."
### Most Added

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<td>Rugged Brood</td>
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<td>Big L</td>
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<td>1515</td>
<td>Def Jam</td>
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<td>Norëga</td>
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<td>928</td>
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<tr>
<td>LaVerne Hill</td>
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### Radio Says

**Big L**

"Ebonics" (Fat Beats)

**A Tribe Called Quest**

"Can't Hardly Wait" (Interscope)

**Norëga**

"Ghetto Boy" (Def Jam)

**Ras Kass**

"We The People" (Roc-A-Fella)

**Pete Rock**

"Funk Doctor" (Def Jam)

**Medina Green**

"M.O.P. The World Is Yours" (Motown)

### Record Pool Profile

**DJ Family**

3871 Piedmont Ave.

STE 318

Oakland, CA 94611

Contact: Marty Smith

Phone: 510-436-SOUL

Fax: 510-436-7085

Email: djfamily@carthlink.net

Pick shots: MYA - "Movin' On"

**Up & Add'Em**

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| Safri & Tha Kwest

"Smart Bomb" (Def Jam)

**Bounty Killer**

"Next Millennium Featuring Norëga" (Blunt)

**Brand Nubians**

"Don't Let It Go Your Head" (Arista)

**Dj Honda**

"Travelin' Man" (Def Jam)

**Newsmainstream**

**Rap Reviews**

All reviews written by Jannine Covney

**Da Kaperz**

"Don't Stop"

(Likwid Entertainment)

New female trio featuring Rasheeda, Kiki, and rapper KP of KP & Envy ("Swing My Way") hails from Atlanta, home of trunk and bass music. On this debut, the threesome deliver a party-tempoed bouncy-slash-energetic R&B-pop party record that bounces along at breakneck pace over a hard-driving party record. The chorus of "Here Lizard Lizard" is taken from the Taco Bell commercials featuring the popular Chihuahua character co-promoting the Godzilla movie.

Produced by Luther Campbell.

**Rap Reports Accepted**

Thursdays 9 a.m.-4 p.m.

Station Reporting Phone: (415) 495-1990

Fax: (415) 495-2550

**Lizard Lizard**

(Luke / Loud)

For hardcore bass music fans, this is a hard-driving party record that bounces along at breakneck pace over a hard-driving party record. The chorus of "Here Lizard Lizard" is taken from the Taco Bell commercials featuring the popular Chihuahua character co-promoting the Godzilla movie. Produced by Luther Campbell.
PJ Harvey: Breaking More Than the Silence

BY KATIE ZARLING

"The River" and the venomous, gut-wrenching "Joy." "We have every reason to believe that Desire will be Harvey's biggest commercial break yet," says Alexis Aubrey, Director of Production/Marketing at Island. "She's got a broad appeal in a good top 20 markets, major cities, and college towns."

The first single, "A Perfect Day Else," was widely accepted upon its pre-release to radio September 14. Rich Robinson at WHTG-New Jersey calls it, "the best thing she's ever done." Like the mythical Sirens that beckoned to wayward sailors, the song stands out in rotation, compelling listeners to take notice. Rich Wall at WEDG-Buffalo adds, "The more you hear it, the more you like it. We get a lot of women calling for it."

PJ Harvey has had a winning history at college radio since her debut, and Is This Desire should easily follow suit. Nic Harcourt at KCRW in Santa Monica agrees that the album has been, "anticipated, obviously, both at College and commercial radio. We're really getting the opportunity to see an artist evolve and develop."

"It's a great album," he adds. "One of my favorites of the year."

Island Records expects Is This Desire to bring Harvey to wider recognition in commercial radio markets. Great expectations? Maybe, but as Joe Riccitelli, Senior Vice President of Island Records says, "PJ sells herself. Our job is not to change what PJ does, but to act as an instrument for what she does."

Island is planning several retail incentives, including limited edition double-packaged Desire CDs available at Best Buy stores, with the second disc featuring collected B-sides. Also available will be several import 7-inch and CD singles with B-sides, and an assortment of autographed PJ Harvey memorabilia.

Harvey Cont. on next page
including some limited-edition photographs.

And for the Internet savvy, Island instigated an extensive Web push for the album. Beginning September 29 and each successive day thereafter building up to the September 28 street release date of Desire, a new track from the album became available on the official Pjharvey.net (also pjharvey.net). Further Web chats are planned for sometime between tour dates (watch website for details). Harvey will tour North America for three weeks starting in Seattle October 20. And, for the first time since the Rid of Me tour, she will perform with guitar.

The raw essence of Harvey's appeal is an esoteric mysticism that makes her music both classically primordial and fascinating. Riccitelli says, "her mystique works to her advantage. It creates an aura that makes her more desirable, that's the way she's always been." }
LATEST RELEASE: CUBANISMO!

FOR FANS OF: Afro-cuban rhythms, swing-dancing, cocktails, etc...

CUBANISMO! WHO: Jesus Almeyda, Musical Director and trumpet
LATEST RELEASE: Reenactment
LABEL: Harmony
WEBSITE & E-MAIL: www.rykodisc.com, info@rykodisc.com

CUBANISMO! is an ensemble that has been reuniting the tradition of Cuban music. They have been performing together for over ten years now. Their high-spirited sound, a mixture of music and poetry, strives to represent the musical heritage of Cuba in a unique way. They aim to keep the spirit of Cuban music alive and well, blending traditional elements with contemporary influences to create a fresh and engaging performance experience.

