

THE MOST TRUSTED NAME IN RADIO

ISSUE 2170

AUGUST 29 1997

GAVIN



Peel Me a Grape!

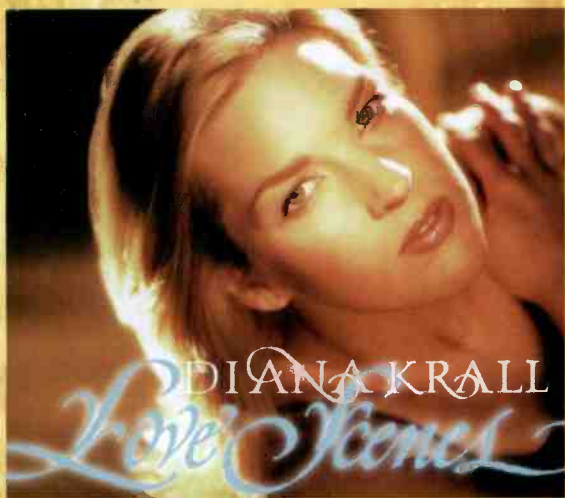
**Gavin Chats with Diana Krall
About *Love Scenes***

Also: In the Studio with Tommy LiPuma

**Five Major Market Programmers
Tackle the Tough Topics in Our
Latest Smooth Jazz Roundtable**

DIANA KRALL

Love Scenes

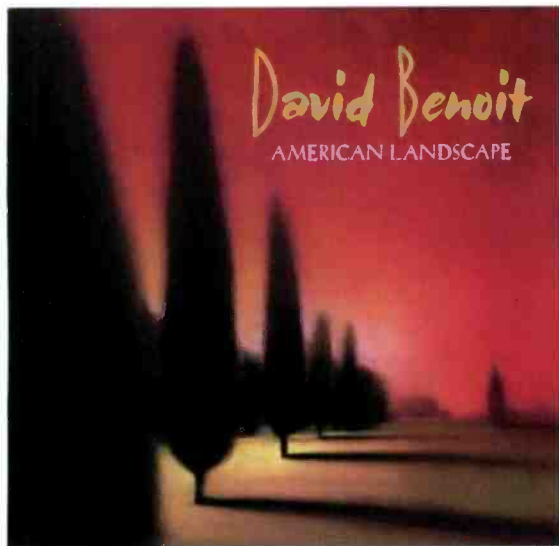


The much anticipated follow up to her Grammy-nominated album, **ALL FOR YOU.**

Includes "Peel Me a Grape," "They Can't Take That Away from Me" and more.



ON YOUR DESK NOW



David Benoit AMERICAN LANDSCAPE

Featuring the debut single, "Lost in Tokyo."

"After all these years, Benoit and his trademark keyboard style are stronger than ever. The new single defines 'in the pocket.' It's a perfect fit for NAC."

-Rob Moore, Program Director, KMJZ



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AS TOLD TO BEN FONG-TORRES

Al "Jazzbeaux" Collins

On 57 Years of Getting Away with Murder

Al "Jazzbeaux" Collins, one of the first and most influential of all jazz disc jockeys, is now 77—and feeling it. Coming off a recent round of surgical procedures, he's a little weak these days—"Nowheres near where I used to be at," he says. Still, Jazzbeaux continues to spin his (now compact) discs, every Saturday night on KCSM/FM-San Mateo, Calif. And he voices profiles for the big-band shorts that pop up on the American Movie Classics network.

On the air since 1940, Collins, a graduate of the University of Miami, got his nickname five years later at WIND-Chicago, where an engineer, noting his love for swing music, called him "Jazzbo." In New York and San Francisco, at WNEW and KSFO, he established the imaginary "Purple Grotto" as his radio den, read poetry on albums, with Steve Allen and others providing the music, and became one of the all-time champions of jazz. He lives in Mill Valley, Calif. with Patti, his wife of 31 years. A daughter, Teal, sings with the Mo'Fessionals and is working on a solo CD.

Radio keeps me going. I still get the same enjoyment, the same feeling as I always did. It's a feeling of satisfaction, of picking the tunes, getting the music out, and keeping it fresh. And not hitting on the same things all the time, so when listeners tune me in, they know they're going to get something a little different. When I want to

play my Mose Allison, I play that. And, the other night, I played three hours of Count Basie.

I think back on the associations I've had with Count Basie and Stan Kenton and all those great guys that gave me their ears so I could listen with their ears and see what they're into. They'd talk to me about the music and let me know where they were coming from. And I've been able to upgrade my appreciation of the music, too, by sharing ideas with people.

From talking with those musicians, I got to where I would never play stuff that was too complicated. Once you do that, you lose your listener.

I mix in quite a lot of new music, too. I don't draw the line at anything. If I can use it, I'll do it, even if it's Gregorian chants. I'll put it on. I think the Smooth Jazz stuff is good. It's attractive, and it's not too raucous. It doesn't chase people away. I have a whole stable of stuff I've been playing for so many years, and a lot of them fall into the category of Smooth—and that's all the better for them.

I don't think jazz radio is any better or worse than it has been. The

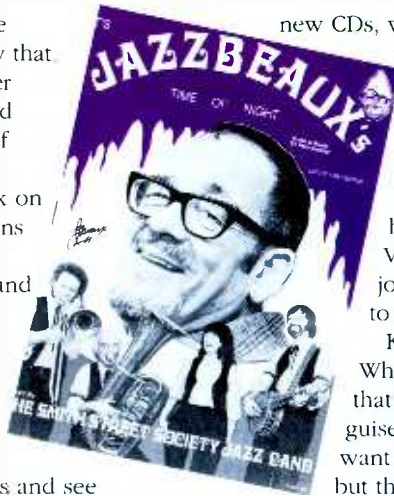
new CDs, where they dragged a lot of stuff out of the archives—have contributed a lot. People are getting a chance to hear good, clean copies of stuff they couldn't before. The leaders, like Verve, have done a great job. It does my heart good to see those tunes out.

KCSM is doing just great. When KJAZ closed down, that was a blessing in disguise for our station. I didn't want to see KJAZ cut down, but they didn't manage things properly.

The big corporate moves in the radio industry have their effects, but I seem to go my own way. I've always had complete carte blanche. It'd be out of the question for me to have to submit a list and talk about it. I just pick the records and go.

WNEW was owned by a couple of big companies, but at all my stations, from WNEW to KSFO, they left me to my own devices, and I got away with real murder as far as playing my stuff. I don't know how I did it. It was just a matter of being strong in my convictions of what I played, and—yes—they saw that my ratings were healthy, and that I was getting them while playing jazz.

It's been like an automatic thing for me, with the music and the way I've been accepted. I look back on it with a great deal of satisfaction. **GAVIN**



First Words

Reading the Smooth Jazz programmers roundtable this issue is like happening into a solid panel at a radio seminar. It's nuts and bolts stuff, but, beyond the subjects of discussion, it's the candor that stands out. This is not one manager carefully choosing words; it's five outstanding radio people shooting the breeze. Only the breeze amounts to the winds that drive the format.

The discussions are not only instructive—and for all formats. They indicate how far Smooth Jazz has come, from ten years ago, when KTWV (The Wave) rolled into Los Angeles and got tagged "New Age," and when KKSF surfaced in San Francisco, with PD Steve Feinstein resolutely fending off any labels. The music, he said, was, simply, "polished, very textured, atmospheric, smooth and flowing." Years later, the word "smooth" would win out.

But, as Al "Jazzbeaux" Collins, our First Person subject, told me, "I don't use appellations like 'Smooth' or 'cool jazz.'" All he's ever sought is good, uncomplicated sounds, to keep listeners tuned in. That would make Collins a Smooth Jazz buff before it was ever a format. And, whether it's 57 years for Jazzbeaux or ten years for the format, the goal remains the same: Keep the customer satisfied.

Ben Fong-Torres
Ben Fong-Torres, Managing Editor



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NEXT WEEK

Back to School

College crew Matt and Vinnie get ready for CMJ (and a whole lotta new radio mates) with a look at the world of independent promotions. They've also collected favorite recipes from some of their friends (uh?) and started a football pool.

GAVIN

Founded by Bill Gavin—1958

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GAVIN NEWS

"The radio industry was so artificially fragmented for so long."

—Tom Hicks
See Below.

LILITH, OZZ ROCK:

Summer Tours Disappoint

BY ALEXANDRA RUSSELL

Back in May, GAVIN ran a story outlining the options for summer concert goers. From Lollapalooza and H.O.R.D.E. to Warped and Further, we said, the package tour seemed to be the preferred route for performers and ticket buyers alike.

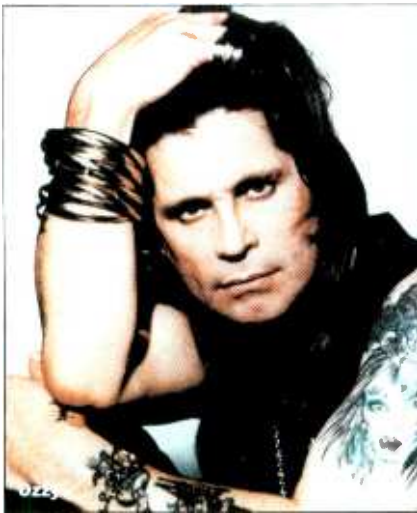
We stand corrected.

As the season comes to a close, *Pollstar* magazine has done the math and found that, despite great industry optimism earlier this year, most festival packages finished under expectations, both in terms of ticket sales and revenues.

Lollapalooza, which started it all back in 1991 by offering a wide variety of music and entertainment, dropped to 50 percent of 1996 revenue, and H.O.R.D.E., which had been

expected to challenge Lolla this year for the multi-genre tour title, also dropped significantly from last year's totals.

For all this bad news, however, there were a few



bright spots. Ozzfest, the mammoth heavy metal package headlined by Ozzy Osbourne and featuring the controversial Marilyn Manson, averaged more the

19,000 tickets sold per show and topped the list for per-show grosses. The all-woman Lilith Fair was second only in per-show totals, and the teen/punk-oriented Warped tour also pulled in respectable numbers.

Given these results, and the success of U2's *Pop Mart* tour (which bucked the idea of multiple artists and formats in favor of one big show from one big-name group), will future summers see more offerings that target specific audiences? Probably.

But, says *Pollstar* magazine's Gary Bongiovani, don't expect one year's disappointment to end all cross-format tour attempts. "With the festivals, it's possible to completely reinvent themselves from one year to the next," he told GAVIN. "Even [the ill-fated, Iggy Pop headlined] ROAR, which left a bad taste just about everywhere it showed up, can come back next year with a new name and new acts."

Hicks, Muse Deal: The Big Whopper

BY BEN FONG-TORRES

The big get biggest.

That's the bottom line on the agreement by Hicks, Muse, Tate & Furst Inc.'s agreement to buy SFX Broadcasting. The \$2.1 billion deal, if and when approved, would make the Dallas-based Hicks, Muse the nation's largest radio group operator.

Already operating the Chancellor-Evergreen behemoth and the fast-growing Capstar Broadcasting Partners, the acquisition of SFX would give the parent firm a total estimated ad revenue of \$1.37 billion. Westinghouse, the current radio industry leader, has estimated revenues of just over \$1 billion.

The agreement calls for the creation of a new company combining Capstar and SFX, with Tom Hicks, Chairman/CEO of Hicks, Muse, as Chairman, and

brother Steve Hicks, co-founder of SFX, as President/CEO.

"The radio industry was so artificially fragmented for so long," said Tom Hicks, who's also slated to become Chairman of the merged Chancellor/Evergreen company. Now, he says, "We have two world-class management groups. One specializes in large markets (Chancellor) and the other in small markets (Capstar/SFX)."

The new mega-company will have a total of 403 stations, including current leader Capstar's 231, Chancellor's 98, and SFX's 71. Clear Channel and Jacor trail with 169 and 151, respectively.

SFX received bids from Jacor and American Radio Systems, and those two are expected to merge—that is, unless Hicks and company turn around and buy ARS.

At least that's the latest rumor.

A Hero's Welcome For New Oasis CD

In a time of explosive first-week record sales (witness Puff Daddy, Prodigy, 311, Bone Thugs-N-Harmony, and the *Men in Black* soundtrack), Oasis has got next.



Their third album, *Be Here Now*, was issued Tuesday (August 26) in the U.S. But that's not the story.

In the UK, the CD—the band's first in two years—was released the Thursday before, and to a reception that invited comparisons to the Beatles in their heyday.

Fans lined up the night before at record stores and other retail outlets, including supermarkets, to grab copies. By Sunday, more than a million had been grabbed, making it the fastest-selling album in British history. It is expected to surpass sales of the country's all-time best seller, *Sgt. Pepper's Lonely Hearts Club Band*, which has sold 4.5 million units in the UK.

KBPI's Flippant Ad

In a clever newspaper ad taken from the pages of *Mad* magazine, KBPI/FM-Denver attacked rival KALC (Alice) with the F word and a middle finger.

The ad, which ran in the sports section of the Denver Post August 18, coincided with the debut of the Jacor station's new morning team, Kerry and Kerns. In the style of *Mad*'s "Fold-In" feature,



in which a drawing and a caption's true message is revealed when the page is folded back, the ad read: "Fun Radio is Back Alive and Well Once Again." Readers and listeners were instructed to fold the ad back, thus revealing the two-line, two-word message:

"Fuck Alice." Two fingers in the ad became a middle finger.

KBPI's GM said the ad simply reflected his station's "irreverent" image and attitude. *The Denver Post*, while saying it was not its policy to look for hidden messages in ads it ran, said it would not run again. Alice GM Graham Satherlie said his station had no plans for a public response. In case he changes his mind, try this:

KEITH SWEAT, DEBBIE HARRY AND KENNY G: ONE LEARNS SUPERSTARS HAVE ALL THE LUCK

—BEN FONG-TORRES

love circle logic

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there is...

a rock among the
rhinestones.

f.a.b.

The first single from their debut album.

love circle logic

Produced by Gary Burke & Doug Ford



Love Circle Logic

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BACKSTAGE

BY JAAN UHELSZKI

BREAKING DOWN THE WALL

It looks like **Pink Floyd** will reunite. Insiders say the recent **Fleetwood Mac** reunion and upcoming **Rolling Stones** tour got the attention of the group's two warring factions. But we're convinced it was all the hoopla earlier this year about *Dark Side Of The Moon* being constructed as an alternative soundtrack to *The Wizard of Oz*. Sources insist that **Roger Waters** and **David Gilmour** are ready to smoke the peace pipe and begin hammering out details for a stadium tour of their very own in 1998.



R.E.M. WAKE FROM DEEP SLEEP

R.E.M. are starting to reconstitute themselves to begin working on their new record, due out this spring. For a band that hasn't been seen in public since early this summer, when all the members climbed onstage in Atlanta for the final show of **Peter Dinklage's** tour with **Tuatar**, they've been keeping themselves extremely busy. **Michael Stipe** not only contributed vocals on "Last Call," on **Patti Smith's** *Peace and Noise*, due out on September 30, but he also proved his devotion to his muse by publishing a book of photography documenting her first tour in over a decade. Stipe got the idea for the book after tagging along with Smith, taking in her shows and traveling with her crew in the fall of 1995. Since Smith opened for **Bob Dylan** there are some interesting cameos, including **Sonic Youth's Thurston Moore**, and **Television's Tom Verlaine**. Look for it later this year, through Raygun Publishing. As for R.E.M., they've booked time in San Francisco's Toast Studio for February through April to record the new album, which is reportedly its first with a new producer since **Scott Litt** hooked up with the group for 1987's *Document*.

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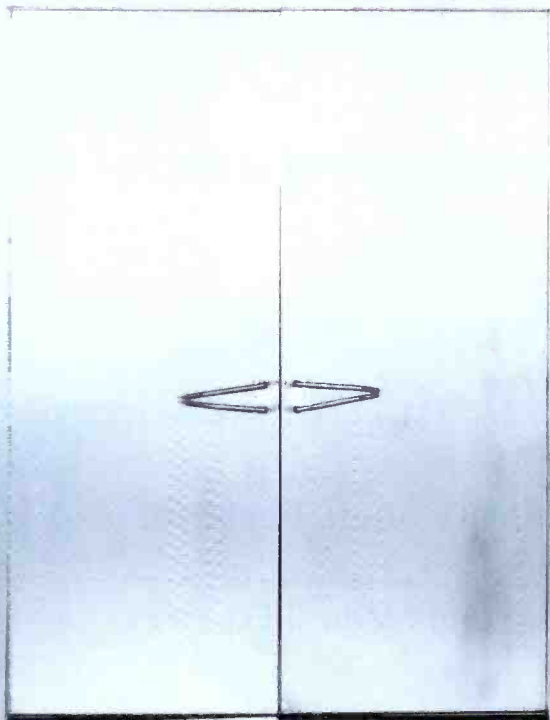
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- Six million albums sold as a solo artist and with his group
- His latest solo album sold platinum-plus
- Writer/producer on both for fourteen #1 R&B hits for himself and for an all-star list of today's top R&B and pop artists
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Clyde Otis Group: Syndicating the Sound, All in the Family

BY LAURA SWEZEY

Clyde Otis has had many firsts. As founder of the Clyde Otis Music Group, his company is the first African American, family-owned music publishing company.

