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ISSUE 2224

SEPTEMBER 18, 1998

GAVIN

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ANNIVERSARY

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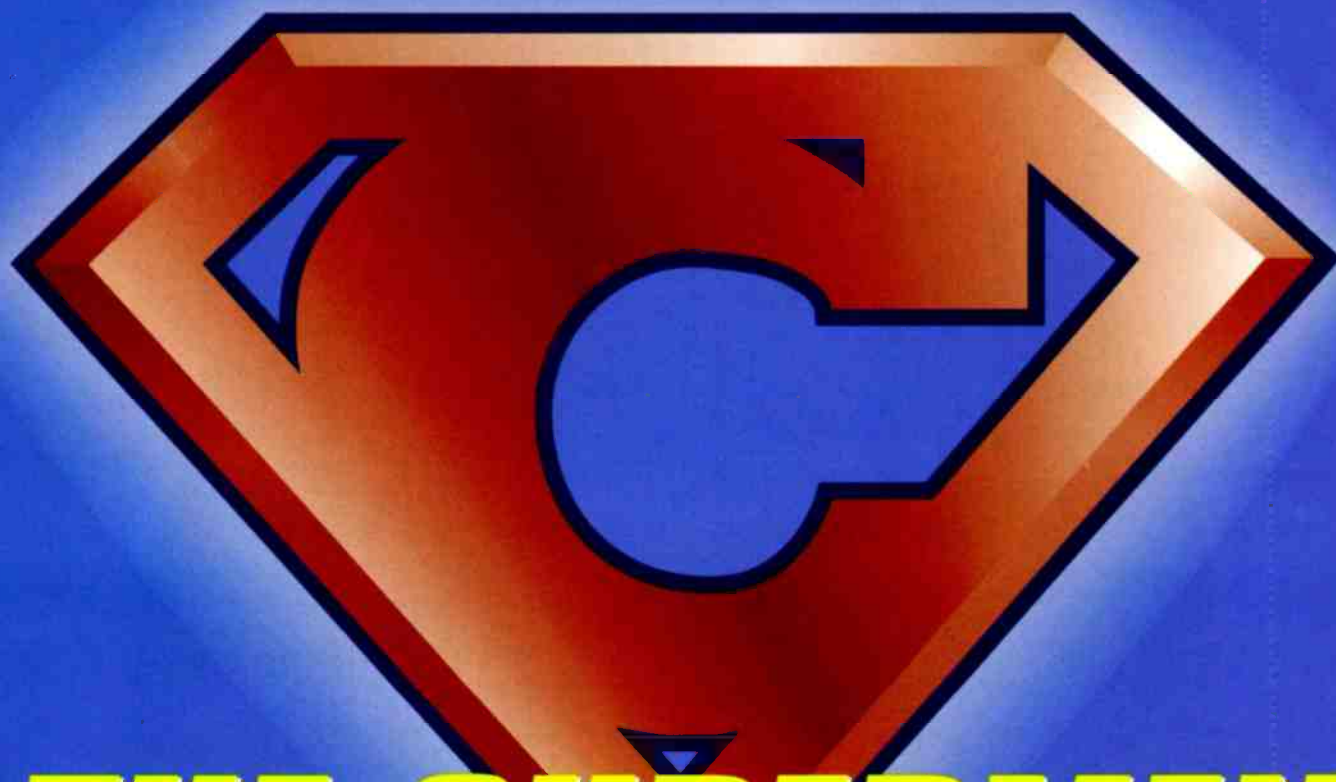
THE MOST TRUSTED NAME IN RADIO SINCE TANYA TUCKER WAS BORN

ISSUE 2224

SEPTEMBER 18 1998

GAVIN

Faster Than A (Speeding) Bullet...



THE SUPERMEN OF COUNTRY

Plus The Superpowers of Country Radio

BRUCE HORNSBY

Great Divide

"...SPIRIT TRAIL IS EXTRAORDINARY MUSIC
THE BEST ALBUM THIS YEAR."

— PAUL EVANS, CO-AUTHOR *Rolling Stone Encyclopedia
of Rock & Roll and Rolling Stone Album Guide*

"BRUCE HAS COME TO PLAY, MAKING MUSIC
THAT LASTS. THAT SENSIBILITY INFORMS SPIRIT TRAIL,
HORNSBY'S FIRST RELEASE OF NEW MATERIAL
IN THREE YEARS, A 20-TRACK, DOUBLE CD.
HIS ADVENTURESOME SPIRIT REIGNS."

— REX RUTKOSKI, *Gannett*

BRUCE HORNSBY *Spirit Trail*



PRODUCED BY BRUCE HORNSBY • ENGINEERED & MIXED BY WAYNE POOLEY
ADDITIONAL PROGRAMMING & MIXING BY SERBAN GHENEA • MANAGEMENT: C P R M E, INC.

FROM THE FORTHCOMING ALBUM SPIRIT TRAIL
www.bruce-hornsby.com

PAGE 9

Do the Math

How secure can anyone be in a multi-billion dollar industry whose leading scorekeeper admits “the reliability of Arbitron estimates, data, and reports cannot be determined to any precise mathematical value or definition”? Imagine if that was the standard in baseball: “Well, Mark McGwire may or may not have hit home run #62 today....”

PAGE 13

The Bad Old Days

“Being the Number One station serving the black community, having top five overall ratings, and presenting qualitative information to prove the benefits of our listeners to the advertiser was often not enough to overcome the stigma of our client base.” Quincy McCoy remembers the worst, and looks at how the times are changing.

PAGE 46

Look! Up in the Sky...

As a counterpart to our popular “Women of Country Music” special, Jamie Matteson poses tough questions (both personal and professional) to the men of Country music. Whether young, old, traditional, contemporary, veteran, or just starting out, many are true Supermen.

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AS TOLD TO JAMIE MATTESON

Scott Hendricks

President, Virgin Records Nashville

Super-producer for such artists as Brooks & Dunn, Faith Hill, and John Michael Montgomery, and Capitol Nashville CEO/President from 1995-1997, Scott Hendricks now brings his multi-talents to Nashville's newest entrant—Virgin Records Nashville. While he credits all his past experiences as invaluable lessons, Hendricks believes that in simple truth—it all boils down to the music.

The ultimate responsibility of a record label is to find great music, give the artist the vehicle to get to the public, and to make a profit while you're doing it. I don't know if we'll go about it differently than anyone else. I don't necessarily strive to be different, I strive to be effective. Sometimes you ultimately become different but it's not the goal. Every artist is unique and has their own circumstances causing us to present them differently than another artist. We'll have to see how the music is before we determine how we position ourselves.

since I started in this business, and it's very simple—I look for someone distinctive. It boils down to that one word.

We're starting out with a



fairly small staff, but we do have two elements that some smaller labels don't have, and that's publicity and artist development in-house. I'm currently in the process of filling a couple of chief positions, namely Promotion and Sales & Marketing.

For 25 years, Virgin Records' goal has been to create an environment where the artist really believes that we're doing everything we can to promote them and their music, and to give them a safe haven to be creative. I intend for every person here to be part of a creatively run business versus a cold-hard numbers business and to create an environment where artists will absolutely love to be on Virgin Records Nashville. We're not setting a limit on the number of artists we'll sign. If an artist strikes me as someone who absolutely needs to be heard, then we'll sign them. What I look for in new artists hasn't changed

There's a lot of great talent out there and it's up to me to determine what we need, when we need it, and what will stand the test of time.

The support that I have felt from the community is tremendous. It raises our standards and makes us want to be better. That's what success is all about—it never stands still. That's a challenge that every individual on this team accepts.

"I GUESS FEBRUARY'S TAKEN CARE OF..."

FEBRUARY 1999

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<p>Productive - AM meeting - AM</p> <p>Productive meeting - Noon - check out</p> <p>Burn P. 1</p> <p>Bug was tie</p> <p>Meeting with AM - 9am</p> <p>UPDATE re: mini</p> <p>Wedding Anniversary 8:1</p> <p>President's Day</p> <p>Air Shift!!</p> <p>write memos</p> <p>R vacation</p> <p>Spring book</p> <p>ideas 15</p> <p>Washington's Birthday</p> <p>Vacation</p> <p>Party!</p> <p>staff meeting - noon</p> <p>Meeting 22</p>	<p>Check out</p> <p>competition's</p> <p>new morning</p> <p>team</p> <p>Reverts promo copy</p> <p>send out</p> <p>add lists</p> <p>Department out</p> <p>2</p> <p>Meeting with</p> <p>sales</p> <p>9:30am</p> <p>Meeting with</p> <p>sales</p> <p>10:30am</p> <p>Music calls</p> <p>10</p> <p>Take car to shop.</p> <p>Mari Gras</p> <p>send out</p> <p>add lists</p> <p>start meeting</p> <p>noon</p> <p>perk 16</p> <p>Meeting with</p> <p>sales</p> <p>9:30am</p> <p>send out</p> <p>add lists</p> <p>interviews for candidates</p> <p>PM 2:30</p> <p>23</p>	<p>AM - class</p> <p>calls with CSM</p> <p>Review Morning</p> <p>show - noon</p> <p>Music calls</p> <p>Listen to</p> <p>airchecks</p> <p>3</p> <p>Consultant</p> <p>conference call</p> <p>9am</p> <p>Meeting with</p> <p>sales</p> <p>10:30</p> <p>Music calls</p> <p>10</p> <p>Ash Wednesday</p> <p>Music</p> <p>meeting</p> <p>10am</p> <p>conference call</p> <p>11am</p> <p>group PD</p> <p>Management</p> <p>meeting</p> <p>4pm</p> <p>Toe Kwan</p> <p>Do class</p> <p>7pm</p> <p>4</p> <p>Lincoln's Birthday</p> <p>conference call</p> <p>with consultant</p> <p>9am</p> <p>check out</p> <p>T4 R5</p> <p>6</p> <p>Family reunion</p> <p>picnic (try to cancel)</p> <p>28</p>	<p>AM - class</p> <p>calls with CSM</p> <p>Review Morning</p> <p>show - noon</p> <p>Music calls</p> <p>Listen to</p> <p>airchecks</p> <p>3</p> <p>Consultant</p> <p>conference call</p> <p>9am</p> <p>Meeting with</p> <p>sales</p> <p>10:30</p> <p>Music calls</p> <p>10</p> <p>Ash Wednesday</p> <p>Music</p> <p>meeting</p> <p>10am</p> <p>conference call</p> <p>11am</p> <p>group PD</p> <p>Management</p> <p>meeting</p> <p>4pm</p> <p>Toe Kwan</p> <p>Do class</p> <p>7pm</p> <p>4</p> <p>Lincoln's Birthday</p> <p>conference call</p> <p>with consultant</p> <p>9am</p> <p>check out</p> <p>T4 R5</p> <p>6</p> <p>Family reunion</p> <p>picnic (try to cancel)</p> <p>28</p>	<p>Music</p> <p>meeting</p> <p>10am</p> <p>conference call</p> <p>11am</p> <p>group PD</p> <p>Management</p> <p>meeting</p> <p>4pm</p> <p>Toe Kwan</p> <p>Do class</p> <p>7pm</p> <p>4</p> <p>Lincoln's Birthday</p> <p>conference call</p> <p>with consultant</p> <p>9am</p> <p>check out</p> <p>T4 R5</p> <p>6</p> <p>Family reunion</p> <p>picnic (try to cancel)</p> <p>28</p>	<p>Conference call</p> <p>with consultant</p> <p>9am</p> <p>check out</p> <p>T4 R5</p> <p>6</p> <p>Family reunion</p> <p>picnic (try to cancel)</p> <p>28</p>	<p>Morning Birthday</p> <p>- present</p> <p>Myias - mugs</p> <p>carve</p> <p>break</p> <p>form.</p> <p>Air</p> <p>shift</p> <p>7</p> <p>Valentine's Day</p> <p>update</p> <p>memo</p> <p>from studio</p> <p>Air</p> <p>shift</p> <p>14</p>
<p>*GAVIN SEMINA R*</p> <p>Hyatt Regency, New Orleans (504) 561-1234</p> <p>17</p> <p>18</p> <p>19</p> <p>20</p> <p>21</p>						

GAVINNEWS

FIRSTWORDS

Arbitron Launches Exit Poll Survey

Beginning with the Fall survey, Arbitron will implement a new Exit Poll to help develop more specific listener information. Starting in five markets initially, the process will include reinterviewing diarykeepers by phone approximately one month after diary completion and asking them such image questions as "What station did you listen to the

most six months ago? What are you listening to more these days, and why?" and "Which station has the best and most entertaining morning show?"

Bill Rose, Vice President of Marketing for Arbitron, says that the exit poll is akin to a healthcare checkup for radio. "If you find an issue or early warning sign of problems in Arbitron, such as fewer of

your listeners saying you play music they like the best, you can go to a specialist—maybe a consultant or custom perceptual research company—and dig into the basic problem, getting to the heart of the issue faster before it gets out of control," he says. Exit poll will be delivered via software that allows users to view and print the survey report.

"Many songwriters are writing to the lowest common denominator rather than letting their conscience guide their writing. There's too much writing just to get a cut."

T. GRALLAM BROWN
—SEE PAGE 50

CBS, Chancellor Vie For Top Groups in Country

When it comes to being tops in Country, CBS owns more of the top-billing stations in the format than Chancellor-Capstar does, but the sheer number of Country stations Chancellor-Capstar owns—89 to CBS's 26—gives that group a lot more of the revenue that goes to stations in the format.

An exclusive analysis by GAVIN pegs radio's largest group as raking

nearly \$88 million annually.

Taken together, the nation's 50 largest Country stations pull in more than \$500 million a year in advertising dollars. Topping the list of these stellar performers is CBS's US99 (WUSN/FM-Chicago). According to BIA estimates, US99 billed \$21 million in 1997—a bit more than \$2 million higher than its closest

D.C. Court Denies FCC EEO Hearing

The D.C. Circuit Court on Tuesday (9/15) opted not to grant the FCC another hearing on the constitutionality of the Commission's EEO program. Back in April, a three-judge panel on the Court said the FCC's EEO rules were unconstitutional. That panel decision, and this week's request for a rehearing, involved a \$25,000 fine against KFUD AM/FM-Clayton, Mo., which is owned by the Missouri Synod of the Lutheran Church.

FCC Chairman Bill Ken-

nard said he was "extremely disappointed" by the Court's decision but that he intends to "present a proposal to the Commission in the near future to revise our EEO rule in a way that will address the Court's concerns." The FCC Chairman left it open as to whether he would seek to appeal the Court's decision.

NAB President/CEO Eddie Fritts said that, "despite the court's decision, we encourage the industry to continue vigorously" pursuing the goal of diversity in the workforce.



in nearly \$250 million annually from its 89 Country stations. And that's about 20 percent of the more than \$1.2 billion advertisers spend on stations in the format. CBS doesn't do too badly, either: by owning some of the biggest of the big Country stations, CBS Radio pulls in about \$174 million a year from the format. Third is Clear Channel, with 33 stations generating

competitor. Country's 50 top-billing stations are owned by 16 different groups. CBS and nine other groups own several of Country's 50 top-billing stations each, while another six owners hold one each of the 50 top-billing Country stations. For details, please see page 62.

Arbitron Starts Advisory Council Election Process

Arbitron is now mailing Radio Advisory Council eligibility forms to its station clients, the first step in the election

ARBITRON

process for five format/market size representatives. The formats up for election are: Adult Contemporary, non-continuously measured markets; AOR, continuously measured markets; CHR/Top 40, non-continuously measured markets; Gold/Oldies, all markets; and Hispanic, all markets. All council terms are for three years and begin January 1, 1999.

It may not be politically correct to single out individuals and put them on a pedestal. But then again, the music business has never been a very politically correct business, with charts and gold and platinum awards constantly placing artists above their artistic peers, at least in commercial terms.

And so it is with this Country special issue, which spotlights the Supermen of the format. (And before anyone picks up that politically correct thread and asks, "What about the superwomen?," we already did that issue earlier this year.)

It may seem insidious to pick out certain performers, but there is no doubt that, in any genre of music, there are a select few stars who drive the format and dictate the mainstream direction for most others to follow. No artist qualifies for the "super" category—regardless of format—more than Garth Brooks, and Garth graciously agreed to be part of GAVIN's showcase of super heroes along with the likes of Travis Tritt and Tim McGraw, and super humanitarian Joe Diffey.

GAVIN's streak of political incorrectness continues into our thinking for the 1999 GAVIN Seminar in February. As plans unveil for that event in New Orleans—never a city known for conformity—expect a few surprises, plus some novel twists on familiar convention themes. You have been warned, so save the dates: February 17 to 20.

David Dalton

David Dalton, CEO

The G-files

ACQUISITIONS

■ **CUMULUS BROADCASTING ACQUIRED 15 MORE** stations, all of them in Mississippi, for \$12.4 million. Stations involved in the deal include WNRX/AM, WTUP/AM, WESE/FM, WKOR/FM, and WMXU/FM, all in Tupelo, acquired from Charisma Communications for \$6.9 million; WFOR/AM and WHER/FM in Laurel-Hattiesburg, and WJWF/AM, WAJV/FM, and WMBC/FM-Brooksville, purchased from J.W. Furr's Radio Hattiesburg and Radio Columbus for \$4.5 million; and WEEZ/FM-Laurel-Hattiesburg, picked up for \$1 million from Pine Belt Broadcasting.

■ **SAGA COMMUNICATIONS ANNOUNCED IT WAS ACQUIRING** KPUG/AM and KAFE/FM in Bellingham, Wash. from San Juan Radio for \$5.75 million. Broker: Gary Stevens & Co.

■ **CLEAR CHANNEL COMMUNICATIONS HAS AGREED TO A** station swap with Roberds Broadcasting in the Mobile, Ala. market. Clear Channel exchanges WDWG/FM for Roberds' WYOK/FM, and additionally will loan Roberds \$2.9 million, payable at 2.9 percent annually over a five-year period.

■ **MAGIC BROADCASTING IS PURCHASING KWRP/FM-** Riverside-San Bernardino from HSC Radio for \$2.7 million. Broker: Media Services Group.

■ **JACOR COMMUNICATIONS HAS INKED A DEAL TO AC-**quire KCKC/AM in the Riverside-San Bernardino market from All Pro Broadcasting for \$2.3 million. Broker: McCoy Broadcast Brokerage.

■ **SMITH BROADCASTING HAS AGREED TO PURCHASE** KEYT/AM-Santa Barbara from Engles Enterprises for \$1.6 million.

■ **BUTTERFIELD BROADCASTING HAS ANNOUNCED IT IS** buying KYXE/AM and KHHK/FM in Yakima, Wash. from Spanish Language Broadcasters for \$1.5 million.

■ **CITADEL SIGNED A DEAL TO PURCHASE WBHT/FM IN** Wilkes Barre-Scranton from Fairview Communications for \$1.2 million.

CLOSINGS

■ **ZIMMER RADIO COMPLETED ITS \$3 MILLION ACQUI-**sition of KLWN/AM and KLZR/FM in Kansas City from Lawrence Broadcasting.

■ **1090 INVESTMENTS COMPLETED ITS \$2 MILLION PUR-**chase of WCAR/AM in the Detroit market from Children's Broadcasting Corp. Broker: Star Media Group.

Starr Report Fuels Clinton Stunts

With President Clinton embroiled in a crisis, leave it to radio to respond with a full range of bizarre salvos. Publication of the Kenneth Starr Report last Friday inspired morning jocks and show preppers substantial time—and ammunition—to craft bits and bytes designed to take full advantage of presidential peccadilloes.

WJHM 102 Jamz-Orlando commemorated the White House scandal by giving away presidential survival kits, consisting of a copy of the *Star* tabloid, recording artist Monica's new CD, a videocassette of the film *Liar Liar*, one cigar, a box of

Altoid breath mints, and a bottle of stain remover. "The response has been great," MD Al Fiala told GAVIN. "Listeners have been taking it



with the humor it was meant to be taken in."

Fed up with the extensive Clinton media coverage, KJR-Seattle has taken a more drastic approach. Declaring the station a "Clinton Free Zone," morning man/ PD Gary Bryan pledged that no one will even mention Clinton on the air "until he's out of office, whether that's in the year 2000 or two months from now." Reasoning that breaking news on the presidential front is virtually everywhere,

Bryan said, "It's a much more powerful position for us to say we're not going to talk about it." Listener response has been so supportive that the station has made its "Clinton Free Zone" logo available for downloading from the station's Web site. If anyone slips up and mentions the president on KJR, the station will

donate \$10 to a children's charity fund. "As far as we're concerned, Clinton is a four-letter word," said Bryan.

Another example: KDON-Monterey's morning man Dr. Maimes invited his audience at a recent remote broadcast to express their feelings on the matter by either hitting a life-size Clinton cardboard likeness with a peach or pinning cutout lips on his crotch.

More to come, so to speak.

Forbes Lists Stones As Richest Musical Artists

Not everyone in the music business made millions last year, but clearly some of the



industry's superstars earned super-paychecks. According to Forbes magazine, 25 percent of the world's 40 richest entertainers made their fortunes through their musical talents—and recording deals.

The richest of the rich (including rank on the *Forbes* list) include:

- Rolling Stones (9), \$57 million
- Master P (10), \$56.5 million
- Celine Dion (12), \$55.5 million
- Garth Brooks (14), \$54 million
- Sean (Puffy) Combs (15), \$53.5 million
- Spice Girls (20), \$49 million
- Will Smith (36), \$34 million
- Metallica (38), \$32 million

Bill Gavin: A "Man's Man"



For me to reflect on Bill Gavin, you must realize this is personal ground here. I was the last GAVIN staffer to be hired directly by Bill. Hell, to most of our readers he's some historic name chiseled on the early slabs of hit radio...but to me, he's the man who gave me my start in this business as I processed Top 40 playlists and did rudimentary paste-up work.

Bill Gavin was a "Man's Man"—i.e., a guy who changed your life forever through his inner strength, aura, and example. My own list of such role models I know and admire is very short. In rare candor, I share them with you, in no particular order:

1. Harlan Ellison, Literary Gunslinger
2. Daniel Lanois, Artiste Musician
3. Joe Zimmerman, My Old Man
4. Sonny Barger, Hells Angel/American Legend
5. Daddy-O Wade, Texas Sculptor & Painter
6. John Lydon, Sex Pistol/Individualist
7. Bernie Taupin, Poet
8. John Martyn, Scottish Troubadour
9. Kent Zimmerman, My Other Half
10. Bill Gavin, Radio Giant

To borrow some chart terminology, Bill ranks in the Top Ten. Like I said, a real "Man's Man." —KEITH ZIMMERMAN



WEBSITE OF THE WEEK

(Where's Hot) (100) (The Shows) (Contact Us) (Sales) (Sponsor Us)

Welcome to 93.3 WBTU, Country's Best Variety...

We're Fort Wayne's first FM Country Station!

Stations are near downtown Fort Wayne on Goeben Road - but we serve all of northwest Indiana, northwest Ohio and Michigan. We have the most powerful FM signal in Indiana, reaching 27 counties with 50,000 watts.

If you're visiting our home page for the first time, a good next step would be the Table of Contents or Highlights page.

www.wbtu.com

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BACKSTAGE

BY JAAN UHELSZKI

BILLY BRAGG TAKES ON WOODY AGAIN

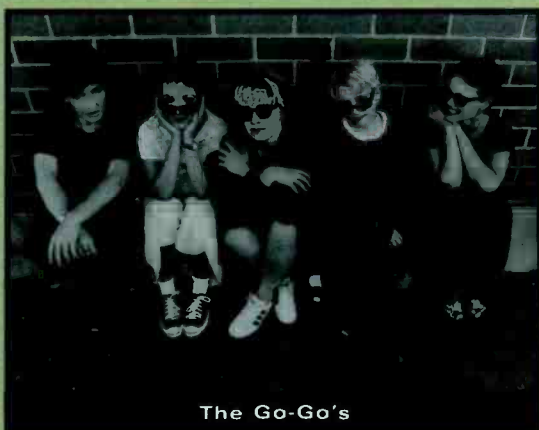
Billy Bragg is one artist who walks it like he talks it. He recently flew into Detroit, Michigan—at the invitation of the United Autoworkers—to perform at the Motor City's annual Labor Fest. And he didn't arrive alone; he brought his old friend, and sidekick Ian McLagan, who most of us remember as the keyboardist for both the Stones and the Small Faces. Something we'll have a chance to think about very soon, when the feisty Brit's "tell-all" comes out on MacMillan Press next year. Which should put a mild scare into Rod the former Mod and Mick Jagger. McLagan—who prides himself on being "small and stylish, like all the Small Faces were"—seems to fear nothing himself, and told our spies in the field that he has "held nothing back." Good: now we can finally get to the bottom of the story Rod Stewart stomach-pumping story. McLagan no longer is the party animal that he once was and has relocated to Austin, Texas with his wife Kim. When he's not out on the road with Bragg, or doing the occasional session work, he spends his afternoons simultaneously working on two science fiction novels.

Bragg explained that he still hasn't gotten around to touring to promote *Mermaid Avenue*, the Woody Guthrie songbook he did with Wilco last year, but assured us that he'll hit the road around Thanksgiving. In the meantime he has signed on to do a second album of Guthrie songs, but said, "There are thousands of songs there and other people should have a crack at them." You know who you are.

OUR LIPS AREN'T SEALED: GO-GO'S MOVIE TO HIT BIG SCREEN

It's official: the powers that be in Hollywood have finally run out of ideas. Why else would they be purloining the lives of rockstars. The *LA Times* revealed that Jonathan Demme's son Ted, and his wife Amanda, have secured the rights to the tell-all book the Go-Go's are penning with punk avatar and Los Angeles music historian Pleasant Gehman. We knew someone would be interested just as soon as word got out that the band members were going to hold nothing back in the story of their ascension to the top during the wickedly decadent '70s and '80s. In fact, if the truth be told, their book and movie just might be the an American version of *The Velvet Goldmine*. (We're sure you've heard by now that when Gehman was going through a stack of mementos that band member Belinda Carlisle had brought back from Paris, she uncovered a stack of Polaroids of various men's "private parts" that the band had "known and loved." Just in case you think you got away scot-free all the pics are carefully labeled). We spoke to Gehman, who told us it was "far to early to discuss any of the details about the film," but did tell us both the book and film would be released simultaneously—and neither would be titled *Going To A Go-Go*.

According to insiders, if they tell the *real* story of the band, this movie might really be interesting. In addition to the wild tales of hotel trashing, drugs, booze, and male groupies there's still an underground video floating around made by the band, which shows all five members how-you-say stoned out of their minds forcing a member of their road crew to pull down his pants and "pleasure himself" in front of them. In case you wondering, the original members of the band will not be in the movie; instead they'll hire actresses who look like Gina Schock, Jane Wiedlin, Charlotte Caffey, Kathy Valentine, and Belinda Carlisle did 20 years ago.



The Go-Go's

Juffer Dir./Research at Arbitron

Dr. Kristin Juffer has been named Director, Domestic Radio Research of the Arbitron Company.

Juffer was recently Director of Audience Research at the United States Information Agency, where she was responsible for design and implementation of radio and television research studies worldwide.

David Lapovsky, Executive Vice President of Worldwide Research for Arbitron, commented, "These are

exciting times in U.S. radio. Radio stations are being carried on the Internet and digital satellite broadcasting is about to become a reality. In addition, qualitative information is becoming ever more important to our customers. Kris brings to us 20 years of experience in survey and media research, and I am confident that she will ably lead our research efforts as we navigate these turbulent waters."

Radio Unica Prez Cancela Adds Duties

Twenty-four hour Spanish language radio network Radio Unica has announced that Network President Jose Cancela has added to his responsibilities executive management of the company's station group. He will now oversee all aspects of sales, programming, operations, and marketing for national and local advertisers for the company's owned and/or operated stations.

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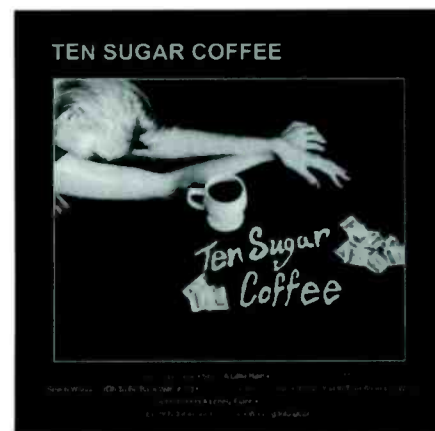
We want to know what you think about what you see on our pages. E-mail us at editorial@mail.gavin.com

TEN SUGAR COFFEE ADDICTED

featuring "Stand A Little Rain"

NEW ADDS

KCHA, KGY,
KRTI, KSND,
KTQM, KWXX,
WAWV, WBDL,
WKXD, WLKG



ALREADY ON

WSNU, WSWF, KDA, WPXZ, KKRB,
KOJM, WOMG, WJDF, WEIM, WRZI,
KAYL, KOKO, WKHG, WKTJ, WOYS



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DECIPHERING THE NUMBERS:

Ratings Wobble...But Do They Really Fall Down?

BY TONY SANDERS

Did your numbers go up or down in the Spring book? Was it a real move and part of a trend, or was it just a ratings "wobble"? With the Summer survey almost over, PDs are getting ready to figure out if the latest round of Arbitrends makes any sense in relation to the results they got from the Spring survey.

"I hate having to live by a monthly performance report, but I have to because the GM is looking at the same numbers and he'll be coming down the hall wanting an explana-

tion if the trend goes down." That's what one PD, formerly based in Washington, D.C., recently told GAVIN.

Another Washington-based PD who is skeptical about the value of the Arbitrends is Dale O'Brien, at Top 40 Z-104. "No hard programming decisions should be based on any Arbitron numbers at all," he says. "So many people have a knee-jerk reaction to a trend or a book's results when, in fact, you're dealing with something with too many variables that are out of your control."

Still, O'Brien admits that he has to look at and analyze the numbers. "As the PD, it's your job to explain what's actually going on when the numbers come in, but what we're really talking about are marketing issues: either your station isn't top-of-mind, or some of the share changes you're seeing are due to

contesting and marketing."

So what does O'Brien's suggest if an Arbitrend or book comes in that makes the GM or GSM a bit nervous? "I sell this as a cume format and point out that if you've got a strong, healthy cume, then the odds are that you've got a strong, healthy station."

"Most wobbles correct themselves in the next book," says Thom Moon, Director of Operations at Duncan's

American Radio and a 20-year veteran ratings analyst. "In the absence of dramatic changes to a station's programming, its Cume and its TSL won't move in the same direction in a single survey. If they do, then it's probably a wobble." Wobbles usually go up or down for no apparent reason, he says, "and they correct themselves. That's why they call it FM...it's freaking magic." ■

Doing the Math: "Wobble 101"

According to Thom Moon, Director of Operations at Duncan's American Radio, the best way to double-check for a wobble is to compare Cume and TSL: Cume and Time Spent Listening are inversely related, meaning that, under normal conditions, if Cume goes up then TSL should go down. If Cume and TSL both head in the same direction, then the share result is probably a wobble.

On the other hand, you can expect to see moderate changes (either up or down) in Cume and AQH over time, but those two numbers—expressed as percentage changes—should track each other fairly closely. For example, a 10 percent gain in cume in the Spring survey should have a comparable 10-20 percent gain in AQH in the same survey. Also, a moderate decline in cume of 5-7 percent, should see a similarly small drop in AQH.

Using the Dallas-Ft. Worth book, GAVIN ran through a few examples from the Spring survey with Moon and GAVIN Contributing Editor/Research Jhan Hiber. Country KSCS/FM has a four-book average share of 5.5, and the most-recent three-book trend (Fa97-Wi98-Sp98) was 5.5-6.1-4.6. The corresponding Cume (00) figures are 5042-5034-4704, and the AQH (00) figures are 332-385-275.

As percentage changes, the Cume trend is: down 1 percent, down 7 percent. The AQH trend is: up 16 percent, down 29 percent.

Is the 4.6 share a wobble? Moon points out that KSCS's TSL dropped from 9:45 to 7:15—which means the 4.6 is probably a wobble, since, he says, the TSL should have gone up when the Cume went down. He also points out that KSCS's overall Cume trend is down 12 percent compared to last year, a bad sign any way you look at it.

Hot A/C KDMX/FM has numbers that better represent moderate growth with no spikes. KDMX had a four-book average share of 4.3 and the most-recent three-book trend was 3.9-3.8-5.0. Cume figures are: 4904-4916-5576. The AQH trend is: 237-240-296. As percentage changes, the Cume trend is: flat (up 0.2 percent), up 13 percent. The AQH trend is: up 1 percent, up 23 percent. The flat Cume correlates to a 1 percent gain in AQH, as does the 13 percent gain in Cume and the 23 percent gain in AQH from the Winter to Fall surveys.

Is the 5.0 a wobble? Probably, since KDMX's TSL went up (from 6:15 to 6:45) while the station's Cume also went up. Based on that, KDMX's next book should show a share figure closer to the station's 4.3 average over four books.

249

FRIENDS OF RADIO

John Frizzell

Composer

Current project:

Composed music for the feature film Mafia.

Hometown:

New York City

What radio stations did you grow up listening to?

KMET and KLOS-Los Angeles.

What stations do you listen to now?

KUSC and KCRW (aren't I sophisticated?); oh, and Howard Stern.

If I owned a radio station, I would:

...sell it to someone who knew what they were doing, 'cause I'd probably run it into the ground in a week or two.

The movie you wished you scored and why?

Planet of the Apes. I was two (age discrimination).

Your most memorable recording session to-date and why?

The first time I worked with a full orchestra was easily as exciting as the first time I...

Any projects currently in the works that you can tell us about?

I am currently composing music for Mike Judge's *Office Space* and *I Still Know What You Did Last Summer*.

An artist you'd really like to work with some day and why?



I would like to work with Oliver Stone. I think he has brought the best out of the composers he has worked with.

Your proudest career achievement so far?

I'm very proud of all the films I've worked on, but Mark Ryde I's *Crime of the Century* for HBO remains very dear to my heart because of its subtlety and intimacy.

Future ambitions:

To do my best, to try new things, to enjoy composing.

by Annette M. Lai



How Real Are Your Numbers?

BY JHAN HIBER

You say our station's had nice increases in the Spring Arbitrons?! Feeling a little more secure in your job, you perhaps bought a new car, maybe even decided to buy a house? Good for you...but wait just a minute...

How secure can anyone be in a multi-billion dollar industry whose leading scorekeeper admits "the reliability of Arbitron estimates, data, and reports cannot be determined to any precise mathematical value or definition?" Imagine if that was the standard in baseball: "Well, Mark McGwire may nor may not have hit home run #63 today...." No one would stand for that sort of vagueness in sports, yet billions of dollars in the radio and television industries revolve around the survey samples of Arbitron and Nielsen, with their inherent statistical limitations.

So, if you had an "up" book, was it real? If you took a hit, was it really bad news or simply a sample "wobble"? Without drowning you in sleep-inducing formulas and fine print, let's try to sort out the reality of what the ratings estimates are trying to tell you.

ESTIMATES ONLY

Twenty years ago, while producing the ratings books for over 260 Arbitron markets, I received an angry call from a broadcaster in Toledo. He accused Arbitron of, among other things, "sophisticated computer chicanery." I thanked him for at least giving us credit for being sophisticated, then reminded him that Arbitron (and any other credible ratings firm) only produces "estimates" of audience behavior. The only way to be more confident about the results would be to significantly boost sample size (by 400

percent, to be useful) or do a complete census of the population (and we know even the census misses folks). Thus, given that the numbers everyone from PDs to advertisers to Wall Street fixates on are "estimates," let's keep some perspective.

In the back of each Arbitron ratings report is a section titled "Radio Reliability Tables." If you are a real masochist you can follow the directions in those tables and see how much "standard error" (plus/minus margin) there is in a given AQH or cume rating. However, if you want a short-cut, adhere to my three laws of reliability:

1. Average two or more ratings books. Broadcasters and advertisers know to some extent that there is wobble-room in any given number in any given survey. That's why more and more people are buying/selling/planning by using at least a two-book average of ratings data. To Arbitron's credit, throughout their books, averages are shown for key data to smooth out statistical glitches.

2. The larger the demographic, the more reliable the estimate. The overall 12-plus estimate is the most accurate number in the book. For example, the Persons Per Diary Value (PPDV, or cume value of a diary) 12-plus may be 200, while certain demographics could see PPDVs over 1,000. In English, the more cume persons a diary represents, the less solid those estimates. I remember a case in Fresno where, due to a poor sample return, there was only one usable diary among Hispanic women 18-24—of which there were estimated to be 7,000 in the market. This woman was thus worth 7,000 cume and you could look at station cumes and virtually tell when she'd turned on the radio. Narrow demos can cause reliability heartaches.

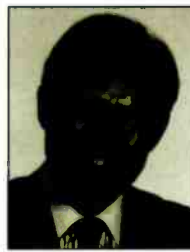
3. The broader the daypart, the more stable/realistic the estimates. Data based on the 504 quarter hours Monday-Friday 6 a.m. to midnight can dilute wobbles and thus be more trusted. An hour-by-hour esti-

mate is among the most fragile, since it is based on just a handful of QHs. Looking at one demo cell in a particular hour is like packing nitro while jumping on a trampoline: lots of ups and downs and not much basis for a long-term career.

AN EXAMPLE: MALES 25-54

Looking at the Dallas-Ft. Worth (37 stations) and Medford, Ore. (15 stations) books can give you an idea of how much flux there can be. Examining a key daypart among men 25-54, and using Arbitron's tables mentioned above (translating ratings to shares), a station with a 6.0 share could likely be (meaning a 90 percent chance) anywhere from a 5.4 to a 6.6. In Medford, a station with an 11 share in the same demo/daypart could be (again, a 90 percent chance) anywhere between a 10 and a 12. If your station moved in either range, it could just be due to the laws of statistics—not that great new record you added. Note: growth or slippage outside the "wobble" range is likely real.

If you'd like a custom analysis or advice on the reality of your numbers, give me a call at 831-648-3822. I'll give you an estimate about how good Arbitron's numbers are on your behalf. ■



Sleepless in Seattle

As the NAB Radio Convention in Seattle approaches (Oct. 14-17), I've been hearing from a number of you who want to get together. So far, I'll be speaking at two different group ownership meetings of GMs and PDs. I expect to be busy, but I want to make sure to be available to GAVIN readers; call me at 831-648-3822 if you want to set aside some time.