For fans of Afro-Cuban rhythms, swing-dancing, cocktails, etc...
**ARTISTPROFILE**

**ALEXI LALAS**

**ACTIVE SINGLES:** "GoodNight Moon"

**LABEL:** CMC International

**CONTACT:** Ray Kooch (919) 875-3545

**SONIC LAYBY:** "Traveling around the world can get very lonely and my guitar has been like my best friend. I think the years spent traveling the world playing soccer has in many ways helped and indeed inspired my music." —Alexi METRO STAR: "I did not sign Alexi because of who he was on the soccer field, but because of what we heard on the tape. We believe that Alexi's existing celebrity as a soccer star will open some doors for us with young consumers, but we are marketing the album as that of a new artist. Alexi's brand of rock music will appeal to a variety of age groups, and we feel it will represent one of the new artist surprises of the year. Alexi is a gifted individual with a capacity to excel in his artistic as well as athletic endeavors." —Tom Lipsky, CMC President/CEO ON THE ROAD AGAIN: I will go out on tour to support the album (Ginger)? I'm currently putting a band together with some musicians I know from Boston and New York. I'll continue to play soccer for as long as my body holds out, but I'll be playing music for the rest of my life."

—Alexi

---

**CHARTBOARD**

**SEVENDUST:** "Bitch" (TVT) **FEAR FACTORY:** "Resurrection" (Roadrunner)

**JONNY LANG:** "Still Rainin'" (A&M) **LIMP BIZKIT:** "Faith" (Flip/Interscope)

**GRAVITY KILLS:** "Alive" (TVT) **FIREWATER:** "Dropping Like Flies" (Universal)

**FEEDER:** "Descent" (Elektra/EG) **TWISTED SISTER:** "Heroes Are Hard To Find" (TVT Soundtrac)

**UZ:** "Sweetest Thing" (Island) **INCUBUS:** "New Skin" (Immortal/Epic)

**OFFSPRING:** "Pretty Fly For A White Guy" (Columbia/CGR) **JERRY CANTRELL:** "Dickies" (Columbia/CGR)

---

**REVIEWS**

**VARIOUS ARTISTS**

Steve Austin's Stone Cold Metal (Mars/PolyGram)

One of the most popular and best known sports entertainers in America, Stone Cold Steve Austin, has just compiled a CD containing fourteen classic heavy metal tunes. Stone Cold, the WWF (World Wrestling Federation) champion, personally selected the songs by such artists as Accept, Scorpions, Ted Nugent, Rainbow, Depp Leppard, Molly Hatchet, Dio, Dokken, Foghat, Deep Purple, the Cult, and Kiss (who incidentally have never before agreed to be on a compilation). Steve Austin's Stone Cold Metal is a must for every station's library. And that's the bottom line... 'cause Stone Cold said so!! For more information on this disc, please contact Mallory "Stone Cold Stunner" Kaswan at (212) 966-0024.

---

**ADDs FOR ROCKTOBER 12 & 13**

Sprung Monkey: "Super Breakfast" (Corduroy/Warner), The Rolling Stones: "Money Maker" (Virgin), Storyville: "Two People" (Atlantic), Seven Mary Three: "Back in Time Mystery" (Jannath/Atlantic), Ramones: "Satanic" (Sire/London), Oasis: "Acquaint" (Virgin), Zeppelin: "Future Sign" (Island)

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**ADDs FOR ROCKTOBER 19 & 20**

Smashing Pumpkins: "Pig" (Virgin), Kenny Wayne Shepherd Band: "Everything to Break" (Reprise), Ginbros: "John Wayne" (Knowing Elephant/Paradigm)

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**ACTIVE Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m.**

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

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October 9, 1998 GAVIN • 45
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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

New This Week: WBOS WMMM WNCS

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

www.dreamworksrc.com
produced, reprinted, mixed by tom rottenrock, rob schnapf and elliott smith
except "billy burlados" recorded by mark stein and
"amity" recorded by larry cruse
management: margaret mittleman
©1998 skg music i.e.
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<td>NEW RADICALS (V)</td>
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<td>-9</td>
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<tr>
<td>50</td>
<td>JENNER KIMBALL (Impresary)</td>
<td>225</td>
<td>-7</td>
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</table>


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"Bad Case Of Love"

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from the LP Things we do

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- WCLZ
-WEBX
- KMTN

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- WERI
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- KBHR
- KHUM
- WOLV
- WBZC
- KKCR
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**MOST ADDED**

1. **HOLE** - Celebriot Skin (DG) 2126 +61
2. **GOO GOO DOLLS** - Slide (Warner Bros) 1986 +156
3. **EVES** - Hide Out (RCA) 1852 -181
4. **EVERCLEAR** - Father of Mine (Capitol) 1742 -97
5. **CAKE** - Never There (Capricorn) 1717 +179
6. **Lenny kravitz** - Fly Away (Virgin) 1678 +173
7. **BEASTIE BOYS** - Intergalactic (Capitol) 1432 -195
8. **GARAGE** - I Think I'm Paranoid (Aluna Sounds) 1429 -293
9. **EAGLE EYE Cherry** - Save Tonight (WBR) 1425 -168
10. **SHAWN MULLINS** - Lullaby (EMI/Columbia) 1405 -90
11. **THIRD EYE BLIND** - Jumper (Elektra/EG) 1405 -161
12. **ALANIS MORISSETTE** - Thank U ( Maverick/Reprise) 1401 +294
13. **THE FLYS** - Got You (Where I Want You) (Trauma/Delicious Vinyl) 1394 +30
14. **SEMSOCNIC** - Singing In My Sleep (MCA) 1383 -171
15. **BARENAKED LADIES** - One Week (Reprise) 1386 -297
16. **FASTBALL** - Fire Escape (Nacapoli) 1360 -130
17. **SNASHING PUMPKINS** - Perfect (Virgin) 1312 -366
18. **SOUL COUGHRING** - Circles (Slash) 1174 +98
19. **LOCAL H** - All The Kids Are Right (Island) 1183 +64
20. **MARILYNN MANSON** - The Super Show (Nothing/Interscope) 1005 +96
21. **CREED** - What's This Life For (Wind Up) 1000 -165
22. **UZ** - Sweetest Thing In The World (Island) 944 +594
23. **BRIAN SETZER ORCHESTRA** - Jump Jive An Wail (Interscope) 885 -246
24. **FUEL** - Bitter Sweet (550 Music) 829 +23
25. **KORN** - Get The Life (Immortal/Epic) 746 +21