Clyde Otis made a name for himself in the early 1950s, penning and producing numerous hits, including "What a Difference a Day Makes" and "This Bitter Earth" for Dinah Washington



and "Broken Hearted Melody" for Sarah Vaughan.

Named head of A&R at Mercury Records in 1958, Otis was the first black person to hold such a position. In his four years at Mercury, Otis produced 17 hits for artist Brook Benton.

Otis formed his own production company in 1964. Although primarily an R&B and jazz songwriter, he branched into country music in the '70s, becoming the first black publisher to receive a Number One country music award for Sonny James' version of Benton's "It's Just a Matter of Time," in 1970.

After suffering a heart attack and stroke in 1988,

Otis turned over ownership and management of the business to his children. Son Isidro, President of the company, offers creative input, attorney Clyde Otis III is VP of Business Affairs, and daughter Ana Iza Otis is a graphic designer and song plugger.



The second generation of Otises has brought on Mark Sparks, who co-wrote "Shoop" for Salt-N-Pepa and has remixed songs for Boyz II Men, TLC, and Madonna. "Buttnaked" Tim Dawg is a writer and producer for Mary J. Blige, Jodeci, Heavy D, and the Lost Boyz.

The 72-year old Otis still occasionally writes, and consults his children on business matters. "It's gratifying to see my kids trying to make it a bigger business," he says. "I think they are doing a good job, and I think they're going to do an even better job in the future."

Syndicating the Sound, Spirit of San Francisco

BY LAURA SWEZEY

Thirty years after the Summer of Love, Ben Manilla Productions is filling the airwaves with a different version of the San Francisco sound.

In six years, the company, which specializes in syndicated radio shows, promos, radio bumpers, and commercials, has become one of the Bay Area's fastest growing privately-owned businesses, with a client roster including BBC Radio 2, CBS Radio Networks, J-Wave Radio in Tokyo, Premiere Radio Networks, and Radio Today Entertainment.

Headed by 22-year production veteran J. Ben Manilla, the company also includes Paul Wells, Production and Marketing Director and former morning personality "the Lobster" from KRQR/FM-San Francisco.

Wells attributes part of the company's success to their location, in an historic downtown San Francisco building. Their 21st floor digs, once occupied by former Mayor Joseph Alioto, are one floor beneath the original NBC network radio stations.

"The kind of company we

are is commonly found in New York or Los Angeles," Wells says. "We have a different spin on things here.



Paul Wells with Ben Manilla

There's a different mindset for our production, and a different idea in quality and creativity. We strive to pack what we produce with both audio events and space."

The best-known of the company's productions is the *House of Blues Radio Hour*, hosted by Dan Aykroyd's alter ego, Elwood Blues. The show airs on 169 stations weekly, to an estimated 1.5 million listeners.

Perhaps the most innovative creation of Ben Manilla Productions makes its debut Labor Day weekend. *The Evolution of Smooth Guitar*, a two-hour special hosted by Lee Ritenour and Craig

Chaquico, will air on over 40 affiliates and includes interviews with George Benson, Eric Clapton, Carlos Santana, and Pat Metheny.

"This is breakthrough programming," Wells says. "Now that the Smooth Jazz format is ten years old, it's time for the audience to know the artists as people."

Another recent achievement is the nine-hour program

The Psychedelic Era: I Want to Take You Higher. Created in conjunction with United Stations and the Rock and Roll Hall of Fame and Museum to coincide with the museum's Summer of Love exhibit, the series airs on over 100 stations through the end of August.

"There is a spiritual connection to the whole Summer of Love spirit," Wells says, "a cultural appreciation of music in San Francisco. It permeates our production and has a positive effect on the quality of work we produce."

Death Row, Interscope Link May Be in Jeopardy

The distribution deal Interscope Records has with Death Row may be nearing an end.

Death Row, the successful rap label that's been plagued by troubles, including the imprisonment of its co-founder, Marion "Suge" Knight, the death of Tupac Shakur, and an ongoing Justice Department investigation, is reportedly looking for a new distribution deal. If true, possible reasons that have been cited include a reputed lack of support from Interscope, which has decided not to distribute the label's next two releases, Nate Dogg's *G-Funk Classics*, and the soundtrack for *Gang-Related*. (Priority Records has agreed to distribute those releases.)

On the other side, Interscope is said to be under pressure by parent company Seagram to rid itself of Death Row, especially since the Justice Department probe—for alleged connections between the label and criminal gangs—came to light last fall. Seagram's Universal Music Group acquired half of Interscope in February 1996.

Though Interscope declined comment, sources close to the company said it has advanced substantial money to Death Row in recent months.

DeMann in Demand at Maverick

Freddy DeMann, who's served as Madonna's manager for 14 years, has shifted his full-time attention to Maverick Records, which he and the singer-actress co-founded, and of which they are Co-CEOs.

DeMann will now oversee the day-to-day operations and long-term strategies for the label, which has had great success since its founding five years ago, most notably with Alanis Morissette (26 million units sold worldwide of *Jagged*

Little Pill) and, now, with Prodigy, whose latest, *The Fat of the Land*, debuted at



Number One and has sold some 500,000 units. Maverick is a joint venture with Warner Bros. Records.

Said Madonna: "It's been an incredible 14-year run. We've made history together and we've broken ground together. What prevents this from being a sad occasion is the firm conviction that this remarkable friendship and professional alliance will continue to evolve at the same time that we're able to take Maverick Records to an entirely new level."

DeMann had co-managed Madonna with Caresse Norman, who continues in that capacity.

THAT'S SHO-BIZ

By Ben Fong-Torres

FOR REAL: In his recent column on **The Real Don Steele**, **Dave Sholin** (who's on vacation this week) quoted a recollection of Steele's "Fractious Friday" forays on **KHJ-Boss Angeles**. That reminded me of Don's entry in *Los Angeles Radio People* by **Don Barrett**. While most jocks got the usual bio, The Real's piece included an attempted transcript of an on-air riff. In tribute to one of the true greats of Top 40, here it is. Steele did the following in about 11 seconds. Give it a shot:



"It's three o'clock in Boss Angelese! Hey hey, HEY, thitz me, The Real Don Steele! A billion dollar weekend there, and you're looking out of sidewalk call. I got nothing but groovy, those groovy golds. We're gonna kick it out here on a fractious Friday, boy, got to get a set outside that (unintelligible word resembling blowing bubbles in a glass of water) jumbo city! Take a trip. When you chase some daylight!"



Good going. Here's your reward: A photo of The Real Don Steele, circa August, 1964, when he and **Robert W. Morgan** were on that steppingstone called **KEWB** in Oakland, Calif...

SHO ME THE ITEMS: **Rick Stacy**, who's been co-doing the morning shift at **KQKS (KS 107.5)/FM-Denver**, adds PD stripes, replacing **Mark Feather**. "Rick," said **Don Benson**, Corporate VP/Operations & Programming at Jefferson-Pilot, "has already made a significant contribution to the on-air sound and imaging of KS 107.5. Given his wealth of experience and his passion for radio, this promotion was a logical step"...At **K-101-San Francisco**, a revamp returns **Rick Shaw** to middays (he'd been doing swing), replacing **Kelli D'Angelo**, while **Teri King**, in from **KSAN**, takes **Ryan Seacrest's** p.m. drive slot. Also gone: overnigher **Jacque Skarr**. The Duke will have early word on Seacrest's next move...Don't cry for Kne: **Kevin Knee**, NorCal promo rep for **Elektra**, took "Promotion Man of the Year" honors at the WEA Convention, while Southeast rep **Jennifer Sligh** earned "Promotion Rookie of the Year" honors...

BIG GIG: Summer tours may have flattened out (See News), but don't try telling that to the producers of next month's Music for Montserrat benefit in London. Set for the Royal Albert Hall Sept. 15, the benefit, starring **Eric Clapton**, **Paul McCartney**, and **Sting**, for starters, expects to draw a worldwide TV audience rivalling the one for Live Aid in '85. And that one was, as they like to say in the UK, *massive*...



TRICK OR TREAT?: Is it Hallowe'en already? **WZOK (97ZOK)/FM-Rockford, Ill.**'s PD **Scott Chase** feels batty around **3rd Party**, whose members hang with morning man **Steve Shannon** and staffers **Ron Beck** and **Stephanie Troye**...

TWIT ABOUT TOWN: The hottest new restaurant in San Francisco is Farallon, with a \$4 million aquatic decor and seafood to dive for. Chef **Mark Franz** is from Stars, and that's what you see around the main dining room. First time **Dianne** and I

popped in, with her sisters **Robin Ward** and **Eileen Powers** and their husbands **Chuck** and **Richard**, we were a table away from **KGO's Ray Talliaferro**, whose party included former Mayor **Frank Jordan**, the only big city mayor ever sent to the showers—literally—by **Mark & Brian**...Last week, I returned with a couple of buddies for lunch, and we were led to a banquet that the host proudly declared to be "the **Sharon Stone** table." Seems Ms. Stone, who's taken up with **Phil Bronstein**, a top editor at the *S.F. Examiner*, has visited Farallon enough to warrant her own corner booth. (Of course, with her, once is probably enough.) **Peter Dmytryk**, an attorney/drummer/**Debbie** (uh...**Deborah**) **Gibson** freak, got the actual Stone seat. By coincidence, he told **Dale Schultz** and me, he wasn't wearing any underwear that day...

DEES & DAT: **Rick Dees'** CD Media remains tight with **Tom Shovan** and the NY-based syndication company, Radio Today Entertainment. The two have extended their contract into the year 2000. Radio Today does the promotion, marketing, and affiliate relations for Dees' Top 40 and Hot A/C countdowns and for CD Media's Satellite Comedy Network. Shovan, who's worked with Dees since 1990, will serve as VP/Marketing & Program Development for Radio Today...

WANT THE ULTIMATE trinket from the Summer of Love? The **Grateful Dead** pad—the house in the Haight-Ashbury where several of the band lived in the mid-'60s—is for sale. The owners, who bought the huge victorian for \$55,000 around 1970, have made the house part of a benefit auction of Summer of Love memorabilia. The owners, **Michael** and **Francine Felice**, actually raised a Deadhead in the house (I visited in the early '80s for a magazine piece). Now that the kid has grown, they've decided to sell, and to give a portion of the profits to the auction. Minimum opening bid at the auction, Oct. 4 at Butterfield & Butterfield: \$990,000. ("That sounds expensive," says one wag, "but it works out to only about \$10 an ounce.") For auction info, call KGO TV's **Eric Christensen** at (415) 861-7500, ext. 467...

On the Air

Jeff Andrews becomes OM of **Empire Broadcasting System's** two Panama City, Fla. outlets, **WILN/FM (Island 106)** and **WYYX/FM (97X)**.

According to GM **Mike McGough**, Andrews, who has been PD/afternoon at **KHTW/FM-LaCrosse, Wis.**, **KKSS/FM-Albuquerque**, and **KLYV/FM-Dubuque, Iowa**, "represents the next generation of innovative programmers"...**"Red Hot" Ken Scott** resigns as PD of **WYZM/FM-Madison, Wis.** to become PD for **WJVL/FM**. He'll soon be upped to OM of the new station and its sister **WCLO**. Meanwhile, 'YZM music calls will be fielded by **Mike Charley**...**Platinum Broadcasting** ups **J.J. Davis**, PD of **KQLA (Q 103.5)**-Manhattan, to Group PD of 'QLA and **KJCK (Power 94.5)**-Junction City, Kan...**Andy West** is named MD of **97.5 WPST-Trenton/Philadelphia**. West was a 'PST intern in 1990, worked his way up to part-time air talent and imaging director, then left the station for posts at **KRBE-Houston**, **WPLY-Philadelphia**, and **WWMX-Baltimore**...Smooth Jazz **WJZZ 106.1**-Philadelphia names **Joe Proke** Music and Marketing Director. He comes from crosstown **WYXR/FM (Star 104.5)**, where he was MD...**Bonneville's KZQZ/FM-San Francisco**

brings in **KHFI/FM-Austin's Fernando Ventura** (a **GAVIN** award winner, we'd like to note) as night talent, and **WPLL/FM-Miami's Mary Beth Rockwell** joins at middays. T&Rs are currently being accepted to fill morning, p.m. drive, and late night shifts.



Fernando Ventura

note) as night talent, and **WPLL/FM-Miami's Mary Beth Rockwell** joins at middays. T&Rs are currently being accepted to fill morning, p.m. drive, and late night shifts.

In the Grooves

REEL SOUNDS **Walter Yetnikoff** launches a soundtrack label, **ReelSounds**, as part of his

Velvet venture. Initial releases will include compilations for **Fox Searchlight's The Ice Storm** and **Sony Pictures Classics' The Myth of Fingerprints**. **Velvet President Bob Frank** will oversee the label...**Cherry Entertainment Group**, which recently signed an artist development agreement with **Universal Music Group**, is beefing up its staff. **Jennifer Blakeman**



Jennifer Blakeman

has been brought in to manage daily operations and special projects; she'll also be involved with the record and publishing aspects of the company. **Leslie Reed** will help the label build an eclectic artist roster through her A&R research efforts, and **Daniella Capretta** will concentrate on soundtracks, publishing, and copyrights issues...**Laurie Jakobsen** is named Director of Publicity for **N2K Encoded Music**. She joins from **Shore Fire Media**, an independent publicity firm...Congrats to **Elektra's Joel Amsterdam**, who has been appointed VP of Press and Artist Development, West Coast...**Jeff McClusky & Associates, Inc.** has created The Bridge, a new division aimed at launching new music to alternative specialty shows and tastemakers, with special emphasis on enabling independent labels to gain a foothold in the competitive arena. **Thaddeus Rudd** will direct the department. "Thaddeus has proven himself to be a complete music person and has made our office and radio aware of many exciting records," says **Jeff McClusky**. "There's no question in my mind that he's the right person to lead this department"...**Rolodex** change: As of August 15, **Mazzetta Promotion, Inc.** can be found at 2401 Broadway, Boulder, CO 80304; (303) 545-9990, fax (303) 545-9993.

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NASHVILLE SCENE



PIP
PRINTING



Sho-Dates

AUGUST 31

Steve Kingston WXRK-New York
Jacque Skarr
Kevin McDonald McD Promotion
Tracy Austin KIIS/FM-Los Angeles
Van Morrison, Deborah Gibson, Chris Whitley, Lawrence Waddell (Mint Condition), **David Charles** (Thursday Diva)

SEPTEMBER 1

Sandy Skeie GAVIN GM
John Brake Donna Brake Promotion
Alex Anthony WZOO (102ZOO)-Ashtabula, Ohio
Johnny Barbis A&M Associated Labels
Tom Callahan Callahan & Associates
Terry Ferguson Penalty Records
Barry Gibb, Gloria Estefan, Boxcar Willie, Gordon Brown (Mr. Reality), **Steve Goetzman** (Exile)

SEPTEMBER 2

Dodie Shoemaker GAVIN
Kimberly Hughes Loud Records
Richard Sands KITS (Live 105)-San Francisco

Brenda Richie

SEPTEMBER 3

Stew Schantz WSPK/FM-Poughkeepsie NY
Elaine Wils WATZ-Alpena Mich.
Tompall Glaser, Hank Thompson, Al Jardine (Beach Boys), **Doug Elliott** (The Odds)

SEPTEMBER 4

George Flexter WXEf-Effingham, Ill.
Mark Mazzetti
Michael Ehrenberg Outsource Music
Nona Gaye, Martin Chambers (Pretenders), **Kim Thayil** (Soundgarden)

SEPTEMBER 5

Randy Irwin 550 Music
Chris Roberts KRAJ-Ridgecrest, Calif.
Tyesh Harris Odyssey Entertainment
Thom Walsh KUDL-Kansas City, Mo.
Terry Ellis (En Vogue), **Al Stewart**, **Lina Santiago**



Sho-Case

CARLY SIMON

The next Carly Simon album, *Film Noir*, is a tribute to great film songs from past generations. The set is produced by Simon with Jimmy Webb and includes liner notes from director Martin Scorsese. The making of this album will be the subject of a documentary that airs on AMC September 16.