Founded by Bill Gavin in 1958

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NEW

MAINSTREAM

THE RADIO + HIT MUSIC CONNECTION

Promoting and marketing a radio station—or anything, for that matter—is all about opportunities. Sometimes you need to dig, research, and scour the papers and press releases to find happenings and events that you can tie your station in with. Other opportunities (the Fourth of July, the final episode of *Seinfeld*, and Bill and Monica, for example) fall into your lap. It's understandable that, with the frenzied pace of radio in the '90s, things like DARE block parties, street fests, and other less obvious opportunities might slip through the cracks. But what continues to amaze me is the sheer number of stations that can't even make the most of the "givens"—holidays and celebrations that come around every year and shouldn't be a surprise to anyone.

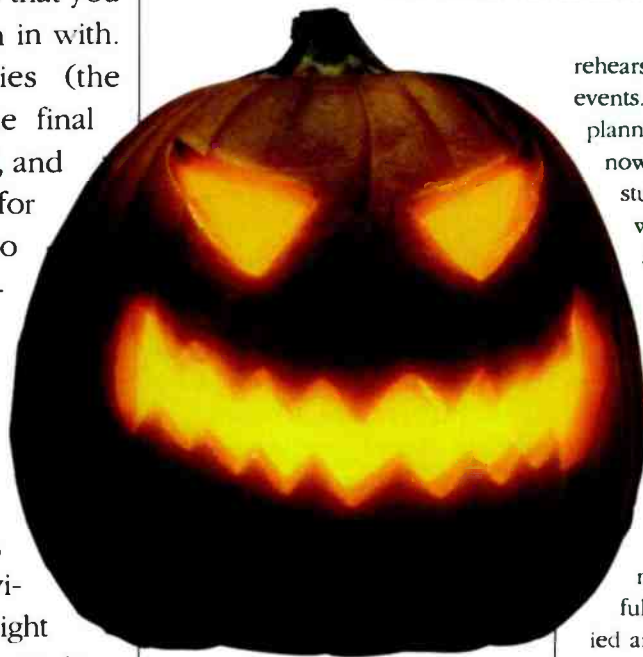
While radio is a fly-by-the-seat-of-your-pants lifestyle, with opportunities presenting themselves with little or no time to plan, it's inexcusable to not have fully developed, multi-tiered campaigns for the Big Three—Halloween, Thanksgiving, and Christmas—as well as all the rest. And that involves planning.

In mid-September, you should all be wrapped on the Fourth Quarter and looking toward finding a location



The Fourth Quarter Frenzy

BY PAIGE NIENABER



rehearsal for all of our millennium events. And that's what all of my planning time is dedicated to right now. Not worrying about local stuff happening next week; that was all nailed down months ago."

Planning and coordination is never more important than in the fourth quarter. With a crowded promotional calendar, it's easy for things to quickly become scattered and disorganized. Every national client will hit you with requests for on-air promotions and, if you're not careful, you're going to have 67 varied and entirely un-connected contests running on the air December 18. And *no one* wins when that happens.

So how do you solve that? Sit down today, if you haven't done so already, and determine just what you're going to do for the Big Three, and turn it over to the GSM. This will make you a hero on several levels, not the least of which is that the sales staff will actually have an answer when clients ask them what the station is doing for the holidays. Draw a line in the sand and stick to it; if a client wants/demands a promotion, they're more than welcome to join whatever campaign, contest, or event you have, but you're not going to create anything for them that might remove the focus from your "A" promotion. I say "A" promotion, because with a holiday like Christmas, it's OK (if not preferable) to have more than one thing running.

I've always looked at radio pro-

motions for Christmas as being sort of like the menu at a Chinese restaurant. You want three promotions; one from Column A, one from Column B, and one from Column C. The "A" should be your umbrella promotion that everything you do falls under or can tie into—including clients. This could be a toy drive or a Christmas Wish campaign. The "B" is a one-day event like doing Secret Santa at a mall. And the "C" should be something fun that's exclusive to the morning show. There you go. Wasn't that simple? You can apply the A-B-C method to Halloween and Thanksgiving, too.

For Halloween you'll want to do something for the adults, something for the kids, and something for the adults with kids. Three promotions. Decide which is your A, then prioritize your B and C. Ditto for Thanksgiving, with the A usually being something charitable.

Remember: when you're planning on a campaign that requires people to give you food, clothes, toys, or cash, you must make it compelling. Make it stand out. Most people don't have the enthusiasm to pick up the phone to call and try to win a prize, so asking them to spend time and money to donate something is a stretch. It has to grab their attention. And it has to be about 800 percent more excit-

ing than the other stations in town that are reading liner cards and telling people to "drop off your donation of (insert item) at your nearest (insert client)."

If you want to wake up on January 1st and look back at the fourth quarter with pride, then start taking steps today to ensure that your promotions and events are something to boast about. The last thing you want is to shrug your shoulders and say, "Hey, at least we got through it." ■

PAIGE NIENABER IS VP/FUN 'N GAMES FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND C.P.R., RADIO'S FIRST PROMOTIONAL CONSULTANCY. YOU CAN REACH PAIGE AT (612) 433-4554 OR BY E-MAIL AT NWC PROMO@EARTHLINK.NET

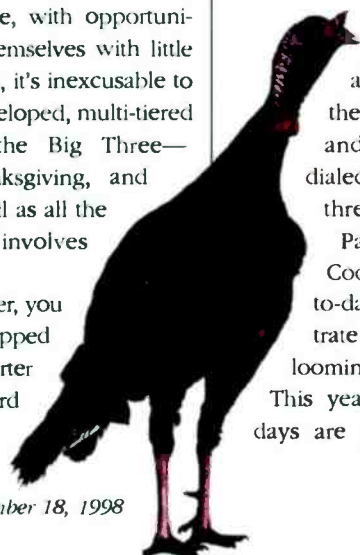
for your Super Bowl Party. "Timing is everything," says Monchai Pungeauw, the Promotion Director at Party-Radio@103.9 in Phoenix.

"The more lead time you have, the better the event is going to be," he advises. "It's pretty basic but people don't take it to heart. Everyone has good ideas, but you can't execute them unless you have the time to plan it out."

In Sacramento at 100.5 The Zone,

Doug Parker has a system in-house that allows him to focus on the development of ideas and promotions. "I was dialed on the Fourth Quarter three months ago," says Parker. "The Promotions Coordinator runs the day-to-day stuff while I concentrate on those big things looming just over the horizon.

This year's fourth quarter holidays are going to be our dress



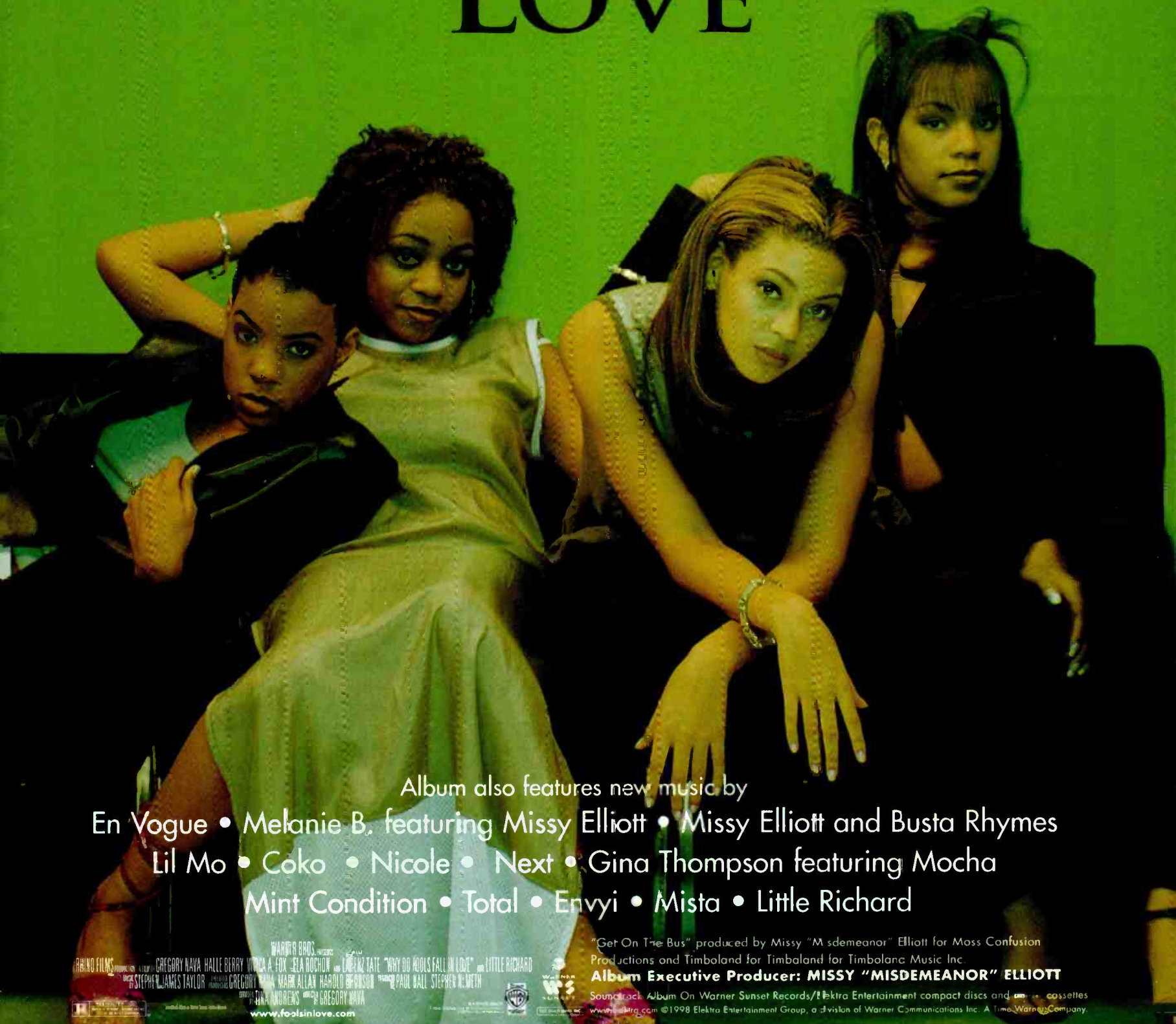
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DiPrima Walks the Walk And Talks the Talk

BY JANINE COVENEY

On September 13, KKBT (The Beat)-Los Angeles unveiled a new Sunday evening programming lineup that the station is promoting as "Conscious Sundays." The station will celebrate the lineup with a debut party at the House of Blues, featuring a live broadcast and reggae act Third World.

The new lineup will feature the station's top-rated reggae music show, *Get Up Stand Up*, from 6 to 9 p.m., followed by the award-winning interactive talk show *Street Science* from 9 p.m. to midnight.



Street Science, which had been airing on Sunday mornings, is still hosted by Community Action Director Dominique DiPrima. This new lineup represents a shift for the station by linking two progressive shows, previously separated by seven hours, into one block. "When you look at the audience for each show, you see similarities in terms of motivation and interest," noted PD Michele Santosuosso in a release.

A former Bay Area television personality who hosted the hip-hop-oriented community show *Home Turf* on the local NBC affiliate, Dominique DiPrima has successfully transferred her TV broadcasting and organization skills to this L.A. radio station, where she's been for three years. "I moved to L.A. because this was the big market to do some TV producing, and The Beat called me. I hadn't thought about doing radio, but I really like it," she says.

"They said, 'We want something in the community with action; we want to build something.'"

With a commitment from GM Craig Wilbraham, DiPrima built a department to support various

activities. Chief among them is *Street Science*, which tackles a number of key subjects from street gangs to teen pregnancy to racism, with guests ranging from local police officials to rap artists to church leaders and community activists. The show has been successful in representing a wide number of viewpoints and in getting young people, adults, and politicians involved in serious issues—and serious dialog.

"From a community standpoint, a lot of the issues facing African Americans are the same issues facing Latinos and Asians in Los Angeles; there's not a big issue gap," says DiPrima. "The issues are generational, but they are also economic. This is not just a teen station. We have a lot of adult listeners, and a lot of listeners who are parents. We have created a list of priorities: education, violence prevention and/or intervention, AIDS awareness and prevention, and drug education and prevention."

DiPrima says she gets constant feedback from entertainers, rappers, and politicians, offering suggestions for new shows and possible live locations, and feels this reflects the show's impact in the community. In fact, the University of Southern California Los Angeles asked DiPrima to host a show about Proposition 209, the affirmative action proposal that was on last year's state ballot. But DiPrima has also hosted shows on how to handle relationships.

The Community Action department at KKBT is also instrumental in arranging the charitable activities of the station, including its annual Summer Jam and Holiday Cooldown concerts, which donate profits to local youth organizations. DiPrima says that GM Wilbraham, "understands and sees the impact on the ratings—and on people's loyalty to the station—so that even though, strictly speaking, we are not a revenue generating department, in reality we are very integral to the station's overall success."

PDPROFILE

Tony Brown



Program Director, WVEE (V-103) Atlanta

Tony Brown's programming career started in 1987 at WBLX-Mobile. After three years, he went to WMJQ-Houston as APD for six months, then moved on to WVEE-Atlanta as APD under Mike Roberts. He's been there ever since. He became Program Director of V-103 in 1992.

What are the demographic realities of your market?

The population is about 2.8 million in the metro, and 25 percent of that is black. Atlanta is a business town; a lot of Fortune 500 companies have relocated here. Atlanta is rich in black culture and heritage, home to Martin Luther King's family and King Center. Plus we have the great black colleges of Spelman

and Morehouse. If you're a black entrepreneur, you can make some serious inroads in this market.

What's your target demo? We target females 18-34. The bullseye being women 25-34. To win 25-54, you have to win 25-34.

It's been said that a radio station's sound is often an extension of the PD's personality.

If so, what parts of your personality have been applied to V-103/FM? I'm always trying to come up with innovative and creative approaches to market the radio station. It's pretty unpredictable at times, and I'm always willing to try something new. Fortunately, I have a staff that has the same type of personality as mine. They're real go-getters, very talented people always look-

ing to improve, and far from being complacent. We're always moving forward.

How do you tailor the individual personalities of your air talents? Do you encourage individuality or prefer a set, consistent style? I prefer more individuality. I encourage creativity, and trying not to sound like anyone else.

With the luxury of a large black population, is diary placement still important for you?

Yeah, it is. I'm really satisfied with Arbitron's work here, especially in the high-density black areas. Arbitron has been fairly accurate, in my opinion.

by Quincy McCoy

Mainstream Moves

Promoted in Portland: At Top 40 **WJBO (Q97.9)**-Portland, Maine, MD **Keith Scott** gets pinned with APD stripes...Former **WSSX (95SX)**-Charleston, S.C. PD **Calvin Hicks** lands the PD chair at **WVYB (The Vibe)**-Daytona Beach, Fla. He starts September 28...In the Quad-Cities at Hot A/C **KMXG**-Davenport, Iowa, **Debbie McFadden** is the new p.m. driver. MD **Art Monroe** takes the evening shift...Hot A/C **KQIC/FM**-Willmar, Minn. ups a.m. driver **Tim Burns** to the PD chair...**KMZQ**-Las Vegas middayer **Terrie Springs** is promoted to MD...At A/C outlet **KTHO**-South Lake Tahoe, Calif. MD **Chris Roberts** exits for "greener pastures"...**KJOY (Star 99)**-Stockton, Calif. needs A/C service. Please send product to KJOY, 6820 Pacific Avenue, #2; Stockton, CA 95207. PD **John Christian** takes music calls on Friday afternoons...**Shadow Stokes** has been named National Director of Urban Promotion for **London**

Records. Stokes will be responsible for Urban and Crossover promotion for London and its various imprints. He previously worked for **Payday** and **Nervous Records**...At **Relativity Records**, **Marlo Martin** has been named National Urban Promotion Manager for the label. She'll be responsible for securing urban mixshow airplay on a national level. Martin was previously National Director of Street Marketing & Promotion for **Mercury**...**Capitol Records'** Northern California local promotion manager **Tim Wallen** segues to **V2** for similar duties...Address changes: Top 40 station **WERZ**-Exeter, N.H. has moved. Find them now at: 150 Lafayette Road; Portsmouth, N.H. 03801. Their new mailing address is P.O. Box 150; Portsmouth, N.H. 03802. New phone (603) 436-7300; fax: (603) 430-9415. The **Jerry Lembo Entertainment Group** also announces new digs at Glenpointe East, 300 Frank W. Burr Blvd.; Teaneck, N.J. 07666. New phone: (201) 287-9600; fax: (201) 287-9700.



Urban Myths...and The Truth

BY QUINCY McCOY

My worst memory of programming a black radio station has nothing to do with programming; it involves participating in sales presentations. Specifically, when we had to prepare proposals for ad agencies in the hopes of getting our fair share of an upcoming buy.

We would prepare for weeks on a pitch, trying to reposition our station's image in the minds of biased executives. Being the Number One station serving the black community, having top five overall ratings, and presenting qualitative information to prove the benefits of our listeners to the advertiser was often not enough to overcome the stigma of our client base. It wouldn't have bothered me if we were rejected because our rates were too high, but the fact was, we were rejected based on the audience we targeted.

It was always the same story. Word would come down from the sales department that one of our "elusive clients" was about to make a buy and the media agency would call us (last minute, of course) to come in and present our package.

I've always believed that the term "added value" was created for black radio, because it has always been necessary to *add* more air-time, promotions, and contests to get a larger piece of the advertising pie. Not to mention the grinning and tap dancing we had to do to entertain unresponsive buyers. Why the attitude? Because Urban listeners, stations, and programmers, for that matter, have been unfairly characterized for years by advertisers as "unsuitable" and therefore overlooked on many general market buys. I won't just blame the agencies, because I think this attitude is pervasive throughout our industry. Just take a look at *Radio Ink's* ill conceived list of the top Program Directors in the country

(August 31, 1998). Where are the black faces and Spanish surnames?

Some of this discrimination has recently come into the bright light of day. In May, the *New York Daily News* reported on an internal memo at Katz Media Group, one of the nation's top buyers of radio time. The memo discouraged advertisers from purchasing time on ethnic stations, saying that clients "want prospects, not suspects."

The Katz office later conceded that the memo contained "insensitive language" and that the company "took very dramatic steps to address the memo." Stu Olds, president of Katz, acknowledged that news of the memo had "caused us some embarrassment and concern." The memo prompted ethnic stations in New York to form a coalition to apply pressure to agencies who avoid spending blue-chip advertising money with their stations.

Charles Warfield, Senior VP Urban Regional Operations for Chancellor Media, recently said, "The industry must overcome the misperception about minorities and develop a social conscience. Don't be afraid to bring up racial issues; don't make them personal issues, but business issues." (By the way, Chancellor now owns the Katz Radio Group.)

Because of the recent uproar, the Federal Communications Commission has begun to investigate the problem and will be releasing a report on whether advertisers do discriminate

against ethnic and minority-targeted radio stations. The study is expected to be finished by year end. I don't think there is any mystery as to what they'll find. It's clear to me that advertisers and agencies have a preconceived notion of minorities' consumer habits, and regularly underestimate their financial power. But what can the FCC—this weekend agency—do to help eliminate this institutionalized problem? In April, a U.S. Court of Appeals struck down FCC requirements that forced broadcasters to hire minorities and women.

In New York, Hispanic radio station WSKQ just tied WLTW (Light/FM) for number one in the Spring Book. Their morning show ranks second only to Howard Stern. But the station known as Mega still has to convince media agencies of their audience's worth to try and increase their ad revenues. In a recent article in the *Wall Street Journal*, Mega executives said the only way to fight the perceptions successfully was to tackle them head on. In a pitch meeting with Macy's this summer, station executives stunned buyers, by reminding them that five years ago they had refused to buy Mega because "it would increase shoplifting." WSKQ's General Manager Drew Carey says, "We weren't getting their business without a confrontation, so what did we have to lose?"

With this new tactic, Mega presently is getting \$500 to \$1,200 a spot—up sharply from last year, but still 25 percent less than English language stations. Last year the station finished fourth in New York in terms of audience, but ranked thirteenth in ad revenue. Less than half of the top 100 radio advertisers buy time on Hispanic radio because, like black radio, their community suffers from many of the same misconceptions:

- all Black and Hispanic people are poor;
- all Black and Hispanic people are uneducated;
- all Black and Hispanic people are on welfare.

But there's light at the end of this tunnel, and it's not another discrimination train coming. Interep, the largest sales and marketing company solely for radio advertising, has just released new research that challenges advertiser bias. Comparing the percentage of urban radio listeners in a given, qualitative category to the percentage of the total U.S. population in that category, the analysis offers a powerful, objective illustration of the consumer strength of Urban radio listeners.

The report shows that in several important areas, Urban format listeners are *more* likely to be in the prime buying demo (18-49) of many advertisers. They are *more* likely to be employed full-time and live in households of three or more persons—which translates into more spending on food, personal hygiene products, and other household-related expenses. Plus Urban listeners visit malls, fast-food restaurants, and have a propensity to own various electronic equipment.

Ray Hockstein, author of the report, says, "If an advertiser still questions the need for Urban radio stations on a general market buy, this type of analysis clearly illustrates that for most products, adults listening to Urban radio are just as likely to be a customer as anyone else in the population." ■

Urban Listeners Highlights:



- 89% of adult listeners are 18-49 years old, with equal distribution in all major age segments within this demo.
- Income levels of Urban listeners parallel those of the total population for the middle-income groups.
- Listeners are well-represented among all occupational fields, including professionals, managers/administrators, and technical/clerical/sales positions.
- 40% of listeners have attended or graduated college.
- 63% of listeners are employed full-time, 18% above the national norm.
- 60% of female Urban listeners are employed full-time.
- 56% of Urban listeners are the principal shopper for their household.
- Urban listeners are more likely to live in households with three or more persons.

Source: Interep, Spring 1998

TOP 40

MOST ADDED



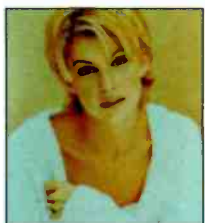
IDINA MENZEL (29)
MADONNA (26)
SHAWN MULLINS (23)
GOO GOO DOLLS (22)
CLEOPATRA (20)

TOP TIP



TATYANA ALI
 "Daydreamin'" (MJJ/Epic)
 Top three at Rhythm-Crossover and a recent GAVIN Guarantee, Tatyana's 'daydream' of Top 40 success is about to come true.

RADIO SAYS



FAITH HILL
 "This Kiss"
 (Warner Bros.)
 "I never thought this song would get this big, but it's our number three-testing record and continues to grow."
 —Darrin Stone, PD,
 WABB-Mobile

LW	TW	Weeks	Reports	Adds	SPINS	TREND	
1	1	AEROSMITH	18	158	0	7731	-182
2	2	JENNIFER PAIGE	15	158	0	6980	+80
4	3	BARENAKED LADIES	11	157	1	6744	+829
3	4	GOO GOO DOLLS	25	138	1	6666	-197
5	5	BACKSTREET BOYS	12	154	1	5946	+306
6	6	'N SYNC	13	144	2	5528	+200
9	7	ALL SAINTS	24	125	2	5085	+94
7	8	MATCHBOX 20	25	119	1	4954	-276
8	9	SEMISONIC	26	126	0	4694	-387
10	10	NATALIE IMBRUGLIA	12	141	0	4637	+15
12	11	HOOTIE & THE BLOWFISH	5	148	2	4380	+414
11	12	BRANDY & MONICA	20	100	0	3740	-732
14	13	EDWIN McCAIN	45	97	1	3632	+30
16	14	JANET JACKSON	15	119	3	3613	+289
13	15	NEXT	35	87	0	3478	-283
18	16	EVERYTHING	9	121	1	3473	+429
17	17	FAITH HILL	12	117	3	3447	+203
24	18	SHERYL CROW	4	135	7	3376	+832
19	19	INOJ	12	107	1	3190	+163
15	20	WILL SMITH	20	88	0	3105	-430
23	21	THIRD EYE BLIND	6	131	6	3097	+500
21	22	BRIAN SETZER ORCHESTRA	13	113	3	3080	+225
22	23	EAGLE EYE CHERRY	10	113	4	2953	+266
20	24	FIVE	22	92	0	2706	-178
26	25	AALIYAH	15	105	7	2673	+399
25	26	FASTBALL	30	69	1	2138	-348
31	27	HARVEY DANGER	15	93	3	1986	+61
28	28	SHANIA TWAIN	36	58	2	1897	-225
—	29	MADONNA	3	103	26	1826	N
<i>Madonna is the week's highest debut. Added at Z100-New York.</i>							
—	30	JOHN MELLENCAMP	3	97	17	1806	N
<i>Seventeen new believers help John Mellencamp debut at Top 40.</i>							
33	31	USHER	21	70	0	1751	-26
27	32	SAVAGE GARDEN	14	61	1	1725	-463
36	33	P.M. DAWN	6	86	8	1689	+198
32	34	NATALIE IMBRUGLIA	34	58	0	1642	-222
29	35	ACE OF BASE	14	54	0	1566	-547
30	36	ALANIS MORISSETTE	26	50	0	1436	-592
—	37	SHANIA TWAIN	4	85	14	1434	N
38	38	EVE 6	8	77	7	1426	+155
37	39	PRAS MICHEL	20	55	0	1341	-134
34	40	DAVE MATTHEWS BAND	13	48	0	1265	-416

Total Reports This Week 163 Last Week 163

CHARTBOUND

Reports	Adds	SPINS	TREND
64	13	1174	+250
57	9	1081	+192
42	5	923	+134

RAVES

Raves are written by New Mainstream Editor Annette M. Lai.

BRUCE HORNSBY "The Great Divide" (RCA)

No doubt about this song's hit potential—several people have already come into my office dancing! One of Hornsby's catchiest endeavors to-date, it deals with the complexities of human relationships and comes complete with a violin solo from Ashley MacIsaac. Already committed are WBMX-Boston, KBBT-Portland, and KVIL-Dallas. Impacting Top 40 and all shades of A/C.



PHIL COLLINS "True Colors" (Atlantic)

Heavy-hitters week continues (I love the fourth quarter!) with the latest from Phil Collins, who gives us his spin on Cyndi Lauper's 1984 smash "True Colors." WLTW-New York and WALK-Long Island have already put this one into rotation, and WALK MD Charlie Lombardo has told *gmail* that the subtle use of bagpipes "adds a nice touch to the song." Produced by Babyface. Impacting Top 40, Hot and mainstream A/C.



NATALIE MERCHANT "Break Your Heart" (Elektra/EEG)

Since the beginning of her career, Merchant's voice and style have

Continued on page 17

TOP 40 REPORTS ACCEPTED
 MONDAYS AND TUESDAYS
 8:30 A.M.-4 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

COMING SEPTEMBER 25

FOURTH (Quarter) AND GOAL

Gavin's Annual Top 40 Football Special
 New Releases, Super Bowl Picks, and More!

For Marketing Opportunities Contact Steve Resnik (818) 951-6700

TOP 40 UP&COMING

Rpts	Adds	SPINS	TREND	ARTIST - Title (Label)
54	29	487	+183	IDINA MENZEL - Minuet (Hollywood)
39	22	456	+381	GOO GOO DOLLS - Slide (Warner Bros.)
33	1	609	+15	ANGGUN - Snow On The Sahara (Epic)
33	1	588	+23	SMASHING PUMPKINS - Perfect (Virgin)
32	23	307	+180	SHAWN MULLINS - Lullaby (SMG/Columbia/CRG)
29	6	477	+138	SWEETBOX - Everything's Gonna Be Alright (RCA)
27	4	671	+33	LAURYN HILL - Can't Take My Eyes Off You (Columbia/CRG)
27	—	571	+29	WILD ORCHID - Be Mine (RCA)
27	1	520	+19	BIG PUNISHER - Still Not A Player (Loud)
27	3	458	+35	EBBA FORSBERG - Hold Me (Maverick)
25	6	340	+72	MONIFAH - Touch It (Universal)
21	3	441	+14	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)
21	2	347	+156	BABYFACE - You Were There (Epic)
21	20	61	+50	* CLEOPATRA - Life's Not Easy (Maverick)
19	9	197	+139	* INNER CIRCLE - Da Bomb (Universal)
19	19	103	+85	* REPUBLICA - Ready To Go (RCA)
19	18	48	+48	* DUNCAN SHEIK - Bite Your Tongue (Atlantic)
18	2	349	+28	NICOLE - Make It Hot (The Gold Mind, Inc./EastWest)
17	—	299	+31	THE GOODS - I'm Not Average (Blackheart/Mercury)
16	—	345	-81	PURE SUGAR - Delicious (Geffen)
16	9	155	+71	NEXT - I Still Love You (Arista)
14	6	163	+85	REBEKAH - Hey Genius (Elektra/EEG)
14	9	111	+8	* LeANN RIMES - Feels Like Home (MCA/Curb)
13	2	203	+20	AUDRA & ALAYNA - Tell Me (Blackheart/Mercury)
12	1	226	+37	STARS ON 54 - If You Could Read My Mind (Tommy Boy)
12	3	162	+83	* MUDHENS - High Tide In Tucson (MH)
11	—	276	+11	BRANDY featuring MASE - Top Of The World (Atlantic)
11	2	184	+58	* MICHELLE LEWIS - Nowhere And Everywhere (Giant/Warner Bros.)
11	2	166	+49	SEVENTH VEIL - How I Feel (Warped)
11	8	140	+92	* TAYLOR DAYNE - Unstoppable (River North)
11	5	122	+75	* NICK HEYWARD - Stars In Her Eyes (Big Deal/Paradigm)
11	4	108	+24	* RICKY JONES - If I Was The One (Universal)
11	11	12	+12	* STEVIE NICKS - If You Ever Did Believe (Warner Sunset/Reprise)
10	—	252	-37	DREAMHOUSE - Stay (Trauma)
10	2	203	+21	* NO AUTHORITY - Up And Down (WORK/MJJ)
10	1	148	+46	THE TUESDAYS - I Was Thinking Of You (Arista)

Drops: #35-Smash Mouth, #39-Beastie Boys, #40-Voices of Theory, Dakota Moon, Des'ree, Far Too Jones, Jamaica, Core.



**Photo Op:
KIIS/FM
Sees Stars**

Tommy Boy's Stars on 54 that is. The divas of Stars on 54 (Amber, Jocelyn Enriquez, and Ultra Naté) recently stopped by KIIS/FM-Los Angeles for the premiere of the movie 54 and to promote their song, "If You Could Read My Mind." Shown

(l-r): Jocelyn's manager Dorothy Dantes, Enriquez, KIIS MD Tracy Austin, Ultra Naté, Amber, Tommy Boy's Jack Cyphers and Tina Paclebar, Strictly Rhythm's Bari G., and KIIS/FM's Alex Cortez.

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 90 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

MOST ADDED



- IDINA MENZEL (21)**
- MADONNA (17)**
- GOO GOO DOLLS (16)**
- JOHN MELLENCAMP (13)**
- DUNCAN SHEIK (12)**

TW	ARTIST - Title (Label)	SPINS	TREND
1	JENNIFER PAIGE - Crush 'Edel America/Hollywood)	3755	+101
2	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	3529	-15
3	BARENAKED LADIES - One Week (Reprise)	3359	+423
4	<u>BACKSTREET BOYS</u> - I'll Never Break Your Heart (Jive)	2967	+190
5	<u>NATALIE IMBRUGLIA</u> - Wishng I Was There (RCA)	2785	+158
6	<u>'N SYNC</u> - Tearin' Up My Heart (RCA)	2753	+158
7	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2652	+123
8	<u>HOOTIE & THE BLOWFISH</u> - I Will Wait (Atlantic)	2560	+314
9	SEMISONIC - Closing Time (MCA)	2340	-36
10	MATCHBOX 20 - Real World (Lava/Atlantic)	2335	+12
11	<u>EVERYTHING</u> - Hooch (Blackbird/Sire)	2190	+302
12	ALL SAINTS - Never Ever (London/Island)	2176	+93
13	<u>SHERYL CROW</u> - My Favorite Mistake (A&M)	2021	+535
14	<u>BRIAN SETZER ORCHESTRA</u> - Jump Jive An' Wail (Interscope)	1916	+255
15	EAGLE EYE CHERRY - Save Tonight (WORK)	1856	+133
16	<u>FAITH HILL</u> - This Kiss (Warner Bros.)	1821	+208
17	BRANDY & MONICA - The Boy Is Mine (Atlantic)	1819	-30
18	<u>THIRD EYE BLIND</u> - Jumper (Elektra/EEG)	1775	+323
19	JANET JACKSON - Go Deep (Virgin)	1737	+73
20	INOJ - Time After Time (So So Def/Columbia/CRG)	1642	+51
21	<u>EDWIN McCAIN</u> - I'll Be (Lava/Atlantic)	1394	+168
22	<u>NEXT</u> - Too Close (Arista)	1251	-31
23	<u>JOHN MELLENCAMP</u> - Your Life Is Now (Columbia/CRG)	1215	+625
24	FASTBALL - The Way (Hollywood)	1209	+10
25	<u>MADONNA</u> - The Power Of Goodbye (Maverick/Warner Bros.)	1202	N
26	<u>HARVEY DANGER</u> - Flaggpole Sitta (Slash/London)	1201	+98
27	<u>AALIYAH</u> - Are You That Somebody (Atlantic)	1170	+112
28	WILL SMITH - Just The Two Of Us (Columbia/CRG)	1142	-8
29	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	1056	+27
30	FIVE - When The Lights Go Out (Arista)	1001	-1
31	ACE OF BASE - Cruel Summer (Arista)	998	-27
32	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	938	-12
33	DAVE MATTHEWS BAND - Stay (Wasting Time) (RCA)	928	+53
34	P.M. OAWN - I Had No Right (V2)	918	+135
35	<u>EVE 6</u> - Inside Out (RCA)	866	+138
36	<u>SHANIA TWAIN</u> - From This Moment On (Mercury)	863	N
37	NATALIE IMBRUGLIA - Torn (RCA)	666	+41
38	USHER - My Way (LaFace/Arista)	620	-3
39	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	612	-43
40	<u>MONICA</u> - First Night (Arista)	603	N

MOST ADDED



LINK (9)
WILLIE MAX (7)
***VOICES OF THEORY (5)**
***STARDUST (5)**
MYA (4)

TOP TIP



TAMIA
 "So Into You"
 (Qwest/Warner Bros.)
 KMEL, KBXX, and WDRQ
 are already into it.

RADIO SAYS



STARDUST
 "Music Sounds Better
 With You" (Virgin)
 "...has been slammin' in the
 clubs and mixshows...now
 ready for regular rotation.
 Sounds great on the air." —
**Andy Shane, APD/MD, WKTU-
 New York**

RHYTHM
 C R O S S O V E R

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	AALIYAH - Are You That Somebody (Atlantic)	4	52	0	3070	-269
3	2	MONICA - First Night (Arista)	4	48	1	2138	-43
2	3	TATYANA ALI - Daydreamin' (MJJ/Epic)	4	41	1	2028	-215
5	4	NICOLE - Make It Hot (The Gold Mind, Inc./EastWest)	4	41	0	1806	-91
4	5	LAURYN HILL - Can't Take My Eyes Off You (Columbia/CRG)	4	43	2	1799	-342
6	6	MYA - Movin' On (Interscope)	4	41	4	1747	-57
11	7	MONIFAH - Touch It (Universal)	4	40	2	1570	+90
7	8	INOJ - Time After Time (So So Def/Columbia/CRG)	4	35	0	1481	-211
13	9	BIG PUNISHER - Still Not A Player (Loud)	4	35	0	1363	-92
8	10	BRANDY featuring MASE - Top Of The World (Atlantic)	4	31	0	1343	-323
9	11	BRANDY & MONICA - The Boy Is Mine (Atlantic)	4	33	0	1326	-326
12	12	GINUWINE - Same Ol' G (Atlantic)	4	35	1	1284	-192
18	13	LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	4	33	4	1273	+213
<i>Sold gains every week make Ms. Hill a no-brainer.</i>							
10	14	USHER - My Way (LaFace/Arista)	4	31	0	1264	-222
14	15	NEXT - Too Close (Arista)	4	25	0	1040	-127
16	16	XSCAPE - My Little Secret (So So Def/Columbia/CRG)	4	32	1	1023	-64
17	17	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	4	25	0	1009	-69
22	18	KEITH SWEAT - Come With Me (Elektra/EEG)	4	32	2	979	+79
23	19	'N SYNC - Tearin' Up My Heart (RCA)	4	24	1	945	+67
26	20	TQ - Westside (Epic)	4	23	1	918	+72
20	21	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)	4	24	1	905	-36
27	22	DIVINE - Lately (Red Ant)	4	27	1	904	+91
25	23	NEXT - I Still Love You (Arista)	4	29	0	879	+25
19	24	JON B. - They Don't Know (Yab Yum/550 Music)	4	19	0	830	-154
21	25	CAM'RON featuring MASE - Horse And Carriage (Unentertainment/Epic)	4	26	0	805	-98
35	26	DRU HILL - How Deep Is Your Love (Island)	4	31	2	750	+179
<i>A nine point jump makes this one impossible to ignore.</i>							
15	27	WILL SMITH - Just The Two Of Us (Columbia/CRG)	4	22	0	750	-405
28	28	JANET JACKSON - Go Deep (Virgin)	4	21	0	731	-66
24	29	PRAS MICHEL - Ghetto Supastar (That Is What You Are) (Interscope)	4	22	0	727	-150
30	30	MASE - Lookin' At Me (Bad Boy/Arista)	4	18	0	676	+8
29	31	J. DUPRI f/ JAY-Z - Money Ain't a Thang (So So Def/Columbia/CRG)	4	20	1	674	-1
31	32	MO THUGS FAMILY - All Good (Relativity)	4	15	0	623	-36
—	33	J. DUPRI feat. M. CAREY - Sweetheart (So So Def/Columbia/CRG)	4	25	0	621	N
33	34	JENNIFER PAIGE - Crush (Edel America/Hollywood)	4	18	1	606	-22
37	35	R. KELLY - Half On A Baby (Jive)	4	27	1	595	+90
32	36	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)	4	13	0	532	-102
38	37	SNOOP DOGGY DOGG - Still A G Thang (No Limit/Priority)	4	20	0	507	+9
34	38	KELLY PRICE - Friend Of Mine (Island)	4	14	0	507	-115
39	39	SWEETBOX - Everything's Gonna Be Alright (RCA)	4	20	3	491	+50
—	40	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	7	10	0	476	N

Total Reports This Week 54 Last Week 60

CHARTBOUND

	Reports	Adds	SPINS	TREND
TAMIA - "So Into You" (Qwest/Warner Bros.)	18	0	455	+64
BIZZY BONE - "Thugs Cry" (Relativity)	17	2	342	-65
NASTY BOY-KLICK - "Lost In Love" (Upstairs)	6	2	227	+9

FOR THE RECORD

"Lately" by Divine is huge! Top five phones, and headed for power rotation any minute."