**OFFSPRING (49)**

Pretty Fly (For A White Guy) (Columbia/CRG)

Including: KZPK, WZPL, WRB, WKBZ, WSBE, WLS, WQOB, WNAV, WMAQ, KTRK, KZT, KKTL, WROK, WHHI, WRU, WBS, WOR, WDRC, WRKZ, WZIL, WAMU, WBUR, WJZ, WSN, WQAD, WHFS, WSKY, WHCB

**BECK (42)**

Tropicalia (DG)

Including: WACK, WBRL, WIDE, WBUR, WPTZ, CNN, WIDE, KRV, WIDE, WAK, WIDE, WBP, WIDE, WJZ, KKTV, WIDE, WRG, WBE, WIDE, WAK, WIDE, WBP, WIDE, WJZ, WBE

**DAVE MATTHEWS BAND (20)**

The Last Stop (RCA)

Including: WACK, WBRL, WIDE, WBUR, WPTZ, CNN, WIDE, KRV, WIDE, WAK, WIDE, WBP, WIDE, WJZ, KKTV, WIDE, WRG, WBE, WIDE, WAK, WIDE, WBP, WIDE, WJZ, WBE

**PLACEBO (16)**

Pure Morning (Virgin)

Including: KZPK, WAIR, WZPL, WRB, WKBZ, WSBE, WLS, WQOB, WNAV, WMAQ, KTRK, KZT, KKTL, WROK, WHHI, WRU, WBS, WOR, WDRC, WRKZ, WZIL, WAMU, WBUR, WJZ, WSN, WQAD, WHFS, WSKY, WHCB

**PLACEBO “*Pure Morning*” (Virgin)**

“We love it. It thinks it’s f**cking great.”

—Steven Strick, MD WBCN-Boston

**RECORD TO WATCH**

PLACEBO “*Pure Morning*” (Virgin)

**ARTIST PROFILE**

**THE CHURCH**

**BASE OF OPERATIONS:**
Australia

**MEMBERS:** Steven Kilby, vox & bass, Marty Wilson-Piper, guitar, Peter Koppes, guitar; Tim Powles, drums

**CURRENT SINGLE:** "Louisiana"

**CURRENT ALBUM:**
Hologram of Baal
LABEL: CONTACT-Atlantic @ Thirty Foot Far 8000 866-2313

THE SECRET TO THE CHURCH'S LONGEVITY: "We just never broke up and we just really enjoy playing together. Besides, it seems a pity to break up when we seem to have so much more to do. We feel like we've got a lot more albums in us, a lot more shows." —Steven Kilby

**LYRICAL INFLUENCES:** "I'm really big on mythology, religions, strange authors, the Bible, and I mix in a lot of personal experience and personal observation. I've always got my ears and eyes open for phrases and ideas and things like that."

—Steven

**FAVORITE BOOK/AUTHOR:**
"The Iliad, The Odyssey, French symbolists and surrealists, Dylan Thomas, an English author named Angela Carter. Anything sort or weird and strange. Lord of the Rings, just to be really corny. It's still a wonderful story." —Steven

**FAVORITE LATE NIGHT SNACK:** Cheese and tomato toasted sandwich. You toast the whole thing together. I’d wash that down with a milkshake or hot chocolate. —Steven

**RECOMMENDED ALTERNATIVE THROUGH TUESDAYS**

The Last Stop (RCA)

**ARTISTIC TALENTS:**

**GAVIN STATION REPORTING**
Phone: (415) 495-1990
Fax: (415) 495-2580

**ALTERNATIVE REPORTS**

**SUNNY DAY REAL ESTATE**

How It Feels To Be Something On (Sub Pop)

SDRE render their songs with punctuated, edgy undertones saturated in surrealistic dream pop and dripping with crystalline guitar shimmer. I suggest you start with the opening glimmer of "Pillars" move on to the catchy, skirling riffs of "Rosies In Water," and then peep the subdued mist of the track title. "The Prophet" is a modern day epic and "Guitar and Video Games" is an introspective wash of deep atmosphere. This is a mesmerizing album that works its way into your consciousness with unbridled sonic purity.

**CANDYSKIN**

Death of a Minor TV Celebrity (Velvet)

If you aren’t spinning “Feed It” you need to melt the wax from your cars. The glistening guitar wangle and throbbing rhythms are infectious beyond belief. The rest of the album follows suit with a box of equally embracing tunes. Try the strum and surge of “It’s A Sign,” the epic melancholy of the title track or the melodic-yet-crashing quietude of “Louder Friendly.” Additional gems include "Swimming Pool,” “Somewhere Under London,” and "A Song."
Fiona Apple
ACROSS THE UNIVERSE

*The single and video from the soundtrack to the film PLEASANTVILLE. Impacting October 13.

A s a parttimer, it's important to be familiar with the radio station you work for and to know what's going on, because even with fewer hours, you are still a member of the team.

No matter how committed you are, elements change during the week while you're not there—formats can modify, music rotations change, songs are added and deleted, and new contests may be running. The PD has to deal with the full-timers and other programming responsibilities, so it becomes my responsibility as a parttimer to stay in the loop and on top of what's going on. It's counter-productive to come in for a four or five-hour airshift and have to spend the first three hours getting up to speed.

Each week, before my airshift, I review the station's current music playlist and look over the national charts. When listeners call to make a request, I want to be able to answer any questions they have about a particular artist or song. Also, passion is a big reason why listeners call to request songs, so if someone calls and asks me to play a title and I don't know who sings it or what the song is, I sound passionless and uniformed. The charts help me see what songs are hot and which are coming up and this helps me build awareness of new artists.