Sho-Prep

ROBERT PLANT/JIMMY PAGE

Led Zeppelin vets Robert Plant and Jimmy Page have returned to the studio to make an album with producer Steve Albini.

HANSON



An independent film company has acquired the rights to the Hansons' life story. According to *Variety*, the project will be helmed by producer Galt Neiderhoffer and director Morgan J.

Freeman.

BARBRA STREISAND/CELINE DION

Barbra Streisand and Celine Dion have recorded a duet called "Tell Him," which is likely to appear on both divas' new albums.

RADIOHEAD

Radiohead went to great lengths to make their new album, *OK Computer*. They recorded the set at a remote farmhouse in Bath, England owned by actress Jane Seymour.

FLEETWOOD MAC

Fleetwood Mac's *Rumours* album has sold more than 17 million copies since its release 20 years ago.

GREEN DAY/DAVE KOZ

Green Day has asked Dave Koz to play sax on one of the new tracks the band is recording for its next album.

HANSON

Mercury Records already has Hanson locked well into the future. When the lads signed on last year, they committed to a six album deal.

BACKSTREET BOYS



Next up for the Backstreet Boys may be a sci-fi comic book with sketches done by the group's 17-year old doodler, Nick Carter.

STEVIE NICKS/BILLY CORGAN

Stevie Nicks is writing songs with Smashing Pumpkins'

Billy Corgan for her next album, due from Warner Bros. next year.

TUPAC SHAKUR

Gang Related, starring James Belushi, Dennis Quaid, James Earl Jones, and Tupac Shakur, is set for release this fall. Filming was completed less than two weeks before Shakur's murder in Las Vegas last year.

Flashbacks

AUGUST 31, 1994

Writer/producer/performer R. Kelly marries teen-aged singer Aaliyah.

SEPTEMBER 1, 1996

Sheryl Crow's second A&M album is banned from Wal-Mart's 2,300 stores because of the song, "Love is a Good Thing" contains the line "watch our children as they kill each other with the gun they bought at the Wal-Mart."

SEPTEMBER 2, 1986

Three days after her 16th birthday, Debbie Gibson signs her first recording contract with Atlantic Records. A year later, her debut album, *Out of the Blue*, has registered two top five hit singles: "Shake Your Love" and "Only in My Dreams."

SEPTEMBER 3, 1992

Prince signs a six-album deal with Warner Bros. that also makes the musician a Vice President of the label.

SEPTEMBER 5, 1992

John Mellencamp marries model Elaine Irwin.

SEPTEMBER 5, 1991

R.E.M. wins six awards at the MTV Video Music Awards.

F.O.R. #201

Friends of Radio

BLUEY of INCOGNITO



(Beneath the Surface on Verve Forecast)

Hometown: London

What radio stations did you grow up listening to?

Radio Caroline, which was a pirate radio broadcast from a ship in the North Sea, and selected shows on national radio stations.

What stations do you listen to now?

KISS/FM and JAZZ/FM [in the UK]. When driving, I love to scan through the dial and listen to whatever takes my fancy.

If you owned a radio station, you would...

...ensure that the programming was not one-dimensional, that the disc jockeys had a say in the selection of tunes, and that the programs reflected their personalities.

What you like most about *Beneath the Surface*:

That it's soulful and bold at a time when R&B has become a little predictable. And though it is deeply personal, it doesn't alienate the listeners.

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

Roberta Flack because her voice is sensual with great tonality and divine timing.

Proudest career achievement to-date:

That I'm still making a living from music, because that is what I'd be doing regardless.

Laugh Tracks

Top 10 Rejected Slogans for the Rolling Stones Tour

10. "Honky-Tonk Women and Grumpy Old Men"
9. "We Live Through the Concert or Your Money Back"
8. "Come See What Hanson Will Look Like in the Year 2097"
7. "Hurry Before Keith Richards Lapses into a Coma"
6. "Half Price Off if You're Mick Jagger's Illegitimate Child"
5. "And You Thought Aerosmith Was Old"
4. "Hearts Full of Songs and Teeth in a Glass"
3. "It's Like Metamucil for Your Ears"
2. "Where Else Can You See Bob Dole in a Mosh Pit?"
1. "Under 45 Not Admitted Without a Parent"

—David Letterman, *The Late Show*, CBS

MOST ADDED



- BOYZ II MEN (59)**
- ELTON JOHN (43)**
- EN VOGUE (29)**
- ** SUGAR RAY (24)**
- ** PEACH UNION (24)**
- SMASH MOUTH (22)**

TOP TIP

FOREST FOR THE TREES

"Dream"

(DreamWorks/Geffen)

Marching into Alternative's Top 20 this week, Forest for the Trees' Top 40 momentum is building as well with a gain of almost 300 spins and eight new believers, including Z104-Madison and KQIZ-Amarillo.

RECORD TO WATCH

ROBYN

"Show Me Love"

(RCA)

Early support from key programmers for Robyn's follow-up to her Number One smash. Chalk up top three airplay at B96-Chicago (63 spins) as well as adds at Kiss 108-Boston, KHKS-Dallas, and 104 KRBE-Houston.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	SPICE GIRLS - 2 Become 1 (Virgin)	11	165	0	6950	+154
2	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	21	155	1	6893	+21
3	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	18	148	1	6418	-48
4	JEWEL - Foolish Games (Atlantic)	8	161	1	6062	+570
5	WILL SMITH - Men In Black (Columbia/CRG)	13	133	0	5971	-95
6	HANSON - Where's The Love? (Mercury)	9	147	0	5497	+12
7	OMC - How Bizarre (Mercury)	29	134	2	5482	-288
8	MARIAH CAREY - Honey (Columbia/CRG)	5	161	5	5204	+634
9	SISTER HAZEL - All For You (Universal)	26	129	0	5087	-192
10	MATCHBOX 20 - Push (Lava/Atlantic)	12	147	3	4986	+530
11	ROBYN - Do You Know (What It Takes) (RCA)	19	127	0	4717	-635
12	THE WALLFLOWERS - The Difference (Interscope)	15	146	2	4531	+233
13	MEREDITH BROOKS - Bitch (Capitol)	19	107	1	3793	-669
14	98° - Invisible Man (Motown)	10	120	1	3775	+47
15	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	9	139	3	3624	+313
16	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	9	136	3	3615	+371
17	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	31	95	0	3571	-381
18	TONIC - If I Could Only See (Polydor/A&M)	26	123	3	3551	+319
19	10,000 MANIACS - More Than This (Geffen)	13	118	0	3439	-621
20	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	15	94	0	3377	-434
21	THE VERVE PIPE - The Freshmen (RCA)	29	90	0	3216	-580
22	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	17	116	4	2982	+196
23	SHERYL CROW - A Change Would Do You Good (A&M)	18	93	0	2922	-725
24	SUGAR RAY - Fly (Lava/Atlantic)†	5	137	24	2888	+895
25	MR. PRESIDENT - Cocco Jambo (Warner Bros.)	11	102	5	2838	-12
26	DAVE MATTHEWS BAND - Crash Into Me (RCA)	42	87	1	2719	-254
27	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	14	85	0	2418	-572
28	LeANN RIMES - How Do I Live (MCG/Curb)	13	91	7	2397	+348
29	MARK MORRISON - Return Of The Mack (Atlantic)	32	74	0	2387	-422
30	AQUA - Barbie Girl (MCA)†	5	104	18	2326	+614
31	AMY GRANT - Takes A Little Time (A&M)	6	100	7	2074	+412
32	SAMANTHA COLE - Happy With You (Universal)	6	85	3	1844	+192
33	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)	16	60	6	1787	+110
34	DUNCAN SHEIK - She Runs Away (Atlantic)	9	80	2	1746	+124
35	PEACH UNION - On My Own (Epic)	3	103	24	1718	N
36	DIANA KING - Say A Little Prayer For You (WORK)	12	70	1	1691	+20
37	MONACO - What Do You Want From Me? (Polydor/A&M)	8	71	1	1628	N
38	NO MERCY - When I Die (Arista)	19	60	0	1575	-203
39	BLESSID UNION OF SOULS - I Wanna Be There (Capitol)	21	52	1	1556	-52
40	WILD ORCHID - Supernatural (RCA)	7	64	1	1517	-31

† = Daypart

Total Reports This Week 202 Last Week 204

Chartbound	Reports	Adds	SPINS	TREND
FIONA APPLE - "Criminal" (Clean Slate/WORK)	73	12	1504	+331
EN VOGUE - "Too Gone, Too Long" (EastWest/EEG)	72	29	997	+664
LIVE - "Turn My Head" (Radioactive)	70	4	1406	+81
BOYZ II MEN - "4 Seasons of Loneliness" (Motown)	69	59	821	+792
ALLURE featuring 112 - "All Cried Out" (Crave)	56	8	1354	+423

Inside Top 40

BY DAVE SHOLIN



Navigating the World of Arbitron Part 2

In last week's column, **Bob Michaels**, Arbitron's Manager, Radio Programming Services offered an analysis of the success Top 40 is currently enjoying and explained why he believes it's occurring. Something he stressed time and again in our conversation is that programmers should



Bob Michaels

do all they can to improve their knowledge of numbers saying, "Since TV and radio is such a numbers-driven business, [programmers] are going to get very frustrated if they're not willing to learn about how statistics

Michaels responds, "When **Birch** was around six years ago, they did the same kind of methodology. Telephone-based Birch ratings also showed Top 40 doing well. It's more an issue of methodology than one company versus another."

When it comes to **Arbitrends**, Bob advises management not to overreact to monthlies, something he believes is rarely done by those who know better. He says, "PDs who've been around awhile know they need to take any individual month for what it's worth, and that's only about a third of the sample. I think they know you need to look at a string of those and use it to spot a trend!"

This brought us to the subject of ethnic weighting. Though controversial to some, Bob argues, "For the people in the industry who know how it works, it's not as big of an issue. In order to get good research, you have to do this. Weighting, or sample balancing, is how it's done unless one uses quota sampling. That's accomplished by taking in diaries for any particular age, sex, or ethnic group until you've reached a cer-



tain number and then you work." Speaking as someone with an MBA in the subject, he suggests "getting an education, whether from Arbitron or college. There really is something to all this. Is it perfect? No. However, we do surveys because they're affordable and right now, we think it's the best method we have."

But what about the charge that **Accuratings** is much more favorable to Top 40 than Arbitron?

Most researchers will tell you the best way to do it is to take all the research gathered and then sample balance or weigh it against the population you're trying to measure in order to come up with some statistical results." And with so many stations changing hands and formats (witness San Francisco the past two months), Michaels underscores the importance of programmers

Editor: DAVE SHOLIN • Associate Editor: ANNETTE M. LAI

Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
62	7	1196	+313	FLEETWOOD MAC - Silver Springs (Reprise)
47	43	170	+145	* ELTON JOHN - The Way You Look Tonight (Rocket/A&M)
46	8	770	+258	FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)
41	21	427	+356	IMANI COPPOLA - Legend Of A Cowgirl (Columbia/CRG)
39	—	846	-11	VANESSA WILLIAMS - Happiness (Mercury)
38	3	798	+96	WEATHERVANE - Roll Like Thunder (Soup Can Music)
38	7	707	+141	SNEAKER PIMPS - 6 Underground (Virgin)
36	3	673	+166	TONY KISHMAN - How'm I Gonna Get By (Pure/Mercury)
35	10	617	+227	BLUES TRAVELER - Most Precarious (A&M)
35	4	594	+96	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
33	5	1068	+30	INOJ - Love You Down (So So Def/Columbia/CRG)
32	1	885	+40	TRIO - Da Da Da (Mercury)
32	3	523	+17	SUBLIME - Wrong Way (MCA)
31	22	232	+34	SMASH MOUTH - Walkin' On The Sun (Interscope)
30	—	636	-34	ABRA MOORE - Four Leaf Clover (Arista Austin)
28	—	848	+19	MARY J. BLIGE - Everything (MCA)
26	2	708	-25	GINUWINE - When Doves Cry (550 Music)
25	21	164	+79	* AALIYAH - The One I Gave My Heart To (Blackground Ent./Atlantic)
24	13	290	+143	* THE SUNDAYS - Summertime (DGC)
23	3	572	+107	NU FLAVOR - Heaven (Reprise)
23	—	503	+41	LIL' SUZY - Can't Get You Out Of My Mind (Metropolitan)
23	—	483	-181	COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)
23	—	431	+37	INXS - Don't Lose Your Head (Mercury)
21	3	574	+13	DRU HILL - Never Make A Promise (Island)
19	—	520	0	FOXY BROWN - Big Bad Momma (Def Jam Recording Group)
19	—	393	+7	INNER CIRCLE - Tell Me (What You Want Me to Do) (Sound Bwoy)
19	2	335	-24	CRAVIN' MELON - Sweet Tea (Mercury)
18	—	416	-86	BLACKSTREET - Fix (Interscope)
17	7	260	+124	THE POWER STATION - She Can Rock It (Guardian)
15	—	333	-81	U2 - Last Night On Earth (Island)
15	10	98	+98	* 911 - Love Sensation (Virgin)
14	2	379	+96	USHER - You Make Me Wanna... (LaFace/Arista)
14	1	219	+5	KC & THE SUNSHINE BAND/SILVER CONVENTION - Hooked On Dance (Starbound)
13	3	161	+128	* THE REAL McCOY - (If You're Not In It For Love) I'm Outta Here (Arista)
12	2	298	+55	SHAGGY - Piece Of My Heart (Virgin)
12	1	273	+15	702 - All I Want (BIV 10/Motown)
12	3	223	+26	* TEXAS - Say What You Want (Mercury)
12	2	207	-32	BABY ALIVE - Why Don't You Love Me (Xemu)
12	6	122	+59	* REFUGEE CAMP ALL STARS - Avenues (Arista)
11	—	313	-105	JOE - The Love Scene (Jive)
11	1	266	+51	LOS UMBRELLOS - No Tengo Dinero (Virgin)
11	3	189	+45	* WYCLEF JEAN - Guantanamera (Columbia/CRG)
11	1	179	+27	LAUREN CHRISTY - Breed (Mercury)
11	7	98	+56	* LE CLICK featuring KAYO - Don't Go (Logic/RCA)
11	11	0	0	* BILLIE MYERS - Kiss The Rain (Universal)
10	4	112	+80	* SUPA QUAD - Cruisin' (Intersound)

Dropped: #31-The Wallflowers (Headlight), #36-Az Yet, DJ Company, Lil' Kim, Ryan Downe, Mark Morrison, Steel Pulse, Sonic Dream Collective, Jon B., Nasty Boy Klick, Milestone, Hubert Kah, Jon Liebong.

* Indicates Debut

updating Arbitron with all personal-ity, format, slogan changes, and anything else Arbitron needs to help give proper credit to stations. He also stresses the importance of consistency. "[Use just] one or two slogans and a clear message. Some people have a name and maybe a nickname, but *not* four or five nicknames," he advises.

For those who wish to be truly up to speed on Arbitron, he encourages programmers to attend the firm's PD seminars. A one-day meeting will be held in Atlanta on October 1, with a two-day event scheduled November 12 and 13 in Columbia, Maryland. The two-day seminar allows PDs to go behind the scenes and view the entire process, including solicitation, education of the diary keeper, retrieval, and review. Along with the information received, Michaels says the seminars "break down myths. Ninety-three percent of those who've attended said they would suggest it to others."

But for all the attention the industry gives Arbitron ratings, Michaels reminds us that "This is not a popularity contest for stations. It's done to gauge audiences for advertisers so they know how many people will hear their commercials every 15 minutes or so." ●

What's Going On?

An overview of early indications from a select panel of **GAVIN Only Correspondents** (*Dave Sholin is on vacation. This section was compiled by Top 40 and Adult Contemporary Associate Editor Annette M. Lai.*)

CHARLIE FISH, PD, WFQX-WINCHESTER, VA. "Sublime's 'Wrong Way' got immediate reaction...our phones exploded. **Forest for the Trees**' 'Dream' will make your station stand out."

MARK REID, APD/MD, KQKY-KEARNEY, NEB. "Our top five requests are **Sugar Ray**'s 'Fly,' **Prodigy**'s 'Breathe,' **Bone Thugs-n-Harmony**'s 'Look Into My Eyes,' **Smash Mouth**'s 'Walkin' on the Sun,' and **Peach Union**'s 'On My Own.' Top 40 is in great shape!"