—**Diana Laird, PD, KGGI-Riverside**

"Check out 'Beautiful Day' by Hyper Trophy (Tommy Boy). Very progressive, Robert Miles-sounding, and one of our most requested songs."

—**Robert Isaac, Mixer, Groove 103.1 (KACD/KBCD)-Los Angeles**

"It Ain't My Fault" by Silk the Shocker (Priority) is our #1 phone record."

—**Orlando, MD, Wild 98.7 (WLLD)-Tampa**
 "How It's Going Down" by DMX is huge! #1 phones. The most female-friendly record he's done, and Faith Evans' chorus never hurts anything."

—**Maurice DeVoe, APD/MD, WPGC-Washington**

"The most overlooked record out there is 'Say It' by Voices of Theory. It has the potential to be huge!"



—**Todd Shannon, PD, KHTS (Channel 933)-San Diego**

"Push It In" by Tira Black (Upstairs) is pulling top 5 phones."

—**Cliff Tredway, PD, KTFM-San Antonio**

"I predict the next big thing is Khadejia. 'Here We Go' (Loud) is very hot in the clubs and blowing up our phones."

—**Skyy Walker, OM/PD, WXXP (Party 105)-Long Island**

RHYTHM CROSSOVER REPORTS
 ACCEPTED MONDAYS & TUESDAYS
 8:30 A.M.-4 P.M.
GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

OUTTATHEMIX

DJ DOSE

Mixer, WVEE (V-103)-Atlanta, Ga.

Black Rob

"I Dare You" (Epic)
 "It'll cut your heart out, rugged raw."

Mya f/ Noreaga & Raekwon

"Movin' On" (Remix) (Interscope)
 "Another gold single!"



G-WIZ

Mixshow Coordinator, WJBT-Jacksonville, Fl.

Next f/ Big Punisher

"I Still Love You" (Remix) (Arista)
 "I'm feelin' it, any station can play this and win."

A Tribe Called Quest "Find a Way" (Jive Records)

"The lords are back, and bringing the ingredients that have been missing from Hip-Hop."



HOT A/C

BASES *continued*

always been able to strike an emotional chord. Her latest is no exception. Guesting on this endeavor is Smooth Jazz trumpeter Chris Botti and former Brand New Heavy N'Dea Davenport. It's Kent Zimmerman's favorite track from Merchant's latest CD. Impacting Top 40 and all shades of A/C.



ACE OF BASE "Whenever You're Near Me" (Arista)

Are you looking for that dose of bright pop music to knock the lethargy out of your audience? Well, your search is over—Ace of Base is here! It's fun, it's catchy, it's got tempo, what else do you need? Impacting mainstream Top 40. Impacts Hot and mainstream A/C on September 28.



LIONEL RICHIE "I Hear Your Voice" (Mercury)

Without a doubt, some of the most enduring songs of Richie's career have been sentimental ballads such as "Truly" and "Hello." You can add this follow-up to the number 2-chart-

Continued on page 19

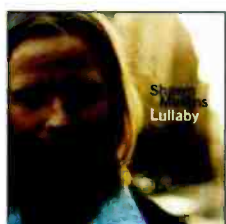
HOT A/C REPORTS ACCEPTED
MONDAYS 8 A.M.-5 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

MOST ADDED



- MADONNA (20)
- JOHN MELLENCAMP (16)
- FASTBALL (14)
- GOO GOO DOLLS (13)
- THIRD EYE BLIND (11)

TOP TIP



SHAWN MULLINS
"Lullaby" (SMG/Columbia/CRG)
If you haven't already heard the buzz on Shawn Mullins and his debut effort, then you haven't been paying attention.

RADIO SAYS



SHERYL CROW
"My Favorite Mistake" (A&M)
"Sheryl Crow has proven her talent time and time again. 'My Favorite Mistake' adds new flavor for Hot A/C with this core artist." —Amy Peek, MD, KKNB-Lincoln, Neb.

LW	TW	Reports	Adds	SPINS	TREND
1	1	115	0	4573	+160
2	2	117	0	4314	+238
5	3	123	0	4028	+608
4	4	107	1	3768	+278
6	5	103	1	3714	+394
3	6	103	1	3581	+66
7	7	112	1	3276	+235
14	8	114	10	3045	+806
<i>#1 in Spinraises—it only took a month for Ms. Crow to fly into the Top 10.</i>					
10	9	93	3	2966	+206
9	10	87	0	2789	+19
8	11	90	1	2783	-79
11	12	92	5	2729	+314
13	13	86	1	2535	+156
12	14	73	1	2185	-215
15	15	74	0	2137	-94
17	16	77	4	2015	+261
28	17	91	16	1925	+759
<i>Up 11 notches and now Top 20, Mellenkamp is on fire.</i>					
21	18	75	3	1924	+292
18	19	63	2	1828	+131
19	20	63	1	1746	+52
16	21	63	0	1665	-211
20	22	69	1	1620	-16
22	23	69	4	1593	+27
25	24	48	0	1567	+103
26	25	67	9	1537	+238
23	26	58	0	1401	-153
24	27	55	0	1372	-129
27	28	51	0	1275	-14
33	29	65	11	1256	+324
29	30	54	3	1111	+81
37	31	54	7	1017	+300
30	32	39	2	1003	+38
35	33	44	6	937	+183
34	34	28	0	888	+29
36	35	43	2	886	+137
32	36	41	0	870	-82
31	37	35	1	772	-189
—	38	39	6	693	N
40	39	34	1	643	-46
—	40	39	20	612	N

Total Reports This Week 126 Last Week 122

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND
22	10	436	+217	18	14	271	+205
20	1	388	+4	16	1	199	+47
20	5	298	+107	16	2	243	+62
19	5	323	+93				
19	13	286	+199	Drops: #38-Rod Stewart, #39-Brandy & Monica			

ARTISTPROFILE

MATT SLOCUM

of Sixpence None the Richer

HOMETOWN AND BIRTHDATE:
"Hometown is New Braunfels, Tex., born December 27, 1972 in Providence, R.I."

LABEL: Squint

PROMOTION CONTACT:
Dave Palmer (615) 457-1210
CURRENT RESIDENCE:
Nashville, Tenn.
MAJOR MUSICAL INFLUENCES:
"The Sundays, XTC, the Beatles, Over the Rhine, Crowded House, Radiohead, U2, the Lords of Del Ray."
THINGS THAT MAKE YOU HAPPY:
"Going to the zoo."



THINGS THAT MAKE YOU SAD:
"Missing *King of the Hill* while out on the road."
BEST PERSONALITY TRAIT:
"Patience."
WORST PERSONALITY TRAIT:
"I couldn't tell a joke to save my life."
IF YOU WEREN'T A RECORDING ARTIST, YOU WOULD BE: "A violin maker or zoo worker."
ODDEST JOB YOU'VE EVER HAD:
"Burger King. It's not that odd,

it just really sucked."
MOST TREASURED POSSESSION:
"My cello."
SOMETHING WE WOULD BE SURPRISED TO KNOW ABOUT YOU:
"I ran a marathon in Dublin two years ago."
ORIGIN OF THE GROUP'S NAME?
"It comes from the book *Mere Christianity*, by C.S. Lewis."
QUOTE ABOUT YOUR MUSIC:
"We collectively call it 'medium rock.'"

MOST ADDED



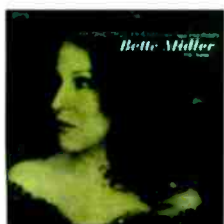
DAVID CASSIDY (28)
MADONNA (20)
****SHANIA TWAIN (19)**
****JOHN MELLENCAMP (19)**
SHERYL CROW (16)
EDWIN McCAIN (15)

TOP TIP



LISA MOLINA
 "I Would Walk Through Fire"
 (Wave Entertainment)
 This newcomer has 14 new believers in her sultry debut effort.

RADIO SAYS



BETTE MIDLER
 "My One True Friend"
 (Warner Bros.)
 "'My One True Friend' has those heavy-duty wedding lyrics. It sounds like her radio classics like 'Wind Beneath My Wings' and 'From a Distance.'" —Mark Laurence, MD, WMJX-Boston

A/C
 A D U L T C O N T E M P O R A R Y

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	12	143	5	3375	+195	53	38	36	10
2	2	ROD STEWART - Ooh La La (Warner Bros.)	19	123	0	2843	-315	38	39	35	11
3	3	CELINE DION - To Love You More (550 Music)	19	118	0	2841	-64	36	45	30	6
8	4	JOHN TESH featuring DALIA - Mother I Miss You (GTSP/Mercury)	7	144	4	2786	+294	41	23	40	27
5	5	GEORGE BENSON - Standing Together (GRP)	13	127	1	2666	+30	46	17	30	23
4	6	GARTH BROOKS - To Make You Feel My Love (Capitol)	19	124	1	2629	-18	39	24	36	20
9	7	FAITH HILL - This Kiss (Warner Bros.)	10	122	6	2596	+309	35	30	35	21
7	8	ANNE COCHRAN and JIM BRICKMAN - After All These Years (Windham Hill)	14	116	0	2470	-81	34	26	34	16
10	9	RICHIE SAMBORA - In It For Love (Mercury)	13	93	1	2140	-58	39	17	22	10
6	10	LIONEL RICHIE - Time (Mercury)	18	102	0	2081	-545	20	28	35	17
12	11	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	17	87	6	2025	+14	33	19	22	11
24	12	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	3	114	19	1984	+627	13	29	39	24
<p><i>Leap of the week honors go to Melencamp as he zeroes in on A/C's Top Ten.</i></p>											
11	13	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	14	88	1	1971	-98	32	15	32	6
19	14	SHANIA TWAIN - From This Moment On (Mercury)	4	126	19	1963	+443	10	25	40	32
18	15	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	5	90	9	1903	+308	25	19	29	15
14	16	SHANIA TWAIN - You're Still The One (Mercury)	36	86	1	1887	-2	20	29	24	9
15	17	MARC ANTHONY/TINA ARENA - I Want To Spend My... (Sony Classical/Columbia/CRG)	10	96	2	1753	+51	19	22	25	22
21	18	DAKOTA MOON - Another Day Goes By (Elektra/EEG)	9	86	4	1605	+100	16	20	29	15
17	19	NATALIE IMBRUGLIA - Torn (RCA)	33	76	0	1599	-28	16	18	29	12
23	20	LeANN RIMES - Feels Like Home (MCG/Curb)	6	99	8	1523	+126	8	20	31	29
28	21	AMERICA - From A Moving Train (Oxygen)	5	88	10	1446	+265	7	17	39	20
<p><i>All aboard! A/C welcomes back this group with open arms. Next stop: the Top 20.</i></p>											
22	22	MAX CARL & BIG DANCE - One More River (Mission)	15	78	5	1409	-29	17	17	19	19
26	23	CHUCK JACKSON - What Goes Around (Wave Entertainment)	10	65	3	1366	+150	19	15	20	11
20	24	SARAH McLACHLAN - Adia (Nettwerk/Arista)	29	74	1	1344	-171	12	12	28	21
13	25	CHRISTINA AGUILERA - Reflection (Walt Disney/Hollywood)	14	72	0	1230	-687	9	7	33	20
27	26	AMY GRANT - I Will Be Your Friend (A&M)	9	77	2	1219	+8	4	16	31	23
34	27	JAMAICA - Tell Me Where It Hurts (National)	7	65	7	1145	+138	10	16	21	15
29	28	CUTTING EDGE - Without You (Thunder Quest)	14	53	2	1132	+44	16	14	17	5
16	29	ACE OF BASE - Cruel Summer (Arista)	14	64	2	1085	-544	4	15	28	13
36	30	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	10	46	1	1009	+12	15	11	14	6
—	31	SHERYL CROW - My Favorite Mistake (A&M)	4	58	16	982	N	8	13	19	14
33	32	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	32	52	1	973	-53	9	10	18	12
38	33	LINDA HORNBUCKLE - Pages Of Time (FT)	18	45	1	950	-18	12	14	13	6
39	34	SIMON APPLE - A Boy Like Me (Trunk)	20	46	0	937	+17	15	9	11	11
—	35	JENNIFER PAIGE - Crush (Edel America/Hollywood)	9	37	4	917	N	16	8	9	4
37	36	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	26	50	1	863	-116	5	11	19	11
40	37	FICTION - So Many Tears (High Time)	19	38	2	849	-18	16	8	7	7
—	38	PLEASURE FORCE - Come With Pleasure (Starbound)	9	45	0	776	N	4	10	20	10
—	39	EDWIN McCAIN - I'll Be (Lava/Atlantic)	45	52	15	760	N	4	6	18	15
35	40	CHICAGO - All Roads Lead To You (Reprise)	23	44	0	745	-252	4	10	15	13

Total Reports This Week 176 Last Week 177

CHARTBOUND

	Reports	Adds	SPINS	TREND
FULL MOON BAY - "Back Into the Night" (Hudson Valley)	45	1	723	+28
PJ - "A Little Bit of Me" (Tidal Wave)	42	7	575	+128
BETTE MIDLER - "My One True Friend"	42	9	448	+130
LISA MOLINA - "I Would Walk Thru Fire" (Wave Entertainment)	42	14	478	+169
LOUETTE - "Living For The Weekend" (Private Eye/Mercury)	40	3	736	+46

SPINCREASE

JOHN MELLENCAMP	+627
SHANIA TWAIN	+443
FAITH HILL	+309
HOOTIE/BLOWFISH	+308
JOHN TESH/DALIA	+294



PEABO BRYSON

everyone's falling in love with
 "My Heart Belongs To You"

On Your Desk Now!
 Add Date: Sept. 21



Produced by
 Jim Brickman & David Pringle



Andrea Paulini (310) 358-4849 Phone • (310) 358-4826 Fax • adrea.paulina@bnge.com Crystal Ann Lea (310) 358-4845 Ph. Fax • crystal.ann.lea@bnge.com

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A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
39	2	625	+47	SLIM MAN - End Of The Rainbow (GES)
35	6	389	+104	FREE CLINIC - Morning Rain (Free Clinic)
34	2	581	+67	ALAN ST. JON - Kick (J-Bird)
33	1	638	+26	DAVID FRANKEL BAND - Dancin Into Dreamland (Anonymous Rex)
31	2	475	+46	JIM WALSH - This Js Home (Photon)
30	3	306	+57	LIGHTHOUSE FAMILY - High (Island)
30	4	363	+68	MARSHALL TUCKER BAND - Love I Gave To You (K-TEL)
29	28	281	+276	* DAVID CASSIDY - No Bridge I Wouldn't Cross (Slamajama)
28	4	659	-29	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)
27	4	278	+38	PATTY O'HARA - Forever Friends (J-Bird)
26	20	345	+278	* MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)
25	4	320	+55	DAVE ROBYN - Color Blind (High Time)
25	10	281	+124	TEN SUGAR COFFEE - Stand A Little Rain (Huge Secret)
23	1	469	0	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)
20	3	231	+37	SERDAR - Loco Para Amar (Festival)
19	2	253	+55	LENNY SMITH - Louisiana Mojo Man (Stingray)
18	4	180	+56	* BABYFACE - You Were There (Epic)
17	5	190	+46	* ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water)
16	2	295	+18	* EAGLE EYE CHERRY - Save Tonight (WORK)
16	9	179	+101	* JOE'S BAND - Daydream Lover (Rag)
15	8	147	+55	* FUSHIA - It's Not Too Late (Finakon)

Drops: #25-Marilyn Scott, #30-Alto Reed, #31-Michael W. Smith, #32-Shawn Colvin, Christopher Cross, Arden Jones, Jeff Jones, Matchbox 20, Vanessa Williams & Chayanne, Barenaked Ladies.

HAVES *continued*

ing "Time" to that list. Produced by David Foster and co-written by Diane Warren. If you need more convincing than this, the doctor says you're beyond help. Impacting mainstream A/C.



audiences. Love makes the world go round, and that's what this song is all about.

DAVID CASSIDY
"No Bridge I Wouldn't Cross"
(Slamajama)

I confess...I was one of those teenagers who had David Cassidy posters on her bedroom wall! Who would've thought I'd grow up to review his records? Cassidy's latest, a mid-tempo nugget co-written by Lulu and Simon Climie, was number one Most Added at A/C this week.

Previously reviewed in the New Mainstream:

Michelle Lewis "Nowhere and Everywhere" (Giant/Warner Bros.)
Reviewed August 14. Now impacting mainstream Top 40.

PEABO BRYSON
"My Heart Belongs to You"
(Windham Hill)

When Jim Brickman put together the compilation *Visions of Love*, he must have known there were incurable romantics like me just waiting for a record like this. This latest single comes courtesy of new Windham Hill artist Peabo Bryson, who is no stranger to A/C



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—Casey Kasem

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—Your fan, Rick (Dees)

"The 'On The Air' special is absolutely beautiful! I've only begun to sample the rich treasures contained...But the really magnificent aspect of your special is that it preserves media reality...a reality that is/was, perhaps, much too fast becoming mere myth." —Claude Hall

"...I hope you can pull back and enjoy this package as much as we who are experiencing a classic movie—or book—for the first time. We can enjoy the meal, as we were not a part of the chaos in the kitchen.

As I thumbed through it at the station (only I knowing it was the bug-eyed Mel Leeds who came up with the call letters K-POI and strobing flashbacks), some of the staff ooh'd and aah'd, impressed with both the style and content of your creation." —Ron Jacobs

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MOST ADDED



MAXWELL (49)
Matrimony: Maybe You
(Columbia/CRG)

Including: KMJK, KMJJ, WAAV, WZZ, WDLT, WMMJ, WMNX, WJMG, WJZD, WQDK, WJFX, WJUN, WTLZ, WILD, WJGN, WDAS, KHRN, WWIN, WZHT, KRIZ, KVSP, KJMM, WUVA, WZFX, WPAL, WVAZ, WCKX, KCEP

MARY J. BLIGE (46)
Beautiful (Flyte Tyme/MCA)

Including: WMCS, KMJJ, WZZ, WJMG, WJZD, WQDK, WJFX, WJUN, WTLZ, WILD, WJGN, WDAS, WEUP, KHRN, WZHT, KRIZ, KVSP, KJMM, WPAL, KBCE, WVAZ, WCKX, WPHI, KYEA, WDWI, WFXE, WOHM, WIZF

LUTHER VANDROSS (45)
I Know (Virgin)

Including: WYNN, KJMS, WHRK, WFXA, WWWZ, WGZB, WAMD, WVEE, WQAD, WIZF, WFXE, WEDR, WDWI, KYEA, WROU, WCKX, WPAL, KJMM, KVSP, WZHT, KHRN, WEUP, WDAS, WILD, KXZZ, WJUN, WJFX, WQKI, KDXL

112 (42)
Love Me feat. Mase
(Bad Boy/Arista)

Including: KMJJ, WJMG, WMNX, WJMG, WJZD, KRRO, WJFX, WJUN, WTLZ, WJGN, KHRN, WZHT, KRIZ, KVSP, KJMM, WNAA, WZFX, WPAL, WCKX, WPHI, KYEA

CHICO DEBARGE (33)
Virgin (Kedar/Universal)

Including: KMJJ, WZZ, WJMG, WJZD, WJFX, WJUN, WTLZ, WJGN, KHRN, KVSP, KJMM, WNAA, WZFX

BLACK A/C



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

THE TEMPTATIONS
"Stay" (Motown)

GERALD LEVERT
"Thinkin' Bout It" (Eastwest/EEG)

PUBLIC ANNOUNCEMENT
"It's About Time" (A&M)

XSCAPE
"My Little Secret"
(SoSoDef/Columbia)

WEST COAST

XSCAPE +57 "My Little Secret"
(SoSoDef/Columbia)

MONTELL JORDAN +50 "I Can Do That"
(Def Jam)

R. KELLY +49 "Half On A Baby" (Jive)

DRU HILL +42 "How Deep Is Your Love" (Island)

TATYANA ALI +39 "Day Dreamin'" (WORK)

MIDWEST

LAURYN HILL +96 "Doo Wop (That Thing)"
(Ruffhouse/Columbia)

MAXWELL +57 "Matrimony: Maybe You"
(Columbia)

DRU HILL +54 "How Deep Is Your Love" (Island)

DIVINE +53 "Lately" (Red Ant)

R. KELLY +53 "Half On A Baby" (Jive)

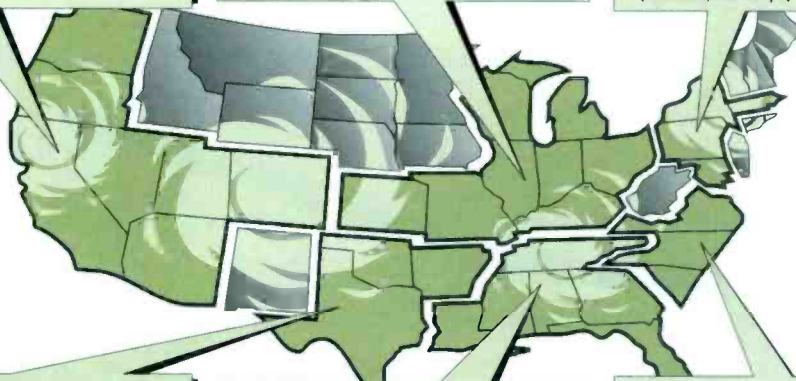
EAST COAST

XSCAPE +145 "My Little Secret" (SoSoDef/Columbia)
DEBORAH COX +136 "Nobody's Supposed To Be Here" (Arista)

LAURYN HILL +109 "Doo Wop (That Thing)"
(Ruffhouse/Columbia)

KIRK FRANKLIN +89 "Lean On Me" (Gospocentric)

SPARKLE +89 "Time To Move On"
(Rockland/Interscope)



SOUTHWEST

R. KELLY +73 "Half On A Baby" (Jive)

LAURYN HILL +68 "Doo Wop (That Thing)"
(Ruffhouse/Columbia)

MONIFAH +65 "Touch It" (Universal)

JON B. +62 "I Do (Whatcha Say Boo)"
(YabYum/550 Music)

MASTER P +61 "Goodbye To My Homies"
(No Limit/Priority)

SOUTHEAST

R. KELLY +185 "Half On A Baby" (Jive)

LAURYN HILL +166 "Doo Wop (That Thing)"
(Ruffhouse/Columbia)

DEBORAH COX +137 "Nobody's Supposed To Be Here" (Arista)

XSCAPE +99 "My Little Secret"
(SoSoDef/Columbia)

DRU HILL +97 "How Deep Is Your Love" (Island)

CAROLINAS/VIRGINIA

SPARKLE +159 "Time To..." (Rockland/Interscope)

AARON HALL +155 "All The Places" (MCA)

LAURYN HILL +148 "Doo Wop (That Thing)"
(Ruffhouse/Columbia)

KENNY LATTIMORE +143 "Days Like This"
(Columbia/CRG)

DEBORAH COX +138 "Nobody's Supposed To Be Here" (Arista)

TOPTENSPINZ

Rank	Artist	Title	Current	Last Week
1	XSCAPE	"My Little Secret"	2855	2900
2	TAMIA	"So Into You"	2636	2809
3	MYA	"Movin' On"	2580	2722
4	NEXT	"I Still Love You"	2285	2392
5	MONICA	"First Night"	2371	2597
6	GINUWINE	"Same Ol' G"	2218	2351
7	LAURYN HILL	"Doo Wop (That Thing)"	1695	2344
8	PUBLIC ANNOUNCEMENT	"It's About Time"	2276	2336
9	R. KELLY	"Half On A Baby"	1476	2207
10	GERALD LEVERT	"Thinkin' Bout It"	2190	2252

SPINZ LAST WEEK

SPINZ THIS WEEK

ARTIST PROFILE

REGINA BELLE

LABEL: MCA Records

PROMOTIONAL CONTACT:

Lillian Matulic (818) 777-0570

CURRENT RELEASE:

Believe In Me

Grammy winner and former member of R&B group the

Manhattans, Belle began singing in church as a youngster in New Jersey. "Singing in the choir was where I learned the basis of music. Church was the best thing in the world for me," she says.

On her new CD, Belle recruited producers Erik 'E-Smooth' Hicks and Nick



Martinelli. *Believe In Me* finds Belle entering relatively new territory for her—songwriting. "This album is more personal than any other," she explains, "because it has more of myself poured into it. The songs were easy to write. I basically wrote about who I am and what my life entails."

Of the CD's closing track, "Be in Love Again," Belle says, "That song took me a long

time to get right. It's about two people who realize their relationship has become dormant. My grandmother used to say that whatever it took to get a husband, it takes the same thing to keep him. So this song is a message to all young people going into marriage, and hopefully giving them a formula that works. I consider the song one of my best ever."

Voices of Theory



"WHEREVER YOU GO"

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DEBUT ALBUM

"VOICES OF THEORY"

119-341-016-2/4

IMPACT DATE

9/21

Produced and arranged by Durell Bottoms,
Michael "Bass" McCary & Jamar Jones
for Sure II Hit Music, Inc.



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WHEREVER YOU GO



FROM THE STREET

THE RAP CONNECTION

This month Big Punisher was booked on robbery and assault charges in New York; he and partner Fat Joe allegedly hit a man with a baseball bat and stole his gold chain. Noreaga is wanted in Pennsylvania for attacking a concert goer. In June, just days after being shot in a home robbery incident in Brooklyn, Ol' Dirty Bastard was caught shoplifting.

And more recently, Jesse Washington, Editor-in-Chief of brand-new hip-hop consumer magazine *Blaze*, opened the premiere issue with an editorial about a run-in with recording artist/producer Wyclef Jean and his 9-millimeter pistol. The artist was reportedly upset about a Canibus record review.

GAVIN sat down with Washington to talk about the Wyclef incident and the state of hip-hop.

GAVIN: To be an editor of a brand new magazine and make that charge is serious. People wondered if the charges were a publicity stunt.

Washington: I don't want to go into the gory details and give the blow-by-blow, because frankly, I don't want this to turn into this big simmering beef. You know how it is in hip-hop where little things turn into big things and it gets out of hand. This isn't a big thing. He did what he did and I wrote what I wrote, and as far as I'm concerned I'd like to move on and just do the magazine.

My background is a straight-up journalistic background. I worked at the *New York Times*, the *Associated Press*; I've had my byline in newspapers from the *L.A. Times* on down. That's not how I get down, fabricating things. There was a bunch of people in that room that night [with Wyclef], and everybody knows what happened.

Is there a rap renaissance going on?

Jesse Washington: Outlaw Culture, Creativity, and The Biz

BY JANINE COVENEY

I don't think today's rappers are any more creative than the rappers in the past. As a matter of fact, since the record companies are putting out so much stuff, the overall impression is that people are less creative because you have a lot of people talking about the same thing. But I do think there is a renaissance in the kind of ideas that people are putting into [the music], spirit of collaboration that's going on right now.

A rapper like Mos Def will perform with De La Soul, or Gangstarr will have MOP and Freddy Fox on there. And people are sampling different sources. They're going back to artists using live bands, like the Black Eyed Peas and Goodie Mob. You didn't see that before. Their shows are very rock-influenced. You got Outkast putting together an album with live instruments. People are expanding the boundaries, and a lot of it is made possible by the fact that there is more mainstream acceptance of hip-hop. I'm not one who thinks that is a bad thing. If the music goes mainstream, that's making it accessible to more people.

Will hip-hop ever grow out of that culture of criminality?

It will grow out of it as soon as the conditions in the community improve. Rap is the art form; it's more personal than any other art form. Our greatest jazz giants were more into drugs than the rappers are today. If they could speak, they would be talking about the same things that some of these rappers are talking about now.

The fact is that in the black community, which is the wellspring this whole thing comes from, there has always been a very large element of

violence. The Justice Department released statistics last year, where you've got one-third of black men between the ages of 18 and 35 involved in the criminal justice system. So why shouldn't one-third of the rap records be about those topics?

Add into that the fact that American society at large is fascinated with gangsterism. Before there was gangster rap, there were gangster flicks, and we didn't have anything to do with that. So you have these corporations who don't have any responsibility to the community and they put that out in disproportionate amounts to what it

actually represents in the community. Already you've got this big element of people who are legitimately involved because of conditions in our community, then these corporations that want to exploit our fascination with violence jump in, and the end result is what you have now.

The media chooses to focus on [the arrests of rappers] because it fits in a box very well. You've got some

45 year-old guy who grew up in Iowa sitting on the news-desk looking at what should be on page one, and if you have this violent thing going on, boom!, there it is. It doesn't matter when the Fugees do a benefit for Haitian relief or Lauryn Hill has a

free concert uptown and donates all the money to her fund for underprivileged youngsters—that's not a good story.

The thing is, as a magazine, we have to cover everything. These artists make good music, thugged out or not. At the same time, I have to show the positive side. ■



MIXSHOW *Real Spins*

LW	TW		Spins	Trend
3	1	FAT JOE - Don Cartagena / John Blaze (Atlantic)	39	+5
11	2	CAM'RON - Horse & Carriage feat. Mase (Epic)	35	+4
2	3	SILKK THE SHOCKER - Ain't My Fault (Northland)	35	+1
1	4	KURUPT - We Can Freak It (Antra/A&M)	35	0
8	5	SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M)	34	+2
4	6	69 BOYZ - Woof Woof (Atlantic)	34	0
7	7	M.C. LYTE - I Can't Make A Mistake (Elektra/EEG)	33	+1
5	8	QUEEN LATIFAH - Bananas (Motown)	33	0
12	9	GOODIE MOB - Beautiful Skin (LaFace/Arista)	31	+2
10	10	JAYO FELONY - Whatcha Gonna Do (Insomniac)	31	0
9	11	PRAS MICHEL - Blue Angels (Ruffhouse/Columbia/CRG)	31	0
15	12	HEATHER B - Do You (MCA)	28	+1
13	13	WC - Better Days feat. Jon B (London/Payday)	28	0
14	14	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	27	0
18	15	GANG STARR - Milita II feat. W.C. & Rakim (Noo Trybe/Virgin)	9	+4
—	16	LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)	7	N
—	17	DMX - How's It Goin' Down (Def Jam/Mercury)	7	N
—	18	HELTAH SKELTAH - I Ain't Havin' That (Duck Down/Priority)	6	N
19	19	BRAND NUBIAN - Brand Nubian / The Return (Arista)	6	+2
—	20	PETE ROCK - Tru Master feat. Insp. Deck & Kuruft (Loud)	6	N

"When it's my time to shine, the whole world is going blind..."



RAS KASS

Rasassination

*In Stores September 22nd
includes the hit single
"Ghetto Fabulous" with Dr. Dre and Mack10*



PATCHWERK
RECORDINGS

*Executive Producers: Bob Whitfield & BJ Kerr
Associate Producer: Ras Kass*

PRIORITY
RECORDS

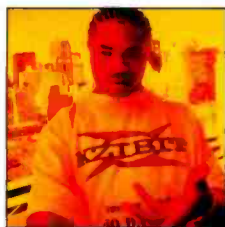
RAP

MOST ADDED



**SUNZ OF MAN
THE LORDS
EMINEM
MEDINA GREEN
NETWORK REPS**

MOST REQUESTED



**XZIBIT
LAURYN HIL
A TRIBE CALLED QUEST
CANIBUS
NOREAGA**

RADIO SAYS



THE LORDS
Take Dat
(Island)

"The Lords are back and bringing the ingredients that Hip Hop has been missing."
—Sheila Anderson,
WNCB Sanborn, N.Y.

LW	TW		Spins	Diff.
2	1	SHAQUILLE O'NEAL - The Way It's Going (TWISM/A&M)	1459	+102
3	2	A TRIBE CALLED QUEST - Find A Way/Steppin' It Up (Jive)	1432	+101
4	3	CANIBUS - I Honor U/Get Retarded (Group Home/Universal)	1339	+110
6	4	NOREAGA - Superthug (Penalty Recordings)	1277	+221
1	5	FLIP MODE - Everybody On The Line Outside/Cha Cha Cha (Elektra/EEG)	1142	-315
5	6	XZIBIT - What U See Is What U Get (Loud)	1008	-90
7	7	FUNKMASTER FLEX - Wu-Tang Cream Team Line Up (Loud)	957	-79
8	8	FAT JOE - Don Cartagena / John Blaze (Atlantic)	829	-143
19	9	RAS KASS - Ghetto Fabulous feat. Dr. Dre & Mack 10 (PatchWerk/Priority)	730	+202
11	10	STYLES OF BEYOND - Spies Like Us / Style Warz (Bilawn Records)	685	-60
12	11	PAULA PERRY - Extra, Extra / Down To Die For This (Motown)	681	-51
10	12	DON SCAVONE - Sketchy Situation/The Force (Makin' Records)	674	-74
30	13	GANG STARR - Milita II feat. W.C. & Rakim (Noo Trybe/Virgin)	669	+267
21	14	CHANNEL LIVE - Red Rum (3-2-1 Records)	657	+173
20	15	LAURYN HILL - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)	641	+147
22	16	N.O.T.S. CLICK - World Reknow/N.O.T.S. (Official Jointz)	600	+130
15	17	KOOL G RAP - Foul Cats (Ill Street)	553	-87
18	18	BLACK STAR - Definition (Rawkus)	549	+5
9	19	SUNZ OF MAN - Shining Star(Remix)/Intellectuals (Wu-Tang Records/Red Ant) <i>Ras Kass Creeping up with Mack 10 and Dr. Dre</i>	536	-301
29	20	HELTAH SKELTAH - I Ain't Havin' That (Duck Down/Priority)	526	+117
13	21	MOOD SWINGERS - The Blessin (Raw Shack)	511	-154
37	22	JIGMASTAS - Last Will And Testimony (Tommy Boy)	508	+185
17	23	KURUPT - We Can Freak It (Antra/A&M)	498	-136
—	24	PETE ROCK - Tru Master feat. Insp. Deck & KuruPT (Loud) <i>Pete Rock Soul Brother # 1 is back!</i>	486	N
27	25	THE ASSOCIATES - From The Ground Up/Blackberry (Blackberry/Nu Groove)	481	+39
34	26	VARIOUS ARTISTS - Slam Soundtrack feat. Black Rob /Most Wanted feat. Pras (Epic)	458	+91
14	27	BUDDAH MONK - Spark Somebody Up (Edel America)	449	-200
16	28	COMPANY FLOW - End To End Burner (Official Recordings/Rawkus Ent)	438	-201
35	29	MUD KIDS - Freek Ya (Surf Records)	430	+63
28	30	SAAFIR - Crawl Before You Ball/ Hitlist (Qwest)	425	-30
24	31	GANG STARR & M.O.P. - 1/2 & 1/2 (Blunt/TVT)	420	-41
26	32	SPORTY THIEVZ - Cheapskate (Roc-A-Blok)	416	-35
23	33	KID CAPRI - Unified (Columbia/CRG)	398	-68
—	34	BIG PUNISHER - You Came Up Feat. Noreaga (Loud)	379	N
25	35	STREET SMARTZ - Fi-t-less (Tru Criminal)	378	-76
33	36	DEF SQUAD - Countdown (Def Jam/Mercury)	375	-3
—	37	CHARLI BALTIMORE - NBC feat. Noreaga & Cam'ron (Entertainment)	362	N
31	38	BUCKSHOT, 5FT. & EVIL DEE - War Zone (Duck Down/Priority)	353	-47
—	39	The Anonymous - Green & Gold feat. Eminem (Goodvibe)	315	N
—	40	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	306	N

RAP REVIEWS

All reviews written by Janine Coveney

BAD AZZ, FEAT. SNOOP DOGG

"We Be Puttin It Down!" (Priority Records)

The West Coast G-funk style is alive and well with this rib-tickling, booty-shaking, gangster-boogeying track featuring the boastful street rhymes of high-voiced newcomer Bad Azz. Snoop Dogg adds an extra dose of snide attitude with his smooth chorus chants and sarcastic lyrics, as Bad Azz makes to live up to his name with some chilling rhymes of his own. This head-nodder should light up turntables throughout the Wessyde and elsewhere. From the forthcoming album *Word on the Streets*.

A.D.O.R. "The Rush" b/w "Ruthless Confrontation" (Tru Reign Records)

The next bright light in hip-hop could be this clever lyricist from the East Coast. Blending the live, raw feeling of old-school rap with the slick wordplay and live instrumentation of hip-hop's progressive new school, A.D.O.R. spins witty rhymes over an organic beat featuring scratchy rock guitars and four on the floor drums. The track is backed by the equally ear-pleasing "Ruthless Confrontation," which again puts all the emphasis on the vocal skills of A.D.O.R., K Terrorbull, and Red Devil as the drums shuffle and a live bass bumps and bubbles in the background. Check it out. Call Tru Reign Records at (212) 539-8417.

RAP REPORTS ACCEPTED

THURSDAYS 9 A.M.-4 P.M.

STATION REPORTING PHONE:

(415) 495-1990

FAX: (415) 495-2580

CHARTBOUND

John Forte - "They Got Me" (Columbia)

Brand Nubian - "Brand Nubian/The Return" (Arista)

Visionaries - "Come Dn" (Up Above)

Outkast - "Skew It On The Bar-B" (LaFace/Arista)

Lmno - "Radiant" (Concentrated)

UP&ADD'EM

Notorious B.I.G. - "Last Day / I Got A Story" (BadBoy) 9/24

Cam'ron - "Horse & Carriage (Remix)feat. Superfriends" (Entertainment) 9/24

RECORDPOOLPROFILE #19

AC ONE STOP

1542 Atlantic Ave.
Atlantic City, NJ. 08401
CONTACT: Marc Asbury
PHONE: 609-348-2886
FAX: 609-348-1998
EMAIL: djmarc@hotmail.com
PICK: SINGLE: NOREAGA -

"Superthug" (Penalty)
ALBUM: FAT JOE - "Don Cartagena" (Big Beat/Atlantic)
PROPS: "We've been open for over twelve years and I've been here for at least seven of 'em. We still carry all the bangin' old and new twelve inch vinyl. Our store is the most 'Hip-Hop' you can get out here."—Marc

TOP FIVE SINGLES:

1. NOREAGA - "Superthug" (Penalty)
2. GOODIE MOBB - "Black Ice" (LaFace/Arista)
3. WYCLEF JEAN - "Cheated (to all the girls)" (Ruffhouse/Columbia/CRG)
4. JAY-Z - "Can I Get A..." (Def Jam/Mercury)
5. MCGRUFF - "Gruff Nasty" (Universal)

TOP FIVE SINGLES:

1. SOUNDTRACK - "Rush Hour" (Def Jam/Mercury)
2. FAT JOE - "Don Cartagena" (Big Beat/Atlantic)
3. NOREAGA - "N.O.R.E." (Penalty)
4. MCGRUFF - "Destined To Be" (Universal)
5. MASTER P - "Last Don" (No Limit/Priority)



A soundtrack as dope as the film. Finally.