I also arrive early enough to make sure I look at all the liners and jingles, ensuring that I am updated on anything new that was added during the week. I check for energy levels of particular lines and whether produced liners are dry or have music beds and the placement of those elements.

Being aware of remotes, shows, events, and what happened on the station during the previous week is important. I check for any remotes during my shift, so that I know who is where and when the breaks need to occur. If there are any concerts coming to town, I keep a list which includes dates, times, venues, and ticket status. For example, Garth Brooks is coming to town soon and I want to make sure I'm aware of every element of that show since, many times, our listeners look to us to give them pertinent information.

It can also be very helpful to know anything interesting that happened during the regular weekday airshift. If an artist came by and played for the morning show, or something outrageous was said, I can talk about it on my show.

Giveaway information is extremely important to me. On the giveaway log, it is good idea to have specific instructions on how a prize can be obtained, such as will-call, mail, or station pick up. The last thing I want to tell a winner at the end of a call is, "You'll have to call the promotions department on Monday." If there is a contest with a grand prize drawing in the near future, I make sure to know the date, time, show, and how the drawing will occur. Also, for any big contest, it helps to have the complete contest rules posted in the control room.

Finally, we ask our three pros for a final thought on getting the most from parttimers.

**WHAT'S THE BEST WAY TO FIND AND TRAIN YOUNG TALENT?**

**Ron Brooks-OM/PD, WESC-Greenville, S.C.**

"Because this is a large, competitive market, it's difficult for someone to start at ground level. That makes grooming the next generation of air talent a challenge. We maintain contact with local trade schools and area colleges to find interns for the promotions department and board operators for syndicated and satellite programming. From there, we can prepare people to go after an airshift in a smaller market and come back with a few years' experience."

**John Q. Morris-PD, W грн-Indianapolis, Ind.**

"I listen to stations surrounding Indianapolis, searching for somebody who might be ready to make the next step and work in a larger market. We also have a wealth of high school talent in this area, so I maintain contact with the people who run the radio and TV programs in the local high schools and colleges. Those people can give you a good gauge as to who would be a good broadcaster."

**Mark Phillips-PD, WFMB and WCVS (Classic Rock)-Springfield, Ill.**

"On WCVS, we have a 'Guest DJ' show, where a listener gets to play DJ for an hour. I've found some good parttimers this way. Station jocks have referred people who have either left radio or are in other markets looking to relocate. I've even had people walk in off the street and apply. I also use the University of Illinois, Springfield as a resource. During remote events and other activities where I find people who attend our events regularly, show passion, help set-up, and seem genuinely interested. I've hired a few of those people and they've turned out to be really good employees."

---

The Scene

Country's Wondermen? GAVIN's Jamie Matteson helps celebrate male branding as Giant's Denny Mosesmen (r) makes good on a bet to paint a "W" on his head if the Wilkinsons' "266" hit #1. He had also agreed to shave his head, but fiancée Connie Berr, vetoed that idea. Denny somehow managed to convince Giant/Reprise's Jack Purcell (l) to join in the artistry!

Rounder's Rosie Flores jams out on her turquoise Epiphone during an awesome set at In The Pines.

James Invedt fills in for an airport-stranded Jim Lauderdale during the opening festivities in Lake Tahoe.

---

After an inspirational One-on-One discussion with Chris Hillman (second from right), GAVIN's Nashville Marketing Director Paula Erickson, Koch A&R Director and panel facilitator Steve Wilkinson, and GAVIN's Chris Marine (l-e, respectively) could not resist a photo-op with the legend.
In the Pines: An Americana Journey

By Chris Marino

I awoke Thursday morning in the peaceful surroundings of Tahoe City's Granlibakken resort, having flown in the day before with the rest of the GAVIN crew to prepare for the arrival of our guests. Before the madness started, Toby and I took off in our rental car to check out the lake's shoreline. Even the cigar smoke wafting through the car could not obscure the beauty of Lake Tahoe, and especially Emerald Bay. Later that day, thanks to BNA Records shuttle service from the Reno airport, everyone arrived safely and on time for the beginnings of a great weekend in the pines.

Sony/Lucky Dog artist Charlie Robison and his band kicked off the Second Annual GAVIN in the Pines Texas style (which means "in a big way"). The setting was spectacular; the band played outside where the sky was clear, the beer was amber (compliments of Mendocino Brewing Company), and we were surrounded by the Sierra Nevada Mountains. Charlie's incredible showcase set a precedent for the rest of the weekend's music.

Afterwards, everyone moved inside for phase two of the first night's festivities. The brew was flowing and Atlantic's Great Divide rocked the house with songs like "Pour Me a Vacation." Jim Lauderdale (BNA) was to perform next, but light delays from LAX kept Jim from taking the slot. So Steve Riley & the Mamou Playboys (Rounder), who were to play after Lauderdale, stepped in to fill the void, and quickly revved the crowd into a Cajun frenzy.

Riley finished his energetic set, and the crowd was anxiously awaiting Jim's arrival, but it wasn't in the cards. Lauderdale was still stuck in LA. We were contemplating ending the party early when, from seemingly out of nowhere, James Invieldt walked in with guitar in hand. He had been playing a gig in Tahoe City and stopped by to see what was happening. A few minutes later, he was on stage with Lauderdale's inspirational One-on-One with Rock and Roll Hall of Famer Chris Hillman. Koch's Steve Wilkerson hosted the session, which was filled with great questions and stories about Hillman's over 35-year career. In between queries, Chris wowed the crowd with songs like "Sin City," "Turn, Turn, Turn," and "Bakersfield Bound." It was unbelievable.

Next up was "How to Sell Your..." and "Everything That Glitters Isn't a Gold Record," hosted by No Depression editor Grant Alden, was both stimulating and controversial. Issues discussed included whether Americana radio play sells records (and how to prove it), independent record distribution problems, and how to make a retail connection. After a break in the afternoon, everyone headed over to Granhall Dining Room for a dinner sponsored by Vanguard Records. Following a delicious peach cobbler, John Jennings took the stage and mesmerized the crowded mom.