SKIP CARR, MD, WAVT-POTTSVILLE, PA. "I really like **Peach Union**'s 'On My Own.' This song has what it takes. **Mightyhead**'s 'Hey Balloon' is an interesting song. I also think the new one from **Power Station** is ready to kick some butt."

HARRY KOZLOWSKI, OM/PD, WJYY-MANCHESTER, N.H. "Aqua's 'Barbie Girl' goes from zero to 60 on the phones; we get big calls on every play. Close behind is **Sugar Ray**'s 'Fly.' Other big phone slammers include **Matchbox 20**'s 'Push,' the **Mighty Mighty Bosstones**' 'Impression That I Get,' and the **Spice Girls**' '2 Become 1.'"

ARTIST PROFILE

ALLURE PART II



ALLURE IS (CLOCKWISE):

Akissa Annette Mendez, Lalisha McLean, Linnie B., Alia Monée Davis

LABEL: Crave

CURRENT SINGLE: "All Cried Out" (featuring 112)

DEBUT ALBUM: *Allure*

BEST PERSONALITY TRAIT:

Akissa—"Having a humorous attitude"; **Lalisha**—"I'm easy to get along with"; **Linnie**—"I'm open-minded"; **Alia**—"I'm a very giving person."

WORST PERSONALITY TRAIT:

Akissa—"When I'm sad, I don't like to be bothered and I get very cranky"; **Lalisha**—"When arguing, I must have the last word"; **Linnie**—"Being upfront and straight to the point"; **Alia**—"I'm very stubborn."

ODDEST JOB YOU'VE EVER

HAD: **Akissa**—"Cleaning up after four kids I babysat"; **Lalisha**—"I was a custodian"; **Linnie**—"I was a part-time maintenance worker"; **Alia**—"I worked at a second-hand clothing store."

FUTURE AMBITIONS: **Akissa**—"To be successful, raise my daughter the best way I can, and someday marry the man of my dreams"; **Lalisha**—"I'd like to pursue modeling and acting"; **Linnie**—"To explore other areas of the entertainment industry, to run my own company, and to be financially secure and happy with myself"; **Alia**—"To get into acting, producing, writing, and entertainment law. Maybe Allure will even start their own record label."

GO Chart

GO MOST ADDED

ELTON JOHN (29)
EN VOGUE (18)
SUGAR RAY (14)

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

TW		SPINS	TREND
1	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	3781	+94
2	SPICE GIRLS - 2 Become 1 (Virgin)	3607	+198
3	JEWEL - Foolish Games (Atlantic)	3438	+271
4	HANSON - Where's The Love? (Mercury)	3406	+190
5	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	3274	+29
6	MATCHBOX 20 - Push (Lava/Atlantic)	2893	+414
7	THE WALLFLOWERS - The Difference (Interscope)	2808	+146
8	OMC - How Bizarre (Mercury)	2688	-6
9	MARIAH CAREY - Honey (Columbia/CRG)	2658	+518
10	SISTER HAZEL - All For You (Universal)	2654	-11
11	10,000 MANIACS - More Than This (Geffen)	2574	-68
12	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	2417	+231
13	ROBYN - Do You Know (What It Takes) (RCA)	2319	-213
14	WILL SMITH - Men In Black (Columbia/CRG)	2317	+39
15	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	2254	+345
16	TONIC - If I Could Only See (Polydor/A&M)	2102	+223
17	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	1921	-17
18	SHERYL CROW - A Change Would Do You Good (A&M)	1916	-197
19	MEREDITH BROOKS - Bitch (Capitol)	1886	-85
20	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	1774	+154
21	98° - Invisible Man (Motown)	1755	+82
22	SUGAR RAY - Fly (Lava/Atlantic)	1635	+564
23	THE VERVE PIPE - The Freshmen (RCA)	1522	-25
24	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	1456	-1
25	MR. PRESIDENT - Coco Jambo (Warner Bros.)	1441	+115
26	DAVE MATTHEWS BAND - Crash Into Me (RCA)	1430	+37
27	AMY GRANT - Takes A Little Time (A&M)	1424	+345
28	DUNCAN SHEIK - She Runs Away (Atlantic)	1395	+178
29	SAMANTHA COLE - Happy With You (Universal)	1233	+174
30	LeANN RIMES - How Do I Live (MCG/Curb)	1196	+174
31	WILD ORCHID - Supernatural (RCA)	1116	+93
32	PEACH UNION - On My Own (Epic)	1089	NEW
33	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)	1068	-71
34	FIONA APPLE - Criminal (Clean Slate/WORK)	1062	+216
35	MONACO - What Do You Want From Me? (Polydor/A&M)	1043	+141
36	FLEETWOOD MAC - Silver Springs (Reprise)	1014	+242
37	DIANA KING - Say A Little Prayer For You (WORK)	1008	+72
38	NO MERCY - When I Die (Arista)	980	-22
39	MARK MORRISON - Return Of The Mack (Atlantic)	912	+37
40	LIVE - Turn My Head (Radioactive)	882	+148

Crossover

URBAN/DANCE

AALIYAH - "The One I Gave My Heart To" (Blackground Ent./Atlantic)
INOJ - "Love You Down" (So So Def/Columbia/CRG)
VANESSA WILLIAMS - "Happiness" (Mercury)
LOS UMBRELLOS - "No Tengo Dinero" (Virgin)
MARY J. BLIGE - "Everything" (MCA)
NU FLAVOR - "Heaven" (Reprise)

ALTERNATIVE

SMASH MOUTH - "Walkin' on the Sun" (Interscope)
SUBLIME - "Wrong Way" (MCA)
FOREST FOR THE TREES - "Dream" (DreamWorks/Geffen)
SNEAKER PIMPS - "6 Underground" (Virgin)
BLUES TRAVELER - "Most Precarious" (A&M)
THE SUNDAYS - "Summertime" (DGC)

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PRIME PROPERTY

WEST COAST

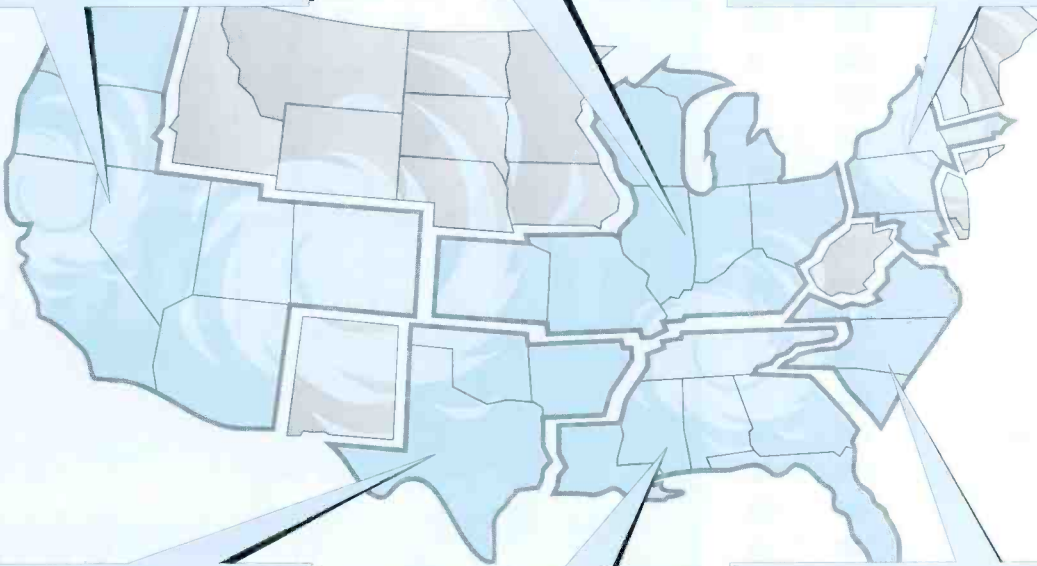
BOYZ II MEN +42 "4 Seasons Of Loneliness" (Motown)
PATTI LABELLE +30 "Shoe Was On The Other Foot" (MCA)
IMMATURE +29 "I'm Not A Fool" (MCA)
MAGOOD AND TIMBALAND +23 "Up Jumps Da Boogie" (Blackground/Atlantic)
EN VOGUE +23 "Too Gone, Too Long" (EastWest/EEG)

MIDWEST

GOD'S PROPERTY FEATURING KIRK FRANKLIN +86 "You Are The Only One" (B-Rite/Interscope)
USHER +76 "You Make Me Wanna..." (LaFace/Arista)
BOYZ II MEN +74 "4 Seasons Of Loneliness" (Motown)
MARIAH CAREY +54 "Honey" (Columbia/CRG)
MILESTONE +53 "I Care 'Bout You" (LaFace/Arista)

EAST COAST

BROWNSTONE +138 "Kiss And Tell" (WORK/MJU)
MARIAH CAREY +95 "Honey" (Columbia/CRG)
PATTI LABELLE +95 "Shoe Was On The Other Foot" (MCA)
BOYZ II MEN +87 "4 Seasons Of Loneliness" (Motown)
EN VOGUE +85 "Too Gone, Too Long" (EastWest/EEG)



SOUTHWEST

MARY J. BLIGE +78 "Everything" (MCA)
MARIAH CAREY +59 "Honey" (Columbia/CRG)
BRIAN MCKNIGHT FEATURING MASE +53 "You Should Be Mine" (Mercury)
ERYKAH BADU +52 "Other Side Of The Game" (Kedar/Universal)
TONYA +50 "I've Been Having An Affair" (J-Town/Maico)

SOUTHEAST

BOYZ II MEN +176 "4 Seasons Of Loneliness" (Motown)
GOD'S PROPERTY FEAT. KIRK FRANKLIN +146 "You Are The Only One" (B-Rite/Interscope)
PUFF DADDY +146 "It's All About The Benjamins" (Bad Boy/Arista)
BRIAN MCKNIGHT FEATURING MASE +135 "You Should Be Mine" (Mercury)
MARIAH CAREY +130 "Honey" (Columbia/CRG)

CAROLINAS/VIRGINIA

PATTI LABELLE +117 "Shoe Was On The Other Foot" (MCA)
EN VOGUE +96 "Too Gone, Too Long" (EastWest/EEG)
JOE +87 "The Love Scene" (Jive)
MILESTONE +85 "I Care 'Bout You" (LaFace/Arista)
BROWNSTONE +80 "Kiss And Tell" (WORK/MJU)



MOST ADDED

BOYZ II MEN (66)
4 Seasons Of Loneliness (Motown)
 WGCI, WROU, WDAS, WJMZ, WHQT, WXQL, KZWA, WPHI, KRIZ, KBCE, WILD, WTLZ, WJMG, WRKE, WJMG, KQXL, WEUP, KHRN, WTCC, WVAZ, WIMX, WJZD, KXZZ, WCKX, WJZD, WQHH, KMJJ, WFLM, KCEP, WJZN, WZHT, WWWW, WWIN, WJLB, WBLX, WNHC, WDKX, WCDX, WOWI, WAAA, KMJM, WFXE, WJMH, WUSL, KRRQ, KDKO, KXOK, KPRS, WJMI, KVSP, KJMM, WZAK, WDAO, KSJL, WPAL, WPEG, WHRK, KKB, WJFX, WTMP, WKYS, WYNN, WJTT, WJHM, KJMS, WJXX

GOD'S PROPERTY FEAT. KIRK FRANKLIN (45)
You Are The Only One (B-Rite/Interscope)
 WJMZ, KYEA, WDAS, WXQL, KZWA, KBCE, WTLZ, WJMG, WRKE, WJZD, WCKX, WQHH, KMJJ, WJZN, WIZF, WZND, WQHH, WFLM, WTUG, KCEP, WJZN, WIZF, WZND, WZDZ, WJLB, WBLX, WDKX, WAAA, WUFO, KKDA, KRRQ, KDKO, KPRS, WJMI, KVSP, WZAK, KSJL, WPAL, WPEG, WHRK, WJFX, WTMP, WKYS, WYNN, WJTT, WJHM

AALIYAH (36)
The One I Gave My Heart To (Blackground Ent./Atlantic)
 WGCI, WXQL, KZWA, KBCE, WTLZ, WRKE, WJMG, WRKE, WJZD, WCKX, WQHH, KMJJ, WJZN, WIZF, WZND, WZHT, WWWW, WNFQ, WBLX, WNHC, WCDX, WOWI, KKDA, KDKO, KXOK, KPRS, WJMI, KVSP, KJMM, WPAL, WPEG, WJFX, WKYS, WYNN, WJHM, KJMS

BONE THUGS N' HARMONY (31)
If I Could Teach (Relativity/Ruthless)
 WXQL, KBCE, WTLZ, WJMG, WJMG, WEUP, KHRN, KYEA, WJZD, WCKX, WJZD, WQHH, KMJJ, WJZN, WIZF, WZHT, WBLX, KMJM, KKDA, KRRQ, WJMI, WZAK, KSJL, WPAL, WPEG, WHRK, KKB, WJFX, WKYS, WYNN, WJTT

TREY LORENZ (22)
Make You Happy (Columbia/CRG)
 KYEA, KZWA, WTLZ, WRKE, WJMG, KHRN, WJZD, WCKX, WJZD, WQHH, KMJJ, WIZF, WZHT, WWWW, WNFQ, WOWI, KXOK, WPAL, WHRK, WJFX, WYNN, WJTT

BLACK A/C
 Most Played Current Hits

JOE
"The Love Scene" (Jive)

MARIAH CAREY
"Honey" (Columbia/CRG)

PATTI LABELLE
"When You Talk About Love" (MCA)

GOD'S PROPERTY FEATURING KIRK FRANKLIN
"Stomp" (B-Rite/Interscope)

ROME
"Do You Like This" (RCA)

TOP TEN SPINZ

Rank	Artist	Current Spinz	Last Week	Previous Week
1	DRU HILL "Never Make A Promise"	2945	3163	
2	JOE "The Love Scene"	2566	2814	
3	USHER "You Make Me Wanna..."	2247	2549	
4	SWV FEATURING PUFF DADDY "Someone"	2390	2422	
5	MARY J. BLIGE "Everything"	2033	2350	
6	MARIAH CAREY "Honey"	1878	2238	
7	ROME "Do You Like This"	2158	2235	
8	GINUWINE "I'll Do Anything/I'm Sorry"	2081	2155	
9	FOXY BROWN FEAT. DRU HILL "Big Bad..."	1868	1977	
10	LIL' KIM "Not Tonight"	1894	1992	

SPINZ LAST WEEK
 SPINZ THIS WEEK

Q - FILE

Erykah Badu and Curtis Mayfield, pictured here, recently collaborated on a new song to be included on MCA Soundtracks' album for the upcoming Trimark film, *Eve's Bayou*. The track, "A Child With The Blues," written and produced by Mayfield, is sung by Badu.

MCA

Last Night's Letter

Agia To

the album Love Always from the voices of Jodeci

Produced by Lance Stewart
for Pickle Music
Management, Damon Jones
for Devoer management



On-line

BY QUINCY MCCOY

The Price Is Right

The first thing that impressed me about Michelle Price, Program Director of WJIZ/FM-Albany, Georgia, was her belief in her station's mission statement. It starts with the three Ps, she says: promotions, programming, and production. "These three are always important," she stresses, "but we never forget the fourth 'P'—the people."

The second thing was the level of confidence this new, "twenty-something" programmer possessed. "My job in radio is to give our listeners the best possible product. Market it, promote it, let the listeners know we care about them, and pray like crazy."

Last but not least was her understanding of the Arbitron game and how to play to win. "The key to success is in the hands of the few people who fill out the diaries," says Price. "What will make them write your name down and send it in? In my experience, it's what you did for the community that counts. Goodwill is the key. So work on giving your audience love. If you reach out to them on a personal level, they are more likely to return that diary in your favor."

Michelle Price is a welcome addition to the short list of female programmers in urban radio. She only recently took over WJIZ, the heritage 100,000 watt urban powerhouse whose signal covers Southern Georgia, North Florida, and East Alabama, an area that includes more than 400,000 people.

A native of Albany, Price's career started in Columbus, Ga., as a college intern at WAGH/FM (Magic 98) and later their crosstown rival WSXE/FM (Foxy 105). In 1991, she moved to WJIZ as a morning show news reporter and co-host; later she was promoted to News Director and Public Affairs Coordinator. Price took a two-year hiatus from radio to become a lobbyist and help save the Head Start program from being eliminated. After that battle was won, the hometown hero returned to WJIZ as host of the midday show.

Q: You've been PD for eight months now. How do you feel?