Slam

Featuring the hit Single from Black Rob "I Dare You"

Mix Show Play

WBLK WZAK WQHT
WCKX WDKX WGZB
WERQ WAMO WOWI
WJTT WDAS WFXE
WPHI WTMP WUSL
KBXX WCDX WJMI
WIZF KMJJ KVSP
WWNZ KJMM WWDM
WPEG WZFK WIZZ
WEFX WGC WKKV
WJLB WJUC KPWR
WJFX

College

KFSR KSCU KVCM
KFSF WNYU KGRG
WBNY WVUM WSSB
WTJU WRBB WPRK
KBGA KUCR WRIU
WBRU WESU WYBC
WPAT WTCC

Movie opens October 9th in Los Angeles and New York.

Opens October 16th Everywhere
Album in-store October 13th

The Soundtrack

Big Punisher & Next • Most Wanted featuring The Product • Black Rob Noreaga • Mobb Deep • Flipmode Squad featuring Busta Rhymes KRS-One • Q-Tip • Brand Nubian Goodie MOB & Esthero dead Prez Tekitha & Cappadonna • DJ Spooky • Ol' Dirty Bastard & Coolio

Executive Producers: Happy Walters, Ricky Leigh Mensh and Mona Scott.
www.slamsoundtrack.com www.epicrecords.com www.immortalrecords.com



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NEW ROCK ZONE

ACTIVE ● ALTERNATIVE ● COLLEGE ● A 3

While the Triple A format is generally assessed and evaluated by the performance of its major market outlets, its actual survival is dictated by those who occupy the smaller marketplaces, especially those in Middle America. In taking the format's temperature, you'd be hard-pressed to find a better example of hard-earned growth and ratings success than KBXR in Columbia, Missouri, located 120 miles outside St. Louis.

It's almost like watching a kid grow up. 'BXR debuted on the airwaves October 15, 1993, only weeks before our first GAVIN Summit, and each year, 'BXR personnel have been sponge-like—networking, attending meetings, and soaking up new music. The station routinely sends half a dozen (sometimes more) bodies to the event, and this year even brought along their Sales Manager. As a result of this focus, VP of Programming Mike Perry and Program Director Keefer have grown the station into a respected market force, evolving from start-up to market heritage in six years. According to Arbitron's Spring 1998 findings, 'BXR ranks first with men 25-34, 35-44, adults 35-44, second with women 35-44, men 25-54, and third with men 18-34.

At first, 'BXR struggled to develop its image in the market—and pioneering a new adult format in the Midwest wasn't an easy undertaking. "We've had some struggles over the years, as other stations have tried to define us," Perry says, recalling the station's early days. "At that time there was only one long-standing, all-over-the-road, heritage AOR in town. It was us versus them.

"I remember first talking to SBR in July of that year," Perry remembers.

A3 Market Spotlight: KBXR-Columbia

BY KENT ZIMMERMAN

"We went to the first Summit, then stayed a few extra days in Boulder to work with Dave and John to develop our game plan.

"I had joined a year before, when we had two stations, he continues.

The owners [Premier Marketing Group] had a construction permit, and were looking to turn on another station. I told them I had an idea, and continued to lobby for nine months. A month before the first Summit, the decision was made. We put it together and launched [as a Triple A] very successfully.

"We got help from SBR, with KBCO and WXRT as our main spiritual guides. We fit the ideals of 1993—being adult and gender-neutral, and not playing to the lowest common denominator."

One of the advantages 'BXR has enjoyed is the extreme luxury of patient ownership. Premier Marketing Group (a local triumvirate made up of University of Missouri grads) was eager to grow stations, including A/C KPLA, the group's billing leader. Gradually 'BXR saw their tenacity for Triple A paying off. As other stations in the market switched formats, 'BXR focused steadily on programming, promotions, and imaging, repositioning themselves in the minds of listeners as well as local advertisers.

"A lot of credit goes to our ownership," confirms Perry. "From the very beginning they had the vision to do something different, putting on this format instead of becoming the fifth Country station or the third A/C."

"Over the past five years, through peaks and valleys, our ownership has stuck with us. The dividend is paying off. The consistency we've developed in the market, from a sales standpoint, continues to grow



KBXR-Columbia's Mike Perry, Steve Earle and PD Keefer

alongside a growing listener base."

Three years ago, Keefer was added to the team as Program Director, a move Perry says brought "discipline and backbone" to the station's music selections. "Water finds its own level, and I think 'BXR and its audience found each other," he says. "A lot of our direction came from Mike and myself becoming better programmers. We make it a point, when we get around people like a Norm Winer or a Dave Benson, to get down and talk about radio, to find out what's working and bring that knowledge back to 'BXR. That's one of the reasons we've found ourselves in the sunlight now."

Perry also attributes 'BXR's successful evolution to a changing programming philosophy. An early proponent of the original ideals of Triple A, Perry sees the format's attitudinal shifts as something to emulate locally.

"We're not hard-wired into a 1993 mentality," Perry says. "Our idealism has balanced over the years with more pragmatism. If we had stuck to the same idealistic modes we all, as programmers, entered this format with, I'm not sure we'd be here now.

"It's about adapting to new market realities, allowing those realities to paint us into a different picture," Perry continues. "When other radio stations change, it forces advertisers and listeners to look at us with new eyes. We've seized opportunities and adapted."

"We didn't stay married to the original concepts," adds Keefer. "We're still married to the ideals this format is about, but the mechanics have grown, altered, and evolved."

"A lot has changed in five years. Since 1993, a lot of the acts that were unique to this format have grown to other formats," Perry explains.

"Some of our unique qualities aren't as unique as they once were. But you can't give up ground and become more unique for the sake of being ultra-unique. You have to live with the reality of sharing artists and make sure that, between the records, you're as strong as you can be."

KBXR shares the most audience with the local NPR, a proud point of fact the sales team uses in presentations. And each year KBXR stages a birthday concert, featuring bands such as Dave Matthews, the Wallflowers, Rusted Root, and Steve Earle. According to Perry, the trick to programming in a smaller market is to avoid that small market mindset. As a result, he says, the previous two months have been record breakers.

"We don't think of ourselves as small market. We have research, a programming team, consultants, and a lot of us have worked in larger markets. We like it here because of the management style and the quality of life. Yet we act and program as if we're in a large market. We won't settle for anything less than the highest standards." ■

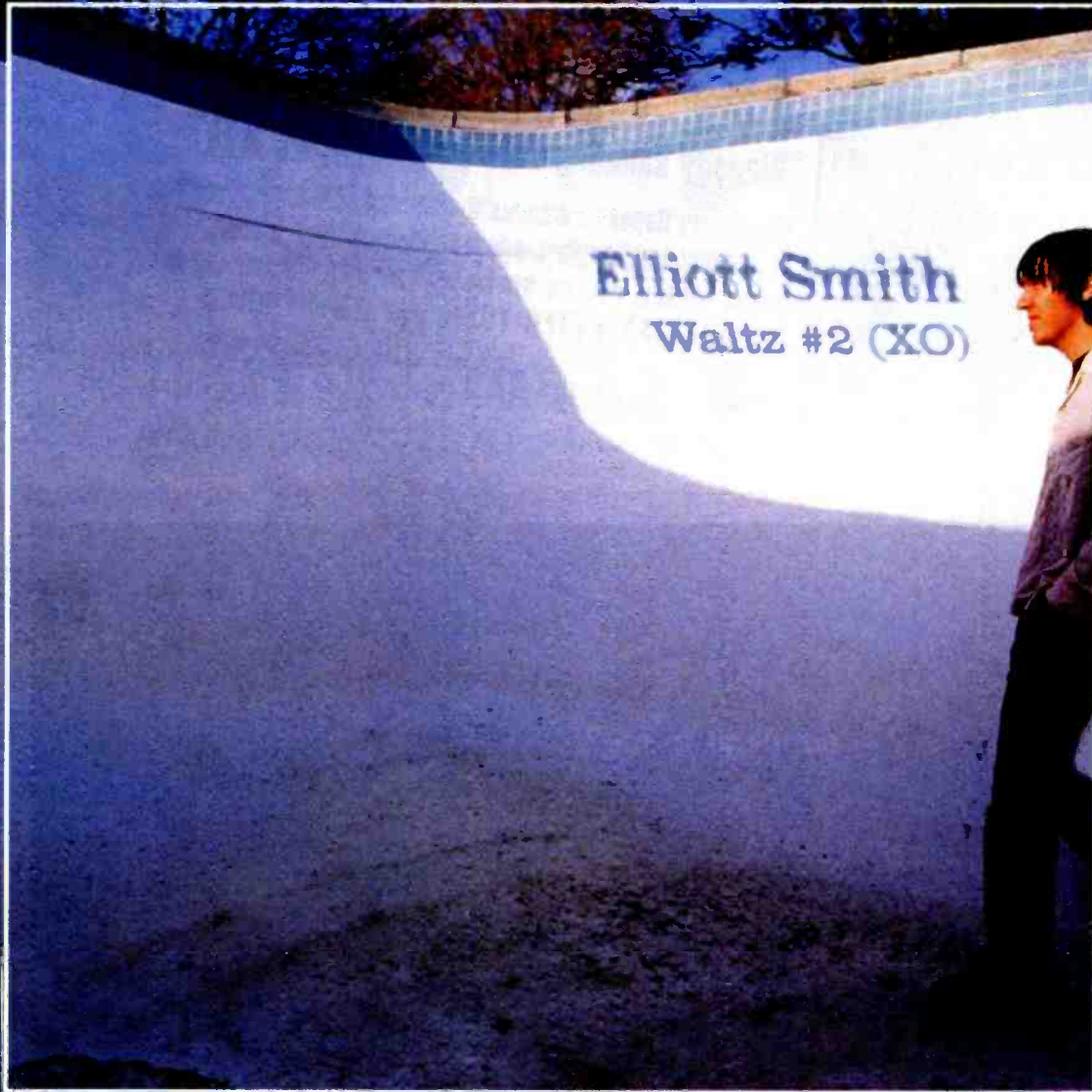
Elliott Smith Waltz #2 (XO)

From the DreamWorks Debut Album XO

★★★★1/2-Rolling Stone

8/10 -Spin

★★★★ -Los Angeles Times



www.dreamworksrec.com



produced, recorded, mixed by tom rothrock, rob schnapf and elliot smith
except "baby britain" recorded by joanna boime and
"amity" recorded by larry crane
management: margaret mittleman
©1998 skg music l.l.c.

TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



BRUCE HORNSBY (39) "Great Divide" (RCA)

Including: WRNX, WXRW, WBOS, WMWV, WNCS, WKZE, WXLE, WXPB, WRNR, WNKU, WRIT, KRQK, KKZN, KFAN, KGSR, WTTT, WMMM, KTCZ, WXRT, KLRO, KBXR, KBCO, KSUT, KSPN, KUWR, KRXS, KTAO, KBAC, KTHX, KPCC, K-OTTER, KFOG, KPIG, KRSH, KFXJ, KINK, KXL, KRVM, and KMTT

SON VOLT (33) "Driving the View" (Warner Bros.)

Including: WRNX, WMWV, WERU, WNCS, WEBK, WKZE, WFUV, WYEP, WXPB, WRNR, KPFT, WMKY, WNKU, WRIT, KFAN, KGSR, WAPS, WMMM, WXRT, WEBX, KSUT, KVMF, KSPN, KRXS, KTAO, KPCC, K-OTTER, KPIG, KRSH, KFXJ, KBSU, KINK, and KRVM

JONI MITCHELL (25) "The Crazy Cries of Love" (Reprise)

Including: WRNX, WMWV, WMWV, WNCS, WKZE, WFUV, WXPB, KPFT, WNKU, KFAN, KGSR, WAPS, WDET, WMMM, KUWR, KTAO, KBAC, KTHX, KPCC, K-OTTER, KRSH, KXL, KINK, KRVM, and KMTT

JONNY LANG (19) "Still Rainin'" (A&M)

Including: WXRW, WERI, WMWV, WYEP, WRNR, KKZN, KFAN, KUWR, WMMM, WXRT, KMMS, KSPN, KTAO, KTHX, KPIG, KRSH, KFXJ, KRVM, and KNBA

RECORD TO WATCH



JONI MITCHELL "The Crazy Cries of Love" (Reprise)

Mixing folk, rock, jazz, and world rhythms, just like most of your listeners' record collections. One of the rare times Joni Mitchell didn't write the lyrics.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
1	1	EAGLE EYE CHERRY (WORK)	2	1	CHRIS ISAAK (Reprise)	1	1	EMMYLOU HARRIS (Eminent)
3	2	CHRIS ISAAK (Reprise)	5	2	SHERYL CROW (A&M)	13	2	WILLIE NELSON (Island)
6	3	SHERYL CROW (A&M)	3	3	EAGLE EYE CHERRY (WORK)	3	3	KEB' MO' (550 Music)
5	4	KEB' MO' (550 Music)	1	4	BARENAKED LADIES (Reprise)	2	4	LUCINDA WILLIAMS (Mercury)
2	5	BARENAKED LADIES (Reprise)	4	5	BRIAN SETZER ORCHESTRA (Interscope)	6	5	JAMES McMURTRY (Sugar Hill)
4	6	BRIAN SETZER ORCHESTRA (Interscope)	6	6	DAVE MATTHEWS BAND (RCA)	4	6	EAGLE EYE CHERRY (WORK)
7	7	LUCINDA WILLIAMS (Mercury)	15	7	SHAWN MULLINS (SMG)	8	7	LIZ PHAIR (Matador/Capitol)
8	8	NATALIE MERCHANT (Elektra/EEG)	14	8	JOHN MELLENCAMP (Columbia/CRG)	11	8	DR. JOHN (Virgin)
10	9	DAVE MATTHEWS BAND (RCA)	9	9	KEB' MO' (550 Music)	21	9	LYLE LOVETT (Curb/MCA)
24	10	SHAWN MULLINS (SMG)	7	10	NATALIE MERCHANT (Elektra/EEG)	14	10	SINEAD LOHAN (Interscope)
17	11	LYLE LOVETT (Curb/MCA)	16	11	LYLE LOVETT (Curb/MCA)	23	11	CRACKER (Virgin)
22	12	JOHN MELLENCAMP (Columbia/CRG)	10	12	LUCINDA WILLIAMS (Mercury)	9	12	GILLIAN WELCH (Almo Sounds)
9	13	COWBOY JUNKIES (Geffen)	12	13	SMASHING PUMPKINS (Virgin)	16	13	JENNIFER KIMBALL (Imaginary Road)
11	14	BONNIE RAITT (Capitol)	11	14	BONNIE RAITT (Capitol)	5	14	COWBOY JUNKIES (Geffen)
12	15	NEIL FINN (WORK)	8	15	COWBOY JUNKIES (Geffen)	20	15	JUNIOR BROWN (Curb)
16	16	SUSAN TEDESCHI (Rouder)	17	16	SUSAN TEDESCHI (Rouder)	19	16	CHRIS ISAAK (Reprise)
14	17	SMASHING PUMPKINS (Virgin)	20	17	HOOTIE & THE BLOWFISH (Atlantic)	12	17	NEIL FINN (WORK)
28	18	CRACKER (Virgin)	13	18	NEIL FINN (WORK)	18	18	RANDY SCRUGGS (Reprise)
23	19	HOOTIE & THE BLOWFISH (Atlantic)	21	19	SEMISONIC (MCA)	10	19	SQUIRREL NUT ZIPPERS (Mammoth)
18	20	LIZ PHAIR (Matador/Capitol)	25	20	TRAGICALLY HIP (Sire)	17	20	BRIAN SETZER ORCHESTRA (Interscope)
21	21	SINEAD LOHAN (Interscope)	28	21	CRACKER (Virgin)	15	21	BARENAKED LADIES (Reprise)
19	22	FASTBALL (Hollywood)	24	22	FASTBALL (Hollywood)	7	22	BILLY BRAGG & WILCO (Elektra/EEG)
27	23	TRAGICALLY HIP (Sire)	19	23	MARC COHN (Atlantic)	28	23	ROOMFUL OF BLUES (Bullseye/Rouder)
13	24	PATTY GRIFFIN (A&M)	27	24	LIZ PHAIR (Matador/Capitol)	26	24	MICHELLE LEWIS (Revolution)
26	25	SEMISONIC (MCA)	31	25	SINEAD LOHAN (Interscope)	24	25	WILLIAM TOPLEY (Mercury)
15	26	GRANT LEE BUFFALO (Slash/Warner Bros.)	18	26	PATTY GRIFFIN (A&M)	25	26	NANCI GRIFFITH (Elektra/EEG)
42	27	WILLIE NELSON (Island)	23	27	GRANT LEE BUFFALO (Slash/Warner Bros.)	45	27	ELLIOTT SMITH (Dreamworks)
20	28	BILLY BRAGG & WILCO (Elektra/EEG)	26	28	SONIA DADA (Capricorn)	22	28	GRANT LEE BUFFALO (Slash/Warner Bros.)
30	29	EMMYLOU HARRIS (Eminent)	29	29	BILLY BRAGG & WILCO (Elektra/EEG)	36	29	JOHN HIATT (Capitol)
25	30	MARC COHN (Atlantic)	37	30	LENNY KRAVITZ (Virgin)	N	30	SHAWN MULLINS (SMG)
37	31	JAMES McMURTRY (Sugar Hill)	33	31	TRAIN (Aware/Columbia)	N	31	SHERYL CROW (A&M)
45	32	ROOMFUL OF BLUES (Bullseye/Rouder)	34	32	WILLIAM TOPLEY (Mercury)	29	32	ANGELIQUE KIDJO (Island)
31	33	WILLIAM TOPLEY (Mercury)	30	33	STORYVILLE (Atlantic)	44	33	LOWEN & NAVARRO (Intersound)
35	34	MICHELLE LEWIS (Revolution)	35	34	AGENTS OF GOOD ROOTS (RCA)	38	34	RANDALL BRAMLETT (Capricorn)
34	35	SQUIRREL NUT ZIPPERS (Mammoth)	32	35	TORI AMOS (Atlantic)	32	35	SUSAN TEDESCHI (Rouder)
39	36	JOHN HIATT (Capitol)	41	36	JOHN HIATT (Capitol)	N	36	SUSAN WERNER (Bottom Line)
33	37	SONIA DADA (Capricorn)	N	37	GOO GOO DOLLS (Warner Bros.)	34	37	PATTY GRIFFIN (A&M)
32	38	TORI AMOS (Atlantic)	39	38	dada (MCA)	48	38	TINY TOWN (Pioneer Music Group)
43	39	DR. JOHN (Virgin)	38	39	MATCHBOX 20 (Lava/Atlantic)	35	39	NATALIE MERCHANT (Elektra/EEG)
41	40	AGENTS OF GOOD ROOTS (RCA)	N	40	ROOMFUL OF BLUES (Bullseye/Rouder)	30	40	JEFFREY GAINES (Rykodisc)
40	41	TRAIN (Aware/Columbia)	42	41	SQUIRREL NUT ZIPPERS (Mammoth)	31	41	SMASHING PUMPKINS (Virgin)
47	42	LENNY KRAVITZ (Virgin)	22	42	CITY OF ANGELS SOUNDTRACK (Reprise)	49	42	THE SAMPLES (W.A.R.)
36	43	STORYVILLE (Atlantic)	45	43	THE SAMPLES (W.A.R.)	33	43	BONNIE RAITT (Capitol)
46	44	THE SAMPLES (W.A.R.)	48	44	TINY TOWN (Pioneer Music Group)	47	44	RUFUS WAINWRIGHT (Dreamworks)
48	45	JENNIFER KIMBALL (Imaginary Road)	46	45	MICHELLE LEWIS (Revolution)	43	45	SONIA DADA (Capricorn)
N	46	TINY TOWN (Pioneer Music Group)	N	46	WILLIE NELSON (Island)	27	46	DAVE MATTHEWS BAND (RCA)
38	47	JOHN FOGERTY (Reprise)	43	47	EVERYTHING (Blackbird/Sire)	40	47	JEFF BLACK (Arista Austin)
29	48	CITY OF ANGELS SOUNDTRACK (Reprise)	36	48	JOHN FOGERTY (Reprise)	41	48	TRAGICALLY HIP (Sire)
N	49	LOWEN & NAVARRO (Intersound)	49	49	ERIC CLAPTON (Reprise)	N	49	MORLEY (WORK)
N	50	GOO GOO DOLLS (Warner Bros.)	N	50	LITTLE FEAT (CMC International)	37	50	CPR (Samson Music)

Step Inside This House

FEATURING "Bears"

PRODUCED BY Billy Williams AND Lyle Lovett

R&R 11*
GAVIN 11*
FMQB 13*

CURB
MCA

www.mcarecords.com

Late Show with David Letterman, September 22
VH1 Storytellers, September 22
Live with Regis & Kathie Lee, September 23
Good Morning America, September 25
Tonight Show with Jay Leno, October 13

Lyle Lovett



12 WAYS TO WIN PEOPLE
TO YOUR WAY OF THINKING

WES SUMMIT

The new album.

In stores September 22nd.

Featuring the single "So It Goes"

You heard him live at the Gavin Summit, now enjoy him in the comfort of your Lincoln Town Car or wherever else you feel comfortable.

Couldn't Wait...

WRLT
KGSR
KINK
WXPB
KFXJ
WRNR
WCLZ
KBAC

Going for Adds NOW!



Produced by Monroe Jones and Chris Parker
Management: Trey Hill, TRIBE Management
www.wbr.com
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A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KTRX	KUWR	KXL	WAPS	WBOS	WBZ	WBE	WGLZ	WOET	WFBK	WFBX	WFRU	WFBH	WFPK	WFOU	WIS	WVZE	WMMH	WNY	WNY	WVCS	WVCW	WVKU	WVRN	WVLT	WVHR	WVHX	WVOD	WVRY	WVCD	WVLE	WVPH	WVRT	WVRY	
EAGLE EYE CHERRY (WORK)	9	2		6	27	8		15	14	7	20	4		12	5	17	6	16	6	15	15	8	20	32	16	17	21	38		31	11	14	13		
CHRIS ISAAK (Reprise)	14	2	7	5	29	5			13	14					9	16	6	25	11	14	13		3		29	18	28	24	35	20	24	5	16	23	
SHERYL CROW (A&M)	10	1	5	6	15					14	10				15	6	22	13	12	13					19	17	21	11	50	15	45	4	14	24	
KEB' MO' (550 Music)	10	2	21	5	14	7	9		13	15	36	7	13	4	7		16	15	10	14	8	16	15			5	10	14				10	2	16	
BARENAKED LADIES (Reprise)	14							14		7	36	4			12		17	16	28	10	14	17	8	15	24	12		17	17	50	23	45	8	14	23
BRIAN SETZER ORCHESTRA (Interscope)	15	2		5				15	7	7					12	5		16	24	9	14	7	8	6	18	18	5	21	17	37	29	47		12	13
LUCINDA WILLIAMS (Mercury)	14	2					9	15	16	21		10	7	12	10			16	9	8	31	8	16		12	25	15		13				8	3	11
NATALIE MERCHANT (Elektra/EEG)	12		21					15			20	4			10			16	17	5	11	7			12	14	21	20	50	5	25	5	5	27	
DAVE MATTHEWS BAND (RCA)				6	3			14		10					9	6	16		11		12			28	10	12	12	10	37	12	24	3	23	15	
SHAWN MULLINS (SMG)	7	1		7	28	5				14	36					16		13	14	10	10			5	12	16	6		32	19	32	4	17	16	
LYLE LOVETT (Curb/MCA)	14	1	7	5	16		9		9	15	36	5		8	7		12	14	10	12	6	16	6		11	5	6				8	7	11		
JOHN MELLENCAMP (Columbia/CRG)	12	1	8	5	13					7	10							6	17	11	12	7						23		38		17	2	15	14
COWBOY JUNKIES (Geffen)	8	1	6		29	8	6	10	9	9	20	8			12	7				11	14	12	16	15	24	7	13	25				11	7		
BONNIE RAITT (Capitol)	8		25				9	15							9			16	11	12	20	8			12	4	21					7	2		
NEIL FINN (WORK)	14	2	6	5	16		3	15	4	7		7			12	4		12	13	8	7	13		6	10	11			4		9	1	25		
SUSAN TEDESCHI (Rounder)	8	1			30			9	15	8	20	6			10			16	17	10	20	6											4	15	
SMASHING PUMPKINS (Virgin)							6	10		7	5					15		16	12	13				20	16	6			22	30	32		34		
CRACKER (Virgin)	9			7		7				24	50	7	6	4		12		8		10	8	16	15	8	19	12		12	18		11	9			
HOOTIE & THE BLOWFISH (Atlantic)	8	1		4	18	4										6	22	9								28	11	34		45		12	15		
LIZ PHAIR (Matador/Capitol)	10	1		5	7					14	50	4	7	12				7			12	8	3	28	30	16		18		28		4	15		
SINEAD LOHAN (Interscope)	9	2	6	6	26	8	3		10	14		5	4	4			6	10	6	15	11	4	15	12	10		12	23				4	9	19	
FASTBALL (Hollywood)	8			4															8		11				18	19		21		29	31	5	13	12	
TRAGICALLY HIP (Sire)	7			4							36									8	12	6	4		5	11	5	14	23	25		6	6	10	
PATTY GRIFFIN (A&M)	8		7		29			30		7		8			12	5				13					8	14	7					10	4	8	
SEMISONIC (MCA)				1	12			15		7						14		8		14	12			18	31			11	24	45	4	13	14		
GRANT LEE BUFFALO (Slash/Warner Bros.)	12	1					9			8		9				14			7		7			28	12				30		8	14			
WILLIE NELSON (Island)	8	1					9		12		8	14	12	5		6	10		10			16	15		12	7						15			
BILLY BRAGG & WILCO (Elektra/EEG)	9	1				2	9	15	11	7	36	8	7	8	7		16		7		7	16		26					17			11			
EMMYLOU HARRIS (Eminent)	10	2		5		5	9		15	7		10	8	12	10																	3			
MARC COHN (Atlantic)	9		8		28			44																	10		12	18							
JAMES McMURTRY (Sugar Hill)	8	2		5		6		16	14		6	9	8		12						8	16	15		12	6						5			
ROOMFUL OF BLUES (Bullseye/Rounder)		1		5				14	14	20	5					6				15	4	8	3											10	
WILLIAM TOPLEY (Mercury)	8			5		6	9	15		7	20									10	5		15	12		6							2		
MICHELLE LEWIS (Revolution)	8	1	3		3	8		8	13						12					6	12	4	6		10			23		9	5				
SQUIRREL NUT ZIPPERS (Mammoth)		1			6			6				10	8	7		12				8	16	15	10	11	9				14		11				
JOHN HIAATT (Capitol)	7	1		5				7		10	5						15	5	5						10	7	14					4			
SONIA DADA (Capricorn)	9				13			12			5				2		16		5							8	17	12			4	4	14		
TORI AMOS (Atlantic)	5	1				9	12		7											11		12			28	10		11	18	7	4	2			
DR. JOHN (Virgin)	8	2				6		14	15		6	15	8	5		6	8	7	11		16	15				6					7		12		
AGENTS OF GOOD ROOTS (RCA)	10				28	8		12							5			16	5						24							9			
TRAIN (Aware/Columbia)	7				5			7								18					7				10		6	24		9		8			
LENNY KRAVITZ (Virgin)					15										4	16	6		6	7	10				32		17	16				7			
STORYVILLE (Atlantic)	5							15										15	6	10	9					6									
THE SAMPLES (W.A.R.)		1				7			21		3										5	21	4		11			12							
JENNIFER KIMBALL (Imaginary Road)		2				5			13	15	4	5	8	4							6	7	10					17			5	4			
TINY TOWN (Pioneer Music Group)	7			5	3	6			11	15	36	3								5	7	8					12				3	11			
JOHN FOGERTY (Reprise)	8				3			30		7											16			15									3		
CITY OF ANGELS SOUNDTRACK (Reprise)																													45	5	27		11		
LOWEN & NAVARRO (Intersound)		2								14																								5	
GOO GOO DOLLS (Warner Bros.)				1	5											17		5							13				11	24	47		13		

REVIEWS

LYLE LOVETT Step Inside This House (Curb/MCA)

At first a little clauding; two CDs with 21 songs by a collection of Texas writers. But after you spend a little time nosing through the booklet (and the cool photos with the writers), you notice that only 12 total writers (including co-writers) are represented, which centers the project quite a bit. Plus, chances are, these are names you may know and respect—Guy Clark, the late Townes Van Zandt, and Robert Earl Keen have multiple entries. The late Walter Hyatt (who sadly went down on the



ValueJet plane crash) is also included. But it's Steven Fromholz who steals the show here with his elegant Texas Trilogy (especially the boyish "Train Ride"). This is clearly Lovett's best work, as fine a collection as he's likely to ever record. We hereby nominate Fromholz's "Bears" as the anthem for all the Nervous Nellies in the stock market. Bulls rule!

BRUCE HORNSBY "Great Divide" (RCA)



SONGLINES

SUMMIT POLL '98

We had 104 responses to our annual poll (50 radio programmers, 30 label reps., 14 independent promoters, 6 trades and 4 consultants.)

We asked attendees to rate the live music appearing in Boulder the week of August 17th. They ranked their faves #1, #2, #3, "the artist you wished you hadn't missed", and finally, the Summit MVP. As in any group this diverse, responses were thoughtful and diverse.

The envelope, please...

TOTAL MENTIONS

50 LUCINDA WILLIAMS

- 44 WILLIE NELSON
- 37 CHRIS ISAAK
- 34 BONNIE RAITT
- 28 LYLE LOVETT
- 27 JOAN OSBORNE
- 25 BRUCE HORNSBY
- 25 PATTY GRIFFIN
- 24 KEB' MO'
- 21 EMMYLOU HARRIS
- 19 SUSAN TEDESCHI



MOST #1

14 LUCINDA WILLIAMS

- 13 WILLIE NELSON
- 11 LYLE LOVETT . CHRIS ISAAK



MOST #2

17 LUCINDA WILLIAMS

- 13 WILLIE NELSON
- 12 CHRIS ISAAK

MOST #3

11 WILLIE NELSON

- 9 SUSAN TEDESCHI
- 7 BRUCE HORNSBY . LUCINDA WILLIAMS

ARTIST I WISH I'D SEEN

15 JOAN OSBORNE

- 10 LUCINDA WILLIAMS
- 9 CHRIS ISAAK



MOST VALUABLE PLAYER

18 EMMYLOU HARRIS

- 7 BONNIE RAITT
- 6 KEB' MO'



SEAN COAKLEY AND LOUISE COOGAN THANK GAVIN FOR ANOTHER SUPERB SUMMIT AND WE THANK YOU FOR YOUR RESPONSES.

WE CAN EMAIL YOU THE COMPLETE LIST OF VOTES - JUST CALL AND ASK! (914)241-3669

ACTIVE

REVIEWS

QUEENS OF THE STONE AGE

"If Only" (Loosegroove)

A couple of weeks ago I picked the self titled debut album as my GAVIN Guarantee and now I'm picking the single as a record every station should play.



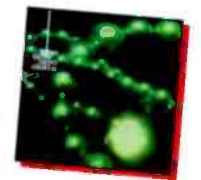
Coming straight outta Kyuss are the three wise musicians that make up the tight and melodic group Queens of the Stone Age. On "If Only" these high plains drifters break the stereotypical stoner rock mold into little pieces. "If Only" impacts Active radio on October 5/6. Nuff said. Contact Matt Shay at Loosegroove (206) 548-1599 ext. 102 for a copy.

GOO GOO DOLLS

"Slide"

(Warner Bros.)

Look for the follow-up to the highly successful "Iris" to continue burning phones up. The Goo Goo Dolls had last weeks most added record and this week they pick up nine more believers. A nice chart debut for a nice single. Michael Rittberg's the man, so give him a holler at (818) 953-3723.



ADDS FOR SEPTEMBER 21/ 22

Twisted Sister "Heroes Are Hard To Find" (TVT), Motley Crue "Bitter Pill" (Motley/Beyond), DC Talk "My Friend (So Long)" (Virgin), Monster Magnet "Powertrip" (A&M), Incubus "New Skin" (Immortal/Epic), Godsmack "Whatever" (Republic/Universal), Bruce Hornsby "Great Divide" (RCA), The Connells "Soul Reactor" (TVT), My Friend Steve "The Schooling" (Mammoth), Limp Bizkit "Faith" (Flip/Interscope), Stuttering John "Everybody's Normal But Me" (Razor & Tie).

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

MOST ADDED



JACKYL (9)

We're An American Band (Geffen)

Including: WLZR, WXTB, WTOS, WHMH, KUPD, KXXR, KCGQ, KFGX, KTUX.

GOO GOO DOLLS (9)

Slide (Warner Bros.)

Including: KBAT, KEYJ, KISW, KTUX, WCCC, WHMH, WMFS, KPPT, KDOT.

SOAK (8)

Do It (Sire/SRG)

Including: KTUX, KHOP, KIBZ, KEYJ, KRQR, KRZR, KZKX, WHMH.

JONNY LANG (8)

Still Rainin' (A&M)

Including: WMFS, WCCC, WHMH, KZZK, KLAQ, KFGX, KTUX, KEYJ.

FEEDER (7)

Descend (Elektra/EEG)

Including: KIBZ, KLBJ, KZKQ, KHOP, WLZR, WHMH, WTOS.

GODSMACK (6)

Whatever (Republic/Universal)

Including: WXTM, WEBN, WCCC, WLZR, KRQR, KIBZ.

PEARL JAM (6)

Do The Evolution (Epic)

Including: WIYY, WTOS, WBBN, WAAF, KCGQ, KZZK.

RADIO SAYS



MARILYN MANSON

"The Dope Show"

(Nothing/Interscope)

"We're all stars in the dope show, Marilyn Manson is Ziggy Stardust and most requested!"

—KZKQ Channel Z 104.1-Springfield, MO PD, Julie Barry

LW	TW		Spins	Diff.
1	1	CREED - What's This Life For (Wind-Up)	1460	+5
2	2	DAYS OF THE NEW - The Down Town (Outpost)	1121	-23
3	3	MONSTER MAGNET - Space Lord (A&M)	1095	-6
4	4	METALLICA - Better Than You (Elektra/EEG)	1038	-4
5	5	AEROSMITH - What Kind Of Love Are You On (Columbia/CRG)	989	+23
7	6	EVE6 - Inside Out (RCA)	936	+70
11	7	KISS - Psycho Circus (Mercury) <i>The gods keep the most requested thunder for a third straight week.</i>	896	+201
9	8	ROB ZOMBIE - Dragula (Geffen)	825	+56
6	9	CANDLEBOX - It's Alright (Maverick/Warner Bros.)	789	-136
16	10	HOLE - Celebrity Skin (DGC)	722	+155
12	11	BROTHER CANE - Machete (Virgin)	714	+28
14	12	MARILYN MANSON - The Dope Show (Nothing/Interscope) <i>We're all stars now in the dope show, so take your medicine.</i>	655	+33
8	13	KENNY WAYNE SHEPHERD - Somehow, Somewhere, Someway (Revolution)	645	-127
18	14	LENNY KRAVITZ - Fly Away (Virgin)	640	+85
13	15	KORN - Got The Life (Immortal/Epic)	629	+1
10	16	JERRY CANTRELL - My Song (Columbia/CRG)	622	-122
17	17	LOCAL H - All The Kids Are Right (Island)	615	+51
15	18	SEVEN MARY THREE - Over Your Shoulder (Mammoth/Atlantic)	486	-131
27	19	SECOND COMING - Soft (Capitol)	458	+61
30	20	FLYS - Got You (Trauma/Delicious Vinyl)	442	+88
20	21	STABBING WESTWARD - Save Yourself (Columbia/CRG)	423	-56
33	22	STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG)	421	+99
21	23	RAMMSTEIN - Du Hast (Slash)	417	-54
25	24	SMASHING PUMPKINS - Perfect (Virgin)	416	-8
24	25	PEARL JAM - In Hiding (Epic)	405	-42
29	26	FASTBALL - Fire Escape (Hollywood)	388	+26
22	27	FUEL - Shimmer (550 Music)	385	-72
26	28	DISHWALLA - Once In A While (A&M)	374	-30
36	29	SCREAMING CHEETAH WHEELIES - Boogie King (Capricorn)	364	+95
19	30	MEGADETH - A Secret Place (Capitol)	357	-149
23	31	EVERCLEAR - Father of Mine (Capitol)	345	-107
35	32	FINGER ELEVEN - Quicksand (Wind-up)	341	+58
28	33	TOOL - Eulogy (Volcano Recordings)	315	-78
31	34	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	309	-36
37	35	KID ROCK - I Am The Bullgod (Lava/Atlantic)	268	+2
34	36	CREED - Torn (Wind-Up)	264	-50
40	37	SEMISONIC - Singing In My Sleep (MCA)	259	+20
—	38	GOO GOO DOLLS - Slide (Warner Bros.)	251	N
38	39	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	240	-20
—	40	VAST - Touched (Elektra/EEG)	233	N

CHARTBOUND

PEARL JAM - "Do The Evolution" (Epic)	JACKYL - "We're An American Band" (Geffen)
ECONOLINE CRUSH - "Surefire (Never Enough)" (Restless)	GODSMACK - "Whatever" (Republic/Universal)
PUSHMONKEY - "Handslide" (Arista)	FIREWATER - "Dropping Like Flies" (Universal)
ORGY - "Stitches" (Elementree/Reprise)	CANDLEBOX - "10,000 Horses" (Maverick/Warner Bros.)
FUEL - "Bittersweet" (550 Music/Epic)	BRIAN MAY - "Business" (Hollywood)
COWBOY MOUTH - "Whatcha Gonna Do?" (MCA)	MONSTER MAGNET - "Powertrip" (A&M)

ARTISTPROFILE

PUSHMONKEY

FROM: Austin, Texas
ACTIVE SINGLE: Handslide
LABEL: Arista
CONTACT: Tom Gates (212) 830-2274 and Pete Rosenblum (212) 830-8416.
WEB SITE: www.pushmonkey.com
WHO THE HELL'S

PUSHMONKEY: Tony Park, lead vocals, trumpet; Darwin Keys, drums, vocals; Will Hoffman, guitar, vocals; Pat Fogarty, bass, vocals; Howie Behrens, guitar, vocals.
STATIONS DOING THE HANDSLIDE: KBAT, KLBJ, KRQR, WTOS, KPPT, KZZK, KTUX, WQXA, KHOP, WLZR, KILO, KEYJ, WRCX, WHMH,

KFMW, KLAQ.
THEY'VE GOT LEGS: "Bill Ham (ZZ Top's manager) first saw us opening for some local act in Austin and immediately expressed an interest. We would've died for a chance to work with them. We had several meetings with him and his staff at Lone Wolf Management over the next several months and they showed a real willingness to

dedicate themselves to us, as we did to the." —Tony
KICK OUT THE JAMS: "I love being in front of a crowd. I love the connection between the audience and the band. I love being the voice of that, hearing that roar. I love that power, the way it builds and comes back stronger the more you put out, which rises up and blows the house down." —Tony



COLLEGE

MOST ADDED



SUNNY DAY REAL ESTATE (39)

How It Feels to be Something On (Sub Pop)

Including: KBDO, KCMU, KCOU, KCSU, KFSR, KGLT, KGRG, KJHK, KLSU, KTXL, KUGS, KUOM, KWBU, KWVA, WBNY, WCBN, WFDU, WICB, WITR, WJCU, WMSE, WMSV, WNHU, WPRK, WRAS, WRSU, WSMU, WTSR, WUMS, WUSC.