Day two's evening line-up was headed up by Rosie Flores, who performed both fan favorites and material from her upcoming Rounder release. Awesome, Heather Myles took over after Rosie, and demonstrated to a riveted audience why her record had just topped the Americana charts. Up next was Greg Trooper, who, with the help of his band (including Duane Jarvis), gave his interpretation of what Americana music is all about. Judging by crowd reaction, Greg was right on track.

Returning for his second in the Pines headlining appearance was 1997 Americana Artist of the Year Ricky Skaggs, who this year brought his band Kentucky Thunder. The crowd went wild, and I dare say the Zimmermen had a spiritual experience watching Ricky and his gang move up and down the fingerboards on songs like "Little Maggie." Skaggs, of course included the traditional "In the Pines" in his amazing set.

And the good times went rolling on... but you'll have to wait until next week for the rest of the story.
**COUNTRY**

**MOST ADDED**

<table>
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<tr>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>REBA MCENTIRE</td>
<td>Forever Love (MCA)</td>
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<tr>
<td>RANDY TRAVIS</td>
<td>If the Old了 You Loved Me (Capitol)</td>
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<tr>
<td>JENNY SIMPSON</td>
<td>Ticket Out Of Town (Mercury)</td>
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<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>Standing In The Rain (Curb)</td>
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<td>VINCE GILL</td>
<td>Big Reasons (EMI)</td>
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**MOST REQUESTED**

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<tr>
<td>SHANIA TWAIN</td>
<td>Help Me Make It Through The Night (Columbia)</td>
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<tr>
<td>MARK WILLIS</td>
<td>It's Over (Warner Bros)</td>
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<tr>
<td>DIXIE CHICKS</td>
<td>Why Can't Men Be Like That (BNA)</td>
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<td>ALAN JACKSON</td>
<td>Nothin' On You (Arista)</td>
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**MOST SPINCREASE**

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<tr>
<td>FAITH HILL</td>
<td>The Way You Love Me (Columbia)</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>I Think Of You (MCA)</td>
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<tr>
<td>DEANA CARTER</td>
<td>The 10,000 Maniacs (Columbia)</td>
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<tr>
<td>ALABAMA</td>
<td>What If I Said Goodbye (Atlantic)</td>
</tr>
</tbody>
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**Radio Says**

Randy Travis: "Spirit Of A Boy, Wisdom Of A Man" (DreamWorks)

"Pure Randy Travis. It only took about one week to become one of our most requested songs."

—Jerry Austin, MD, KCKI-Tulsa, Okla.

**Country UP & COMING**

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

**Questions? Comments?**

E-mail Jamie Matteson at gavimgirl@earthlink.net
**MOST ADDED**

**SON VOLT (24)**
**PAUL BURCH (15)**
**DON WILLIAMS (15)**
**CRY CRY CRY (15)**
**ONE RIOT ONE RANGER (9)**
**RUTHIE/WRANGLERS (9)**

**HOT PICKS**

**BAD LIVERS**
**GREG TROOPER**
**CHARLIE ROBISON**
**LYLE LOVETT**
**WILLIE NELSON**

**RADIO SAYS**

**HOT CLUB OF COWTOWN**
"Swinging Stampede" (Hightone)

"It works for us because it's familiar sounding though fresh. That old country sound but with hipness."
—Bruce Kidder, P.D., KHYI, Piano, TX

**CHARTBOUND**

**THE KENNE DYS (Philco)**
**PAUL BURCH (Checkered Past)**
**DAVID CHILDE RS (Rank)**
**MARK DAVID MANDERS (Blind Nello)**
**STEAM DONKEYS (Lap-Steel)**
**CRY CRY CRY (Razor & Tie)**
**KEVIN DEAL (Blind Nello)**

**AMERICA REVIEWS**

**GREG TROOPER**
**Popular Demons (Koch)**

If you were at the Pines, you experienced firsthand the magic of this immensely talented performer and songwriter. The standing O at the conclusion of his performance was the equivalent of a 5-star review. Produced by Buddy Miller, the record features guest appearances by Steve Earle, Julie Miller, and Emmylou Harris, and is brimming with great songs. Stautclour includes "Two Drops of Rain," "Every Heart Won't Let You Down," and "Cumberland Square."

**THE V-ROYS**
**All About Town (E Squared)**

The V-Roys are simply one of the most exciting bands on the all-country landscape today. This multi-dimensional band blends elements of '60s Brit pop with bluegrass and Country. Produced by the crew at twangtrast (Steve Earle and Ray Kennedy), All About Town has a pop sensibility that gives quite a few cuts a huge potential (contingent on airplay, of course). Recommended Americana selections include "Mary," "Virginia Way/Shenandoah Breakdown," and "Fade Away."

**AMERICANA REPORTS ACCEPTED**
**MONDAYS AND TUESDAYS**

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

Gavin Station Reporting
Phone: (615) 255-5010
Fax: (615) 255-5020

**THANK YOU**

to all the labels, artists, and attendees for making IN THE PINES a tremendous success!

See you next year...
What Makes Tozzi Run?

Technically, WJJZ's Michael Tozzi pulls three different gigs at the station. He works six days a week and even hosts overseas remotes for the Philadelphia Smooth Jazz outlet during critical ratings sweeps.

When VP/GM Sil Scaglione and PD Ann Gress promoted Tozzi three weeks ago from Music Director to Assistant Program Director, Michael kept his Monday through Friday air shift and four-hour Sunday show. He says staying on the air and networking with his audience—both on the listener line and at free concerts—gives him a valuable aerial view when relating to the music.