MP: I love it. At first, people were hesitant to believe that I could do it. But when I came back, [to the station], I came back with positioning in mind, using all the

successful marketing tools from the Head Start campaign. While I was working for Headstart, WJIZ was challenged by a new urban competitor, WQVE/FM (Velvet 105). For the first time, the station's huge numbers were threatened [WJIZ has had at least a 27 share for the past five years]. When I returned, most of the people I had worked with were gone, and the new people at first couldn't grasp my vision. But now we're a really synergetic team.



Program Director Michelle Price

Black female program directors. It's a very short list.

I want to see that list grow. Most black radio stations want to attract 25-54 female listeners, but most stations are programmed by males. If you're going to target that demographic, it makes perfect sense to trust a representative from the demo to run your station. We know what our sister-girls are into and what they're buying.

Why did you want to become a program director?

When I started in radio, I thought the highest job a female could reach was News Director. Once I became news director, I knew I wanted to do more. At that time I hadn't heard of any female GMs or PDs. Then I heard of Cathy Hughes—a black woman who owned stations—and I began seeing PD Monica Starr's name in the trades. That's when I decided what I wanted to do. Now that I am a PD, I want to be a VP of Programming.

Who are your mentors?

It most definitely would have to be my mom. She came from a family of eight boys and four girls. She is a school principal and is getting her doctorate in December. My dad is also a principal, and education was what I was supposed to get

into. But as long as I got my degree in something stable like business, my parents allowed me to get into radio. Of course, they assumed it would be short-term thing, but it's going to be a lifetime thing.

Today's best PDs have marketing skills, are Arbitron-smart and profit-oriented, and are aggressive coaches. Is that a good description of you?

Yes. I have a degree in marketing, and I'm completing requirements on an MBA, so I tend to view the station as a product. A lot of PDs don't market to the listeners. What I try to do is make sure we sell ourselves as a brand. We make sure the promotions that we do marry with what our consumers/listeners want. With consolidation, it makes sense for programmers to be as business savvy as GMs about things like gaining market share and learning the lingo of marketing.

It's been said that a radio station's sound is often an extension of the PD's personality. If so, what part of your personality has been applied to your station?

Well, I guess the part of me that wants to have fun. I try to make sure when somebody turns on WJIZ they hear fun and excitement. I do the midday show, and it's a stress reliever for people at work. For two years I worked in an office. I watched and listened to people become stressed out. I call my show "the stress reliever." When people at work become tense, they can turn on Michelle and have some fun.

What is the key ingredient in your personality that made you become a PD?

Energy and commitment to the community. All the jobs I've ever had have been either in public service or radio. I care about the people here; it's my hometown. I want to leave a legacy of community service for the next person that comes along.

You're a local. Does that make it easier for you to work local humor or language into the fabric of your station?

Although I'm from here, I had to relearn the city and find out what people wanted. As APD, I did a lot of call-outs to listeners asking them questions about the station and what they wanted from us. That's

the way we found out a lot of local things. We have a public service commitment to get out somewhere every week, and get to know somebody. This has added tremendously to our local flavor.

How do you maintain your hunger for learning?

I see the world and radio changing. I know there is always going to be something different to learn. In order for me to maintain a position, there are going to be new things for me to learn or at least understand—so that I can have a place at the table. I don't really have to maintain my hunger; it will always be there because my thirst for knowledge will never end.

Does this new world of consolidation scare you?

Yes and no. Consolidation is going to close out a lot of jobs. I want everybody to wake up. A lot of people PDs and GMs are going to have to work smarter and understand the bottom line is all about profit. I believe a profitable station is a community-oriented station. If the community loves it and feels like it's a part of the station, the station will always be profitable.

Syndication scares me more than anything else. Because GMs and owners think that it's the easy way out. When I first started here, the best thing on our air was Doug Banks. People just flocked to him like Oprah. Now that I've pushed up the level of our music, our programming team, and on air staff, the lowest [rated] show on our station is Doug Banks, because during his four hours, we lose our local touch. I'm not dissing his show, but I'm happy to say we raised our listeners' level of expectation and proved we are here for them.

What do you think we can do to improve urban radio?

I think we can be better marketers. When companies buy stations, they're looking at the bottom line. Programmers need to start looking at this as a business and not be so concerned with just the music aspect. They need to learn how to market and brand their stations. With effective marketing, we can be more self-sufficient and profitable. Then it wouldn't matter who owned you, because they would respect your ability to perform. Replacement wouldn't be necessary. ●



SWV

"SOMEONE"

Featuring Puff Daddy



Rome

"DO YOU LIKE THIS"



Ericka Yancey

"WAIT A WHILE"



Vanessa Rubin

**"THAT WAS THEN
THIS IS NOW"**

R&R #1

R & B Mainstream 15-14*

Monitor Crossover 21-20*

- **GOLD** in just 4 weeks
- **Heavy rotation in BET**

R&R UC 10*-7*

Over 83 stations & 17 million audience

Monitor Crossover-35* Debut

Mainstream Monitor 21*-20*

R&B Adult 20*-19

"Rome" the album approaching platinum

Another station who couldn't "WAIT"

- | | |
|-------------------------|--------------------------|
| WOWI-Norfolk | WIZF-Cincinnati |
| WPLZ-Richmond | WTLZ-Saginaw |
| WFXA-Augusta | WPEG-Charlotte |
| KIPR-Little Rock | WZFX-Fayetteville |
| WZAK-Cleveland | WCKX-Columbus |
| KSJL-San Antonio | KDKS-Shreveport |
| WGZB-Louisville | WKKV-Milwaukee |
| WWWZ-Charleston | WEDR-Miami |

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- **Urban AC Blitz this week!**



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*EXECUTIVE PRODUCER: KEVIN EVANS



MOST ADDED

ALL CITY
Move On You
(Geffen)
WU ALL-STARS
Soul In The Hole
(Loud)



TOP TIP

LUNIZ
Funkin' Over Nuthin'
feat. Too \$hort
(Noo Trybe/Virgin)
Yuk, Num & \$hort squash
their beef and get 28 adds!

RECORD TO WATCH

GRAVEDIGGAZ
Dangerous Minds
(Gee Street/V2)

This dangerous foursome gets 36 adds!

Gavin Rap

2W	LW	TW	
\$	2	1	AZ - Hey AZ (Noo Trybe/Virgin)
7	3	2	DIAMOND - The Hiatus/Diamond Jewelz (Mercury)
\$	1	3	KRS-ONE - A Friend/Heartbeat (Jive)
\$	12	4	COMMON - Reminding Me/1,2 Many (Relativity)
\$	10	5	THE BEATNUTS - Off The Books (Violator/Relativity)
\$	4	6	MOBB DEEP - Hoodlum feat. Rakim (Loud)
12	7	7	LOST BOYZ - Me And My Crazy World/Summertime (Universal)
\$	5	8	EPMD - Never Seen Before (Def Jam Recording Group)
\$	8	9	ROYAL FLUSH - Iced Down Medallion (Blunt Recordings)
9	6	10	GP WU - Hit Me Wit That Sh*t (MCA)
8	11	11	TRACEY LEE - Give It Up Baby/Slars In The East (ByStorm/Universal)
11	9	12	MOS DEF - Universal Magnetic/If You Can Hah... (Rawkus Entertainment)
20	15	13	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Elektra/EEG)
\$	18	14	THA ALKAHOLIKS - Likwidation (Loud)
15	13	15	CAPONE N NOREAGA - Capone Bone/Calm Down (Penalty Recordings)
28	19	16	HURRICANE G - Somebody Else (H.O.L.A.)
17	17	17	GROUP HOME - Express (Tape Kingz/Low Budget Rec.)
\$	14	18	O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
27	24	19	BREEZE EVERFLOWIN' - I Heard It/Dip Dip (remix) (Wreck/Nervous)
25	23	20	VOODOO - Southern California Nites (Patchwerk)
\$	16	21	LADY OF RAGE - Get Wit Da Wickedness (Death Row)
NEW	22	22	NATURAL RESOURCE - I Love This World/Bum Deal & They Lied (Remixes) (Makin' Records)
36	28	23	NO I.D. - Sky's The Limit (Relativity)
\$	20	24	VARIOUS ARTISTS - Lil' Kim: Not Tonight(Ladies Night) (Tommy Boy)
21	25	25	NAS - Escobar '97 (Columbia/CRG)
—	27	26	SUPERFRIENDS - Unseen World Pt. II (804 Flava)
—	30	27	THA MEXAKINZ - Problems (Wild West/American)
\$	22	28	WYCLEF - We Trying To Stay Alive/Anything Can Happen (Ruffhouse/Columbia/CRG)
22	21	29	ORGANIZED KONFUSION - Numbers (Priority)
24	26	30	WU-TANG CLAN - Triumph (Wu-Tang/Loud/RCA)
29	29	31	COMPANY FLOW - Blind/Tragedy Of War In III Parts (Official Recordings/Rawkus)
—	36	32	BQE EP - Various Artists (Hydra Entertainment)
NEW	33	33	RAMPAGE - Get The Money And Dip (Flipmode/Violator/Elektra)
30	32	34	PUFF DADDY featuring MASE - All About The Benjamins (Bad Boy/Arista)
—	35	35	PSYCHO REALM - Psycho City Blocks (Columbia/CRG)
NEW	36	36	X-PERADO - The Entity (Official Jointz)
34	38	37	MIA X - Party Don't Stop Feat. Master P & Foxy Brown (No Limit/Priority)
31	31	38	BIG MIKE - Burbans & Impalas (Rap-A-Lot/Noo Trybe)
37	33	39	ILL ADVISED - Names/Encore (Quake City)
26	40	40	DJ POOH - Whoop, Whoop (Atlantic)

\$— Indicates GAVIN Rap Retail Action.

Chartbound

- KILLARMY**-Swinging Swords (Wu-Tang/Priority)
- LUNIZ**- Funkin' Over Nuthin' (Noo Trybe/Virgin)
- RAW BREED**- Everything's Lovely (Warner Bros.)
- ALL CITY**- Move On You (Geffen)
- GRAVEDIGGAZ**- Dangerous Minds (Gee Street/V2)
- WU-ALL STARS**- Soul In The Hole (Loud)

Like That!

BY THEMBISA S. MSHAKA



NYC Adventures

A week in New York can be too much and not enough all at once: no sleep and constant meeting and greeting on one hand, missing those you really wanted to hook up with on the other. I wish I coulda gotten around to everybody, and I apologize right now, before those "you were in New York?!" calls start pouring in. Yes, I ventured out for the **Vibe Music Seminar**, but lots more went down.

My first stop was **Odyssey Entertainment** (212) 634-0204, outta sheer curiosity. Let it be known: **Miss Tyesh** is puttin' it down with her staff of driven marketers and promoters, including partner **Pam "P-Funk" Lewis**, video promo diva **Nikko**, and **Cedra** and **Chazz**. While there, I ran into **Pookie Gist**, who has power moves of his own in progress concerning the **G-Ratz**, his hip-hop crew...Tuesday, GAVIN locked down **The Shark Bar**, my favorite Manhattan soul food spot, for an intimate gathering including **DJ Red Alert**, **Awesome 2**, **DJ Mecca**, and **Randy Nkonoki-Ward** representing the radio side, and several of the nation's premier rap execs (When **Mecca** sends the flick, you'll see the few who were chosen). It was wonderful to bring everyone together and build, and I know for a fact that GAVIN is the only trade that has so far flipped the script and fed radio and record peeps. That's why we're the Heavyweights of Hip-Hop. Much love to **Terrie Williams**, **Omar**, and **Toni Clifton** of the Shark Bar for a superb dining experience.

I also rolled over to **Island**, **Mercury**, and **Payday** and chilled with **Anad** and **Dale**, got the funk essentials from **Marlo** (**Diamond**'s got his eye on the top spot this week), and heard the bomb-diggy single by **WC** courtesy of **Shadow**. No joke: "Just Clownin'" is a serious head-

bangin' radio and club smash...Met cousin of **Big D** and hitmaker **EZ Elpee** in **Collin's** office at **DGC**...Broke bread with **Charles Dixon** and breakdanced for **Daddy-O** at **MCA**, where I also caught up with **Benny Pough**, **Bilal Allah** and **Big Will**...Blew through **ByStorm** and showed wedding flix to **Michelle Joyce** and **Mark "Guccism" Pitts**...Swapped roller skate spill stories with **Neil Levine** and brought Cali to **Zenobia**, **Reg Reg**, and **Terry at Penalty**...Saw **Savalas**, **Terry McGill** and **Big Phil** from **Street Life** on my way to **Isaac Hayes'** playaristic 55th B-day bash, where I called shots with **Mike Bobbitt**, **Tracy Grant** and **Angelo Ellerbee**...Got live and cyber at **88 Hip-Hop**, where I saw **Evil Dee** (solo joint with **Buck** in the works?) **Breez Everflowin'**, **Monifa**, **Rockafella**, and **Fly Rye**...Went to the **Palladium** to see **Busta** and **CRU**, but was treated so foul at the door that I jetted. They're closed now, ha ha...

All of which brings me to Thursday, when **VMS** had everyone open during **Puff Daddy's** engaging keynote (see News...)...The Cyberlounge was always packed and displayed the CD mixer for DJs (whoa), the DVD unit (neato) and mad online stuff...the fashion show was a let-down saved by **Funkmaster Flex** in the mix, and celeb models **Dominique Dawes**, **Treach** and **Usher**. Still looking to see Black-owned collections hit the catwalk...The Big Willie panel was overcrowded and underutilized, because useless questions from the audience got in the way of wisdom from **Johnnie Cochran**, **Kedar**, and **Def Jam COO Lyor Cohen**. And, **Suzanne DePasse** couldn't appear, which unfortunately left the panel without a single sista...As for off-site fare, **Noo**

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Wyclef Jean

Guantanamera

the next single from

**“Wyclef Jean Presents
The Carnival featuring Refugee Allstars”**

Produced by Wyclef
for R.C.E.
Co-Produced by
Jerry “Te Bass” Duplessis
for R.C.E.

RUFF
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RECORDS



COLUMBIA

<http://www.wyclef.com>

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Gavin Rap Retail

2W	LW	TW	Singles
2	1	1	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)
1	2	2	LIL' KIM - Not Tonight (Undeas/Big Beat/Atlantic)
6	3	3	RAMPAGE - Take It To The Streets (Flipmode/Violator/Elektra)
3	4	4	PUFF DADDY & FAITH EVANS feat. 112 - I'll Be Missing You (Bad Boy/Arista)
4	5	5	BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)
8	6	6	MAGOO & TIMBALAND - Up Jumps da Boogie (Atlantic)
5	8	7	SCARFACE - Smile (featuring 2 Pac and Johnny P) (Rap-A-Lot/Noo Trybe)
7	7	8	THA ALKAHOLIKS - Hip Hop Drunkies (Loud)
10	9	9	KRS-ONE - A Friend/Heartbeat (Jive)
11	10	10	ROYAL FLUSH - Iced Down Medallion (Blunt Recordings)
12	12	11	MOBB DEEP - Hoodlum feat. Rakim (Loud)
17	14	12	THE BEATNUTS - Do You Believe/Give Up The Ass (Violator/Relativity)
9	13	13	WYCLEF JEAN - We're Tryin' To Stay Alive (Columbia/CRG)
—	16	14	AZ - Hey AZ (Noo Trybe/Virgin)
22	15	15	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Rain) (The Gold Mine, Inc./EastWest)
15	19	16	CRU - Just Another Case (Def Jam Recording Group)
13	—	17	O.C. - My World/Far From Yours feat. Yvette Michelle (Payday/FFRR)
NEW	18	18	COMMON - Reminding Me (of Sef) (Relativity)
16	17	19	LADY OF RAGE - Get Wit Da Wickedness (Death Row)
18	22	20	TWISTA - Emotions (Big Beat/Atlantic)
—	23	21	EPMD - Never Seen Before (Def Jam Recording Group)
23	—	22	COOLIO featuring THE 40 THEVZ - C U When You Get There (Tommy Boy)
19	18	23	JAY-Z - Who You Wit (Qwest)
21	—	24	WARREN G. - Smokin Me Out (G-Funk/Def Jam Recording Group)
20	24	25	MASTER P - If I Could Change (No Limit/Priority)

2W	LW	TW	Albums
1	1	1	PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
4	2	2	BONE THUGS N' HARMONY - The Art Of War (Ruthless)
2	3	3	WU-TANG CLAN - Wu-Tang Forever (Wu-Tang/Loud/RCA)
3	4	4	MISSY "MISDEMEANOR" ELLIOTT - Supa Dupa Fly (The Gold Mine, Inc./EastWest)
25	6	5	VARIOUS ARTISTS - How To Be A Player Soundtrack (Def Jam/Ral)
5	5	6	THE NOTORIOUS B.I.G. - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
8	7	7	VARIOUS ARTISTS - I'm Bout It Soundtrack (No Limit/Priority)
11	11	8	WYCLEF JEAN - The Carnival (Columbia/CRG)
13	10	9	MIA X - Unlady Like (No Limit/Priority)
—	14	10	VARIOUS ARTISTS - Suave House Compilation (Suave/Relativity)
14	9	11	RAMPAGE - Scouts Honor By Way of Blood (Flipmode/Violator/Elektra)
9	13	12	CAPONE N NOREAGA - War Report (Penalty Recordings)
7	8	13	VARIOUS ARTISTS - Nothing To Lose Soundtrack (Tommy Boy)
15	16	14	ANT BANKS - Big Thangs (Priority)
6	12	15	LADY OF RAGE - Necessary Roughness (Death Row)
10	15	16	VARIOUS ARTISTS - Men In Black Soundtrack (Columbia/CRG)
—	18	17	KILLARMY - Silent Weapons For Quiet Wars (Wu-Tang Records/Priority)
12	17	18	LOST BOYZ - Love, Peace, and Nappiness (Universal)
23	19	19	THE BEATNUTS - Stone Crazy (Violator/Relativity)
19	21	20	TWISTA - Adrenaline Rush (CWOL/Big Beat/Atlantic)
16	20	21	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
24	22	22	TRU - Tru 2 Da Game (No Limit/Priority)
17	24	23	HEAVY D. - Waterbed Hev (Uptown/Universal)
18	23	24	KRS-ONE - I Got Next (Jive)
22	25	25	CRAIG MACK - Operation: Get Down (Street Life/Scotti Bros.)