THE NOTWIST (35)

Shrink (Zero Hour)

Including: KBDO, KCMU, KCOU, KCSU, KFSR, KGLT, KJHK, KTXL, KUGS, KVMR, KWBU, KWVA, WBNY, WCBN, WFDU, WICB, WITR, WJCU, WMNF, WMSV, WNHU, WRSU, WRVU, WSMU, WTSR, WUMS, WUNH, WUSB.

PROLAPSE (35)

The Italian Flag (Jetset)

Including: KCMU, KCOU, KCSU, KFSR, KGLT, KTXL, KUGS, KVMR, WBNY, WCBN, WCBM, WDBM, WFDU, WICB, WITR, WMNF, WMSE, WMSV, WNHU, WNYU, WPRK, WRAS, WRFL, WRVU, WSMU, WUNH, WUSC, WUTK.

FRANK BLACK AND THE CATHOLICS (30)

Frank Black and the Catholics (spinArt)

Including: KBDO, KFSR, KGLT, KJHK, KLSU, KTXL, KUOM, KWBU, WBNY, WCBN, WCBM, WDBM, WFDU, WICB, WITR, WJCU, WMNF, WMSE, WMSV, WNHU, WPRK, WRAS.

RECORD TO WATCH



KAHIMI KARIE

Kahimi Karie (Minty Fresh)

Poppin' out of Shibuya, Japan (along with Cornelius and Pizzicato Five), Kahimi's blend of seductive, breezy pop will one day take over the world.

REVIEWS

VARIOUS ARTISTS

Mashin' Up the Nation, Vols. 3 and 4 (DVS Media)

Some of you may remember Volumes 1 and 2, both released in 1988. These ground breaking compilations was the first to chronicle artists of third wave ska, as it was still in it's infancy. Now, we have been blessed with parts 3 and 4, which bring more quality American ska from such acts as Mighty Mighty Bosstones, Spring Heeled Jack, and the Toasters. For more information contact Planetary at (617) 451-0444.



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ADDS FOR SEPTEMBER 21/22

Archers of Loaf (Alias), Lambchop (Merge), Khaleel (Hollywood), Less Than Jake (Capitol), Nada Surf (Elektra/EEG), The Church (Beggars Banquet), Rialto (Sire), Illusions of Safety (Soleilmoon), Audio Magazine (Flat Human), Dominions (Turduken) v/a From Beyond (IT), Sepultura (Roadrunner), Jennifer Tefft Band (Gypsy Spin), v/a Bustin' Loose (Wall of Sound), Cordelia's Dad (Applesseed), Six By Seven (Interscope), Alec Empire (DHR), The Devics (Splinter), Soul Coughing (Slash/Warner Bros.), Dance Hall Crashers (MCA), Lyle Lovett (MCA), Mudhoney (Reprise), Lisa Hall (Reprise), Screaming Weasle (FAT).

COLLEGE REPORTS ACCEPTED

MONDAYS 9 A.M.-4 P.M.

TUESDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

LW	TW		Rpts.	Adds
5	1	BOB MOULD - The Last Dog and Pony Show (Rykodisc) "Excuse me," said Mr. Mould. "I'll just take that number one spot: Thank you."	37	0
1	2	ELLIOTT SMITH - XO (Dreamworks)	38	0
2	3	SQUIRREL NUT ZIPPERS - Perennial Favorites (Mammoth)	30	0
3	4	LIZ PHAIR - whitechocolatespeceegg (Matador/Capitol)	30	0
7	5	BIS - Intendo (Grand Royal)	34	0
10	6	U.N.K.L.E. - Psyence Fiction (Mo'Wax/frrr/London)	38	1
12	7	JULIANA HATFIELD - Bed (Zoe)	23	1
8	8	THEY MIGHT BE GIANTS - Severe Tire Damage (Restless)	22	0
4	9	BEASTIE BOYS - Hello Nasty (Grand Royal/Capitol)	24	0
9	10	MEDESKI MARTIN & WOOD - Combustication (Blue Note)	31	0
11	11	HOOVERPHONIC - Blue Wonder Power Milk (Epic)	21	0
6	12	SNOWPONY - The Slow-Motion World of Snowpony (Radioactive)	24	1
34	13	KENT - Isola (RCA) Wow! Kent is a hair from the Top Ten as they leap 21 spots.	23	7
23	14	KNAPSACK - This Conversation is Ending Starting Right Now (Alias)	20	0
18	15	SIX FINGER SATELLITE - Law of Ruins (Sub Pop)	21	0
13	16	MIXMASTER MIKE - Anti-Theft Device (Asphodel)	20	0
16	17	JESSAMINE - Don't Stay Too Long (Kranky)	19	0
19	18	A MINOR FOREST - Inindependence (Thrill Jockey)	18	0
14	19	DUB NARCOTIC SOUND SYSTEM - Out of Your Mind (K)	24	0
N	20	BLONDE REDHEAD - In An Expression of the Inexpressible (Touch & Go)	19	4
15	21	VAINIO VAISANEN VEGA - Endless (Blast First/Mute)	17	0
31	22	CIRRUS - Back On A Mission (Moonshine)	18	0
N	23	BELLE & SEBASTIAN - The Boy With the Arab Strap (Matador)	22	11
N	24	JUDE - No One Is Really Beautiful (Maverick)	15	1
21	25	BEATNIK FILMSTARS - Boss Disque (Merge)	16	0
20	26	ROYAL CROWN REVUE - The Contender (Warner Bros.)	17	0
N	27	ST. ETIENNE - Good Humor (Sub Pop)	20	3
38	28	MAD CADDIES - Duck and Cover (Fat Wreck Chords)	15	0
45	29	KID ROCK - Devil With A Cause (Lava/Atlantic)	13	0
43	30	REMY ZERO - Villa Elaine (DGC)	11	0
24	31	RICHARD BUCKNER - Since (MCA)	13	0
42	32	PRIMUS - Rhinoplasty (Interscope)	10	0
26	33	CRACKER - Gentleman's Blues (Virgin)	12	0
N	34	JACK DRAG - Dope Box (A&M)	12	1
N	35	VARNALINE - Sweet Life (Zero Hour)	15	0
17	36	LOW - Owl Remixes Low (Vernon Yard/Astralwerks)	16	1
28	37	SHUDDER TO THINK - First Love, Last Rites (Epic/Soundtrax)	10	0
25	38	VARIOUS ARTISTS - The Avengers: The Album (Atlantic)	8	0
N	39	CHARLIE FEATHERS - Get With It (Revenant)	12	3
33	40	PEDRO THE LION - It's Hard to Find a Friend (Made In Mexico)	11	0
N	41	BABE THE BLUE OX - The Way We Were (RCA)	13	0
36	42	GRAHAM COXON - The Sky Is Too High (Transcopic/Caroline)	16	1
27	43	MIDGET - Jukebox (Sire)	6	0
22	44	POSSUM DIXON - New Sheets (Interscope)	10	0
50	45	PRAM - North Pole Radio Station (Merge)	14	1
41	46	CRITTERS BUGGIN - Bumpa (Loosegroove)	15	1
N	47	VARIOUS ARTISTS - Untouchable Outcaste Beats Vol. 1 (Tommy Boy)	12	1
N	48	DASH RIP ROCK - Pay Dirt (PC Music)	7	0
N	49	PANSY DIVISION - Absurd Pop Song Romance (Lookout)	14	1
47	50	MARK LANEGAN - Scraps At Midnight (Sub Pop)	11	0



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ALTERNATIVE

MOST ADDED



CAKE (41)

Never There (Capricorn)

Including: WKOC, KENZ, KKND, WEDG, WPGU, KACY, WQBK, WPBZ, KTZZ, KPNT, WEND, WPLA, KJEE, WOST, WNNX, KHLR, WHTG, KPRR, WXEX, KXKR, WBRU, WVDX, WYKT, WIXO, WEJE, KNSX, KFTE, WLSZ, WWCN, KQXR, KLYY, WXRK, WKRO, KMYZ, WJSE, WLIR, WBCN, WAVF, KTCL, KPXX

EELS (17)

Last Stop This Town (DreamWorks/Geffen)

Including: KLZR, WBTZ, WPGU, WPBZ, WEDX, WOST, KHLR, WHTG, KXKR, WBRU, KNSX, WWCN, KLYY, WBER, WJSE, WLIR, WFNX

GOO GOO DOLLS (15)

Slide (Warner Bros.)

Including: KNDD, WQXY, KDGE, KPNT, WEND, KJEE, WXEX, KXKR, WBRU, WIXO, KNSX, WLSZ, WAVF, XTRA, KPXX

FUEL (11)

Bittersweet (550 Music)

Including: KLZR, CFNY, KTOZ, KPNT, WXEX, WBRU, WVDX, WIXO, WEJE, KQXR, WOSC

LENNY KRAVITZ (10)

Fly Away (Virgin)

Including: KNDD, WEDG, WPGU, WGRD, KTOZ, WEDX, WXEX, KMYZ, WAVF, KTCL

RADIO SAYS



SKINNY "Failure" (London)

"Super sick groove. Play this song and make your mother proud."
—Sean Ziebarth,
X96-Salt Lake City

LW	TW		Spins	Diff.
3	1	EVE6 - Inside Out (RCA)	2121	+239
2	2	SMASHING PUMPKINS - Perfect (Virgin)	2073	+148
1	3	BARENAKED LADIES - One Week (Reprise)	1861	-97
7	4	HOLE - Celebrity Skin (DGC)	1858	+419
4	5	GARBAGE - I Think I'm Paranoid (Almo Sounds)	1848	+267
6	6	EVERCLEAR - Father of Mine (Capitol)	1814	+352
5	7	BEASTIE BOYS - Intergalactic (Capitol)	1630	+133
8	8	THIRD EYE BLIND - Jumper (Elektra/EEG)	1555	+221
11	9	EAGLE EYE CHERRY - Save Tonight (WORK)	1394	+252
10	10	CREED - What's This Life For (Wind-Up)	1358	+180
14	11	SEMISONIC - Singing In My Sleep (MCA)	1336	+277
12	12	FASTBALL - Fire Escape (Hollywood)	1329	+189
34	13	GOO GOO DOLLS - Slide (Warner Bros.)	1278	+820
13	14	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1257	+183
15	15	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	1149	+141
19	16	LENNY KRAVITZ - Fly Away (Virgin)	1097	+296
20	17	SHAWN MULLINS - Lullaby (Columbia)	1062	+264
18	18	LOCAL H - All The Kids Are Right (Island)	996	+193
9	19	HARVEY DANGER - Flagpole Sitta (Slash/London)	966	-244
16	20	DAVE MATTHEWS BAND - Stay (RCA)	932	-49
21	21	MARILYN MANSON - The Dope Show (Nothing/Interscope)	913	+202
17	22	DISHWALLA - Once In A While (A&M)	825	-29
30	23	SOUL COUGHING - Circles (Slash)	824	+293
25	24	BETTER THAN EZRA - One More Murder (Elektra/EEG)	784	+122
22	25	FUEL - Shimmer (550 Music)	765	+56
28	26	KORN - Got The Life (Immortal/Epic)	738	+164
—	27	CAKE - Never There (Capricorn) "Slinky, Stanky, Fonkey, Shake that groove thang, baby!"	726	N
27	28	SHERYL CROW - My Favorite Mistake (A&M)	649	+60
26	29	DAYS OF THE NEW - The Down Town (Outpost)	641	+45
32	30	MONSTER MAGNET - Space Lord (A&M)	569	+86
38	31	PJ HARVEY - A Perfect Day Elise (Island)	552	+119
33	32	LIZ PHAIR - Polyester Bride (Matador)	523	+57
23	33	PEARL JAM - In Hiding (Epic)	474	-214
24	34	SEVEN MARY THREE - Over Your Shoulder (Mammoth/Atlantic)	467	-207
29	35	EVERYTHING - Hooch (Blackbird/Sire)	455	-91
—	36	DEPECHE MODE - Only When I Lose Myself (Reprise)	449	N
37	37	dada - California Gold (MCA)	428	-15
46	38	STABBING WESTWARD - Sometimes It Hurts (Columbia/CRG)	405	+86
—	39	FUEL - Bittersweet (550 Music)	397	N
36	40	SPRUNG MONKEY - Get 'Em Outta Here (Hollywood)	390	-54
39	41	FATBOY SLIM - The Rockafeller Skank (Astralwerks)	375	-34
31	42	GOD GOO DOLLS - Iris (Warner Sunset/Reprise)	373	-145
47	43	THE URGE - Closer (Epic)	365	+67
—	44	COWBOY MOUTH - Whatcha Gonna Do? (MCA) "Jangly guitar surge and rockin' tude make this a fist waving fave."	348	N
40	45	SQUIRREL NUT ZIPPERS - Suits Are Picking Up The Bill (Mammoth)	333	-68
49	46	RAMMSTEIN - Du Hast (Slash)	323	+48
—	47	ROB ZOMBIE - Dragula (Geffen)	312	N
35	48	K's CHOICE - Everything For Free (550 Music)	307	-149
41	49	TORI AMOS - Jackie's Strength (Atlantic)	296	-52
—	50	CRYSTAL METHOD - Busy Child (Outpost)	291	+34

REVIEWS

THE CHURCH

Hologram of Baal (Thirsty Ear)
The Church return after a 3-year hiatus with, you guessed it, an album filled to the brim with rich, textural ambiance. The first single, "Louisiana" is filled with crisp, swirling guitars which wrap themselves tightly around mournfully captivating vocals. "The Great Machine" is all glistening shimmer, while the up tempo "No Certainty Attached" is filled with thundering rhythms and slightly aggressive washes of guitar. And "Buffalo" is a hauntingly beautiful mesh of quiet acousticality and slicing rasps of six-string din. A tantalizing album filled with lots of moody, enrapturing soniferance. Don't sleep on it. Contact Aaron @ Thirsty Ear: 1-800-866-2313

FRANK BLACK & THE CATHOLICS

Frank Black & The Catholics (SpinArt)



With this LP, Frank and his sonic prayer-meisters dish out pure, unfiltered rock with a hint of grungy, unbridled flux and maximum verve and grind. "I Gotta Move" is the designated radio slab and it's an extremely catchy ditty coated in a slightly jagged edge. Also be sure and drop the needle on the rage-n-skirl of "I Need Peace" the jump-chug of "King & Queen Of Siam," and the honky-tonk twirl of "Six Sixty-Six." Contact Jeff Price @ SpinArt (212) 343-9644

ALTERNATIVE REPORTS
ACCEPTED THROUGH TUESDAYS
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ARTIST PROFILE

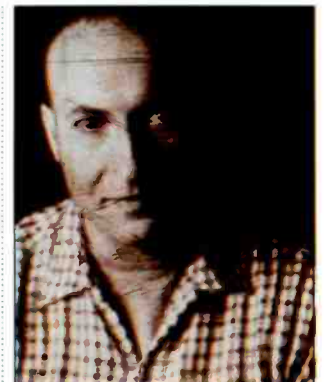
BOB MOULD

OCCUPATION: Rock God, solo artist, former member of Hüsker Dü and Sugar.
PRESENT BASE OF OPERATIONS: New York
CURRENT SINGLE: "Who Was Around?"

ALBUM: The Last Dog And Pony Show
LABEL CONTACTS: Mike Marrone & Jamie Canfield @ Rykodisc: (978) 825-3200
FAVORITE SUPERHERO/CARTOON CHARACTER: "I really wasn't a big cartoon kid so I wouldn't say Silver Surfer or anything like that. I always thought

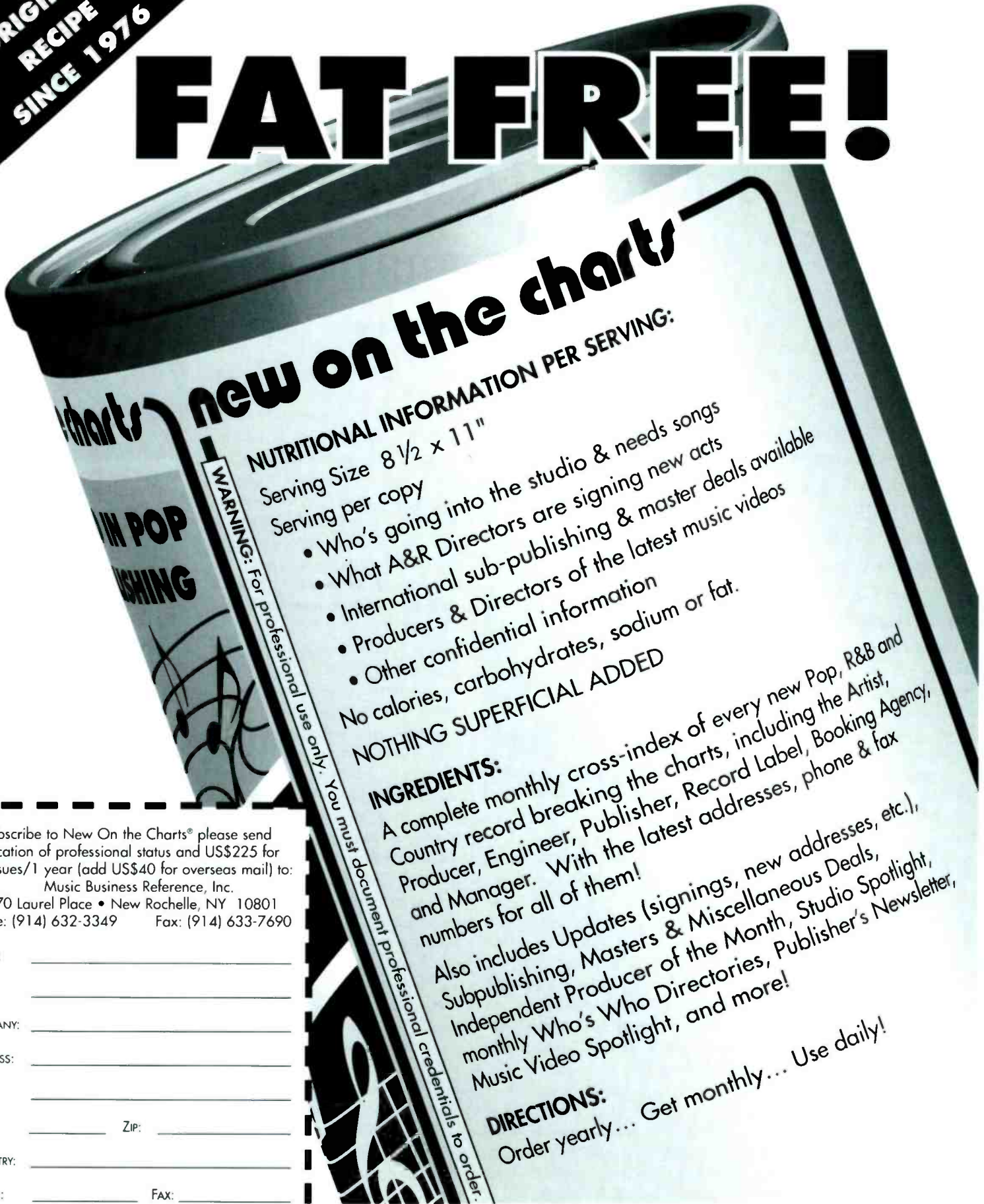
Woody Woodpecker was a crack-up, though. He's just a smart-ass. And y'know, that'd be a great tattoo. I'm sure somebody has one. Those are funny tattoos. So yeah, Woody Woodpecker."
FAVORITE LATE NIGHT SNACK: "Power Bars. Oatmeal Raisin. I was on the chocolate ones for awhile, but then it started reminding me too much of eating Tootsie Rolls so I went

over to the Oatmeal Raisin. They seem to be more of a stable food item. I'm a Power Bar guy. They're good 'cause you can eat them standing up and you don't have to stop what you're doing."
ANIMAL YOU MOST LIKELY IDENTIFY WITH: "Dogs. They're pretty trustworthy."
METHOLATUM OR VICK'S VAPORUB?: "It's all about Vick's Vaporub."



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NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

In celebration of our *Supermen of Country* special issue, we caught up with Georgia boy Travis Tritt. His forthcoming release, *No More Looking Over My Shoulder*, marks his eighth project for Warner Bros. Records. Al-ready he's earned a gold, a platinum, four double-platinum, and one triple platinum album, and this one looks likely to continue the winning trend. Tritt, whose personal life has evolved in recent years with his marriage to wife Theresa and the birth of their daughter Tyler earlier this year, once again hopes to "put some drive in your Country and, keep Country drivin' on."

How do you balance career and family?

"I deliberately cut back my schedule this year from about 130 shows to 65 shows, which allowed me to spend time with my wife during the end of her pregnancy and to be with our daughter after she was born. Now that Tyler is six months old, it's much easier for all of us to travel together and that's what we do—I take my family on the road all the time. I've talked with other artists who travel with their families, and I know it can be done. During my ten years in this business, I've watched very closely which couples have been able to keep it together, and it's people like Charlie and Hazel [Daniels], Waylon [Jennings] and Jessi [Colter], and Johnny [Cash] and June [Carter Cash]. One of the reasons I think they've stayed together so long is that whenever you see one, the other is not far away. They do everything together, and that's the philosophy that I am applying to my family."

What song in recent years do you wish you had recorded and released?

"I've been very fortunate over the

Travis Tritt: Country's Rockin' Superman

BY JAMIE MATTESON

years to be the primary songwriter on most of my albums. I look to myself more than others for songs. Therefore, I don't really have to go beat up a lot of publishing houses to find material, and consequently, I don't have a lot of songs pitched to me that that go on to be pitched to



other artists. There haven't really been any songs in recent years that I've wished I recorded. The closet thing would be Steve Earle's 'Guitar Town' or 'Copperhead Road'. These are extremely prolific songs, and he continues to be one of the most prolific songwriters that we've got today."

As an artist and/or songwriter, what are your thoughts on Country's song pool today? Are there more or less great songs available?

"Because of the huge amount of success Country music has seen in the past ten years, there are some great songwriters who've been drawn to Nashville. There's probably even more great songs than there used to be, but there's a whole lot more artists picking over those songs. As far as the song pool, I think it's actually smaller than what it used to be,

simply because there's more artists, more labels. Plus, songwriters who in the past wrote great songs for other artists have now chosen to become artists on their own and keep their great songs for themselves. It's tough. For this last album, my co-producer Billy Joe Walker Jr. and I listened to probably 500 songs, and we got three that we felt really strong about."

Finish this sentence: "If I was a Country radio programmer today, I would..."

"First of all, use my experience, my intellect, and my gut as a directive for what songs I chose to program on my radio station, rather than research—especially research that comes from another source outside of my area. I've never really understood why a radio station in Texas would allow a researcher in Florida to program their radio station. It was a lot different when I first started out in 1989. I remember going around with a rep from Warner Bros. to meet programmers and we'd walk into the station and I'd introduce myself and say, 'I have a new record coming out' and they'd say, 'Let's hear it.' If they liked it, they played it. They didn't have to ask a consultant or watch the research, they went strictly on gut instinct and experience. I think if we saw more of that today, it would solve the problem that many artists like myself feel when we put out material that we think is some of the best we've ever done—material that's strong and speaks to people—just to hear radio programmers say, 'I like that song and I'd like to play that

Continued next page

The Scene



BNA's Rick Moxley (l) and Tom Baldrice (r) getting their R.W.A. (recommended weekly amount) of GAVIN reading.



GAVIN's Jamie Matteson gets surrounded by WJVO's Pepper Daniels (l) and Michael Rybolt (r) during the recent CRS-Great Lakes.



Tres Amigos! (l-r): Epic's Rob Dalton, W-4's Tim Roberts, and Lyric Street's Chris Palmer.



WFHB's Jim Manion hangs with KSUT-PD Stasia Lanier in sunny Boulder, Co.



Trouble at the Triple A Ranch in Boulder L-R Curb Pop Regional Promo guru Matt Duffy, GAVIN's Chris Marino, Mercury's Director, National Promotion/Artist Development Chris Stacey, and Meg MacDonald Vangaurd Record's Director of Artist Relations and Promotions.

Making the Scene



"If Roz likes it, it's folk music," says Howard Larman, co-host of *FolkScene*, which can be heard on KPFK every Sunday night in Los Angeles. The Roz of whom he speaks so fondly is his wife and *FolkScene* collaborator; the two have been producing and hosting the show for nearly three decades.

Roz and Howard Larman started as volunteers at KPFK, doing odd jobs around the station. Both ardent fans of folk music, they eventually produced a taped show that aired on February 3, 1970. Remembers Howard, "We started out as a taped show twice a week on Tuesday and Thursday. By May of that year, we went to a Sunday live show." Early guests included Arlo Guthrie, Don MacLean, Odetta, and Rosalie Sorrels.

"There were a lot of record companies that were not even here when we started. There was no Rounder—we started in February, they started in November," Howard recalls. "There wasn't any Sugar Hill. There was Folkways, and Elektra was a small label."

Roz picks up the story here. "It didn't all happen right away. I think the first year or so we had sporadic guests and then they started coming every week and then we started having all the Texas guys in like Ray Wylie Hubbard, Michael Martin Murphy,

Larry Gatlin, and Jimmy Buffet."

While both Roz and Howard were hip to the music scene in the '60s, they are quick to point out that they were not hippies. "We weren't drop-outs as one might assume," Howard says. "I was an aerospace worker. How much more regular can you get?"

It wasn't easy for the Larmons in the beginning; neither had any experience with the recording process or in a broadcast studio. "We didn't know anything about recording in those days, we just went out and did it," remarks Roz. "We learned a lot in all those years."

The Larmons have come a long way in the last three decades. Twenty-eight years and 1500 guests later, they have just produced their first record, and it's an audio-filic gem. On the Red House label, *The FolkScene Collection* features some of contemporary folk's best—including Bruce Cockburn, Tish Hinojosa, and Dave Alvin—captured in sessions dating back to the early '90s. This newest venture is only the beginning for the couple. When asked what the future would bring, Roz answered without hesitation, "We really want to put out more records, and Red House has given us the opportunity to do that." ■

TRAVIS TRITT *continued*

song,' but they can't play it, because the research says 'no.' It would also solve the problem that people like Merle Haggard, George Jones, and Waylon Jennings can't get played on Country radio today, even with their new material, simply because research says they're *over* and that's not what people want to hear these days. I don't know that I necessarily trust that. I think it should be a more personal, one-on-one kind of thing."

Share a great moment of professional achievement.

"Receiving an invitation to perform at the Grand Ole Opry and then being asked to join the Opry. It's such a wonderful institution of Country music history. When I perform on any other stage, I never get nervous, but when I walk on the Opry stage and stand in that sacred circle, it never fails to make my knees wobble. It really moves me when I think about the fact that I'm standing and performing in

the same spot as Hank Williams Sr., Patsy Cline, Roy Acuff, Lester Flatt, Earl Scruggs, and all those wonderful people who are responsible for the fact that I'm here. If not for them, there would be no Country music career to have. That fact crosses my mind each time I step on that stage."

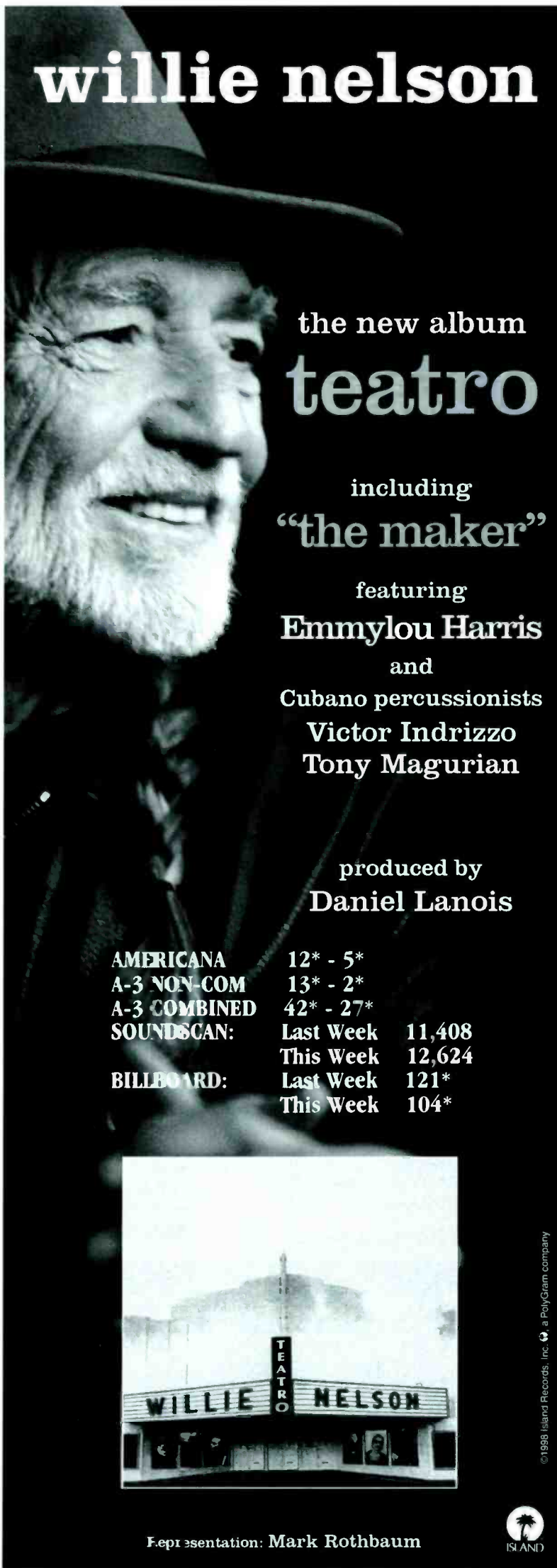
If I wasn't an artist, I would...

"Still be working in the heating and air-conditioning field, selling that equipment to wholesalers. I'd also be playing clubs on weekends, because the fact is, had the music business not worked out, I would always play on the side. I am constantly grateful that my hobby is my job."

Growing up, who was your favorite superhero and why?

"Batman. I was born in 1963 and the Batman television show was on in prime time. My favorite thing was the utility belt. All those toys and gadgets were so cool. I remember going outside and tying a bath towel around my neck and pretending to fly around the yard." ■

willie nelson



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including
"the maker"

featuring
Emmylou Harris
and
Cubano percussionists
Victor Indrizzo
Tony Magurian

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AMERICANA	12* - 5*	
A-3 NON-COM	13* - 2*	
A-3 COMBINED	42* - 27*	
SOUNDCAN:	Last Week	11,408
	This Week	12,624
BILLBOARD:	Last Week	121*
	This Week	104*



Representation: Mark Rothbaum



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COUNTRY

MOST ADDED



GEORGE STRAIT (127)
FAITH HILL (92)
DEANA CARTER (83)
MARTINA MCBRIDE (62)
TRISHA YEARWOOD W/
GARTH BROOKS (50)
BROOKS & DUNN (50)

MOST REQUESTED

ALAN JACKSON
SHANIA TWAIN
MARK WILLS
THE WILKINSONS
TIM MCGRAW

MOST SPINCREASE

TERRI CLARK +728
COLLIN RAYE +642
GARTH BROOKS +606
TY HERNDON +586
DIXIE CHICKS +561

RADIO SAYS



TRINI TRIGGS
 "Straight Tequila" (MCG/Curb)
 "My Number One requesting
 song, out-requesting Brooks &
 Dunn and Garth. A real
 Country song from a real
 Country singer." —Tom Martinez,
 PD, WUSZ-Virginia, Minn.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	THE WILKINSONS - 26¢ (Giant)	15	198	0	7357	+177	147	46	5	0
<i>Exactly one year after moving to Nashville, this family trio scores their first Number One!</i>											
3	2	TIM MCGRAW - Where The Green Grass Grows (Curb)	9	198	0	7297	+158	146	45	7	0
4	3	ALAN JACKSON - I'll Go On Loving You (Arista)	9	197	0	7066	+59	132	53	11	1
6	4	MARK WILLS - Don't Laugh At Me (Mercury)	11	198	2	6992	+392	130	50	17	0
5	5	DIAMOND RIO - You're Gone (Arista)	18	197	0	6945	+14	128	54	12	3
7	6	REBA McENTIRE - Forever Love (MCA)	10	197	0	6371	+294	94	72	29	2
8	7	LONESTAR - Everything's Changed (BNA)	13	195	1	6206	+558	85	75	34	1
10	8	SHANIA TWAIN - Honey, I'm Home (Mercury)	7	195	0	6001	+553	83	66	41	5
1	9	BROOKS & DUNN - How Long Gone (Arista)	12	172	0	5565	-1877	100	32	20	20
12	10	TRACY BYRD - I Wanna Feel That Way Again (MCA)	15	191	1	5493	+309	55	78	52	6
11	11	LeANN RIMES - Nothin' New Under The Moon (MCG/Curb)	9	197	0	5456	+208	41	85	66	5
13	12	CLINT BLACK - Loosen Up My Strings (RCA)	7	197	1	5351	+295	37	92	61	7
15	13	GARTH BROOKS - You Move Me (Capitol Nashville)	4	198	1	5324	+606	37	91	64	6
14	14	LEE ANN WOMACK - A Little Past Little Rock (Decca)	8	196	2	5158	+362	29	93	68	6
18	15	ALABAMA - How Do You Fall In Love (RCA)	10	192	0	4860	+384	24	86	66	16
19	16	DIXIE CHICKS - Wide Open Spaces (Monument)	5	191	1	4745	+561	18	86	76	11
17	17	LINDA DAVIS - I Wanna Remember This (DreamWorks)	21	189	2	4710	+126	32	76	52	29
22	18	COLLIN RAYE - Someone You Used To Know (Epic)	6	189	6	4270	+642	7	72	91	19
23	19	TY HERNDON - It Must Be Love (Epic)	8	189	9	4148	+586	12	60	91	26
20	20	NEAL McCOY - Love Happens Like That (Atlantic)	15	183	1	4061	+13	18	57	73	35
28	21	TERRI CLARK - You're Easy On The Eyes (Mercury)	5	182	9	3629	+728	4	46	94	38
<i>This song is "looking" to break the Top 20 and beyond!</i>											
24	22	WADE HAYES - How Do You Sleep At Night (Columbia/DKC)	14	169	2	3381	+130	6	46	79	38
25	23	BILLY DEAN - Real Man (Capitol Nashville)	13	174	0	3314	+79	7	43	73	51
37	24	TRISHA YEARWOOD with GARTH BROOKS - Where Your Road Leads (MCA)	2	180	50	3180	+1281	1	33	86	60
29	25	KENNY CHESNEY - I Will Stand (BNA)	7	172	4	3179	+299	2	39	80	51
27	26	KEITH HARLING - Coming Back For You (MCA)	9	170	0	3178	+170	5	43	66	56
9	27	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	17	124	0	3098	-2380	42	18	29	35
32	28	CLAY WALKER - You're Beginning To Get To Me (Giant)	5	163	13	2849	+446	3	27	75	58
31	29	AARON TIPPIN - For You I Will (Lyric Street)	7	159	12	2805	+385	0	32	72	55
34	30	BLACKHAWK - There You Have It (Arista)	5	152	11	2468	+350	2	21	62	67
33	31	BRYAN WHITE - Tree Of Hearts (Asylum)	10	141	4	2277	+151	1	28	41	71
—	32	GEORGE STRAIT - We Really Shouldn't Be Doing This (MCA)	1	133	127	2254	N	5	23	49	56
30	33	GARY ALLAN - No Man In His Wrong Heart (Decca)	10	112	0	2198	-446	3	31	46	32
38	34	TRAVIS TRITT - If I Lost You (Warner Bros.)	5	139	15	2172	+385	0	17	57	65
39	35	PAM TILLIS - Every Time (Arista)	3	139	14	2084	+396	1	13	55	70
—	36	FAITH HILL - Let Me Let Go (Warner Bros.)	2	133	92	1942	N	2	10	52	69
16	37	STEVE WARINER with GARTH BROOKS - Burnin' The Roadhouse Down (Capitol Nashville)	11	66	0	1623	-3083	8	26	22	10
40	38	DANNI LEIGH - If The Jukebox Took Teardrops (Decca)	4	100	7	1567	+262	1	14	36	49
21	39	RANDY TRAVIS - The Hole (DreamWorks)	15	78	0	1531	-2300	9	12	27	30
46	40	TOBY KEITH - Getcha Some (Mercury)	2	105	33	1482	+544	0	9	37	59
—	41	DEANA CARTER - Absence Of The Heart (Capitol Nashville)	2	116	83	1476	N	1	3	41	71
41	42	RICK TREVINO - Only Lonely Me (Columbia/CRG)	5	103	10	1438	+213	0	10	38	55
49	43	JOE DIFFIE - Poor Me (Epic)	2	99	28	1309	+421	0	3	35	61
—	44	MARTINA MCBRIDE - Wrong Again (RCA)	1	88	62	1087	N	0	2	27	59
48	45	MONTY HOLMES - Alone (BANG II)	5	76	4	1016	+117	0	8	21	47
47	46	TRINI TRIGGS - Straight Tequila (MCG/Curb)	5	80	6	996	+66	0	3	26	51
—	47	WYNONNA - Woman To Woman (Asylum)	3	66	4	936	N	0	6	25	35
—	48	THE WARREN BROTHERS - Guilty (BNA)	3	80	14	934	N	0	4	21	55
—	49	DWIGHT YOAKAM - These Arms (Reprise)	3	61	9	805	N	0	1	24	36
—	50	T.GRAHAM BROWN - Wine Into Water (Intersound)	2	68	14	794	N	0	3	13	52

COUNTRY UP&COMING

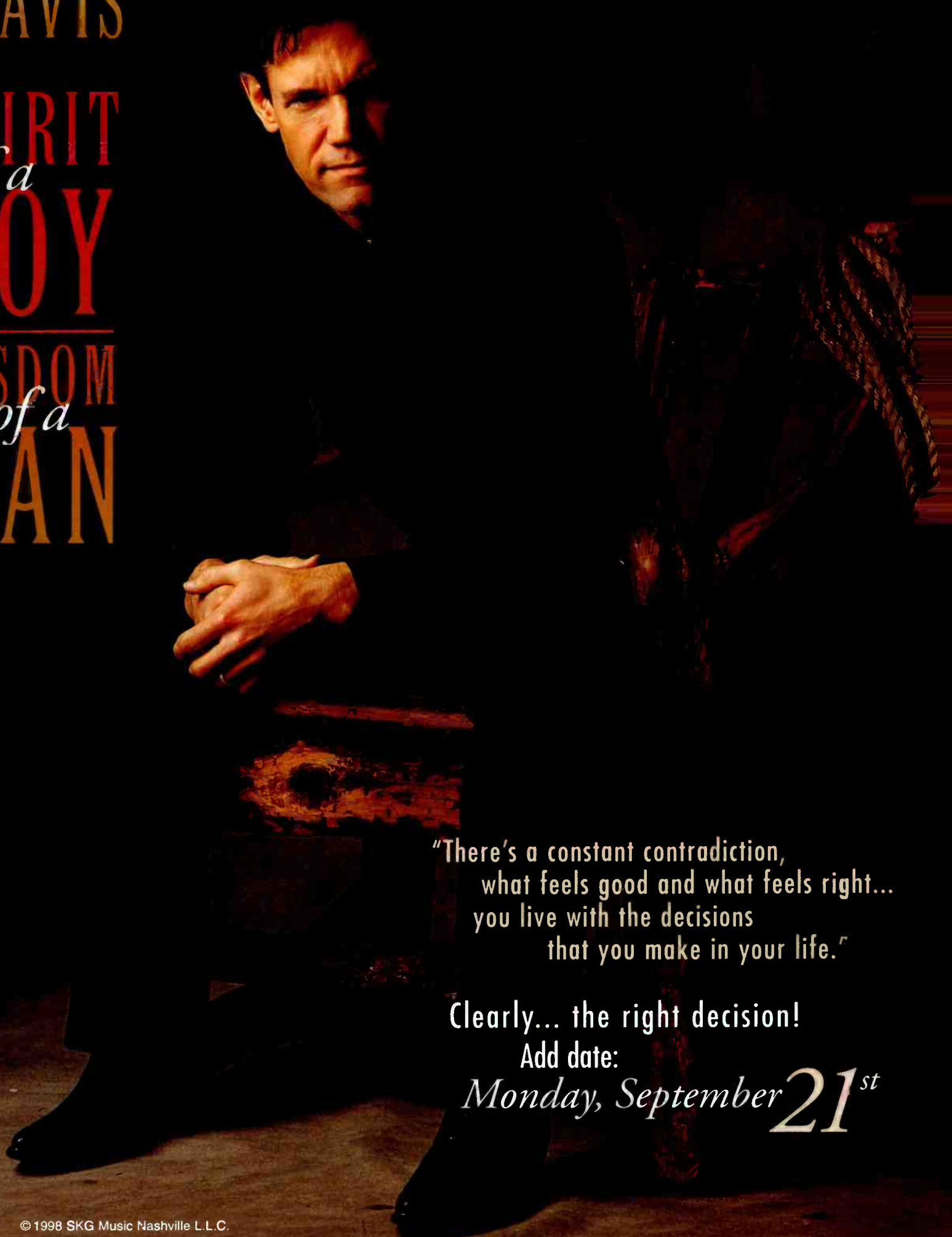
Rpts.	Adds	SPINS	Wks.		Rpts.	Adds	SPINS	Wks.		*INDICATES DEBUT
63	6	764	3	SUZU BGGUSS - Nobody Love, Nobody Gets Hurt (Capitol Nashville)	37	27	434	1	* DERYL DODD - A Bitter End (Columbia/CRG)	
57	13	700	2	DAVID KERSH - Something To Think About (Curb)	34	20	419	1	* MARK NESLER - Slow Down (Asylum)	
52	42	702	1	* MARK CHESNUTT - Wherever You Are (Decca)	31	16	392	1	* CONFEDERATE RAILROAD - Keep On Rockin' (Atlantic)	
50	50	718	1	* BROOKS & DUNN - Husbands And Wives (Arista)						
48	1	692	4	HEATHER MYLES - True Love (Rounder)						

COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M. AND MONDAYS 8 A.M.-3 P.M.
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TRAVIS

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of a
BOY

WISDOM
of a
MAN



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that you make in your life."