"Even since I was in rock radio, being out on the street and talking to people has been the most important thing," says Tozzi. "I love meeting people face to face. The listeners are so passionate about this music; our TSI is going through the roof!"

Tozzi is no stranger to the Philly radio scene. Like many Smooth Jazz broadcasters, Michael is a refugee of album radio and spent 13 years on the air at Classic Rocker WIOQ, which, ironically, is now a sister station of the Chancellor-owned JZ.

"In 1978 I hosted a radio show on WIOQ called Philadelphia After Dark from 6 to 10 p.m.," he says. "I used to play acts like Pat Metheny, Weather Report, Return to Forever, Stanley Turrentine, Dan Siegel, Passport, and the Jeff Lorber Fusion."

In the early 1980s, Tozzi also hosted the first nationally syndicated New Age program—The New Era—which was produced at the time by the CBS Radio Network.

In 1987, Tozzi left rock radio and opened a retail CD outlet when compact discs first came out. "It proved to be a lucrative business in the mid-1980s," Tozzi recalls fondly, "because there weren't that many CDs available and people were buying anything they could get their hands on for $18-20 apiece."

After eight years on the sidelines, Tozzi felt the urge to return to radio in 1995. At his wife's insistence, he phoned veteran Smooth Jazz programmer Bernie Kimble, then PD of WJJZ, to see if there were any openings at the station. In February of '95, Tozzi returned to the airwaves doing overnight/saturday shows. Three months later, when Kimble left to program WNW-Cleveland, Tozzi inherited Bernie's weekday 11 a.m. to 3 p.m. shift; he was back in radio full-time.

With Gress doubled as PD and MD, Tozzi started a bi-weekly interstation newsletter called the Smooth Jazz Messenger; in which he wrote informational snippets about songs on the playlist, profiled artists, and compiled upcoming news releases. He mustered it around to the full- and part-time air staff as well as to the programming, sales, and promotion staff.

"Information is the single most important thing we have to share around here," explains Tozzi. "We're in the communication business, so why not communicate with everybody at the radio station?"

In January of 1996, Michael's enthusiasm was rewarded when he was appointed Music Director at WJJZ. Since then, he has become one of Smooth Jazz's most avid disciples. He bristles at criticism that Smooth Jazz is background or "elevator music." Nowadays, Tozzi likes to go along on sales calls to help Account Executives explain and clarify the sophistication and musical intensity of Smooth Jazz.

"I like to go on sales calls mostly for support," admits Tozzi, describing the music we play and how it affects our demographics and psychographics. It's great when the Account Executive invites them out to our listener parties. We drew 35,000 listeners to our Al Jarreau, Boney James, Ronnie Laws, and Brian Culbertson show a couple months ago. We also did a Friday night concert series called Under the Stars at Penn's Landing with Ken Navarro, Jeff Golub and Avenue Blue, and Marc Antoine."

"The mix of our audience is 60 percent white and 40 percent black, 50-50 male and female. Everybody is going after 25-54, but our format knows no racial boundaries. "WJJZ doesn't have to be specifically white or black, male or female. We keep our spin ratios higher than most Smooth Jazz stations around the country, and we're working hard to build stars out of our artists."

"This town has had its problems over the past few years with rock music. The heritage station, WMMR, has had a tough time because there's not a lot of great rock music out there. The older guys aren't listening to Modern Rock, so we've been doing some marketing to help bring in those disenfranchised rock listeners to something fresh like Smooth Jazz."

Over the past two years, WJJZ has relied heavily on the "Trip a Day" concept, sending listeners to exotic places like Paris, Rome, Bermuda, the Caribbean, and London. With the help of ISDN lines, Tozzi hosts live remotes for the lucky vacationers abroad by airing his Sunday midday show live from places like Paris and Rome.

Every Sunday back home, Michael and WJJZ treat listeners to food and live music from a local Philadelphia jazz club featuring successful format artists like Chuck Loeb, Alfonzo Blackwell, Brian Tarquin, Dave Koz, and Grover Washington, Jr. Unlike his regular weekday show, which is focused towards in-work listening, Tozzi's Sunday brunch presentation gives him a chance to stretch out with interviews and a more casual on-air vibe.

So how does he handle the potential burnout of six-day work weeks? By going off on another station vacation flyaway, he says.

"I'm flying to Paris with the lovely Mrs. Tozzi," Michael told GAVX two weeks ago. "We leave on a Wednesday and come back on a Monday. Then I'll be back on the air that Tuesday."

"But I can handle it because I love the people I work with. Sil, Ann, Marketing Director Jane White, our team is just amazing. I have a guitar and an amp set up in my office, and from time to time, people like the overnight person or the General Sales Manager will come in and play a couple of blues tunes or strum along with whatever we're playing on the air. This place is a really comfortable place to work."
In Recognition of Black Radio Month

The Seventh Annual
Salute to Excellence Awards Dinner

DINNER CHAIRS
Charles Warfield
Vice President/General Manager
WDAS AM&FM
&
Senior Vice President
Regional Urban Programming
Chancellor Media Corp.

Kernie Anderson
General Manager
WBL5-FM

SPHERE OF FRIENDS

James Alexander
Thomassine Anderson
Tony Anderson
Brenda Andrews
Carmen Ashhurst
John Austin
Lee Bailey
Monte Bailey
Doug Banks
Suzanne Baptiste
Ornette Barber-Dickerson
Reggie Barnes
Vanessa Barrier
Jim Battagliese
Manny Bella
Brian Beasley
Toya Beasley
Kersten Becker
Greg Benedetti
Michic Benjamin
Dwight Bibbs
Joey Bonner
Earl Boston
Jerry Boulding
James Boyce
Tom Bracamontes
Ed Bradley
Jamie Brown
John Brown
Lygia Brown-Lott
Ollease Brown
Vinny Brown
Jheryl Busby
Nank Caldwell
Michelle Campbell
Andre Carson
Skip Cheatham
Wayt Cheeks
Randi Chipen
James Cochran
Jean "Puffy" Combs
Janine Covenev
Jocelyn Cooper-Olstrap
Steve Corbin
Joann Cordero
Frankie Crocker
Steve Crumby
Duwayne Cunningham
Doug Damie
Shanti Das
Craig Davis
Sylvie Davis
Buddy Dee
Cheryl Dickerson
Jermaine Dupri
Paris Eley
Don Easton
Ken Ebo
Ed Eckstone
Kenneth "Babyface" Edmonds
Tracey Edmonds
Armstead Edwards
Joyce Evans
Kevin Evans
John Fagot
Tony Fields
Kevin Fleming
Randi Franklin
Boo Frader
Adriane Gaines