Trybe represented with a stellar roster showcase, where **Shaggy** and **Gang Starr** rocked the crowd, and a rejuvenating affair featuring **Bridgette McWilliams**, whose *Too Much Woman* album is a treasure. **Relativity** and **BMI's Lyricist Lounge** was also a smash, featuring **Common** as the good-looking, freestyle-wielding host and rising stars **Da Germ**, **Rah Digga**, and poetic diva **Feloni Brown**. **Diamond**, **Q-Tip** and **Royal Flush** were in da house...I think **VIBE's** conference is more about our generation's power moves in media than music, which is vital as we get our swerve on with films, books, endorsements, and CD-Roms. Those panels and the new **Urban World Film Fest** are what VMS does best, and props go out to **Natasha**, **Audrey**, **Raymond**, **Danyel**, et al for their hard work. It didn't go unnoticed...*like that*. **One Love.** ●

Rap Picks

ALL CITY
"Move on You" b/w "Basic Training" (Geffen)

This crew is about to catch wreck on the airwaves. You may recall their short stint on Mercury, but they're at Geffen now, ready to drop an album on ya. The lead joints are smokin'. The A-side is a jazz-inspired anthem designed to woo the ladies, and on the flipside, All City gets live! The piano splashes and pulsating rhymes are all that. Contact Eric at Geffen (212) 841-8636.

C-STYLE
"Get on Down" (SUR/Millrace)

This brotha is the complete artist package: a rapper inspired by funk on the original edit and also at home atop a housequakin' club mix, an electrifying performer who has toured the world as a professional choreographer, and a sparkling personality. He's straight out tha Bay and should definitely be played if you wanna get down! Contact Chris Carter at Millrace, (510) 310-2078.

NATURAL ELEMENTS
"Bust Mine" b/w "Paper Chase" (Dolo)

"We got it stable, like the hand that rocks the cradle," declare Natural Elements as they see-saw back and forth with confidence across a bass-heavy track tailored for the underground. "Paper Chase" is a moody reflection on cash, respect and what they'll do for both. This is also featured on Stretch Armstrong's *The Lesson, Vol. 1*. Contact Milton at Dolo (212) 627-0022.

ARTIST PROFILE

QUEEN PEN



WHO: Lynise Walters

FROM: BROOKLYN, New York

CURRENT SINGLE:

"Man Behind the Music"

DEBUT ALBUM: Situations

LABEL: Littleman/Interscope

CAMEOS: On the platinum smash "No Diggity" by **BLACKstreet**, and **Levert's "True Dat."**

ON HER APPROACH: "In many respects I'm on the mack tip, but there's much more to my game than that. The lyrics reflect my true experiences without glorifying the negative. I hope brothers and sisters can learn from my mistakes."

ON WORKING WITH TEDDY

RILEY: "So far, the tracks are the bomb. He's a man of his word. He promised we'd work together, so when he came through, I wasn't surprised—but I was excited!"

FUTURE PLANS: She's currently on tour with **BLACKstreet**, and will pursue acting as well as music production.

MOTIVATORS: "My mother's and son's unconditional love, along with my faith in the Creator, help me face challenges and chase my dreams."

MOST ADDED
SHIZUO (32)

SUPERCHUNK (24)

CITIZENS UTILITIES (19)

JUNO REACTOR (19)

OF MONTREAL (18)

TOP TIP
THE DELTA 72

The Soul of a New Machine
(Touch & Go)

The Deltas' deliver an injection of white-boy soul to college and come out lookin' like champs. Our highest debut this week, coming in at number 14 with a total of 17 stations showing love.

RECORD TO WATCH
MAGOO

The Soateramic Sounds of...
(Beggars Banquet)

The perfect soundtrack for spacing out while sedated. This album also goes well with coffee. A trippy album worth looking into. Stations dosing include KALX, KCRW, KUNV, WTSR, WTUL, and WEGL.

Gavin College

2W LW TW

5	1	1	TEENAGE FANCLUB - Songs From Northern Britain (Columbia/CRG)
24	6	2	NEGATIVLAND - SIEDPSIP (Seeland)
10	7	3	HIGH LLAMAS - Hawaii (Alpaca Park/V2)
2	2	4	LUNA - Pup Tent (Elektra/EEG)
36	16	5	TOENUT - Two In The Pinata (Mute)
4	3	6	GERALDINE FIBBERS - Butch (Virgin)
—	22	7	MR. T EXPERIENCE - Revenge Is Sweet and So Are You (Lookout)
1	4	8	SPIRITUALIZED - Ladies and gentlemen we are floating in space (Dedicated/Arista)
44	10	9	u-Ziq - Lunatic Harness (Astralwerks)
6	5	10	BROADCAST - Work And Non Work (Drag City)
49	23	11	ECBOR - All Of Us Can Be Rich... (DHR/Grand Royal)
—	36	12	VARIOUS ARTISTS - What's Up Matador (Matador)
3	12	13	RADIOHEAD - OK Computer (Capitol)
NEW	14	14	THE DELTA 72 - The Soul of a New Machine (Touch & Go)
14	9	15	LEE SCRATCH PERRY - Arkology (Island)
13	11	16	CATHERINE WHEEL - Adam & Eve (Mercury)
37	26	17	STRICTLY BALLROOM - hide here forever (Waxploitation)
33	20	18	TANYA DONELLY - Pretty Deep EP (4-AD/Reprise)
29	28	19	MORRISSEY - Maladjusted (Mercury)
22	18	20	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)
20	14	21	WHISKEYTOWN - Strangers Almanac (Outpost)
42	32	22	PINK NOISE TEST - Plasticized (Interscope)
31	37	23	JAMES TAYLOR QUARTET - Creation (Acid Jazz/Hollywood)
9	25	24	WEEN - The Mollusk (Elektra/EEG)
—	21	25	KEOKI - ego-trip (Moonshine)
18	24	26	FRIENDS OF DEAN MARTINEZ - Retrograde (Sub Pop)
8	15	27	MADDER ROSE - Tragic Magic (Atlantic)
16	13	28	THE EL CAMINOS - Reverb Explosion! (Del-Fi)
NEW	29	29	LUKE VIBERT - Big Soup (Mo'Wax/frrr/London)
7	8	30	THE DAMBUILDERS - Against The Stars (EastWest/EEG)
26	27	31	KINCAID - Good Citizen of the Month (Kindercore)
21	30	32	PRIMAL SCREAM - Vanishing Point (Reprise)
12	19	33	FUCK - Pardon My French (Matador)
NEW	34	34	SUPERCHUNK - indoor living (Merge)
28	33	35	OLD 97'S - Too Far To Care (Elektra/EEG)
30	44	36	VARIOUS ARTISTS - Spawn Soundtrack (Immortal/Epic)
50	—	37	THE WANNADIES - The Wannadies (RCA)
40	—	38	BRIAN ENO - The Drop (Thirsty Ear)
—	35	39	SPECTRUM - Forever Alien (Reprise)
19	49	40	THE AMERICAN ANALOGUE SET - From Our Living Room To Yours (Emperor Jones/Trance)
39	31	41	RESERVOIR - pink machine (Zero Hour)
NEW	42	42	BARRY BLACK - Tragic Animal Stories (Alias)
25	47	43	PRODIGY - The Fat of the Land (Mute/Maverick/Warner Bros.)
NEW	44	44	CRYSTAL METHOD - Vegas (Outpost)
23	50	45	THE DANDY WARHOLS - Come Down (Tim Kerr/Capitol)
15	29	46	VARIOUS ARTISTS - Random (Beggars Banquet)
32	39	47	MANSUN - Attack of The Grey Lantern (Epic)
NEW	48	48	CALEXICO - Spoke (1/4 Stick)
—	41	49	LITTLE RED ROCKET - Who Did You Pay (Tim/Kerr)
46	45	50	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)

Inside College BY MATT BROWN & VINNIE ESPARZA



Home Cookin'

All right you hep cats and kitties, Texas invaded the Golden State last week and put us in Hillbilly Heaven. You're probably wondering why we're always talking about the big state of Texas so much. Well, we like talking about the Lone Star state because we're a lot like Texas in a way—don't mess with either of us, critter!



O.K., one of Austin's finest groups stopped by the illustrious **Derailers** hit the **Jackpot** at **Gavin (l-r): Tony, Derailers; Rob, Gavin; Ethan, Derailers; Brian, Derailers, Mark, Derailers, Jethro, Gavin; Steve, KZSU; Rachel, KZSU.** **Down low are (l-r): Cletis, Gavin and Toby, KUSF.**

Watermelon Records recording artists the **Derailers** were in the house to bring it on down. They played a nice, loud five-song set over some Big Nate's Barbecue. Later that evening they tore it up to a standing room only audience at the Paradise Lounge in San Francisco. Muchas gracias to **Eric Zappa** at Watermelon for everything.

The following night at the **Starry Plough** in Berkeley was more of a

rootin' tootin' good time, provided by Governor George W. Bush's favorite performer, **Wayne "The Train" Hancock**. Wayne and the boys were in town to raise a little cain and celebrate the release of his inspiring sophomore release *That's*



What Daddy Wants on **Ark 21** Records. If you ever have the chance to speak with "The Train," ask him what he thinks about Nashville or Garth Brooks. Good lookin' out goes to **Mark "The Man" Naylor** over at **Ark 21**.

For all you folks attending the fabulous **CMJ Music Marathon**, here is a small sampling of events taking place. Unfortunately, information was limited for some shows. Music Directors, talk to your reps and find out what else is happening, as there will be *many* more dinners and showcases poppin' off. All shows are during the evening, unless indicated. You can reach us at the **Gorham Hotel**, 136 West 55th St @ 6th Ave., (212) 245-1800. Be safe.

<p>Wednesday</p> <ul style="list-style-type: none"> Unwound, Blonde Redhead, Delta 72, Hovercraft at Tramps, 51 W. 21st. Cornershop, Automator, Citizen King at the Knitting Factory. Snowpony at Arlene Grocery, 95 Stanton St., 8 pm. Epic Showcase - Save Ferris, G. Love & Special Sauce, Mansun, Travis, Incubus at Irving Plaza, 7 pm Opening Nite Rave Extravaganza - Aphex Twin, Daft Punk, Sneaker Pimps, Chem. Bros., Crystal Method & others at Roseland, 10 pm. <p>Thursday</p> <ul style="list-style-type: none"> Autotonic Party featuring Little Red Rocket, JC Hopkins & others at No Moore, 234 W. Broadway, 4-6 pm. AAM Showcase Humidifier, garageland, Auntie Christ, Peechees at the Luna Lounge, 3 pm to 7:30 pm. Tooth and Nail/Jade Tree/Gem Blandsten showcase featuring Trans Magetti, Promise Ring, Joan of Arc, and others at Brownies, 7 pm to 1 am. V2 Showcase featuring High Llamas, Richard Davies, 	<ul style="list-style-type: none"> Syrup USA at the Knitting Factory, 8 pm. Om/Liquid Sky/Asphodel present Turntable Science featuring Soulslinger, We, Wally & Swingsett, & others at The Cooler, 416 W. 14th St., 10 pm. Lookout! Showcase featuring Avail, Mr. T Experience, Auntie Chnst, Hi-Five (Young) Pioneers at Coney Island High, 15 St. Mark's Place, 7 pm to 11 pm. Dandy Warhols, Polara at Knitting Factory. Columbia, Mercury & Virgin Present the Corporate Chill with Mike Watt, Pee Shy & others at Wax Fish, 7 pm <p>Friday</p> <ul style="list-style-type: none"> Grand Royal Presents Ben Lee at Thread Waxing Space. Man or Assto-man?, Skeleton Key, Verbena, Swinging Neckbreakers at Irving Plaza. Deep Elm presents Camber, Pave the Rocket at Spiral, 10:30 pm. Bettie Serveert, Future Bible Heros, Madder Rose, Babybird, Ugly Beauty at Tramps. Geffen/DGC presents Linoleum at the Wetlands. Pink Noise Test, Vibrolush at Under Acme, 9 Great 	<ul style="list-style-type: none"> Jones St. Interscope After Hours with DJs Jack Dangers (Meat Beat), Jason Bentley, & others at Bowlmor Lanes, 110 University Place, 12:30 am. Mint/Sonic Unyon Showcase featuring Neko Case, Duotang, The New Grand, Tristan Psionic at the Luna Lounge, 171 Ludlow. Mike Watt, Ric Ocasek, Shift, Flick at the Elbow Room, 144 Bleeker, 7:30 <p>Saturday</p> <ul style="list-style-type: none"> Bloodshot Records Showcase & BBQ featuring Waco Brothers, Rico Bell, Grievous Angels, Moonshine Willy, & others at Brownies, 2 pm (\$5 badges). Freeworld Presents The Interpreters at Arlene Grocery, 8 pm. Low, The Sonora Pine & others at the Knitting Factory. Walt Mink at Under Acme, 11:30 pm. Big Wreck at Spiral. Jonathan Fireater at the Westbank Theater, 11:00 pm. u-ziq, Electric Sky Church, Q-Burns at Roseland.
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College Crew: MATT BROWN and VINNIE ESPARZA

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

Gavin Alternative

Static BY MAX TOLKOFF

Why You Should Pay Attention To Dayton

I don't know about you, but when I think of Ohio, I think of the industrial heartland. I think of famous cities like Cleveland and Cincinnati and Toledo and Columbus. I think of the working class and rolling farmlands. I think of Kent State and the state troopers that prey on unsuspecting speeders along I-70 (hey, when the national speed limit was 55, you did 55 in Ohio buster...or else). I think of Grader's ice cream (you can mail order it now). And I also think of the "Ohio players," the new rat-pack of near mid-Westerners that includes Sean Robertson from WENZ, Andy Davis from WWCD, and Jeff Stevens from WXEG in Dayton. Yes folks, I decided a long time ago that it's vitally important to keep in touch with the spiritual center of our alternative nation. Take a map of the USA and place your finger on the state of Ohio. Feel the pulse? You can't ignore it. All the groovy stuff in our lives doesn't automatically come from the left and right coasts despite what MTV and *Entertainment Weekly* would have you believe.

You've Reached The Gavin Alternative Section

That's why when Jeff Stevens calls, I leap to the phone. Actually, first I screen the call to make sure it's not Kalun Lee, Doug Lagambina, Gary Jay, Sheri Trahan, Lisa Cristiano, Steve Tipp, Bob Divney, Matt Pollack, Jack Isquith, Tami Shomoassey, Robbie Handjobbie, Jon Cohen, Ted Volk, Stu Bergen, Howard Leon, Steve Leeds, Brian McDonald, Phil Costello, Rich Schmidt, Todd Bisson, Tod Elmore, Gary Spivak, Roze Braunstein, Tom Biery, Doug Ingold, Kim White, Mike Marrone, Paul Brown, Tom Gates, Mike Jacobs, Mike Halloran, Errol Kolosine, Rich Holtzman, Tom Calderone, Rick Morrison, Mark Kordelos, Jonathan Lev, Bruce McDonald, Michelle St. Claire, Michael Idlis, Howie Muira, Lynn McDonnell, Sean Maxon, John Butler, Jonathan L., Mike Parrish, anyone from GAVIN, or Bill Glasser.