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Add date:

Monday, September 21st



We Believe!

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AMERICANA[®]

MOST ADDED



- BAD LIVERS (31)
- ROBBIE FULKS (29)
- GREG TROOPER (19)
- LOS SUPER SEVEN (19)
- LYLE LOVETT (17)
- THE STEAM DONKEYS (17)

HOT PICKS



- WILLIE NELSON
- LYLE LOVETT
- DALE WATSON
- CHARLIE ROBISON
- HEATHER MYLES

RADIO SAYS



BAD LIVERS
"Industry And Thrift"
(Sugar Hill)

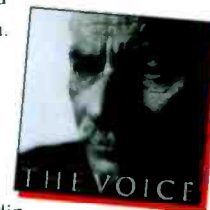
"The perfect blend of bluegrass and alternative country."
—Chuck Johnson
WKZE Sharon, CT

LW	TW		Repts	Adds	Spins	Trend
3	1	HEATHER MYLES - Highways & Honky Tonks (Rounder)	71	3	1055	+107
1	2	BR5-49 - Big Backyard Beat Show (Arista)	73	2	1010	+33
4	3	JUNIOR BROWN - Long Walk Back (Curb)	81	3	972	+38
2	4	RANDY SCRUGGS - Crown Of Jewels (Reprise)	69	1	907	-47
12	5	WILLIE NELSON - Teatro (Island)	69	7	760	+242
<i>With big spins and just three weeks, Willie hits the top ten</i>						
6	6	DOLLY PARTON - Hungry Again (Decca)	59	1	665	-19
8	7	EMMYLOU HARRIS - Spyboy (Eminent)	74	1	655	+47
5	8	BRUCE ROBISON - Wrapped (Lucky Dog)	51	1	649	-226
7	9	LUCINDA WILLIAMS - Car Wheels On a Gravel Road (Mercury)	52	0	572	-59
17	10	DALE WATSON - The Truckin' Sessions (Koch)	63	14	566	+150
11	11	GILLIAN WELCH - Hell Among the Yearlings (Almo Sounds)	67	1	546	-23
26	12	LYLE LOVETT - Step Inside This House (Curb/MCA)	62	17	539	+202
13	13	JAMES McMURTRY - Walk Between the Raindrops (Sugar Hill)	59	3	539	+27
9	14	WILL SING FOR FOOD - SONGS OF DWIGHT YOAKAM - V/A (Little Dog)	48	1	506	-81
10	15	NANCI GRIFFITH - Other Voices, Too (Elektra/EEG)	54	1	498	-82
22	16	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	50	10	488	+120
18	17	MOLLY & THE MAKERS - Lucky Flame (Media)	46	5	432	+43
16	18	DWIGHT YOAKAM - A Long Way Home (Reprise)	43	1	427	-6
25	19	MOLLIE O'BRIEN - Big Red Sun (Sugar Hill)	56	6	421	+73
14	20	WANDERING EYES - Songs Of Forbidden Love (Lazy SOB Recordings)	41	0	361	-144
23	21	NASHVILLE BLUEGRASS BAND - American Beauty (Sugar Hill)	51	2	355	-10
15	22	CHARLIE DANIELS BAND - Fiddle Fire -25 Years Of The... (Blue Hat)	34	0	349	-131
31	23	CHASING THE DREAM - Various Artists (Cold Spring)	47	10	335	+67
20	24	CHRIS HILLMAN - Like A Hurricane (Sugar Hill)	36	0	331	-42
19	25	BILLY BRAGG & WILCO - Mermaid Avenue (Elektra/EEG)	40	1	327	-49
24	26	LAUREL CANYON RAMBLERS - Back On The Street Again (Sugar Hill)	45	1	319	-30
21	27	SHAVER - Victory (New West)	44	1	309	-63
30	28	JUDITH EDELMAN - Only Sun (Compass)	45	3	308	+33
29	29	TOM ROZUM - Jubilee (Signature Sounds)	53	2	295	+15
32	30	CHRIS JONES - Follow Your Heart (Rebel)	45	2	294	+26
27	31	JOE ELY - Twistin' In The Wind (MCA/Nashville)	28	0	280	-18
33	32	LONESOME RIVER BAND - Finding The Way (Sugar Hill)	44	0	279	+24
38	33	RED MEAT - Red Meat 13 (Ranchero)	40	4	261	+51
37	34	RADNEY FOSTER - See What You Want To See (Arista)	18	1	257	+45
36	35	LAST TRAIN HOME - Last Train Home (Adult Swim)	30	2	251	+37
28	36	RIDERS IN THE SKY - A Great Big Western Howdy (Rounder)	38	1	251	-36
—	37	TAMMY WYNETTE - Remembered - Various Artists (Asylum)	21	7	223	N
<i>With a wide range of artists from Elton John to Rosanne Cash, this is a fitting tribute.</i>						
—	38	RICHARD BUCKNER - Since (MCA)	37	7	212	N
39	39	JOHN HIATT - The Best Of (Capitol)	24	2	209	+17
—	40	WYLIE & THE WILD WEST SHOW - Total Yodel! (Rounder)	25	4	185	N

AMERICANA REVIEWS

VERN GOSDIN The Voice (BTM)

One of the most talked about albums among Americana programmers in some time—and for good reason. Gosdin's voice has never sounded better and the album is deep with solid cuts (Gosdin wrote or co-wrote ten of the 12). Country to the core standouts include "Back in the Swing of Things," "We Must Have Been Out of Our Minds," and "Maybe Then I'll Be Over You," co-written by Jim Varney of *Earnest Goes to Camp* fame. This is definitely one of the best country albums to come out this year.



BAD LIVERS Industry And Thrift (Sugar Hill)

These guys are a hoot! Who would have ever thought a guy with a banjo and another with a bass (sometimes tuba) could make so much music. From a bluegrass foundation, the Livers incorporate elements of punk, classical, country and Dixieland into a bad-ass collection of songs. The Bad Livers will be performing at GAVIN's In the Pines on October 3rd.



CHARTBOUND

- DAVID CHILDERS (Rank)
- HOT CLUB OF COWTOWN (Hightone)
- FREIGHT HOPPERS (Rounder)
- PHILIP CLAYPOOL (Curb)
- ROBBIE FULKS (Geffen)
- KATY MOFFATT (Hightone)
- GREG TROOPER (Koch)
- RANDY THOMPSON (Jackpot)

ARTIST PROFILE

GREG TROOPER

BIRTHPLACE/BIRTHDAY: Neptune, N.J.; January 13, 1956.
CURRENT PROJECT: Popular Demons (Koch)
INTERESTING FACT: Trooper's songs have been covered by

the likes of Steve Earle, Maura O'Connell, Billy Bragg, Vince Gill, and Lucy Kaplansky to name just a few.
THE INSPIRATION: "I have always loved music. I was always a fan first, even as a little kid. Whether it was a cowboy song or the Rolling Stones or the Beatles, I was gonzo in love with music. To this day I

consider myself a fan first. Right now I am opening for Los Lobos. I am wholly bowled over by these guys. It blows my mind, hearing their songs and their abilities as musicians. I haven't lost the thrill of listening to music, let alone making it."
EARLY INFLUENCES: "Dylan is undeniable. Plus, a lot of singer-songwriters in the '70s, like Prine and Goodman, Randy Newman, and Tom

Waits; that stuff really grabbed my heart and soul. Country music was a big influence. When I was in high school, I fell in love with Merle Haggard and Hank Williams. Me and my friends would go to all these bluegrass festivals up and down the East Coast."



AMERICANA REPORTS ACCEPTED MONDAYS AND TUESDAYS 8 A.M.-3 P.M. (CT)
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Norman J. Pattiz, Chairman Westwood One, BEA Past President

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The Supermen of Country Music

BY JAMIE MATTESON

How do you balance career and family?



ing sure we're together the maximum amount of time." —Tim McGraw

"Family comes first. Career second." —Aaron Tippin

"When I'm home I make sure that my son is my first priority. I work everything else around that."

—Keech Rainwater, (Lonestar)



Joe Diffie

"Not very well. It's the most difficult thing about this

business; you spend your time playing catch up. I have a tendency to be a bit too lenient with my kids and sometimes have to be like the weekend daddy." —Joe Diffie

"This is the hardest part of my life. There are times when you are away from your family and you wonder if it's all worth it. You just have to learn your time limits for work and make your family priority number one." —Tracy Byrd

"There is no balance. It's lopsided. Unfortunately, career far outweighs the time and effort that I have to give to my family, but I am very lucky to have a wonderful wife and kids who allow me to be gone from home as much as I am. They don't put any outside pressure on me." —Neal McCoy



Neal McCoy

"I make every second I'm with my family count. I fly home often, even if it's for a few hours if that's what it takes. Nowadays, I schedule things that really truly count. If not, I stay home." —Steve Wariner



John Michael Montgomery

"Balancing my career consists of doing just enough shows a year (usually 50-60 cities) to satisfy my need to perform live concerts without getting homesick. This frees up 3-4 days per week I can go home and spend time with my family and friends." —John Michael Montgomery

"I'm the same person on the road as when I'm home. I feel like daddy on the road and a singer at the house." —Clay Walker

As a counterpart to our popular "Women of Country Music" special issue last fall, we decided this year to pose tough questions (both personal and professional) to the men of Country music. Whether young, old, traditional, contemporary, veteran, or just starting out, many of Country's male artists are true supermen—because of their humanitarian endeavors, their massive album and concert sales, or in some cases, simply because of the magic of their music, which has brought smiles, tears, and moments of reflection to Country fans everywhere.

It's never an easy task to gather answers from so many artists, especially Country artists, whose summers are mostly spent touring, leaving them precious little personal time. I extend a special thank you to the artists who've participated in making this special, well, special. Whether calling on a cell phone from the cattle range, or running from rehearsal to a pay phone, or setting an alarm to make that early morning call, we say thanks. Thanks for your time, thanks for your enthusiasm, and especially thanks for sharing your thoughts and feelings with us.

—Jamie Matteson

"I haven't been balancing it very well lately. It's kind of like, 'be careful what you wish for.' Next year we plan to play about 80 dates, which will allow me to spend a lot more time with my family in Oklahoma and my friends."

—Bryan White



"It's an ongoing learning process. For me, putting family

first and having a good quality of life usually results in a good quality of work." —Billy Dean

"I try to remember that when I'm on the road, I'm working, but when I

come home, I have an obligation to my family." —Mark Wills

"My family consists of three powerful career women—my wife, my mother, and my sister. They balance me. They make the rules and I follow them." —Ty Herndon



Ty Herndon

"It has been difficult finding the balance. With my workload and touring, sometimes weeks pass before I know it. I think you have to make yourself prioritize. My priority is family. I am very blessed to have a wonderful family who I am close to." —Tracy Lawrence



Jeff Carson

"My wife Kim travels with me as my road manager, so my career and family overlap. We do miss our two dogs while on the road, though." —Jeff Carson

"I take my family on the road every chance I get, and when they can't go on the road, I spend a lot of time on the phone." —Trace Adkins

"Since January 1997, I've only had about 17 days at home in Texas. My favorite place to spend my days off is at my grandpa's farm in South Texas. Both my parents try to come on the road as much as possible, which means we can go to dinner, a baseball game, or the movies." —David Kersh



David Kersh

"I was already working on the road when I met my wife, and with her being

Men Are From Mars

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Tracy Byrd



Vince Gill



Keith Harling



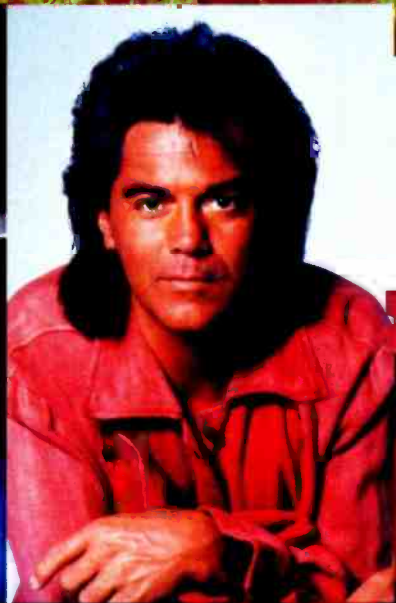
The Mavericks



Ray Stevens



George Strait



Marty Stuart

Music Out Of This Universe

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a singer also, she understands what the job entails and she is very supportive." —Daryle Singletary

"I have a very understanding wife." —Keith Harling



"The key is keeping everything in perspective. Stay focused on your goals and work hard, but at the same time it is important that family time remains family time." —Gil Grand

"While I don't have a family yet, I do have a girlfriend and a personal life. Since the debut of my new project, I have devoted at least 80 percent of my time to visiting radio stations, playing listener appreciation shows, and doing interviews. During this busy time, if I have even just one morning to spend at home, it's very valuable time." —Mark Nesler

"I'm the only single guy in the group, so balancing has not really been a problem for me. Career gets most of my time." —Heath Wright (Ricochet)



"I try to get to Oklahoma and visit my parents whenever my touring schedule allows." —Wade Hayes

"Right now it's kind of hard. For years I've been a songwriter, which is like parttime work, and I have always been able to be home. Now, I'm hardly ever home, so when I am, I try to stay home and hang out with my kids." —Monty Holmes

"That's one of the most difficult tight wire acts there is. You have to be aware every day of your life how much time you're devoting where. If you give too much attention to one, the other's going to suffer. Sometimes, the family has to have more of your time and sometimes work has to have more. Somewhere in the middle of it all, you simply make up the difference." —Don Williams



"The part that really requires balance is when you're on

the road and you have to say goodnight to a telephone. The time you're home, you spend as much time with your family and not make music, but when you're on the road making music, you have to make that home. You do what you gotta do."

—Shane Stockton

"First, you have to have a family who willingly understands and supports you. Then, balance it where you can to be home as much as possible." —Toby Keith

"That's a tough one. We try to go three weeks on and one week off, which allows me to see my children on weekends and for one week each month." —Gary Allan

"Balancing career and family life can be challenging. For me, the key is communication. If everyone in the family knows what to expect ahead of time, it makes things easier. Having such a demanding career time-wise, I find balance by setting



priorities and talking through situations in advance as much as possible. It's all about teamwork and common goals." —Paul Brandt

"I try to make my family as much a part of my career as possible, so they don't feel like they're being left out. My wife, Kim, has been in my last three videos, but I'm not going to let her do it anymore. She's starting to take over." —Cledus T. Judd



"Not very well, it's usually out of balance." —Randy Travis

"I try to stay home as much as possible. When I'm in town I don't go out much. My family travels with me sometimes when school's not in session." —T. Graham Brown

What song in recent years do you wish you had recorded and released?

"Billy Dean's 'You Don't Count the Cost.'" —Aaron Tippin

"Joe Diffie's 'Ships That Don't Come In.' It's one of my favorite songs." —Tim McGraw



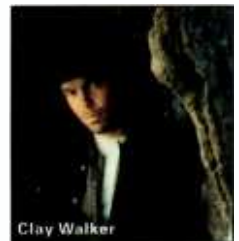
"'Out of My Bones' by Randy Travis. Lyrically that song is unbelievable, and Gary Burr is a phenomenal songwriter." —Daryle Singletary

"Sammy Kershaw's 'Matches.'" —David Kersh

"'Diamond Rio's 'How Your Love Makes Me Feel' is just an awesome song. There are many songs that I wish we could've done, but that one has the really edgy feel of something like 'No News' that we would have had fun doing." —Michael Britt (Lonestar)

"Alan Jackson's 'Between the Devil and Me.'" —Trace Adkins

"We performed 'Holding Her and Loving You' by Earl Thomas Conley live on a national radio show and it ended up getting played on several stations. It looks like I may get a chance to record and release it." —Clay Walker



"'All These Years' by Sawyer Brown." —Toby Keith

"'Chattahoochee' by Alan Jackson."

—Henry Paul (BlackHawk)

"From a songwriter's standpoint, 'Friends' by John Michael Montgomery is one of the best written songs since 'The Dance.' Every line in that song was perfect." —Shane Stockton

"'The Dance' by Garth Brooks. It's still one of my favorite songs." —Neal McCoy

"There are several songs I would have recorded if they had been sent to me, particularly Tim McGraw's 'One of These Days.' It's one of the best songs I've heard in a long time." —John Michael Montgomery

"I don't know if I could have sung it as well as it was done, but one song I've always really loved is Alabama's 'Forever's as Far as I'll Go.'" —Joe Diffie

"'That's Why I'm Here' by Kenny Chesney. I went nuts over that one when I heard it." —Mark Nesler

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Focus on the Family Presents **Christmas Back Home**

Amidst the hurried chaos of this holiday season, bring your listeners back to cozy fireside chats, marshmallow-frosted hot chocolate and heartwarming family reunions. With *Christmas Back Home*. In this series of 10 commercial-free, one-minute features—each with its own optional teaser—your favorite country artists reminisce, laugh and share what Christmas means to them. These personal insights from Reba, Wynonna, Diamond Rio, Charlie Daniels and many others reveal the true joy of the season. Share these intimate moments with the stars, and illuminate the holidays with *Christmas Back Home*—a gift your listeners will love!

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SPOTLIGHT ON:

Garth Brooks - Country's Superman

It should be with great pride that we in Country Music claim the biggest selling solo artist in music history. No matter if other formats borrow a song or two, Garth's fame and popularity have brought and continue to bring an immeasurable amount of attention to Country Music. And that attention is something money can't buy. Whether or not you agree with some of his recent behind-the-scenes strategies, the fact remains that Garth Brooks works his butt off and has rightfully earned his place as Country's representative to the world. His hard work and dedication is the standard to which all artists should strive. From continual sold-out tours to standing for an unprecedented 18 hours signing autographs at Fan Fair several years ago, he is every inch an artist who is true to his fans. Garth Brooks is a constant reminder of the unwavering love, support, and loyalty that Country fans are capable of delivering to their favorite artists.

HOW DO YOU BALANCE CAREER AND FAMILY?



Well, I guess I don't balance it very well. I think you depend heavily upon your spouse to balance your career and your family. The rule still is, if entertaining gets in the way of being a dad, then I must say good-bye to music. But I truly believe, if I'm reading it right, that God's letting me do both right now. The whole thing is, it's the quality of time that you spend, and not the quantity.

WHAT SONGS IN RECENT YEARS DO YOU WISH YOU HAD RECORDED AND RELEASED?

There's at least three or four of them. "Strawberry Wine" is one definitely. It's a fabulous song. Also "Heads Carolina, Tails California," which sounded like they were just having a blast the whole time they were cutting it. Another one is, "I Wanna Be Loved Like That." My God, those are some great songs. I wish my name would have been on those.

AS AN ARTIST AND SONGWRITER, WHAT ARE YOUR THOUGHTS ON THE COUNTRY MUSIC SONG POOL TODAY. ARE THERE MORE OR LESS GREAT SONGS AVAILABLE?

Great songs are always great songs; the ones that aren't great songs are usually great song ideas that just never got finished. So, if there are less great songs today—which I don't believe—I think there's just more artists that separate all the great songs so you don't hear them as much as you think you do. But, if there's not as many great songs today, I think that a lot of it is because there are so many artists and things are moving so quickly that they don't get to sit and age like all good things do. So if I had one suggestion to make to all of us as songwriters and publishers, it's make sure that a song is finished before it gets passed out and passed around. I just think that makes sense.

SHARE A GREAT MOMENT OF PROFESSIONAL ACHIEVEMENT.

For me, the pinnacle of my career has been being a member of the Grand Ole Opry. The only time I ever came close to that was getting to play the 100th Anniversary of the Cheyenne Frontier Days Rodeo.

IF I WASN'T A RECORDING ARTIST I WOULD BE....

In jail, definitely. I know I would. Music has been my pass to getting off easy. I've never been a guy that was a success in anything I tried, so I wouldn't be representing my family name very well right now. I would probably be on the other end of fame in a bad way, so I'm very thankful for the music and for getting to do this.

GROWING UP, WHO WAS YOUR FAVORITE SUPERHERO AND WHY?

My dad was my favorite superhero, and he still is. Watching what he's been through with my mom these last four or five months, with her bout with cancer. My feelings for my dad have gone through the roof, and I never thought they could get stronger than they were. ■

"Tracy Lawrence's 'Time Marches On'" —Kenny Chesney

"Kenny Rogers' 'Lady,' which was written by Lionel Richie." —Trini Triggs

"'Something That We Do' by Clint Black." —Michael Peterson

"'It's Your Love' by Tim McGraw. I wish I'd written it, too." —Heath Wright (Ricochet)

"'I Swear' by John Michael Montgomery." —Rick Trevino



"Steve Wariner's 'Holes in the Floor of Heaven.'" —Bryan White

"'Just to See You Smile' by Tim McGraw. It's very well written and the melody is addicting." —Gil Grand

"'I'll Think of Something' by Mark Chesnutt." —Wade Hayes

"Collin Raye's 'Little Rock.'" —Billy Dean

"'She Believes in Me' by Kenny Rogers." —Mark Willis

"Don't Laugh at Me' by Mark Willis. It has an important message that I think we can all relate to." —Jeff Carson

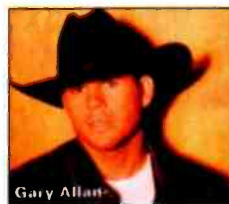
"Daryle Singletary's 'The Note.'" —Michael Peterson

"George Strait's 'Check Yes or No.'" —Keith Harling

"Not to be vain, but 'Never Again Again' which I wrote and Lee Ann Womack recorded. I think it's a great country record and I'm proud that she had the guts to do it." —Monty Holmes

"Randy Travis' 'Out of My Bones.'" —Tracy Byrd

"'Mississippi Squirrel Revival' by Ray Stevens." —Cledus T. Judd



"George Strait's 'One Step at a Time,' Alan Jackson's 'Wanted,' or Lee Ann Womack's 'The Fool.'" —Gary Allan

just kidding Mark." —Paul Brandt

"I had just demoed 'Six Days on the Road,' and about a week later I heard Sawyer Brown's version on the radio. I'm still suspecting some sort of musical espionage. That Mark Miller is a sneaky guy—

"'In Dreams' by Roy Orbison." —T. Graham Brown

"Joe Diffie's 'John Deere Green.'" —Sammy Kershaw

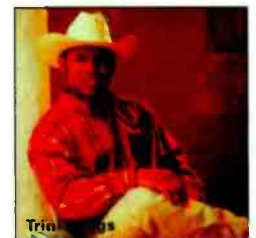
As an artist and/or songwriter, what are your thoughts on Country's song pool today? Are there more or less great songs available?

"There are many great songs, but they're hard to find, because of the volume of artists recording." —Randy Travis

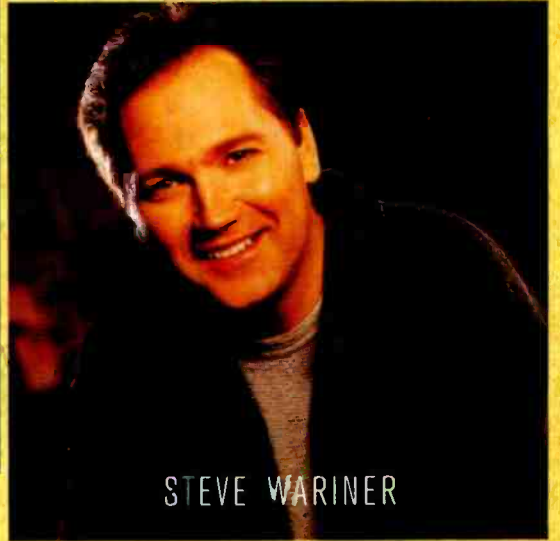
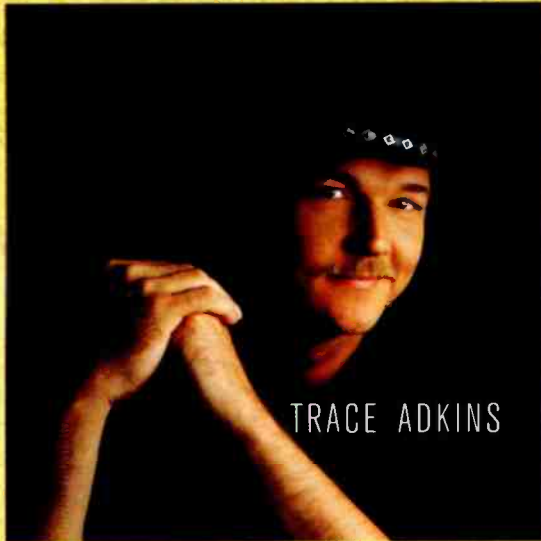
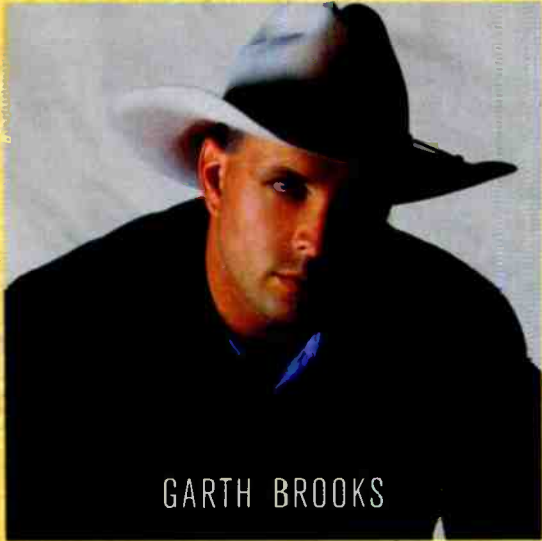
"Less, because there are so many artists." —Aaron Tippin

"I'm sure there are still a lot of great songs around, but with so many artists vying for them, there aren't nearly enough to go around." —Trini Triggs

"I think great songs are very hard to come by, simply because there are a greater number of artists fighting for a handful of hits. The monster songs are immediately on the pipeline to the mega-selling artists. Speaking as a writer, that's what you want!



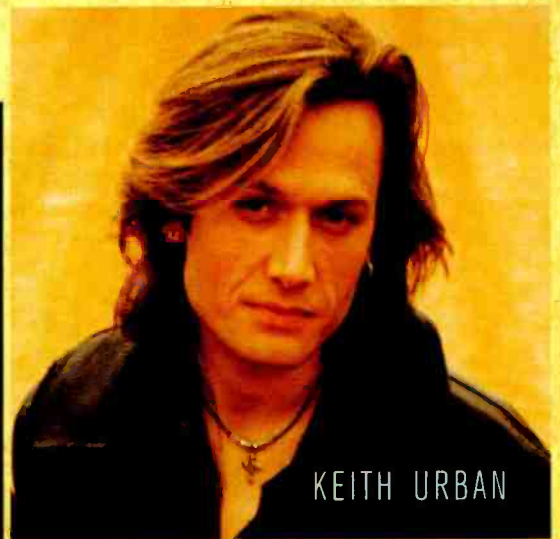
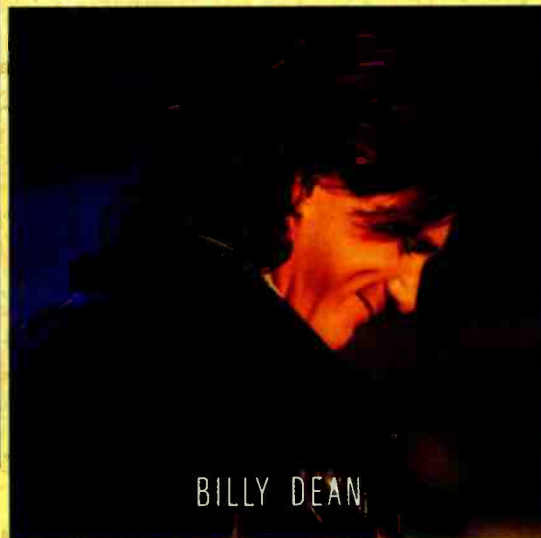
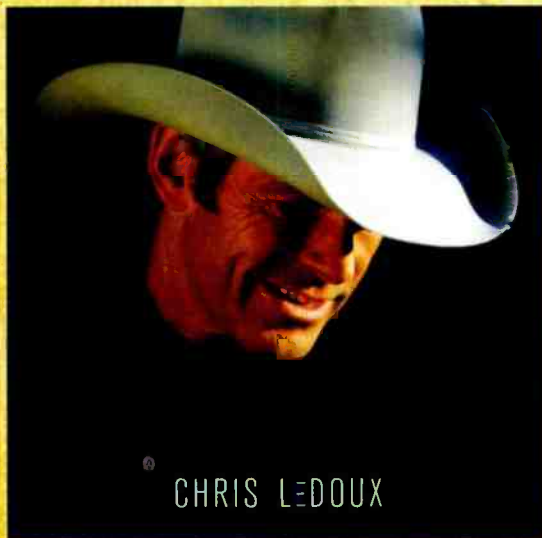
"'To Make You Feel My Love' by Garth Brooks. Any song I walk around singing for two months, I think I should have recorded." —Ty Herndon



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But it's not necessarily true when speaking as an artist." —Steve Wariner

"I believe there are some great songwriters out there. There aren't as many traditional songs as I would like, but these writers are writing for publishers and there aren't as many traditional songs getting plugged. It does seem to me that great 'Country' songs are harder to find." —Tracy Byrd

"There's always a shortage of great songs. It's that way today and it was the same yesterday. In general though, I do like the acceptance of more alternative Country music." —Billy Dean

**"I think there's plenty of great songs available. The key to making a song great is finding the song that fits the artist. We've got the best poets in the world right here in Nashville."
—Tim McGraw**

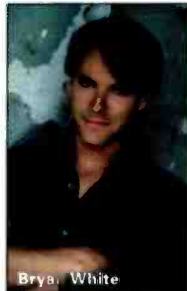
"There are more great songs available today because of the popularity of Country music, but because of that popularity, there are also more artists picking from those songs." —Neal McCoy

"With the amount of talented songwriters in Nashville, I think the song pool is still and always will be strong. It's just a matter of artists spending enough time to listen for them."
—John Michael Montgomery

"There are still plenty of great songs, but not all great songs fit all artists. You still have to find what suits your particular voice and style." —Jeff Carson

"I think through sheer numbers there are fewer great songs available. When I started there were about 80 artists and now there's something like 300. It becomes more difficult, but they're out there. You just have to dig a little bit." —Joe Diffie

"It's always going to be tough because there's so many great artists. I think there are a lot of great songs being written. I would rather look in Nashville for songs than anywhere on the planet, because no one writes better than Nashville songwriters."
—Bryan White



"There are the same number of great songs, there's just more artists trying to secure them." —Wade Hayes

"There's probably as many great songs today as at any time in Country music, but the biggest problem I think is with the industry drawing such a narrow view of what they consider a successful song. Writers haven't been dedicating as much time to writing songs that they would feel just great about, because they feel they have to craft songs that will be acceptable to the industry." —Don Williams

"I'm looking for songs 365 days a year. There's never enough and while there's a lot of great songs, there's also so many new artists the songs have gotten tapped out. I myself am spending more time writing, which is something I haven't done in the past."
—Ty Herndon

"There's tons more great songs available today. As an artist, it's an attribute because you have so much more to choose from. Not only are there more songwriters in town, but in general because it's so competitive it seems the bar has been raised and songwriters try to write the best song each time they sit down to write."
—Heath Wright (Ricochet)

"I haven't been in the business that long, but I haven't heard an 'Ocean Front Property,' 'Nobody in His Right Mind...,' or 'You Look So Good in Love.' Those are a few of the great songs in the last 15 years.