Kenny Gamble
Jesus Garber
Beverlee Garvin
Jack "The Mapper" Gibson
April Gordon
Tony Gray
Jerry Green
Lenny Green
Verna Green
Gerry Griffin
Sean Guest
Dennemette Guidry
Hector Hannibal
Vaughn Harper
Andre Harrell
Ray Harris
Wade Hayes
Sharon Haywood
Hiram Hicks
Leon Huff
Cathy Hughes
Gary Jackson
Hal & Debbie Jackson
Jimmy Jam
Donny James
Maye James
Lionel Job
Illery Johnson
Michael Johnson
Ronnie Johnson
Step Johnson
Vernell Johnson
Al Jones
Juliette Jones
Snowie Jones
Wayman Jones
Chris Jones
Earl Jordan
Tom Joiner
Randy Kabrich
Mike Kelly
Larry Khan
David Mull
Patti Labelle
Bob Law
Robert Laws
Michael Lesiner
Adam Levy
Rachel Lewis
Terri Lewis
Alfred Liggins
Keenen Ivory Williams
David Linton
Tommy Lipuma
Mihag Lipuma
Allen Lott
Walt "Baby" Love
Monica Lynch
Larry Magid
Jules Malamud
Nat Martin
Kedar Massenberg
Tracey Mattak
Michael Maudlin
Barry Mayo
Wayne Mayo
John McClain
Quincy McCoy
Al McGuire
Armand McNissic

Sara Melendez
Sydney Miller
Fred Mills
Don Moore
Kathi Moore
Melvin Moore
Maxx Myrick
Richard Nash
Nick Nuh
Bobby O'Jay
Bonnie Papp
Jackie Paul
Iris Perkins
Benny Pugh
Eddie Pugh
Azim Rashid
Antonio "A. " Reid
Syliva Rhone
Lonel Ridenour
Steve Ritten
Jean Riggins
Steve Rivers
Watty Rocker
Ruben Rodriguez
Dave Rosas
Terri Ross
Bobby Rush
Theda Sandford-Waller
Michael Saunders
Vivian Scott-Chew
Donnie Sellers
Rodney Sledge
Mike Shields
Loui Silas, Jr.
Russell Simmons
Virgil Simms
Eddie Simpson
Ernie Singleton
Elroy Smith
Hank Spann
Gary Sparks
Patrick Spencer
Jimi Stanley
Jim Stein
Gerod Stevens
Jim Sutcliffe
Pierre Sutton
Mon Sweeney, Esq.
Aku Taffe
Dedra Tate-Nice
Angela Thomas
Martha Thomas-Frey
Eric Thrasher
Lynn Tilliver, Jr.
Steve Trevorise
Mauri Warshauer
A.D. Washington
Audra Washington
Grover Washington, Jr.
Barry Weiss
Maury Weinstein
Troy White
Dyanne Williams
Hilda Williams
Jodi Williams
Belinda Wilson
Ken Wilson
Stanley Winslow
Giff Wriston
(List in formation)

honoring
Joe "Butterball" Tamburro
Program Director & Air Personality
WDAS-FM

benefitting
The Sickle Cell Disease Association of America
Philadelphia-Delaware Valley Chapter

Thursday, October 29, 1998
Sheraton New York Hotel & Towers
6:30 PM

For further information contact:
Cynthia Badie Associates
212-222-9400
ANTON SCHWARTZ
ON ARTIFICIAL INTELLIGENCE

"I originally come from New York City and grew up in Hell's Kitchen, and although I was never part of the New York jazz scene, I used to play with Larry Goldings and Peter Bernstein when we were all in high school together.

"People kept asking me when I was going to make a record, even though I've been busy playing clubs, festival shows and museum gigs."

"I used the record as an excuse to lay track and do something with my regular group on the album, and after a few conceptual discussions in the studio, we rolled tape direct to two-track. I hope listeners will come away with a lasting feeling for the songs I wrote. "When Music Calls" is about a group, a concept, and more than anything else, it's about melody."

"I was originally headed into quite a different direction than music."

"I was an undergrad in math and philosophy at Harvard, so I was an idealist in math and philosophy at Harvard, so I"
PHIL COLLINS (7) "True Colors" (Atlantic)
With Phil Collins’ pop background, the song is no doubt testing well. Added with 14 spins at WNUA, 7 spins at the Wave, and 10 spins at KCCJ. Also on at WJJJ, WJIZ, WNWV, WYJZ, and KKSF

JEFF LORBER (5) "Watching the Sunset" (Zebra)
Including: WWLL, WJDL, WNDE, WKML, WYNN, KZQZ, WJDL, WJJJ, WJYY, and KKSF

BOBBY CALDWELL (8) "Good to Me" (S-F/Drome)
Including: WTMO, KCIY, and WJJJ.

Including: KPRS, KMGQ, and WJJZ.

Including: WBJB, WQJZ, WNWV, WONB, and WJYY.

Including: WTMO, KCIY, and WJJJ.