Then I leap to the phone.

Jeff Stevens (PD of WXEG "The Edge" in Dayton) left a rather jocular message on my machine last week, inviting me to Edgifest '97, which takes place on September 7. He offered fine accommodations at any of "several Super 8 Motels" in the Dayton area (obviously when you program an alternative station in Dayton, Ohio, an advanced sense of humor is required). I immediately (two days later) called Jeff back and explained that I would love to travel to his dank and oppressive little corner of the universe but, alas, I would be in San Francisco during that time for another taping of the highly popular GAVIN Alternative Video Reel. Perhaps another year. But I did want to hear more about what was happening in the Buckeye State these days, since Jeff and I did not get to spend any quality time at Boot Camp.

Blame Everything On Your Predecessor

WXEG is two years old now. Mike Stern (now at KXTE "Extreme Radio" in Las Vegas) captained the ship to shares in the fives, but the station has ridden the Arbitron roller coaster for the last year and a half. "I've noticed that since we added the REO Speedwagon and Mellencamp records, it's really helped. That's really driven the cume through the roof," says Jeff (there's that finely honed sense of humor again). But seriously, The Edge beat the stuffing out of sister station WTUE (active-ish rock) in the beginning, so what has changed? Explains Jeff, "What has changed is that we have gone in more of a—for lack of a better term—hit direction, with even more of a female lean over the last few months. We hurt TUE really bad in the beginning. TUE was the cash cow of the company, and we cut them off at the knees. They've spent two years trying to recover. When we signed on, we were song for song with them.

They were very active and they forgot that Pink Floyd and Aerosmith were part of their format.

They were just banging the death out of a lot of our music. Now they're back to what they were doing, so we're not sharing as much music." And WXEG's ratings have gone back up too: 3.9 to 4.7 currently. The Top 40 in town is also leaving them alone. WGTZ used to poach a lot of The Edge's music; now, WXEG seems to be the true alternative in Dayton again.

Ska-choo! Gazunteit! They've Caught The Bug

Jeff caught the Coleman Research presentation on music clustering at Boot Camp, and he's not at all surprised at how well the ska thang tested. He's seeing it first hand in Dayton. "I think it's just starting, but people are so far behind the times and so conservative around here that this is just the coolest, newest; this is the grunge of '92 and '93. So I think we've only heard the tip of the iceberg."

He admits that when music meeting time rolls around, he and Alan tend to look favorably right now at anything ska related. Says Jeff, "The Bosstones and Buck-O-Nine and Reel Big Fish...it all requests really well but it's not just a bunch of kids. You get the wonderful 25-year old sounding female calling up to ask for the stuff that gets her through the work day. This little explosion we've had over the summer could not be better timed, 'cause it's great summertime music."

So ska works in Dayton as well as L.A. and NYC. Fine. But what else have the locals taken a liking too? Jeff points to the success of Guided By Voices (they're from the Dayton area), Sneaker Pimps, and K's Choice due to WXEG's airplay. Also, Poe and Ben Folds Five were big for The Edge. And what about everybody's favorite whipping band right now, Prodigy? "Huge requests, average sales," says Jeff. He chalks the requests up to the national notoriety Prodigy is receiving right now, since the station never really spun either song too many times. The whole rythmotech thing is still a mystery to Jeff and the rest of



Data

MOST ADDED

GOLDFINGER (20)

This Lonely Place (Mojo)
 KKND, WPBZ, WQXA, KCXX, WBTZ, KLZR, WEND, KACV, WNNX, KTOZ, KGDE, WHMP, WBRU, KPNT, KCCX, WOSC, XHRM, KTEG, KTCL, WEDG

REFRESHMENTS (15)

Good Year (Mercury)
 CFNY, KACV, WDGE, KSPI, KGDE, WHMP, WIXO, WEQX, WXEG, KEGE, KNRK, WOXY, WRLG, WMRQ, KTEG

OASIS (14)

Don't Go Away (Epic)
 KKND, KNDD, KCXX, KKDM, KCHZ, CIMX, KTBZ, WPLT, WEQX, WDST, KOME, WWCD, XTRA, KITS

TALK SHOW (12)

Hello (Atlantic)
 KPOI, KKDM, KTOZ, KSPI, KQXR, WXEG, WDST, KEDG, XTRA, KITS, KXPX, WMRQ

THE SUNDAYS (11)

Summertime (DGC)
 KDGE, WMAD, KKDM, CFNY, KLLK, KQXR, WXEG, KPNT, KJEE, WEJE, KXPX

MOST REQUESTED

SUGAR RAY

"Fly" (Atlantic)

PRODIGY

"Breathe" (Mute/Maverick)

SMASH MOUTH

"Walking On The Sun" (Interscope)

REEL BIG FISH

"Sell Out" (Mojo)

OUR LADY PEACE

"Superman's Dead" (Columbia)

MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio. "Or Ooooo, baby baby, I can feel the power!"

SMASH MOUTH

"Walking on the Sun" (Interscope)

SUGAR RAY

"Fly" (Atlantic)

SARAH MCLAFLAN

"Building A Mystery" (Arista)

BUCK-O-NINE

"My Town" (TVT)

FOREST FOR THE TREES

"Dream" (Dreamworks)

MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.

DAMBUILDERS

"Burn This Bridge" (Elektra)

CATHERINE WHEEL

"Delicious" (Mercury)

CLOSER

"Let Her Go" (Revolution)

FILTER W/ CRYSTAL METHOD

"(Can't You) Trip Like I Do" (Immortal)

LOVE SPIT LOVE

"Long Long Time" (Maverick)

Dayton. It may never catch on there.

Cinder-ella Story

Meanwhile, Jeff has Edgifest '97 to worry about. They want to top the 10,500 people they drew last year. The line-up? Veruca Salt, Sponge, Matthew Sweet, Jars Of Clay, Plumb, Kara's Flowers, K's Choice, and the Refreshments. Like last year, they're holding the thing at the University of Dayton Arena. It's a huge lot.

"Last year we put cinders on the ground. Not as hard as rocks, and they're not as hard as asphalt. And if it rains it won't be as bad as if it was dirt and it wouldn't get all muddy. What we didn't realize was

if you put 10,000 people in a bunch of cinders it turns into black dust, and everybody had black dust up to their knees," explains Jeff. "This year we're putting down sand."

Edgifest draws from Cincinnati, a little bit from Toledo, Lexington, and Columbus. The majority is, of course, from Dayton. And yes, there will be mist tents (they call it the Edgifest rainroom), a half pipe, and a Velcro wall.

And even though I'm not going this year, I still want the all-important all-access laminate for my collection. In my book Dayton's a major market, and I want a piece of it. As goes Dayton, so goes the rest of America. Amen.

Are They Really Worth a Thousand Words? Phun Photos Phrum A3

> I had assumed that going to the A3 Summit in Boulder would put more than enough distance between me and Kalun Lee from Hybrid. Apparently not. Then I tried to recruit others to keep him away from me. Including Mike Mullaney from WXRV in Boston (left), and Julie Stoeckel from KLLC in San Francisco (right). All to no avail since Kalun was still able to get right next to me.



> This is a photo of Abra Moore and Sara McLachlan on a boat on a river somewhere in the deep south. Steve Schnur from Arista Austin took the



photo. There is a really strange story behind this picture, but I promised Schnur I wouldn't print it. I will only tell you that someone on the boat gets extremely naked right after the photo was snapped.



> Kalun did achieve a photo coup of sorts with this one. The "Three Brit Nicks." Nick Bull from Vel Vel, Nick Bedding from Capitol, and Nic Harcourt from WDSY. They're all English and they were all at A3. Wow.

BE ON THE LOOKOUT

F.Y.I. — Lookout is strictly Alternative. Field any questions, comments or laments to Spence D. @ fon: (415) 495-1990 x 648 fax: (415) 495-2580 e-mail: dookey@gavin.com

SEPTEMBER 1

- | | | |
|-----------------|------------------|--------------------|
| Another Society | "Piece And Me" | (PC) |
| Four | Unusual Warmth | (Headhunter/Cargo) |
| Headswim | Despite Yourself | (550) |
| Joe Jackson | Heaven and Hell | (Sony Classical) |
| Longpigs | "On and On" | (Island) |
| Shuggie | Working For MCA | (Headhunter/Cargo) |

SEPTEMBER 8

- | | | |
|-----------------------|-----------------------------|-------------------------|
| Apollo Four Forty | Electro Glide In Blue | (550) |
| Comet Gain | Sneaky | (Beggars Banquet) |
| The Devils | "Heaven's Wall" | (Radiouniverse) |
| Future Bible Heroes | Lonely Days EP | (Slow River/Rykodisc) |
| Goldfinger | Hang-ups | (Mojo) |
| Gorky's Zygotic Mynci | Barafundle | (Mercury) |
| Incubus | S.C.I.E.N.C.E. | (Immortal/Epic) |
| Jack Off Jill | Sexless Demons and Scars | (Risk/Ichiban) |
| Joykiller | Three | (Epitaph) |
| Killing Floor | Divide By Zero | (Re-Constriction/Cargo) |
| Kim Fox | Moon Hut | (Dreamworks) |
| LOA | Soul Searching Sun | (Roadrunner) |
| Magoo | The Soateramic Sounds of... | (Beggars Banquet) |
| Marcy Playground | "Sex & Candy" | (Mammoth) |
| Mistle Thrush | Super Refraction | (Egg) |
| Ric Ocasek | Troublizing | (Columbia) |
| Save Ferris | It Means Everything | (Epic) |
| Steve Wynn | Sweetness and Light | (Zero Hour) |
| Summertime | "Should I Walk Away" | (Maverick) |
| Superchunk | Indoor Living | (Merge) |
| The Verve | "Bitter Sweet Symphony" | (Virgin) |
| Waco Brothers | "Do You Think About Me?" | (Bloodshot) |

SEPTEMBER 15

- | | | |
|-------------------------|--|--------------------------|
| Bjork | "Joga" | (Elektra) |
| Bogues | Good Clean Fun | |
| (Casino/Altered) | | |
| Chumbawamba | "Tubsomething" | (Republic/Universal) |
| Cornershop | "Brimful of Asha" | (Luaka Bop/Warner Bros.) |
| v/a | Grooverider Presents—The Prototype Years | (Columbia) |
| New Kingdom | Paradise Don't Come Cheap | (Gee Street) |
| PM Dawn | | (Gee Street) |
| Superchunk | "Watery Hands" | (Merge) |
| Tweezer | how to live in a day of moral chaos | (Shoestring) |
| v/a | We Will Fall (Iggy Pop tribute record) | (Royalty Records) |
| William Carlos Williams | White Woman | (Shoestring) |

SEPTEMBER 22

- | | | |
|------------------|--------------------------------|-------------------|
| Bouncing Souls | Bouncing Souls | (Epitaph) |
| Clarissa | "All But White" | (Mammoth) |
| Cramps | Big Beat From Badsville | (Epitaph) |
| David Poe | David Poe | (550) |
| Free Kitten | Sentimental Education | (Kill Rock Stars) |
| Gas Huffer | Just Beautiful Music | (Epitaph) |
| Grant McLennan | In Your Bright Ray | (Beggars Banquet) |
| Lisa Sanders | Isn't Life Fine | (MCA) |
| Luke Slater | "Freek Funk" | (NovaMute) |
| Marcy Playground | Hurricane Streets | (Mammoth) |
| Moby | "007 (James Bond Theme)" | (Elektra) |
| The Normal | Warm Leatherette | (Mute) |
| Shift | Get In | (Columbia) |
| The Slackers | Redlight | (Hellcat) |
| Silm Moon | Won't You Dance With This Man? | (Kill Rock Stars) |
| v/a | Some Songs | (Kill Rock Stars) |
| v/a | TV Terror | (Re-Constriction) |
| US Bombs | Warbirth | (Hellcat) |

SEPTEMBER 29

- | | | |
|------------------|----------------------|------------------------|
| Muler | The State of Play | (Dedicated) |
| Naked Aggression | Gut Wringing Machine | (Grilled Cheese/Cargo) |
| Peach Union | Audiopeach | (Epic) |
| Silver Scooter | Silver Scooter | (Peek-a-Boo) |
| The Verve | Urban Hymns | (Virgin) |

OCTOBER 6

- | | | |
|-------------------|----------------------------|----------------------|
| Clarissa | Blood & Commons | (Mammoth) |
| Drop Kick Murphys | | (Hellcat) |
| Fu Manchu | The Action Is Go | (Mammoth) |
| Moby | I Like To Score | (Elektra) |
| Motorpsycho | Angels And Daemons At Play | (Headhunter/Cargo) |
| Pie Tasters | Willis | (Hellcat) |
| Pulley | | (Epitaph) |
| Robbie Fuks | South Mouth | (Bloodshot) |
| Seely | Seconds | (Beggars Banquet) |
| Travis | Good Feeling | (Independiente/Epic) |
| Ween | "Ocean Man" | (Elektra) |

OCTOBER 13

- | | | |
|-----------|------------|------------|
| Bottom 12 | Balderdash | (Strap On) |
|-----------|------------|------------|

MOST ADDED
TREPONEM PAL (62)
LIFE OF AGONY (61)
JACK OFF JILL (58)
KREATOR (54)
SPINEGRINDER (33)

TOP TIP
PARADISE LOST
One Second
(Music For Nations)
 Hefty Spins from WRBC(40),
 WELH(35), WVCR(28), KOFX(20),
 WEOS(18), WSGR(12), DMX(11),
 and KNDI(10) help Paradise Lost
 claim this week's debut spot.

RECORD TO WATCH
SIX FEET UNDER
Warpath
(Metal Blade)
 Six Feet Under's latest effort is a brutal reminder of what metal really is.

Gavin Rocks

TW		SPINS	TREND
1	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	550	-32
2	GEEZER - Black Science (TVT)	538	-66
3	LIMP BIZKIT - Three Dollar Bill Y'all\$ (Flip/Interscope)	524	+46
4	TESTAMENT - Demonic (Mayhem/Fierce)	481	-72
5	SNOT - Get Some (Geffen)	453	-24
6	SPAWN - Various Artists (Immortal/Epic)	441	-58
7	SEVENDUST - Seven Dust (TVT)	421	+15
8	MEGADETH - Trust (Capitol)	416	-43
9	BRUCE DICKINSON - Accident of Birth (CMC International)	392	-6
10	MACHINE HEAD - The More Things Change... (Roadrunner)	345	-12
11	NAPALM DEATH - Inside the Torn Apart (Earache)	342	-70
12	FLOTSAM AND JETSAM - High (Metal Blade)	299	-110
13	PARADISE LOST - One Second (Music for Nations)	268	NEW
14	FALL FROM GRACE - Fall From Grace (Mayhem/Fierce)	264	-44
15	SISTER MACHINE GUN - Metropolis (Wax Trax!/TVT)	255	-8
16	TREPONEM PAL - Renegade (Mercury)	247	+55
17	CAST IRON HIKE - Watch It Burn (Victory)	247	-8
18	STRIFE - In This Defiance (Victory)	241	+24
19	SUGAR RAY - Floored (Lava/Atlantic)	228	-4
20	ANOTHER SOCIETY - Blood Wrong (PC Music)	216	+63
21	EXTREME NOISE TERROR - Damage 381 (Earache)	216	+9
22	N17 - Trust No One (Slipdisc)	207	+10
23	TEA PARTY - Transmission (Atlantic)	206	+10
24	MOTLEY CRUE - Generation Swine (Elektra/EEG)	206	-30
25	SEPULTURA - Blood-Rooted (Roadrunner)	202	+26
26	JIMMIE'S CHICKEN SHACK - High (A&M)	201	-16
27	STEM - Forever Up (Ignition)	197	-4
28	MARAYA - Counter Culture (80 West)	195	-20
29	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	194	NEW
30	CRUSHED - Crushed (911)	189	-40
31	FLAMBOOKEY - Flambookey (F.A.D.)	188	+5
32	GALACTIC COWBOYS - The Horse That Bud Bought (Metal Blade)	188	-9
33	20 DEAD FLOWER CHILDREN - Candy Toy Guns and Television (OVERCORE)	180	-13
34	THE MISFITS - American Psycho (Geffen)	177	-14
35	INTEGRITY - Seasons In the Size of Days (Victory)	169	-21
36	FAT - Fat EP (A&M)	150	-21
37	ALICE COOPER - A Fistful Of Alice (Guardian)	147	+14
38	DEMONSPEED - Swing Is Hell (Black Pumpkin)	145	NEW
39	FAITH NO MORE - Album of the Year (Slash/Reprise)	145	-13
40	HED(PE) - Ground EP (Jive)	140	NEW
41	ICED EARTH - Days of Purgatory (Century Media)	135	-13
42	GODMONEY SOUNDTRACK - Various Artist (V2)	129	+7
43	OZZFEST - Ozz-Fest Live (Red Ant/Ozz)	128	-43
44	COAL CHAMBER - Coal Chamber (Roadrunner)	126	-21
45	PIPE - Pipe (Lead Pipe)	125	-7
46	KREATOR - Outcast (F.A.D.)	124	NEW
47	CELLOPHANE - 4 Song EP (Virgin)	123	NEW
48	BIOHAZARD - No Holds Barred (Roadrunner)	122	+7
49	FEAR FACTORY - Remanufacture (Roadrunner)	120	-56
50	STAVE SACRE - Absolutes (Tooth And Nail)	119	NEW

Hard Kopy

BY ROB FIEND



CMJ Metal Haps

Those of you who are fortunate enough to be attending this year's CMJ Music Marathon, (September 3-6) should prepare yourself for sweltering heat, lots of schmoozing, and severe hearing loss.