I keep thinking that if I wait and if I last that long, I'll get a song like that."
—Clay Walker

"I think there are as many great songs, but I do think we went through a time when artists weren't recording great songs. Sometimes there's a difference between great songs and hit songs. Twenty or 30 years ago, there were probably more great songs that were hits than today." —Monty Holmes



"Overwhelmingly less. I think many songwriters are writing to the lowest common denominator rather than letting their conscience guide their writing. There's too much writing just to get a cut." —T. Graham Brown

"I think the songwriting tends to go with what's happening on radio. I think there are some great songs to be found whether they're being written today or 10 or 15 years ago." —Daryle Singletary

"I think there are just as many great songs coming out of Nashville, there is simply more competition for them. With so many new artists vying for recognition, and so many older artists trying to keep their places, it can make it a tough fight to find that special song and hold onto it long enough to cut it." —Paul Brandt

"I think that Country music's song pool is as strong as ever. The hard part is being able to find those great songs before someone else does." —Trace Adkins

"One or two songs can really knock down the walls every now and then. I feel that, on the whole, there are more talented songwriters and



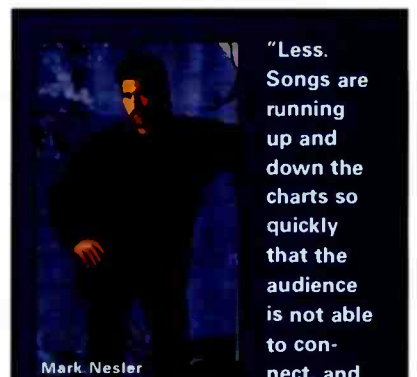
more great songs coming out, it's just a

matter of them reaching a level where they 'stand out' from the rest. Just when it seems to stagnate, a few incredible songs will jump back out and define the new direction for Country for the next few years." —Michael Britt (Lonestar)

"There's a lot of great songs, but I think you have to go through more songs to get to them. When Country music was not as popular as it is now, just the people who loved Country music were writing songs. Now there's people coming from everywhere to write Country songs. The pool has gotten watered down." —Shane Stockton

"I don't think there will ever again be songs written like 'He Stopped Loving Her Today,' or 'Stand By Your Man,' but there are some current songs that do come close. For example, Joe Diffie's 'Ships That Don't Come In!'"
—Cledus T. Judd

"Definitely more. I'm currently looking for new music to record on my



"Less. Songs are running up and down the charts so quickly that the audience is not able to connect, and

about the time they do, the song has peaked on the charts. It's kind of turned into a Pop mentality of quantity verses quality. Songwriters take on that mentality and write as many songs as they can because they're so short-lived. Sometimes I feel cheated writing a song that's going to run up the charts and die somewhere in the 30s; I feel like this [song] is a precious thing that I've poured my heart and soul into. I got great justification with 'Just to See You Smile,' which stayed at Number One for multiple weeks and lasted over 40 weeks on the charts. I think that was able to happen because I had a great co-writer, a great artist to sing the song, and radio's mentality has shifted. They want to hang onto the good songs for a longer time. I think some writers today need to be a little bit more observant with what's going on in the world, and not just create hooky, catchy little songs. We need more depth and substance. That's what I'm trying to do with my current project. The message is, here's something you can sink your teeth into."
—Mark Nesler

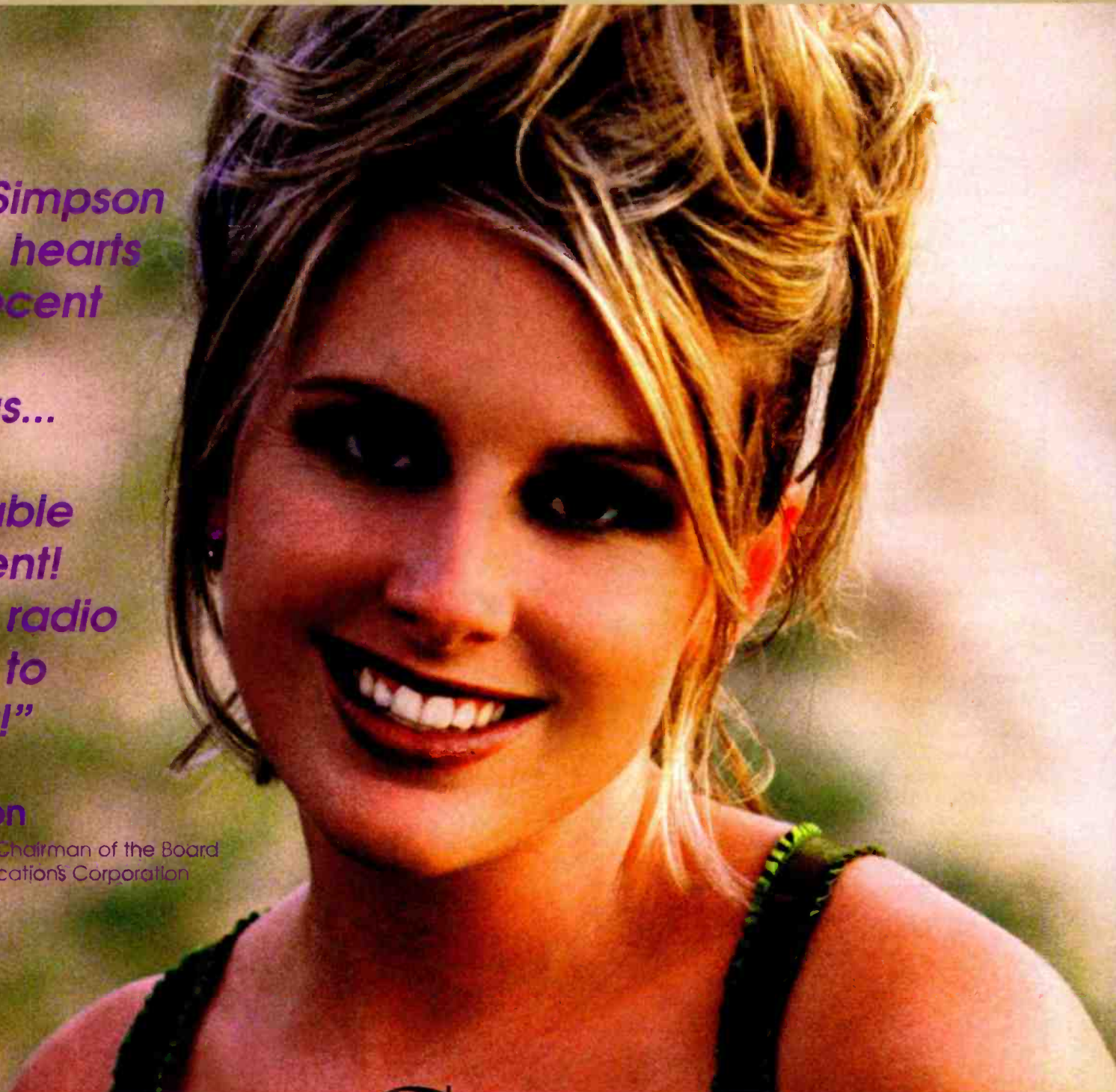
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upcoming album. I'm guessing that PDs are on a constant song search. I have only 10-12 slots, they have a playlist. It's tough." —David Kersh

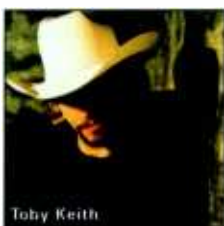
"If I were a Country radio programmer today, I would..."

"Play more traditional Country music. No song would ever be 'too Country' for Country radio." —Tracy Byrd

"I would be proud of what Country music has accomplished in the last ten years and I wouldn't change a thing." —John Michael Montgomery

"I'd play more Merle Haggard and more George Jones." —Tim McGraw

"I'd be a bit more sensitive to my overall audience. As far as the whole thing of going exclusively by the national charts, and basically nothing being allowed on the playlist but those records, I think that's somewhat of a cheat for each area of music. Songs can be monstrously big nationally, and big in one area, but that doesn't necessarily dictate the precept that that's all your local listener wants to hear." —Don Williams



"I would continue expanding my contemporary horizons as a programmer, but I would keep the core of my thinking somewhat traditional. We are still growing compared to ten years ago." —Toby Keith

"Play what the audience wanted. Not what I liked or what someone told me to play." —Steve Wariner

"Pull my hair out! There's so many great artists and so little room." —Ty Herndon

"I would try and play a bigger variety of artists that are out there today and give listeners the opportunity to decide what is or isn't a hit." —Neal McCoy

"Play more music! I would use a more heartfelt system of research." —Billy Dean

"Honor the spirit of Country music enough to give every Country singer a chance to be heard." —Trini Triggs

"I would educate myself on the history of Country music. Many of the programmers got into the format when the Country boom hit. It's sad because I think in some ways we've diluted what Country was, and how can we expect high ratings and expect people to go out and buy Country music if they don't really get the point of what we're doing? A lot of the sound on Country radio resembles the sound on Pop radio. There's not much of a definitive line anymore. When a Country listener turns on Country radio, I think they want to know they're listening to Country." —Mark Nesler

"I think that is one of the most difficult jobs there is. I'd probably have to broaden my playlist a bit because there is so much music out there." —Joe Diffie

"Disconnect my phone and play whatever I wanted to." —Trace Adkins



"Play Merle, George, Loretta, Tammy, etc.— even if

only for a while, to remind listeners and artists where we came from." —Randy Travis

"I would give equal time and rotation to the traditional Country songs as well as the more pop sounding songs." —Daryle Singletary



"I would quit sending me so many records." —Aaron Tippin

"I would play more songs with meaning and emotion without all the fluff." —Tracy Lawrence

"Listen to the fans, then go with my heart." —Keith Harling

"I'd listen to the entire album so that I could get a better understanding of who the newer artists are. I would also make sure I had a good blend of 'new Country' and 'traditional Country.'" —Gil Grand

"Continue being passionate about the music." —Rick Trevino

"I'd want to compete with other formats. I don't think that the average Country listener is only listening to Country music, so I'd try to find artists or songs with some sort of edge for attracting those listeners who may feel Country is getting boring or redundant, hopefully, without the loss of traditional Country fans. Country's always had stages of growth and been able to keep a line of traditional acts going as well. It just has to be relevant to today's time as well." —Michael Britt (Lonestar)

"Stop playing artists who sound like everybody else." —Brett Warren, (The Warren Brothers)

"Take a lot more chances on newer artists and not necessarily on just the major labels." —T. Graham Brown

"I'd play more George Jones and Merle Haggard. They are still cutting good stuff." —Sammy Kershaw



Share a great moment of professional achievement.

"Winning the CMA Award for 'It's Your Love' with Faith. There'll never be another that's our first song and our first award." —Tim McGraw

"The first time I walked on the Opry stage. I was so nervous I could hardly sing, but it was great." —Randy Travis

"When I went to Saudi Arabia and performed for the troops." —Aaron Tippin

"Recording the duet, 'Never Bit a Bullet Like This' with George Jones." —Sammy Kershaw

"Being recognized as the Number



One New Artist for 1997." —Michael Peterson

"I've played a lot of wonderful shows, but a standout memory is when Buck Owens gave me one of his last four remaining 1965 Gibson red, white, and blue guitars in celebration of my first Number One song, 'I Do (Cherish You)'" —Mark Wills

"Being awarded 'Song of the Year' by the NSAI and being recognized by my peers for 'Somewhere in My Broken Heart.'" —Billy Dean

"BlackHawk's first platinum album party was an emotional and memorable time for all of us." —BlackHawk

"Recording this album is something I've always wanted to do. Being able to write the songs and sing them. When the complete album was put in my hands, it was a great moment." —Monty Holmes

"When I found out that my first single, 'Papa Bear' was getting airplay on radio stations all over the country." —Keith Harling



"One of my most emotional moments was receiving the Humanitarian Award from the Country Radio Broadcasters. That was very special and was totally unexpected. It came as a complete surprise." —Joe Diffie

"Keep it simple. The listener's role is the most important. Not every listener has the same taste, whether it's clothes, food, or music. Radio should appeal to a broad audience. To do that, play a little something for everyone. For example, George Jones and Tim McGraw, back to back. Then throw in a classic Reba and the new Lee Ann Womack. That works for me." —David Kersh

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"Doing a set with Harlan Howard when he joined us on stage at one of our shows." —Brad Warren, (The Warren Brothers)

"Being in the recording studio and standing on the other side of the glass watching Charley Pride cut a duet with me for my album." —Trini Triggs

"I went out to perform an acoustic set at Buck Owens' Crystal Palace Club in Bakersfield. Buck invited me

up to his office for a five-minute chat before the show. The chat ended up being an hour and a half and afterwards he invited me to sing 'Tiger by the Tail' with him. Hands down, that's my biggest highlight so far."

—Shane Stockton

"Getting my first Number One song for 'So Much For Pretending.' I was home during Christmas 1996 and when I found out the song was Number One across the board, I called co-writers Derek George and John Tirro to share the news." —Bryan White

"The night the fans voted me TNN's Entertainer of the Year." —Neal McCoy

"It took me 17 years to gain overnight success, so getting my record deal would have to top the list. My second moment would be my first appearance at the Grand Ole Opry. It validated the fact that I was really a Country singer." —Ty Herndon

"My homecoming concert in Calgary, Canada was a tie-in event with a local children's charity. The fans that night raised the roof and at the same time, about \$250,000. Until that night, I don't think I really understood the power of music." —Paul Brandt



"Winning the ACM Top New Male Vocalist Award and touring with George Jones." —Kenny Chesney

"One of my greatest moments came at the 1996 ACM Awards when, to my surprise, I won Song of the Year for 'Keeper of the Stars.' It was a complete surprise and my only award to date." —Tracy Byrd

"Something I'll always remember is the first time I played Wembly Music Festival in England and doing the first encore that promoter/producer Mervyn Conn had ever allowed. That was just overwhelming."

—Don Williams

"Having a Top 10 single with 'Her Man' and getting to join the Crown Royal Tour." —Gary Allan

"One of my greatest moments was being able to sing on stage with Merle Haggard." —Trace Adkins

"Being asked to be an Opry member was definitely a big highlight. Bill Anderson inducted me. Another would be when younger artists began naming me as an influence. I appreciate that." —Steve Wariner

"Being part of the Reba McEntire/Brooks & Dunn tour. I'm learning so much, both onstage and off. The opportunity has also given me the chance to reach fans in markets that I rarely travel to. It's a long way to South Texas when you're in Portland, Maine." —David Kersh

"The first time we played the Grand Ole Opry stage. It was a matinee performance and we had been up all night the night before shooting a video. We had just come directly from doing some morning press and we were dead tired when we got there. But, when we stepped in the middle of that sacred circle, the adrenaline kicked in and you couldn't have made us go to sleep then." —Heath Wright (Ricochet)

"First is having the Number One songs that radio and the fans have given me. Secondly, selling out the Woodlands in Houston this year was something I am very proud of." —Clay Walker

"Making this album with Gary Nicholson. It's the best album I've ever done and the most fun I've ever had. It just shows what you can do when you're left alone and not A&R'd to death." —T. Graham Brown

"Winning the 1996 ACM Video of the Year Award for 'The Car' is a moment I will always treasure." —Jeff Carson

"'Just to See You Smile' being such a bit hit and a multi-week Number One. It could be one of the things I'm most proud of for the rest of my life. The timing was very ironic, as my father passed away just after it hit Number One. It was a bittersweet experience. The success of that record will be the thing I treasure most." —Mark Nesler

"My first Number One for 'She Can't Say I Didn't Cry.'" —Rick Trevino

"Opening for the late Tammy Wynette at the MGM Grand in Las Vegas." —Cledus T. Judd

"When Michael McDonald agreed to sing on 'Better Man' from our debut album." —Brett Warren, (The Warren Brothers)



If I weren't a Country artist, I would...

"Be holding a sign that said, 'Will play for food!'" —Tim McGraw

"As a child I wanted to be doctor and I've always had an interest in medicine, so I would have gone the medical route." —Joe Diffie

"Be a police officer (who writes songs, too.)" —Jeff Carson

"Want to own a Chevrolet dealership and sing on the weekends." —Keith Harling

"I would most likely be in radio." —Tracy Lawrence

"Be a producer." —Henry Paul, (BlackHawk)



"Be a child psychologist. I love working with kids." —Ty Herndon

"Starve." —Brad Warren (The Warren Brothers)

"Be a farmer and a builder." —Sammy Kershaw

"Probably a preacher. My dad's a preacher. I'd have to change my ways some. I was raised a Christian and think the Bible's a great written story." —Shane Stockton

"I would definitely be in law enforcement. Maybe the DEA or something." —Mark Wills

"Marry a rich girl." —Billy Dean

"Be raising thoroughbreds and writing songs." —Toby Keith

"I'd probably be a commercial artist. I had planned to go to art school." —Steve Wariner

"I'd be a carpenter, painter, cowboy, farmer, or maybe a cook. I do prefer being a singer." —Randy Travis

"Be in some type of PR job because I love dealing with people." —Neal McCoy

"Be a baseball player. It's something I played as a kid, and about the only thing that, for a while, distracted me from music." —Mark Nesler

"I'd probably be an electrician." —Don Williams

"I would be going to college, getting a degree in something else I would enjoy." —John Michael Montgomery

"I'd be involved in music somehow. I'd keep writing and maybe get into some producing or maybe even some management thing." —Bryan White

"Drill oil wells." —Trace Adkins

"Be a barber or a morning radio disc jockey. Either way, I get to cut up." —Cledus T. Judd

"Be a cattleman. I enjoy the people involved in that type of business. It's



A close-up, black and white portrait of Tim McGraw, showing his eyes, nose, and mustache. The lighting is dramatic, with strong highlights and deep shadows.

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something that I truly enjoy and it also provides a means take care of my family." —Clay Walker



Diamond Rio

"Be a banker." —Marty Roe (Diamond Rio)

"I'd be building houses. I would still be a contractor." —Gary Allan

"Be a program director." —Trini Triggs

"Run for President. I think I'd make a hell of a President." —T. Graham Brown

"I'd probably be a Gospel singer. I have a passion for singing and prior to my record deal I was singing demos. I'd probably be doing that, too." —Daryle Singletary

"I was offered a music teaching job at South Plains College in Loveland, Texas. They have a music degree program and they've just named a scholarship after me and after the band. I'd be teaching there." —Heath Wright (Ricochet)

"I'd play lead guitar for another artist." —Wade Hayes

Growing up, who was your favorite superhero and why?

"Superman was my favorite hero. Like me, he only has one weakness." —Trace Adkins

"Spiderman. He was a wall-climbin' fool." —Sammy Kershaw

"The Incredible Hulk. He was a normal guy who had some terrible things happen to him which only made him stronger, but also had the potential to make a monster out of him. His story is the story of his struggle to overcome his past and help others in the process. I can relate." —Michael Peterson

"Spiderman. I am very nosy and Spiderman was so cool. He could climb a wall and spy in people's windows." —Daryle Singletary

"Wonder Woman. Do you really need to ask why?" —Tracy Byrd

"Superman, because he never went around with his chest pushed out bragging. Everything he did was for the good of someone else." —Don Williams

"As a kid, I was fond of the Fantastic Four. Between them they were smart, fast, pretty, strong, and could fly and become invisible. How could you beat that?" —Randy Travis



Trace Adkins

"Superman. Little did I know that someday he would direct my first music video." —Keith Harling

"My favorite superhero was Batman because he had all the cool tools." —Aaron Tippin

"Superman, because he was tough and he always stood for the right thing. I like all the movies, too." —Bryan White

"I like Superman. Nothing can hurt him, he can see through things, and he could turn the world around by flying fast enough." —Joe Diffie

"I thought Luke Skywalker was cool and I always tried to figure out how he got the light on the lightsaber to work. I'd grab a brush or a roll of toilet paper and try to make a light come from them." —Shane Stockton

"Superman because it's widely known that Superman and Wonder Woman had a thing. Anybody that's dating Wonder Woman is the man in my book." —Heath Wright (Ricochet)

"I was a huge Batman freak. He was human. He couldn't fly." —Monty Holmes

"Superman. He could be a regular normal guy one minute and then walk into a phone booth and presto, he could fly off to save the world." —Mark Nelser

"It would have to be the Incredible Hulk. It had to be a tough life to be big, ugly, and green with two personalities." —John Michael Montgomery

"When I was a kid, my favorite superhero was Superman because he could fly." —Tracy Lawrence

"Superman. He always gets the girl. But, those tights would have to go. Wranglers would be just fine." —David Kersh

"Batman, because I loved his car." —Kenny Chesney

"Roy Rogers and Gene Autry. Although their not typical superheroes, I always looked up to them." —Clay Walker

"Superman. He was cool and could fly and the only thing that could hurt him was Kryptonite." —T. Graham Brown

"Wonder Woman. I wonder why?" —Brad Warren

"Tarzan, because his good nature makes him a wonderful lover and protector of people and animals. He has a lot of integrity and always wants to do the right thing." —Keech Rainwater (Lonestar)

"Superman because he cared for the people." —Trini Triggs

"Wonder Woman. How many superheroes look like that?" —Gil Grand ■



Tracy Lawrence

Music Row's Promotion Supermen

Record promotion. It's a tough job, but someone's got to do it.

Country's promotion executives are always on the firing line, measured by a weekly report card. On good weeks they're heroes, on others, well, there's always one updated resumé handy. Here, we've posed a few questions to some of Music Row's promotional Supermen...

If I could clone myself, my other career would be...

"An attorney. Not one of those guys who advertises late night on cable stations, but a Perry Mason or Ben Matlock type." —Rick Baumgartner, Decca Records

"Acting. Of course, I'm never acting



Bruce Shindler

when I'm promoting records." —Bruce Shindler, DreamWorks Records

"Poet." —Bob Saporiti, WB Records

"I'd own a marketing/promotion

firm, preferably located in the Caribbean, dealing with some form of entertainment and sports." —Terry Stevens, Capitol Records

"I'd be a film director, producer, and writer. It's my biggest vice. I just love movies." —Larry Pareigis, Monument Records



Tom Baldrice

"Co-anchor of ESPN's Sports Center with Dan Patrick." —Tom Baldrice, BNA Records

"A therapist. I've been told



"I'd be the guy on the Gorton's frozen fish boxes" —Norbert Nix, Mercury Records

OUR MEN OF STEEL



ALABAMA



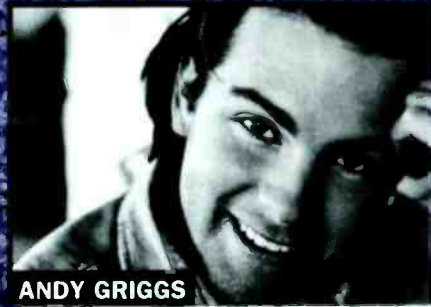
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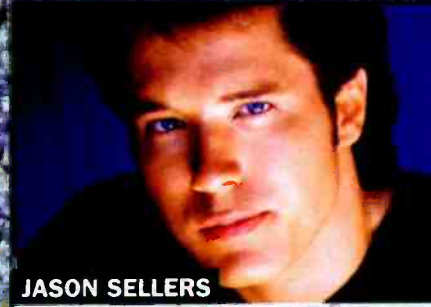
THE THOMPSON BROTHERS BAND



KENNY CHESNEY



ANDY GRIGGS



JASON SELLERS



RESTLESS HEART



WARREN BROTHERS



LONESTAR



NEIL GILLIAND (Gavin Rep)



RCA RECORDS LABEL



www.twangthis.com

BNA
BNA RECORDS LABEL

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"I'm a good listener."
—David Haley, MCA Records

"I would have my own group of radio stations and my own record company. I could then have my own radio seminar, rehash the same issues, strike deals, and build relationships—all from my car on my drive home from work."
—Rob Dalton, Epic Records

"A pilot. I love to fly." —Kevin Herring, Lyric Street Records

"Working in psychiatry."
—John Brown, Curb Records.



"The guy that drives the truck in front of a 'wide load.'"
—Dave Dame, Arista Records

"An archaeologist." —Larry King, BANG II Records

"A horse trainer." —Brad Paul, Rounder Records

"A race car driver or massage therapist." —Ted Wagner, Columbia Records

"Be the play-by-play announcer for ESPN's *Sunday Night Baseball*."
—Mike Wilson, RCA Records

If I were a Country radio programmer today, the one thing I would never do is...



"Be 'short' with other professionals I interact with. It seems that many folks in radio are too preoccupied with other

matters to have an honest dialogue with the folks who provide two-thirds of radio's programming material. It is just as important to ask the right questions of music company reps as it is to expect that they are only going to give you information relevant to your programming needs."
—Terry Stevens, Capitol Records

"I wouldn't talk to record reps. I'd just play what I want."
—Norbert Nix, Mercury Records

"Not return phone calls."
—Larry King, BANG II Records

"Take for granted the importance of the music. A lot of us got into this business because of the music, and it should be one of the most exciting aspects of what we do. Music is about emotions, feelings, and passion. It shouldn't be about adds, chart positions, or conversions." —Rick Baumgartner, Decca Records



"Call out research on currents. I would spend enough

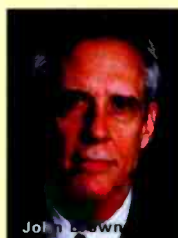
time with the music, stay in tune with my listeners, watch sales and requests, and network with other programmers doing the same. I would then funnel the call out research money towards marketing and promotion so I wouldn't have to depend on labels for it."

—Kevin Herring, Lyric Street Records

"Bullshit a record company."
—Bob Saporiti, WB Records

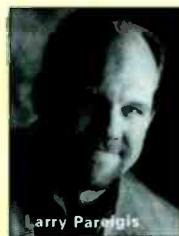


"Add a lesser record based on what is given to me. Records are getting added based on who has the better enticement, not the best song. Then, Nashville gets blamed for putting out bad music."
—Dave Dame, Arista Records



"Never let my personal choices affect my station's playlist."
—John Brown, Curb Records

"Not take Bob Reeves' phone calls. Bob gets real-



ly angry really fast, little Mr.'s and Missy's."
—Larry Pareigis, Monument Records

"Sacrifice the long term integrity of my radio station for short term gains." —Tom Baldrice, BNA Records

"Go to an Epic event without my shower cap." —Rob Dalton, Epic Records

"Lose sight of the fact that artists put their entire life into their music; three minutes of music can take years in the process. I'd never take music or artists for granted."
—David Haley, MCA Records

"Never say I'm never going to add a particular record." —Eddie Mascolo, River North Records



"Have a boring radio station. You can sell more for your advertising if you're entertaining." —Bruce Shindler, DreamWorks Records

"Play or not play a song on my station solely based on whether its charting." —Brad Paul, Rounder Records

"Let Buffy [Rockhill] or Lloyd [Stark] drive me to lunch."
—Ted Wagner, Columbia Records

"Buy a house." —Mike Wilson, RCA Records

What's the best advice you've ever received?

"Spend all day working as hard as you can for your artists and your label. When the day is over, if you can look at yourself in the mirror



and be proud of what you accomplished, turn out your lights and go home. If you aren't, make a commitment to try harder tomorrow. Never compromise yourself, your label, or your artists."
—Rick Baumgartner, Decca Records

"Nobody's inaccessible."
—Norbert Nix, Mercury Records

"Life is short. Find something you enjoy doing, be good at it, and have fun. My father, who was a success in his own right, imparted that pearl of wisdom."
—Terry Stevens, Capitol Records

"To earn respect, you have to give respect. Thank you to both of my parents for that early lesson."
—David Haley, MCA Records

"Take everything at face value."
—Bob Saporiti, WB Records

"Spend more than your budget or they'll cut it." —Kevin Herring, Lyric Street Records

"Attack every day with the goal of accomplishing something productive towards your personal long term goals. It works!"
—Rob Dalton, Epic Records

"Be prepared! Put yourself in a position to succeed. If you're prepared and have done your homework, there are no emergencies."
—Dave Dame, Arista Records

"Be considerate of the people whose path you cross on the way up, because you're likely to meet those same people on your way down."



—Larry King, BANG II Records

"Always tell the truth. It makes it easy to remember what you said."
—Tom Baldrice, BNA Records

"Be a good listener." —John Brown, Curb Records

"Keep humor in the workplace. It gets you through the stressful times." —Bruce Shindler, DreamWorks Records

"Find a job that you're glad to go to every day."

—Brad Paul, Rounder Records

"Don't rush into marriage."
—Jeff Hackett, MCG/Curb Records



"Know thyself. A cabbie in New York once told me that." —Larry Pareigis, Monument Records

"Never give up!" —Eddie Mascolo, River North Records

Never burn a good relationship over one record." —Mike Wilson, RCA Records ■

MARK NESLER

"I knew from the moment that I first heard Mark sing the demo on "Just To See You Smile" that not only was he a gifted writer, but an incredible singer. I can't wait to hear him on the radio."

Tim McGraw

"I met Mark Nesler when I was 18 years old and said to myself, 'I have just met the most talented person I will ever meet.' I still believe that today."

Tracy Byrd

"Mark Nesler is the best new act to come along in quite a while!"

JD Cannon, WFMS, CMA
Station of the Year

"What we have here is an incredible new talent and a record where song, performance, and production mesh into a powerful package. There's smoke and grit in Nesler's voice that makes him totally believable as he sings about pain and resignation... The format needs more talent like Nesler's."

Larry Flick, **Billboard**

"I got the shivers and shakes. This communicates loneliness with such hurtin', manly dignity. Add a Waylonesque backbeat and you've got charisma on plastic. There is no question that Mark Nesler is the DIScovery Award Winner."

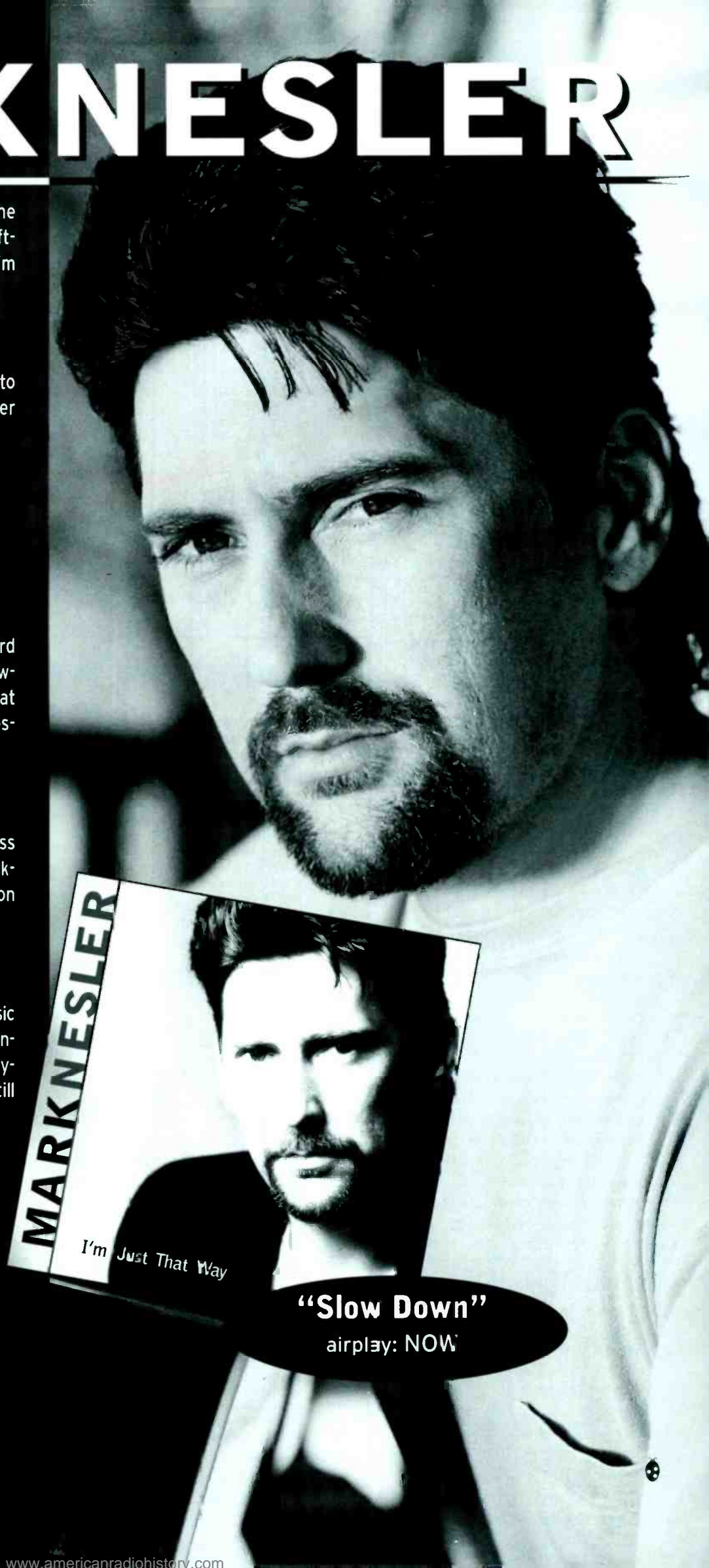
Robert K. Oermann, **Music Row**

"Mark Nesler doesn't subscribe to the latest country music trend on his debut release. His affecting tunes provide a window to the soul of a real person on a journey through life, trying to accept, and sometimes questioning those things that still remain a mystery to us all."

Tom Weaver, **Country Weekly**

ASYLUM RECORDS

CRAZY
for
COUNTRY



MARK NESLER

I'm Just That Way

"Slow Down"
airplay: NOW

Who's the King of

Chancellor-Capstar Is #1 Owner; But CBS is Tops In Top Markets

BY TONY SANDERS

The soon-to-be-merged Chancellor-Capstar group proves once again that size matters in the race to be radio's top biller. At the same time, however, CBS proves that owning top stations in the largest markets is also a winning strategy. When it comes to being tops in Country, CBS owns more of the top-billing stations in the format than Chancellor-Capstar does, but the sheer number of Country stations Chancellor-Capstar owns—89 to CBS's 26—gives that group a lot more of the revenue that goes to stations in the format.

An exclusive analysis by GAVIN of the top-billing groups and stations in Country music shows Chancellor-Capstar pulling in just over \$248 million annually with its 89 stations in the format; a revenue total that's good for first place as the format's top-billing group.

CBS comes in second, since its 26 Country stations generate \$173.8 million a year. Third is Clear Channel, with 33 stations generating nearly \$88 million a year. Fourth is Jacor, with 26 stations and \$53 million in revenue, followed by Disney/ABC's four Country stations that pull in \$45.4 million annually. (All revenue figures are 1997 estimates supplied to GAVIN by BIA.)

CBS Tops Top-Billing List

The nation's 50 largest Country stations are owned by 16 different groups. CBS owns an even dozen of those top-50, including the top-billing station, US99 (WUSN-Chicago), and the fourth-highest biller, KILT/FM-Houston. Chancellor's two biggest Country billers are

KKBQ/FM-Houston (#2 overall) and WMZQ/FM-Washington, D.C. (#6); the group has 10 of the 50, including four currently owned by Capstar and its subsidiaries.

Eight other groups have more than one top-50 station on the GAVIN list: Clear Channel owns five; Disney/ABC, Jacor and Cox Radio each own three apiece; while Susquehanna Radio, Jeff-Pilot, Cumulus and Beasley each own two on the list. Six other group owners have one station each in GAVIN's top-50 tally: Bonneville owns KZLA/FM-L.A., which, with \$15 million in annual

revenues, is the eight-largest biller in the format. Buck Owens' KNIX/FM-Phoenix follows right behind in ninth place with \$14.5 million. BIA estimates that Dick Broadcasting's WIVK/FM-Knoxville bills about \$9.2 million each year, which puts that station at 24th. Sinclair's WIL/FM-St. Louis ranks 28th with \$9 million in annual billing. Gaylord's WSM/FM-Nashville takes in \$6.3 million each year, good for 47th place, while Fisher Broadcasting's KWJL/FM-Portland follows right behind in 48th with an estimated \$6.2 million in annual revenue.

Sharing the Wealth: Tops in the Top 10

Country radio stations generate about \$1.3 billion in annual advertising revenues, according to GAVIN's analysis, and two groups walk away with just over one-third of that total: Chancellor-Capstar takes the most, with 19.7 percent, while CBS takes 13.8 percent. The next largest slice of the Country revenue pie—7 percent—goes to Clear Channel. Jacor's in fourth place with 4.2 percent of those spendable, bendable dollars. The six other top-10

Country's 50 Top-Billing Country Stations

Rank	Station/Market	Mkt #	Revenue (\$000)	Group Owner
1	WUSN-Chicago	3	\$21,000	CBS Corp.
2	KKBQ-Houston/Galveston	9	18,800	Chancellor Media Corp.
3	WKHX-Atlanta	12	18,600	ABC Radio Inc.
4	KILT-Houston/Galveston	9	17,000	CBS Corp.
5	KSCS-Dallas/Ft. Worth	6	16,400	ABC Radio Inc.
6	WMZQ-Washington, D.C.	8	16,000	Chancellor Media Corp.
7	KYGO-Denver/Boulder	22	15,500	Jefferson-Pilot Communications
8	KZLA-Los Angeles	2	15,000	Bonneville International Corp.
9	KNIX-Phoenix	17	14,500	Buck Owens Production Company
10	KMLE-Phoenix	17	13,000	Chancellor Media Corp.
11	WQYK-Tampa/St. Petersburg/Clearwater	21	12,700	CBS Corp.
12	KYNG-Dallas/Ft. Worth	6	12,500	CBS Corp.
12	WSIX-Nashville	44	12,500	Southern Star *
14	WYCD-Detroit	7	11,500	CBS Corp.
15	KPLX-Dallas/Ft. Worth	6	11,300	Susquehanna Radio Corp.
16	KSON-San Diego	15	11,100	Jefferson-Pilot Communications
17	WUBE-Cincinnati	25	11,000	Chancellor Media Corp.
18	KFRG-Riverside/San Bernardino	29	10,800	CBS Corp.
19	WFMS-Indianapolis	37	10,500	Susquehanna Radio Corp.
20	WSOC-Charlotte/Gastonia/Rock Hill	36	10,100	CBS Corp.
21	WYAY-Atlanta	12	10,000	ABC Radio Inc.
22	KMPS-Seattle/Tacoma	13	9,500	CBS Corp.
22	WGAR-Cleveland	23	9,500	Jacor Communications Inc.
24	WIVK-Knoxville	68	9,200	Dick Broadcasting Company Inc.
25	WKIS-Miami/Ft. Lauderdale/Hollywood	11	9,150	Beasley Broadcast Group
26	KEEY-Minneapolis/St. Paul	14	9,000	Chancellor Media Corp.
26	WCOL-Columbus, Ohio	32	9,000	Jacor Communications Inc.
26	WIL-St. Louis	18	9,000	Sinclair Communications Inc.
29	KASE-Austin	50	8,850	GulfStar *
30	WPOC-Baltimore	19	8,500	Jacor Communications Inc.
31	WRBQ-Tampa/St. Petersburg/Clearwater	21	8,200	Clear Channel Communications
32	WWWW-Detroit	7	8,000	Chancellor Media Corp.
32	WAMZ-Louisville	52	8,000	Clear Channel Communications
32	WWKA-Orlando	38	8,000	Cox Radio Inc.
35	WXTU-Philadelphia	5	7,900	Beasley Broadcast Group
36	WZZK-Birmingham	55	7,300	Cox Radio Inc.
37	WTQR-Greensboro/Winston Salem/High Point	40	7,200	Clear Channel Communications
38	KIKK-Houston/Galveston	9	7,000	CBS Corp.
39	KUPL-Portland, Ore.	24	6,900	CBS Corp.
40	WKHK-Richmond, Va.	56	6,800	Atlantic Star *
40	KFKF-Kansas City	26	6,800	CBS Corp.
40	KXXY-Oklahoma City	53	6,800	Clear Channel Communications
43	WMIL-Milwaukee/Racine	30	6,700	Clear Channel Communications
43	KCYT-San Antonio	33	6,700	Cox Radio Inc.
45	WWYZ-Hartford/New Britain/Middletown	42	6,600	Atlantic Star*
46	WIRK-W. Palm Beach/Boca Raton	49	6,500	CBS Corp.
47	WSM-Nashville	44	6,300	Gaylord Broadcasting Company
48	KWJL-Portland, Ore.	24	6,200	Fisher Broadcasting
49	WUSY-Chattanooga	101	5,900	Cumulus Broadcasting Inc.
50	WKKO-Toledo, Ohio	76	5,800	Cumulus Broadcasting Inc.

Notes: * These stations will become part of Chancellor Media after the Chancellor-Capstar merger is finalized.

SOURCE: BIA'S ESTIMATED GROSS 1997 STATION REVENUES (IN \$000S), FROM BIA'S MEDIA ACCESS PRO RADIO ANALYZER DATABASE SOFTWARE (AS OF AUG. 19, 1998).

Country?

groups each take anywhere between 2-4 percent.

Sharing the Wealth: Tops With the Top 50

When it comes to sharing the wealth generated by Country's 50 top-billing stations, CBS and Chancellor-Capstar again emerge as the top shareholders. This time, however, the roles are reversed.

GAVIN estimates that the 50 top-billing stations generate a total \$511 million. CBS takes home the largest share of that—25.9 percent—because it owns more of the 50 top-billing stations. CBS's 12 stations on the top-50 list take in \$132.3 million annually.