Including: WJYY, WJDL, WNWV, WYJZ, and KKSF

RECORD TO WATCH

PHIL COLLINS “True Colors” (Atlantic)
With Phil Collins’ pop background, the song is no doubt testing well. Added with 14 spins at WNUA, 7 spins at the Wave, and 10 spins at KCCJ. Also on at WJJJ, WJIZ, WNWV, WYJZ, and KKSF

CRAIG CHAQUICO
ON TALL TREES AND HIGH ALTITUDES
“This new project [From the Redwoods To the Rockies on Peak/Windham Hill Jazz] would probably have never happened in the first place had it not been for last February’s Gavin Seminar. Seriously! And Howard, Russ Freeman’s manager, approached me in San Diego and asked me if I knew who Russ Freeman and the Rippingtons were. I said Yeah! Then she asked if I wanted to collaborate on a project with Russ.

“We had a meeting at Russ’ place in Colorado. What was supposed to have been a meeting about schedules ended up being a really creative writing session. We wrote material so quickly that we decided to do this record in between our existing touring obligations.

“Since we each had studios—mine in California and his in the Rockies—we were able to record in both places separately and together. Hence the title From the Redwoods to the Rockies. “It used time I had set aside for writing my next album to work with Russ. And at first I wondered, if I did this record would I have any ideas left for my own album? But it gave me even more new ideas for the next record, which is due out in the Spring. In fact, now we’re talking about touring my band with the Rippingtons right around then.”

CRAIG CHAQUICO
**PARTING SHOTS**

**WU IS THAT MASKED MAN?**

Gee Street recording artist and Wu-Tang Clan frontman RZA met up with Grand Royal/Capitol recording artist Sean Lennon when both performed (RZA as his alter-ego Bobby Digital) at the Virgin Megastore in New York City.

**AIN'T SHE SWEET**

Jive Records' newest teen sensation Britney Spears gets all cute and cuddly with video producer Nigel Dick while filming the clip for Spears' "...Baby One More Time."

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**SHOWBIZ**

KIIS-Los Angeles made the Guinness Book of World Records when it gave away one million one hundred and two dollars to one lucky listener in its "Million Dollar Birthday Game." PD Dan Kiley tells SHOWBIZ: "It's the biggest radio cash giveaway ever, beating the million dollars that Randy Michaels gave away on Q102-Philadelphia in 1980."

As rumored, KAMX (Mix 94.7) Austin PD Dusty Hayes transfers north to become PD of new CBS Modern A/C KJMZ (now 104.1 The Point) Minneapolis. Hayes' PD experience includes KBFM-McAllen/Brownsville and WABB-Mobile. He's programmed KAMX since 1995. No replacement has been named yet.

WSNX-Grand Rapids PD John Thomas has been named PD of Cox Top 40 WBLI-Long Island. Thomas' previous radio experience includes PD of WOLH-Green Bay, and Creative Production guy at WLUP-Chicago.

Jaco unveils the eclectic format on its KLDZ-San Jose as "Channel 104.9, Music for the Rest of Us." The station launched with R.E.M.'s "End of the World As We Know It," Howard Jones' "What Is Love," EMF's "Unbelievable," "Get Up Stand Up" by War, and "Bizarre Love Triangle" by New Order. Expect a PD announcement soon.

Less than five weeks after Z Spanish Networks jammed yet another Rhythmic outlet into Crossover-heavy Sacramento, KHZZ (formerly KQBZ) gets out of the 18-34 game by performing a course correction, morphing into "the Hot New Z104.3, Playing Old School and R&B Favorites." PD/morning guy Trejo is still aboard.

KKXX-Bakersfield night jock Mixing It Up In Baltimore. Mercury recording star Lionel Richie recently stopped by Mix 106.5 (WWMX/FM)-Baltimore to promote his latest album Time. Present for the photo op were [r]: label rep Andrea Newton; Mix's MD/p.m. driver Greg Carpenter; middayer Maria Dennis; Richie; and Bill Peshe, VP of Programming CBS Radio Baltimore.

Jobs: KKRZ (Z100)-Portland PD Tommy Austin tells SHOWBIZ: "If you know someone who's ready to handle MD and nights here, please have them contact me."

Chris Sereno leaps to nights at KDMX-Dallas. Across the street, KISV (Kiss 94.1) hires KPSI-Palm Springs MD Bobby Sato for MD/middays. PD Mark Feather also ups Tony Tecate from P/T to nights.

WZPL-Indianapolis (5.8-6.2 12-plus) PD Tom Gjerdrum is still on the hunt for a night jock to replace Jason Addams, recently named MD/afternoons at KOAR (Q100)-Little Rock.

WHTS-Quad Cities needs an MD/night jock to replace "Red Hot" Brian Scott, who's off to a larger market. Packages to PD Tony Waitekus.

Y100-Miami still has that prime night jock opening. Rush your stuff to OM/PD Rob Roberts.

Universal Records' New York Regional Promo Manager David Nathan has been upped to Associate Director of National Pop Promotion.

Congrats to Live 105 (KITS)-San Francisco PD Jay Taylor and wife Heidi on the birth of their first child, son Zachary Morgan. Born October 5 at 5:33 p.m., Zachary weighed in 8 lbs., 13 oz.
WHEN YOU'RE DONE
WITH THE SOFA,
THE HALL,
AND THE KITCHEN TABLE,
THERE'S ONLY ONE PLACE
LEFT TO GO...
OUTSIDE

THE PROVOCATIVE NEW SINGLE AND VIDEO FROM

GEORGE MICHAEL

FROM HIS DOUBLE-CD SET LADIES & GENTLEMEN... THE BEST OF GEORGE MICHAEL

Produced by Jon Douglas & George Michael Management: Andy Stephens Management Ltd. www.agean.net

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JEWEL

HANDS

the first single from the new album: Spirit

From the artist who sold 10 million copies of her debut album PIECES OF YOU worldwide and appeared on the cover of TIME Magazine

IMPACTING OCTOBER 12

Produced By Patrick Leonard

Management: Jewel Management