Second in line is Chancellor-Capstar, with 21.6 percent of that total, or \$110.6 million. Third place

in the top-50 countdown goes to Disney/ABC, which takes 8.8 percent (\$44.9 million) of the \$511 million generated by those stations.

Welcome to Cumulus Country

Country radio is a big factor for three major groups: Cumulus, Citadel and Jefferson-Pilot. In each case, Country-radio billings represent between 29-35 percent of that group's total annual revenues.

As of August, Cumulus owned 41 stations programming Country music and generating just about \$42 million. Based on BIA's estimates of the group's total annual revenues (\$118.4 million), that means Cumulus gets 35 percent of its total billings from its Country stations. For Citadel, its 20 stations pull in \$37.4 million or 33 percent of the group's \$112.4 million. Jeff-

Pilot's three Country stations pull in \$26.6 million yearly, or 28.8 percent of the group's total \$92.3 million in radio revenue.

The Rest of the Story: Country's Million-Dollar Club

As with many other things, the top-slot can only go to a relative few. That's true for Country's upper echelon as well. There are only 21 Country stations generating annual revenues over \$10 million and another 48 that bring in between \$5 million to \$10 million each year. Of the 678 stations that were used to

compile the revenue figures for this report, most of those stations generate annual revenues between \$1 million to \$5 million. Interestingly, 406 of them have annual billings of \$1 million and up—including the top 21 above \$10 million and 48 in the \$5-10 million range.

The remaining 272 stations break out as follows for yearly billing: 103 generate revenues between \$500,000 and \$1 million; 91 generate revenues between \$250,000 and \$500,000; 64 generate revenues between \$100,000 and \$250,000, while 14 stations have annual billings below \$100,000.

Top Ten Country Groups Ranked by Country-Radio Billing

Once the Chancellor-Capstar merger is completed, Chancellor will officially be the largest radio group in the world and the largest operator of Country stations in the U.S., both in terms of the number of Country stations it owns and in terms of the total billing those stations represent.

To determine Chancellor-Capstar's Country-radio billing, GAVIN combined the revenue estimates from BIA for Capstar's various subsidiaries with those for Chancellor to arrive at that group's nearly \$250 million in total billing from 89 Country stations. BIA counts over 2,400 Country-formatted stations in the U.S. and has 1997-billing estimates for about 678 of those stations. Together, those Country stations generate \$1,259,875,000 in annual revenues. That would mean Chancellor-Capstar's \$248.2 million in Country revenue represents 19.7 percent of all Country 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 Country stations represent 14.6 percent of Chancellor's total radio revenue.

Rank	Group	# of Country Stations	Country Revenue (\$000,000)	% of All Country Revenue	Total Group's Revenue Country	% of Group's Revenue
1	Chancellor/Capstar	89	\$248.2	19.7	\$1,700.0	14.6
2	CBS	26	173.8	13.8	1,492.4	11.6
3	Clear Channel	33	87.7	7.0	473.9	18.5
4	Jacor	26	52.7	4.2	612.9	8.6
5	Disney/ABC	4	45.4	3.6	327.1	13.9
6	Cumulus	41	41.7	3.3	118.4	35.2
7	Citadel	20	37.4	3.0	112.4	33.3
8	Cox Radio	8	35.4	2.8	246.8	14.3
9	Jefferson-Pilot	3	26.6	2.1	92.3	28.8
10	Susquehanna	5	24.8	2.0	141.4	17.5

SOURCE: GAVIN ANALYSIS OF BIA'S ESTIMATED GROSS 1997 STATION REVENUES FROM BIA'S MEDIA ACCESS PRO RADIO ANALYZER DATABASE SOFTWARE (AS OF AUG. 19, 1998).

Power up Your Country

Country radio is definitely alive, kicking, and still incredibly popular. And the latest stats and trend information from the good people at Duncan's American Radio bear this out.

Based on 1997 revenue and ratings data, Duncan's American Radio says Country radio's "conversion ratio"—a calculation that shows how well, on average, a station can convert audience shares into revenue dollars—has settled in at 1.17 for the last two years, after peaking at 1.20 in 1995.

Here's another reason to feel good about Country: aside from 1995, the current 1.17 ratio is among Country's best performance over the last 12 years, according to the Duncan data. (see table below).

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.

Country stations do better than that and, as a group, can convert a 10 share in the ratings into 11.7 percent of a market's revenue.

The conversion ratio for Country has kept to the high road

and turned in higher-level ratios during the late-1990s—somewhat above where it was in the mid-1980s and well above a 1992 low-point of 1.07.

It looks like 1998 should be another up year for Country, according to Duncan's VP/Operations Thom Moon, who told GAVIN that an early read on 1998 ratings data confirms that "Country has definitely stabilized. Country is still an incredibly-popular format and has the most broadly-based popular music of any format. In some ways it's really the spiritual successor to the original form of Top 40."

Country Conversion Ratios 1986-1997

YEAR	RATIO
1986	1.15
1987	1.17
1988	1.16
1989	N/A
1990	1.13
1991	1.10
1992	1.07
1993	1.13
1994	1.18
1995	1.20
1996	1.17
1997	1.17

SOURCE: DUNCAN'S AMERICAN RADIO "SHARE-TO-REVENUE CONVERSION RATIOS AND FORMAT PERFORMANCE ANALYSIS." 1998 EDITION.

JAZZ • SMOOTH

THE JAZZ AND SMOOTH CONNECTION

The fourth quarter of 1998 represents a key time for jazz radio, with six high-profile, major label releases coming to spice up the airwaves during the next three months. All six artists have scored important Number One Gavin Jazz records in the past, and their latest releases signal some important upcoming trends. In addition, a major jazz reissue boxset by John Coltrane will be available this winter.

Baltimore pianist Cyrus Chestnut's new self-titled album has a street date of September 15. Atlantic founder Ahmet Ertegun joins Yves Beauvais in producing Chestnut's latest, which features Ron Carter on bass with Billy Higgins and Lewis Nash on drums.

In a overture to Smooth Jazz audiences, Anita Baker makes a rare vocal appearance, singing two standards, "Summertime" and "My Favorite Things."

"While we're the only jazz game in town," say Lyn Peraino, Program Director of WLNZ in Lansing, "during the day we like to drop in some of the mainstream jazz that works well with our Smooth Jazz programming. Cyrus's new record will fit very well for both jazz and Smooth."

Even as the Headhunters continue to climb GAVIN's Jazz chart, Herbie Hancock has finished his second Verve solo release, *Gershwin's World*, due out in October. The band features horn players James Carter, Kenny Garrett, Eddie Henderson, and Wayne Shorter, along with recognizable cameos by Kathleen Battle, Chick Corea, Stevie Wonder, and Joni Mitchell. While Baker sings "Summertime" on Cyrus Chestnut's newest, Joni Mitchell

Hot Jazz Titles Slated for Fall Release

BY KEITH ZIMMERMAN

delivers a smoky version of the same tune for Hancock.

Scheduled for early November delivery is *Like Minds*, an impressive collaboration on Concord Records under the group name Metheny+ Corea+ Burton+

the radio and in the stores on September 24 is a new Joshua Redman project on Warners called *Timeless Tales for Changing Times*. *Timeless...* will feature a spectrum of standards, beginning with works by Irving Berlin, Rodgers & Hammerstein, and Cole Porter, then evolving into modern tunes



Kevin Mahogany



Herbie Hancock



Cyrus Chestnut



Joshua Redman



Brad Mehldau



Gary Burton

Holland+Haynes. The project came about when Gary Burton received an e-mail from Pat Metheny suggesting they cut a record together. Shortly after, Chick Corea was invited to join, and it was unanimously decided to enlist Roy Haynes and Dave Holland as the rhythm section. This ten-song collection marks the first time Corea and Metheny have ever played together.

The trend towards "new jazz standards," as heard on Christian McBride's *A Family Affair*, is now spreading to other new releases. On

Redman will perform post-bop versions of Bob Dylan's "The Times They Are A-Changin'" and the Beatles' "Eleanor Rigby." Brad Mehldau and Brian Blade return to Redman's quartet, along with Mehldau's regular bassist Larry Grenadier.

And speaking of Mehldau, September 17 is the release date for his *Songs: Art of the Trio, Volume Three*, Brad's fourth Warner Bros. release. Bassist Larry Grenadier and drummer Jorge Rossy round out

the studio lineup. Speculation is that Mehldau's *AOTTV3* is much more radio friendly, more tuneful, and less improvisational than *Volume Two*. Matt Pierson returns as producer. As a sideman, Mehldau has been stretching out lately; his latest CD contains a jazz remake of "Exit Music (For a Film)," written by English Alternative rockers Radiohead and a solid version of Nick Drake's "River Man."

"One thing I like about Brad Mehldau's leadership in his trio is the sense of illusion he creates; I hear a sound that is broader than a trio. I feel like I can program the intimacy of a trio, but at the same time, the intensity of a quintet," says WBFO-Buffalo Music Director Bert Gambini.

Also coming from Warners (and produced by Pierson) is Kevin Mahogany's next CD, *My Romance*. Much like the new standards trend, jazz projects with an accent on romantic ballads (like Kurt Elling's *This Time It's Love*) have become a recent jazz recording phenomenon. Mahogany's latest is due in mid-October and will feature guest players like Bob James, Michael Brecker, Kirk Whalum, and Charles Fambrough.

Finally, on the reissue front, the GRP Recording Company is readying a definitive collection of John Coltrane's Impulse! quartet recordings. Sixty-six tracks (seven of which are previously unreleased) spanning ten hours of music have been 20-bit remastered to fit into an 8-CD box set featuring a metal and leather design. A 100-page booklet will explore Coltrane classics from recordings like *A Love Supreme*, *Ballads*, and *Sun Ship*.

AN INTERESTING SIDE NOTE: WITH THE EXCEPTION OF GARY BURTON'S ALL-STAR PROJECT, THE OTHER FIVE AFOREMENTIONED ARTISTS HAVE PREVIOUSLY SHOWCASED AT PAST FEBRUARY GAVIN SEMINARS. IF YOU'RE INTERESTED IN STAGING LIVE MUSIC AT NEXT YEAR'S GAVIN CONFERENCE IN NEW ORLEANS ON FEBRUARY 17-20, NOW IS THE TIME TO CONTACT JAZZ EDITOR KEITH ZIMMERMAN. ■

Mike Vasquez Is New KIFM PD

After a selection process that took well over two months, Mike Vasquez will leave his programming post at KEZL in Fresno to become the new Program Director at KIFM (The Breeze) in San Diego. Vasquez replaces Mike Shepard, the longtime Jefferson-Pilot Group PD (for KIFM, KBZT and KSON) who departed on July 1 on to accept a position with Moyes Research Associates.

"Mike has a real passion for this unique format," said Mike Stafford, Senior VP/GM of Jefferson-Pilot's San Diego stations. "He's been doing it a long time, and he knows what it takes to win."

"I'm extremely excited to be joining a great company like Jefferson-

Pilot," said Vasquez. "I look forward to being part of such a talented and passionate team in San Diego."

KEZL's Alan Tatarian told GAVIN that the station will begin its search for Vasquez's replacement soon. Vasquez, who has been at KEZL since its Smooth Jazz inception over ten years ago, will join The Breeze in late September. KEZL's tenth anniversary listener concert, scheduled for September 26, will most likely be Mike's last day. According to Tatarian, the station is happy for Mike's new assignment, and prides itself that this marks the first programming and air staff vacancy the station has had in over a decade.

Smooth/Jazz Notes

Steve Bauer, the Smooth Jazz Music Director at KMGQ in Santa Barbara called us to say that the station has changed its dial position, and as a result has expanded its coverage. The McDonald Media station has switched frequencies from 106.3 to 97.5. "It's better than the 106 Santa Barbara signal," Bauer told GAVIN. "97.5 will also get us into all of Ventura County, all of Santa Barbara County, and parts of San Luis Obispo."...PD/MD Kyle M. LaRue checks in to tell us that "WEAA in

Baltimore is still kickin' jazz and takin' names!" After some technical upgrades at Morgan State University, the station's new phone number is (443) 885-3564. The fax number remains the same, (410) 319-3798, and Kyle is still taking music calls from 10 a.m. to 1:30 p.m....Congratulations to Forest and his celestial syndicated show, **Musical Starstreams**. Starstreams originated in the San Francisco Bay Area in December of 1981, and was the first to syndicate progressive New Age in 1983. This fall, Musical Starstreams celebrates ten years on **the Wave, the Oasis**, and eleven years on **WNUA**....While the Beltway basks in controversial political matters, we send our congratulations to **WJZW** on four years of broadcasting Smooth Jazz in the Washington D.C. area. Well done, and four more years!...At the risk of being found out with some of our review tidbits and observations, we've received two exemplary Jazz artist and record release reference books. The famous *All Music Guide to Jazz*, published by our sister company, Miller Freeman Books, has released an updated Third Edition. Another handy new jazz guide is *MusicHound Jazz, the Essential Album Guide*, published by Visible Ink. *MusicHound Jazz* is filled with exhaustive data about recordings by jazz musicians, both famous and obscure.

Geissman's Literary Double Life

With the release of his first record in three years, *In With the Out Crowd* on Higher Octave, Smooth Jazz guitarist Grant Geissman actually lives a double life in the entertainment biz.

In addition to being a session guitarist and solo artist, guitarist Geissman is a published expert on *Mad* magazine.

"I wrote a book called *Collectibly MAD*," Geissman told GAVIN. "It's actually the history of *MAD* magazine and EC Comics, which publishes *Tales From the Crypt* and titles like that. It has pictures of rare collectibles, and I went out and interviewed Bill Gaines, who was the publisher of *MAD*, and got to meet

all of their [comic] artists."

Geissman regularly attends comic conventions as a panelist expert on *MAD* magazine.

"I collected *MAD* magazines and comic books since I was a kid," admits Geissman. "All these people into *MAD* magazine had no idea what I really did for a living. They had no idea that I was a musician; they just thought I was this *MAD* guy."

Geissman has written and compiled a total of four *MAD* volumes, including *MAD About the Fifties*, *MAD About the Sixties*, and *MAD About the Seventies* which were published by Little, Brown."



Tozzi Promoted At WJJZ-Philly

Michael Tozzi, Music Director at Chancellor Media's Smooth Jazz outlet, WJJZ in Philadelphia, has been promoted to Assistant Program Director. Tozzi will retain his music duties as well his weekday air shift.

"It's a good thing," Tozzi said to GAVIN. "It allows me an opportunity to learn more. I do middays from ten until two, and being on the air gives me a great opportunity to gain a different perspective than off-air Music Directors have."

"One of my favorite things is to go

out and do stuff live," Tozzi continues. "It's nice to meet people face to face and talk to them. They get an immediate connection to the radio station when they talk to somebody from the airstaff. That's important for us especially, because WJJZ is a pretty high profile station. We like being out in front."

Tozzi has been with the station since February, 1995. Look for a future GAVIN column as we discuss the Smooth Jazz genre and Philadelphia radio with Michael.

WEZV PD Miller Battles Illness

Bob Miller, Program Director of Smooth Jazz station WEZV in Lafayette, Ind. was recently diagnosed with a form of lymphoma cancer. Miller is in and out of the station these days, and also undergoing chemotherapy. GAVIN wishes Miller and his wife and two children all the best. With the help of indie promotion person Kim Clark, a benefit fund has been set up in Miller's name to assist with medical costs and family expenses. Contributions can be sent to Miller via Bank of Wolcott, P. O. Box 336, Wolcott, Indiana, 47995.



Diana Krall's landmark Impulse! recording, *Love Scenes*, has gone platinum in Canada, making Krall the first jazz artist in Canada to have earned that status. Krall received her award at the Festival International de Montreal. Pictured (l-r): Andre Monard from the Montreal festival, Michael Jastremsky of Universal Music, Krall, and Werner Wiens of Universal Music Canada.

JAZZ

MOST ADDED



DANILO PEREZ (60)

Central Avenue (Impulse!)

Including: WFNX, WGBY, WUWH, WBGO, WAER, WITR, WEA, WESM, WHRV, WSHA, WRQM, WCLK, WKGC, WUWF, WUCF, WFIT, WDNA, WUSF, WFPK, WMO

BOBBY SHEW QUINTET (33)

Salsa Caliente (MAMA Foundation)

Including: WSSB, WCLK, WKGC, WUWF, WFIT, WKRY, WDNA, WUSF, WFPK, WMO, WTLU, WCPN, WNDP, WEMU, WDET, WLNZ, KTPR, KUSD, KCND, KANU

TOMMY FLANAGAN (33)

Sunset and the Mockingbird (Blue Note)

Including: KKUP, KAJX, KUJZ, KTAD, KUNR, KCLU, KAZU, KCSM, KEWU, WAER, WBFO, WEA, WHRV, WNCU, WRQM, KANU, KCND, KUSD, WGVU, KTPR

CHARLES EARLAND (15)

Slammin' & Jammin' (Savant)

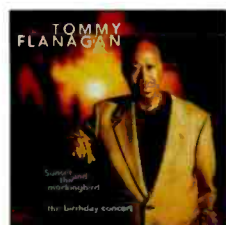
Including: WSSB, WKGC, WUWF, WFPK, WMO, WWOZ, KNTU, KCCK, KUSD, KUVO, KVNF, KTAO, KCSM, KSMF, WNCU

NEW YORK ALLSTARS (14)

Broadway (Nagel-Heyer)

Including: WITR, WSHA, WUCF, WFPK, WMO, WWOZ, WUTC, WNOP, WEMU, KUSD, WSI, KCSM, KJSJ, KEWU

RECORD TO WATCH



TOMMY FLANAGAN

Sunset and the Mockingbird (Blue Note)

A quality live jazz set by pianist Tommy Flanagan, recorded at the Village Vanguard on his birthday. Start with "Birdsong."

LW	TW		Repts.	Adds	Spins	Diff.
1	1	RON CARTER - So What (Blue Note)	83	1	735	+14
3	2	ELLIS MARSALIS TRIO - Twelve's It (Columbia/CRG)	70	0	616	-69
4	3	KURT ELLING - This Time It's Love (Blue Note)	81	1	613	+37
10	4	DARRELL GRANT QUARTET - Twilight Stories (32 Records) <i>Pianist Grant's belated release jumps into the Top Five.</i>	81	0	596	+74
2	5	NICHOLAS PAYTON - Payton's Place (Verve)	63	0	575	-131
8	6	ANTHONY WILSON - Goat Hill Junket (MAMA Foundation)	76	1	556	+33
5	7	AHMAD JAMAL - Nature (Atlantic)	69	0	530	-23
14	8	ELIANE ELIAS - Eliane Elias Sings Jobim (Blue Note)	73	1	523	+36
18	9	KENNY DREW, JR. - Crystal River (TCB)	74	0	520	+83
6	10	CHUCHO VALDES - Bele Bele en La Habana (Blue Note)	59	0	514	-22
21	11	RUSSELL MALONE - Sweet Georgia Peach (Impulse!)	82	3	506	+119
12	12	MAKOTO OZONE TRIO - Three Wishes (Verve)	66	0	505	-2
17	13	PATRICIA BARBER - Modern Cool (Premonition)	72	3	499	+46
7	14	4-SIGHT - 4-Sight (N2K Encoded Music)	62	0	492	-39
19	15	CHRISTIAN McBRIDE - A Family Affair (Verve)	76	0	488	+60
15	16	PAT MARTINO - Stone Blue (Blue Note)	70	2	483	+22
17	17	GEOFF KEEZER - Turn Up The Quiet (Columbia/CRG)	63	0	467	-25
16	18	KEN PELOWSKI - Grenadilla (Concord Jazz)	71	0	446	-11
20	19	GERI ALLEN - The Gathering (Verve)	68	1	421	+20
28	20	RYAN KISOR - The Usual Suspects (Fable)	72	3	410	+64
25	21	BENNY GOLSON - Tenor Legacy (Arkadia Jazz)	63	3	406	+37
11	22	JIMMY COBB'S MOB - Only For the Pure At Heart (Fable)	51	0	383	-135
31	23	SHERMAN IRBY - Big Mama's Biscuits (Blue Note)	73	3	380	+56
26	24	GERRY MULLIGAN ALL-STAR TRIBUTE BAND - Thank You, Gerry (Arkadia Jazz)	68	3	377	+19
9	25	ELIAS HASLANGER - Kicks Are For Kids (Heart Music)	48	0	371	-152
29	26	HANK CRAWFORD - After Dark (Milestone)	58	3	353	+22
36	27	THE HEADHUNTERS - The Headhunters (Hancock/Verve)	47	0	326	+33
37	28	COUNT BASIE - Live at the Sands (Reprise)	61	3	319	+37
45	29	STEFAN HARRIS - A Cloud of Red Dust (Blue Note) <i>Good vibes and 70 stations from vibraphonist Stefan Harris.</i>	70	11	314	+85
32	30	THE GREG HATZA ORGANIZATION - Snake Eyes (Palmetto)	55	3	304	-16
42	31	MEDESKI MARTIN & WOOD - Combustication (Blue Note)	56	1	296	+64
23	32	DAVID SANCHEZ - Obsession (Columbia/CRG)	45	0	284	-100
22	33	CHICK COREA & ORIGIN - Origin (Stretch/Concord)	40	1	274	-113
40	34	HENDRIK MEURKENS - Quiet Moments (Evidence)	48	2	269	+21
47	35	JOHN PATITUCCI - Now (Concord Jazz)	56	1	265	+51
46	36	YESKA - SkafoCubanJazz (Aztlan)	54	4	255	+27
30	37	CHAD LAWSON - The Chad Lawson Trio (Lawson)	41	0	255	-72
35	38	REUBEN WILSON - Down With It (Cannonball)	43	1	247	-56
24	39	SHIRLEY HORN - I Remember Miles (Verve)	37	0	246	-135
49	40	ALEX RIEL - UnRiel! (Sunt)	56	4	239	+44
—	41	CHARLES EARLAND - Slammin' & Jammin' (Savant)	60	15	236	N
—	42	CHRIS POTTER - Vertigo (Concord Jazz)	48	1	219	N
34	43	RED HOLLOWAY - In the Red (HighNote)	30	0	213	-100
27	44	TRUDY DESMOND - My One and Only (Justin Time)	34	1	207	-141
33	45	MARIAN McPARTLAND - Just Friends (Concord Jazz)	39	0	206	-107
—	46	VITAL INFORMATION - Where We Come From (Intuition)	41	2	193	N
—	47	ANTON SCHWARTZ - When Music Calls (Anton Jazz)	50	3	189	N
—	48	ANDY FARBER/ANDREW WILLIAMS - Double A (After 6)	47	5	187	N
39	49	LEE RITENOUR - This Is Love (i.e. music)	25	0	183	-71
38	50	ETTA JONES - Sings the Songs of Buddy Johnson (HighNote)	26	0	175	-87

REVIEWS

ANDY BEY

Shades of Bey (Evidence)

Jazz vocalist Andy Bey only makes the scene sporadically, but his last Evidence release in 1996, *Ballads, Blues & Bey*, kept jazz radio awe-inspired. His riveting vocal falsetto reminds us of a modern Johnny Hartman more than a Joe Williams, and every note that floats from the speakers on *Shades of Bey* is shrouded with urgency. One of the few openly gay jazz musicians, Bey is one of the most evocative, provocative artists you could play during any daypart.

CHARLES EARLAND

Slammin' & Jammin' (Savant)

Organist Charles Earland, who releases jazz chartbusters year after year, is truly one of the most consistent airplay attractions in the format over the past decade. As usual, Earland is very swinging and bluesy. We like "Sugar" and for a retro novelty we find Earland's "When Johnny Comes Marching Home" entertaining.

SPINCREASE

1. CHARLES EARLAND +177
2. TOMMY FLANAGAN +141
3. RUSSELL MALONE +119
4. N. Y. ALLSTARS +109
5. D. FIELDER QUARTET +104

CHARTBOUND

- *DANILO PEREZ (Impulse!)
 - *TOMMY FLANAGAN (Blue Note)
 - *NEW YORK ALLSTARS (Nagel-Heyer)
 - *BOBBY SHEW QUINTET (MAMA Foundation)
 - *DALE FIELDER QUARTET (Blue Fort)
 - *ANDY NARELL (Heads Up)
- Dropped: #41 Charles McPherson, #43 Jesse Andrus, #44 Leon Parker, #48, James Carter, #50 Paul Motian

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTIST PROFILE

ANDY NARELL

ON BEAUTIFUL SONGS AND TONES

"One of the most exciting kinds of steel pan music is the big steel bands of Trinidad, where there's maybe a hundred people and everyone is playing really loud! Based on

my approach to the instrument on *Behind the Bridge* (on Heads Up), this is on the whole other end of that spectrum. It's one pan, no overdubs, playing very softly in a controlled studio environment, where I played live with the piano in order to capture some spontaneity between us.

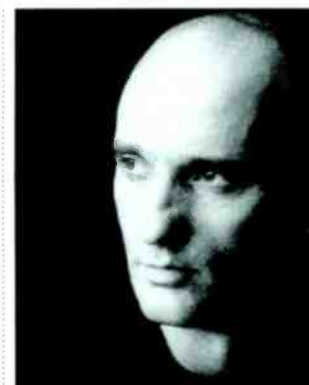
"Even though this record is

about my playing, this is not a chops display. I wasn't thinking that way at all in the studio. It was all about playing something beautiful within each song. Nowadays I'm always searching for a more beautiful tone and capturing the most beautiful part of the steel pan.

"With this record I wanted to use small instrumentation that centered on my playing and not so much on composing,

arranging, and orchestrations.

"'Lamentos' is a well known standard in Brazil [written by Brazilian composer Pixinguinha] that's been recorded quite often there. Although it's not well known in this country, I fell in love with the tune the first time I heard it. I kept hearing the melody in my head, so I played it on the steel pans and on piano. It was a natural selection for this record."



SMOOTH

JAZZ & VOCALS

REVIEWS

PETER WHITE "Midnight in Manhattan" (Columbia/CRG)



Not counting last year's Christmas release, Peter White has waited a full two years before issuing this important follow-up to *Caravan of Dreams*. "Midnight in Manhattan" is a suave duet with Grover Washington, Jr. and received substantial top Most Added honors. White and Washington trade licks admirably, anchored by a very strong, romantic melody.

RICKY JONES "Still in Love" (Universal/Cherry)

The last time Marc Antoine was in town, he stopped by and saw the new Ricky Jones CD on my desk. We excitedly listened to "Still in Love," a track that Antoine played on as well as co-wrote. This week "Still in Love" got a big add at KTWV, and Jones' super soulful vocals could make this a top Smooth Jazz commodity.

MOST ADDED



PETER WHITE (25) "Midnight in Manhattan" (Columbia)

Including: WJJJ, WJFK, WJZW, WFSJ, WGUF, WUKY, WJAB, KOAI, WNWV, WVAE, WVMY, WMGJ, WNUA, WJPL, KCLC, KCIY, KHHH, The Wave, KUOR, KSBK, KRVR, KSSJ, KKJZ, and KWJZ

ERIC MARIENTHAL (10) "Here In My Heart" (i.e. music)

Including: WHRL, WJJJ, WJZJ, WJCD, WJAB, WYJZ, KMJZ, WNIJ, KYOT, and KKJZ

WALTER BEASLEY (6) "I Feel You" (Shanachie)

Including: WJFK, WFSJ, WLOQ, WFSJ, WYJZ, and KKDC

CRAIG CHAQUICO & RUSS FREEMAN (5) "Riders of the Ancient Winds" (Windham Hill)

Including: WUKY, WNWV, WMGJ, WNIJ, and Paul Hunter

RACHEL Z (4) "Head Over Feet" (NYC/GRP)

Including: WLOQ, WJAB, WONB, and WNIJ

RECORD TO WATCH



RICKY JONES (Universal/Cherry)

This vocal track features Marc Antoine on guitar. Added at The Wave and KKDC with double digit spins at KBZN, WSMJ, KJZY, WONB, and WZJZ. Track is "Still in Love."

LW	TW		Repts.	Adds	Spins	Diff.
1	1	LEE RITENOUR - This Is Love (i.e. music)	57	0	1028	-37
2	2	MARC ANTOINE - Madrid (NYC/GRP)	59	0	1002	-30
3	3	GEORGE BENSON - Standing Together (GRP)	53	0	988	-28
6	4	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	51	0	877	+50
4	5	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	53	0	835	-55
7	6	JIM BRICKMAN/DAVE KOZ - Visions of Love (Windham Hill)	47	0	803	-2
5	7	FOURPLAY - Four (Warner Bros.)	55	0	778	-99
8	8	LUTHER VANDROSS - "I Know" (Virgin)	49	1	662	-23
11	9	JOE McBRIDE - Double Take (Heads Up)	48	0	567	+32
10	10	BONEY JAMES - Sweet Thing (Warner Bros.)	43	0	563	+27
9	11	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	41	0	560	+19
12	12	BRIAN BROMBERG - You Know That Feeling (Zebra)	47	0	555	+42
13	13	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	40	0	494	+7
23	14	RICK BRAUN - Hollywood & Vine (Bluemoon/Atlantic)	50	1	468	+82
Read the full story on Rick's latest CD in next week's column.						
15	15	KENNY G - Greatest Hits (Arista)	32	0	454	-22
17	16	PEACE OF MIND - Journey to the Fore (Nu Groove)	42	0	447	-23
16	17	CHRIS STANDRING - Velvet (Instinct)	42	1	446	-25
18	18	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	44	2	412	-36
19	19	MARILYN SCOTT - Starting to Fall (Warner Bros.)	37	1	411	-26
14	20	RONAN HARDIMAN - Solas (Philips)	33	0	409	-68
22	21	BRYAN SAVAGE - Soul Temptation (Higher Octave)	41	2	393	+1
21	22	ED HAMILTON - Groovology (Shanachie)	38	0	380	-16
25	23	FATBURGER - Sugar (Shanachie)	35	0	361	-9
26	24	GABRIELA ANDERS - Wanting (Warner Bros.)	33	1	355	+6
28	25	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	34	1	330	+18
20	26	KIM WATERS - Love's Melody (Shanachie)	31	1	329	-84
30	27	BRIAN McKNIGHT - Anytime (Mercury)	24	1	301	+9
27	28	KHANI COLE - Places (Fahrenheit)	28	1	287	-33
33	29	RAMSEY LEWIS - Dance of the Soul (GRP)	29	0	276	-4
31	30	ALFONZO BLACKWELL - Passion (Street Life)	28	0	276	-9
24	31	GREGG KARUKAS - Blue Touch (i.e. music)	28	2	267	-105
29	32	ACOUSTIC ALCHEMY - Positive Thinking (GRP)	26	1	262	-38
36	33	OPEN DOOR - North From Riverside (Helicon)	30	1	245	+8
39	34	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	23	0	240	+23
45	35	ERIC MARIENTHAL - Walk Tall (i.e. music)	40	10	233	+77
A lovely ballad from his new Walk Tall release.						
—	36	WALTER BEASLEY - For Your Pleasure (Shanachie)	29	6	214	N
32	37	PAUL HARDCASTLE - Cover To Cover (JVC)	22	0	206	-78
35	38	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	20	0	201	-40
37	39	SIMPLY RED - Blue (EastWest/EEG)	19	0	200	-26
34	40	FOUR 80 EAST - Eastside (Boomtang/Cargo)	25	1	199	-48
41	41	SHAHIN & SEPEHR - World Cafe (Higher Octave)	20	0	197	+7
48	42	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	22	3	175	-44
—	43	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz)	28	5	171	N
42	44	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	17	1	170	-5
44	45	SHAKATAK - Shinin' On (Instinct)	21	3	165	-1
—	46	JEFF LORBER - Watching the Sunset (Zebra)	23	3	162	N
—	47	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	16	1	156	N
50	48	LOUIE SHELTON - Hot and Spicy (Lightyear)	18	0	153	+12
43	49	DUNCAN MILLAR - Dream Your Dream (Instinct)	17	0	151	-18
—	50	J.K. - Seduction (Verve)	18	3	136	N

SPINCREASE

1. WALTER BEASLEY +106
2. RICK BRAUN +82
3. ERIC MARIENTHAL +77
4. CHAQUICO & FREEMAN +54
5. SOUL BALLET +50

CHARTBOUND

*PETER WHITE (Columbia)
CHRISTIAN McBRIDE (Verve)
VESTA (i.e. music)
RICKY JONES (Universal/Cherry)
MARCUS JOHNSON (N2K Encoded Music)
RACHEL Z (NYC/GRP)
Dropped: #40 Joyce Cooling, #46 Dan Siegel, #48 Randy Crawford

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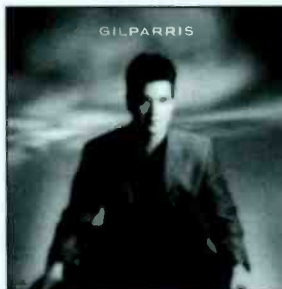
Gil Parris

self-titled debut on RCA Victor

Tracks:
(edits) It's a Lie/ Starting Over
(cd) Mr. Smooth/ Rainy Night in Georgia

Gavin Chartbound 7/31
R&R: one of the Most Added 8/14 Issue

Already playing on these stations:
WVAS KOEX WTMD KINK WUKY WKCD WONB WSNC
KVNF KOXT WVCO WJAB KRVR WNIJ KAJZ WSCN KMJZ
KJZY WSNC KXDC WHRL KAJZ WSNE WPLM WWOV



"Gil Parris shines through as the brightest new star in the genre since Larry Carlton."
GUITAR FOR THE PRACTICING MUSICIAN

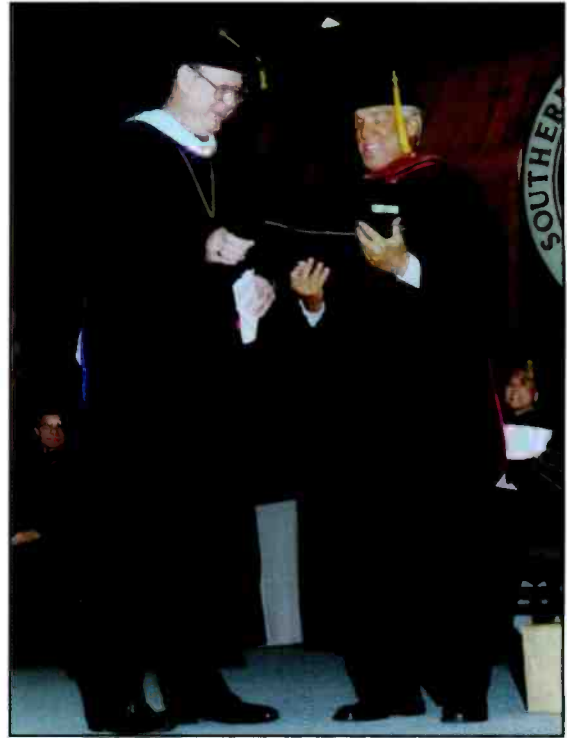
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PARTINGSHOTS

THE DOCTOR IS IN (RADIO)

Westwood One Chairman/founder Norm Pattiz (right) was recently awarded an honorary Ph.D by Southern Illinois University President Ted Sanders.



NOT PICTURED: GLASS OF WATER

No, it's not Brian Setzer's new ventriloquist act. Look closer: Setzer was a featured performer at Star 101 (KVSR)-Fresno's recent Starfest '98. Pictured, from left: morning guy Charlee Simons, co-host Athena (shown actual size), Setzer, and PD Mike Yeager.



SHOWBIZ

Longtime **WB** Sr. VP of Promotion **Stu Cohen** has exited the label. No replacement has been named as yet.

Emmis shows off its #1 bookends in N.Y. and L.A. **Hot 97 (WHQT)** is back atop the New York ratings heap, up 5.5-5.8 12-plus. VP of Programming **Steve Smith** tells **SHOWBIZ**: "I'm very proud that Hot 97 is #1 again. I'm also extremely proud of [PD] **Tracy [Cloherty]**, and what she's accomplished. She's done a hell of a job. Hats off to her and the entire staff. At the same time, I'm certainly thrilled that **Power 106 (KPWR)** is the #1 12-plus English-speaking radio station in Los Angeles."

Speaking of **Power 106**, MD **Damion Young** has been upped to APD. Look for the announcement of a new MD soon. When contacted about Young's newly-expanded duties, **Emmis** Exec. VP of Programming **Rick Cummings** told **SHOWBIZ**, "I was against this

from the beginning, and I feel completely threatened by it."

WXXP (Party 105)-Long Island OM/p.m. driver **Sky Walker** adds PD stripes, while night guy **Vic the Latino** is officially named MD. Party 105 inks **Leo G.** from **Jam'n 94.5 (WJMN)**-Boston to fill the vacant midday shift.

WSNX-Grand Rapids PD **John Thomas** has been named Director of Programming and Operations for all six local **Goodrich Radio Marketing** properties, including 'SNX, Urban **WKWM**, Hot A/C **WSHZ**, Oldies **WODJ**, Classic Rock **WMRR**, Nostalgia **WGHN/AM**, "Plus a seventh station set to debut in November," Thomas says.

Former **WSSX (95 SX)**-Charleston PD **Calvin Hicks** resurfaces as PD of Top 40 **WVYB (the Vibe)**-Daytona Beach.

After initially accepting the PD gig at

KRSK (Rosie 105)-Portland, Ore., **WJLK**-Monmouth/Ocean PD **Mike Kaplan** elects to stay put.

Market veteran **Bruce Kelly** returns to mornings at Modern A/C **KZZP**-Phoenix, replacing **Ginny Harmon** and **Jon Ballard**. Kelly previously did mornings at the old **KZZP** in its mid-'80s Top 40 era before crossing the street to **KOY/FM**, and, most recently, to **KKFR (Power 92)**, exiting in May of this year.

Down the road in Tucson, **KRQ** night jock **Randy Williams** adds MD stripes, while former MD/late night jock **Dan Nespole** is upped to Promotion Manager. Overnighter **Kricket** expands her shift to cover late nights.

KMZQ-Las Vegas midday talent **Terrie Springs** adds MD stripes.

WMGI (Mix/FM)-Terre Haute morning co-host **Wendy Allen** segues to **WMAD**-Madison. Replacement packages to PD **Rich O'Brien**, 824 S. 3rd St. Terre Haute, IN 47802 EOE.

Capitol's Northern Calif. promo manager **Tim Wallen** crosses the street for similar duties at **V2**.

Congrats to **KVSR (Star 101)**-Fresno PD **Mike Yeager** and wife **Elsa** on the birth of their second son, **Shaun**, born September 2, weighing in at 11 lbs., 3 oz. (hellol) and a mighty 24 inches long.

Condolences to **Elektra's** Senior Director of Adult Formats **Dana Keil** and family on the loss of their father/husband, **A. Donald Keil**, who passed away on September 16.

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