My ears are already preparing to be pummeled by loud guitars, and I'm already sweating with anticipation of NYC humidity—you can grow rice on my back.

Although I've been to New York several times, I'm still a bit of a CMJ rookie, having only been to the event once before (last year). Some people have claimed Fiend sightings at 1995's convention, but I assure you it wasn't me. These false sightings could have been my cleft-foot clone, which escaped from underneath my stairs late in 1994 and made it's way to the East Coast. The clone was the result of a freak accident involving a rake, hot butter, and several small woodland creatures during an experiment at U.C. Berkeley—it paid ten bucks, which went to rent.

Attempts to keep the clone under wraps failed when it tricked me with the Land Shark Candygram bit it stole from an old *Saturday Night Live* re-run. There have been no further sightings, which leads me to believe that its either living in NYC's maze of sewers, or it joined the Heavens Gate scene, and left its vehicle to rot while it's soul is moshing somewhere on the Mir Space Station. No wonder the cosmonauts are having so many problems—damn

Editor: **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618
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another society

"PIECE AND ME"

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BLOOD WRONG

(in stores Sept. 9th)



Rocks Chartbound

***Living Sacrifice** (116) *Tooth and Nail*
59 Times the Pain (91) *Revelation*
Autumn (72) *Revolution*
 ***Tiamat** (46) *Century Media*
 ***Insane Clown Posse** (26) *Island*
Dropped: #40 *Exodus*, #41 *Primus*, #42
Queensryche, #43 *Obituary*, #44 *Sick Of It All*, #47
W.A.S.P., #48 *Jackyl*, #49 *Fates Warning*

TOP REQUESTS

PANTERA
 SPAWN
 GEEZER
 TESTAMENT
 LIMP BIZKIT

Heaven's Gate deadheads.

OK the oxygen has just been restored to my office so here's some of the bands I urge you to see at the CMJ soiree. Performing Wednesday night at the Continental are **Ni the oxygen ha**, **Gaza Strippers**, **Scratching Post**, **Demonspeed** (Oh Yeah!), and



Demonspeed

Ouiji Pig. If you haven't checked out Demonspeed yet do yourself a favor and go see them. **McGathy's Kreature** will be in attendance with candy and all sorts of goodies. For the love of Christ, someone buy him a drink and a stick of ass deodorant.

Also on Wednesday night is **Shed**, **Mindset**, **383 Stroker**, **20 Dead Flower Children**, **Stickmen**, **My Own Victim**, **Step Kings**, and **X25** at the Pyramid. If your cruise over to Wetlands, you'll be hammered with the **Revelation Records** showcase starring **Ignite**, **Kiss It Goodbye**, **Will Haven**, **Shai Hulud**, **In My Eyes**, **Bluebird**, **Beta Minus Mechanic**, and a special guest.

Rapping up Wednesday evening is **N17**, **My Psychotic Motor**, **13mg.**, **Crocodile Shop**, **Y-Front**, **Treponem Pal**, and **Bile** at the Bank.

Thursday brings a thunderous evening with **I.D.K.**, **Flambookey**, **Shootyz Groove**, **Nothingface**, **Dub War**, **System of a Down**, **Driven**, and a special guest at Downtime. System of a Down total-

ly blew me away during F Fest last May, so catch these guys if you can and be sure to pack an extra pair of undies—you'll need 'em.

Six & Violence, **Indecision**, **Shutdown**, **Coalesce**, **Subzero**, **Overcast**, **Fahrenheit 451**, **Crown of Thornz**, **Canderia**, and **No Redeeming Social Value** are also performing Thursday night at the Bank. Several East Coast stations are talking up Canderia. I'm interested to see if they live up to the rep.

To my knowledge, there are no hard rock/metal shows on Friday night. Why? That's the \$2 question of the week, and those of you who send your answers to AIM's **Marc Meltzer** have a chance to win a 1973 puke-green Gremlin equipped with an eight-track player, dual cigarette lighters, and an early version of today's car alarm: a pitbull. Second prize is a tour of Meltzer's bathroom, and third runner up will be publicly stoned outside the CMJ convention center. Organizers of this contest are not responsible for any namings, unnatural deaths, sexually transmitted diseases, or Meltzer-bonding.

On Saturday afternoon, go see the **Victory Records** hardcore matinee at the Bank featuring **Strife**, **Warzone**, **Cause for Alarm**, **Cast Iron Hike**, **Hi Fi & the Roadburners**, **Hatebreed**, and a special guest.

At 7 p.m., **Jack Off Jill** and **Sevendust** will rock at Coney Island High before **Stillsuit**, **Crisis**, **Obituary**, and **Kiss It Goodbye** play the club's late show; the future is extremely bright for **Sevendust** at Active Rock.

That night, the infamous CBGB's is hosting **Monster Magnet** (may the peyote gods shine on you), **Unsane**, **Barkmarket**, **Fu Manchu** (the new Fu), **Zen Guerrilla**, **Today Is the Day**, **Queen of the Stoneage** (featuring former **Kyuss** guitarist **Josh Homme**). If you're not into tripping, I suggest eating a pound of bad mussels or clams before attending this show.

Also on Saturday night are **Human Being**, **Powerface**, **Scissorfight**, **Another Society**, and **Psychoma** at the Pyramid, while **Hanzel und Gretel** and **Heavy Water Factory** can be seen at Downtime.

According to all my sources, faxes, and voices in my head that's all the shows. A thousand apologies to all the abrasive shows I inadvertently left out. Another thousand apologies to you, the reader, for having to sludge through this week's novel of a column. But wait! There's more!

Not only do you get the full-on CMJ Showcase rundown, humorless

and tasteless jokes, but you'll also get a slew of information regarding **Geffen Record's** Snot in Your Hometown contest. Actually I wasn't going to run this, but Geffen's **Dennis Blair**, aka the General, threatened to crazy glue all my orifices shut unless I heeded his request. So in the spirit of flowing free, here's the scoop: The Snot In Your Hometown contest offers participants a chance to have Snot play at a venue, a backyard, garage, school, or anyplace within reason. The contest began on August 22, 1997 via the internet at <http://www.geffen.com/snot/contest.html>. The site can also be accessed through a link on the Geffen Records home page, <http://www.geffen.com/>. After registration, entrants will be tested on their knowledge of Snot trivia and referred to a handful of market research questions. Entries will be accepted no later than September 30. The lucky grand prize winner will not only get a concert but, along with 25 runners-up, a Snot T-shirt and a copy of the band's debut CD *Get Some*. Snot will perform for the winner in late October or early November, at the conclu-



Snot

sion of the current leg of the quintet's nationwide tour. Only one entry per person will be accepted. Entry blanks may also be requested by mail from: Win Snot in Your Hometown Contest, Geffen Records, 9130 Sunset Blvd., Los Angeles, CA 90069, Attn: Dennis "The General" Blair.

If Geffen were smart, they'd arrange to have someone in their office win and request that Snot perform inside the offices of a competing label—that would be laughs...Adds for September 1/2 **Hed(pe)**-Hed(pe) (Jive); **Insane Clown Posse**, *The Great Milenko* (Island); **N17**, "Tote Aufzuweeken" (Slipdisc); **Six Feet Under**, *Warpath* (Metal Blade)...Adds September 8/9 are **Dream Theater**, *Three Song Sampler* (Elektra); **Incubus**, *Science* (Immortal/Epic); **Murder 1**, *Shopping for Porn* (Pavement); **Overkill**, "Rip & Tear" (CMC); **Man Will Surrender**, *Man Will Surrender* (Revolution). ●

ARTIST PROFILE

OVERKILL



FROM:

New York

LABEL:

C.M.C International

LATEST RELEASE:

From the Underground and Below

ADD DATE for the single, "Rip & Tear" 9/9/97

ADD DATE for the full-length, *From the Underground and Below* 9/23/97

RADIO PROMOTION CONTACT:

Ray Koob/Mark Roper (919) 875-3545

OVERKILL ARE **D.D. Verni**, bass; **Tim Mallare**, drums; **Sebastian Marino**, guitar; **Joe Comeau**, guitar/vocals; **Bobby "Blitz" Ellsworth**, vocals.

BACKGROUND:

Overkill has been releasing records and performing over-the-top live live performances for over 12 years. Each release has enjoyed top ten airplay, allowing the band to escape the tight boundaries of metal stereotypes.

ABOUT THE ALBUM:

The most diverse overkill to date, *Underground and Below* contains the extreme elements that identify the group as Overkill.

THOUGHTS ON METAL RADIO:

Metal radio has been the most consistent medium of band support. It has helped in terms of sales and tour support.

Touring: The band is scheduled to headline a tour from 11/1/97 to 12/15/97. Actual dates TBA.

Gavin Country

REPORTS THIS WEEK: 203 LAST WEEK: 203

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
3	1	TOBY KEITH - We Were In Love (Mercury)	13	203	1	7445	+295	139	61	3	0
4	2	JOHN MICHAEL MONTGOMERY - How Was I To Know (Atlantic)	13	203	0	7313	+217	131	65	7	0
7	3	ALAN JACKSON - There Goes (Arista)	9	203	1	7222	+403	127	68	8	0
8	4	ALABAMA - Dancin' Shaggin' On The Boulevard (RCA)	11	202	0	7003	+493	124	63	11	4
1	5	KENNY CHESNEY - She's Got It All (BNA Records)	16	193	0	6846	-540	124	51	10	8
11	6	COLLIN RAYE - What The Heart Wants (Epic)	14	203	1	6693	+732	102	72	25	4
9	7	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	14	203	0	6642	+351	98	72	29	4
12	8	LEE ANN WOMACK - The Fool (Decca)	11	203	0	6479	+712	88	81	31	3
10	9	NEAL MCCOY - The Shake (Atlantic)	16	201	1	6291	+254	82	73	42	4
13	10	DAVID KERSH - Day In, Day Out (Curb)	16	203	0	5955	+455	62	78	58	5
14	11	VINCE GILL - You And You Alone (MCA)	8	203	0	5629	+383	43	88	64	8
16	12	DEANA CARTER - How Do I Get There (Capitol Nashville)	6	203	0	5366	+657	34	83	79	7
15	13	LORRIE MORGAN - Go Away (BNA Records)	10	201	1	5182	+338	25	89	79	8
18	14	KEVIN SHARP - If You Love Somebody (Asylum)	7	203	2	5017	+509	21	84	84	14
17	15	BILLY RAY CYRUS - It's All The Same (Mercury)	11	199	2	4917	+327	25	73	88	13
19	16	SAWYER BROWN - This Night Won't Last Forever (Curb)	11	199	0	4898	+436	27	72	83	17
20	17	THE BUFFALO CLUB - Nothin' Less Than Love (Rising Tide)	14	197	3	4735	+308	23	73	81	20
27	18	TIM MCGRAW - Everywhere (Curb)	4	201	18	4540	+1092	12	68	99	22
22	19	BRYAN WHITE - Love Is The Right Place (Asylum)	6	196	3	4446	+515	13	63	100	20
33	20	TRISHA YEARWOOD & GARTH BROOKS - In Another's Eyes (MCA)	2	193	46	3965	+1402	7	52	92	42
6	21	TRISHA YEARWOOD - How Do I Live (MCA)	14	144	0	3954	-2959	61	24	28	31
23	22	DAVID LEE MURPHY - All Lit Up In Love (MCA)	10	192	1	3951	+200	12	55	77	48
25	23	TRAVIS TRITT & LARI WHITE - Helping Me Get Over You (Warner Bros.)	8	190	5	3927	+307	4	61	88	37
28	24	MARK CHESNUTT - Thank God For Believers (Decca)	6	194	2	3784	+406	3	45	102	44
26	25	BLACKHAWK - Hole In My Heart (Arista)	11	185	1	3780	+219	13	47	74	51
29	26	CHELY WRIGHT - Shut Up And Drive (MCA)	7	192	1	3648	+285	4	45	91	52
35	27	BROOKS AND DUNN - Honky Tonk Truth (Arista)	2	190	52	3595	+1398	6	40	93	51
2	28	TRACY LAWRENCE - How A Cowgirl Says Goodbye (Atlantic)	14	137	0	3507	-3657	47	27	25	38
21	29	LILA MCCANN - Down Came A Blackbird (Asylum)	17	142	0	3471	-882	31	37	47	27
5	30	MICHAEL PETERSON - Drink, Swear, Steal, And Lie (Reprise)	17	138	0	3278	-3767	40	17	40	41
32	31	CLAY WALKER - Watch This (Giant)	5	180	10	3081	+459	2	28	80	70
42	32	CLINT BLACK - Something That We Do (RCA)	2	175	63	2779	+1256	1	16	84	74
31	33	TANYA TUCKER - Ridin' Out The Heartache (Capitol Nashville)	10	139	6	2600	-134	4	29	59	46
34	34	THE KINLEYS - Please (Epic)	6	168	11	2541	+280	0	17	67	84
39	35	LEE ROY PARNELL - You Can't Get There From Here (Career)	4	153	13	2310	+443	1	18	54	80
—	36	REBA McENTIRE - What If It's You (MCA)	1	141	133	2049	NEW	2	6	59	73
38	37	JASON SELLERS - I'm Your Man (BNA Records)	7	149	1	2032	+72	0	18	35	96
37	38	SARA EVANS - Three Chords And The Truth (RCA)	9	124	2	1941	-58	1	16	44	63
40	39	LeANN RIMES - You Light Up My Life (MCG/Curb)	3	113	15	1926	+224	0	19	54	40
—	40	TRACE ADKINS - The Rest Of Mine (Capitol Nashville)	1	139	132	1805	NEW	1	3	50	85
45	41	RIVER ROAD - Nickajack (Capitol Nashville)	4	134	16	1789	+394	1	11	39	83
44	42	BLAKE & BRIAN - Another Perfect Day (MCG/Curb)	10	115	23	1539	+122	0	11	32	72
47	43	KATHY MATTEA - Love Travels (Mercury)	4	101	9	1421	+218	0	7	37	57
36	44	DEAN MILLER - Nowhere USA (Capitol Nashville)	8	75	0	1365	-780	1	15	34	25
—	45	PAM TILLIS - Land Of The Living (Arista)	1	103	96	1344	NEW	1	2	36	64
24	46	JOHN ANDERSON - Somebody Slap Me (Mercury)	10	62	0	1333	-2393	3	20	27	12
43	47	JACK INGRAM - Flutter (Rising Tide)	8	80	0	1285	-202	1	9	30	40
—	48	GARY ALLAN - Living In A House Full Of Love (Decca)	2	103	31	1200	NEW	1	3	26	73
46	49	RAYBON BROTHERS - The Way She's Looking (MCA)	5	78	2	1193	-56	1	8	25	44
50	50	WADE HAYES - Wichita Lineman (Columbia/DKC)	4	79	7	1102	+169	1	4	27	47

Most Added



REBA McENTIRE (133)
 "What If It's You" (MCA)
TRACE ADKINS (132)
 "The Rest Of Mine" (Capitol)
PAM TILLIS (96)
 "Land Of The Living" (Arista)
BROOKS & DUNN (40)
 "Honky Tonk Truth" (Arista)
CLINT BLACK (63)
 "Something That We Do" (RCA)

Spinincreases

COLLIN RAYE +732
 "What The Heart Wants" (Epic)
LEE ANN WOMACK +712
 "The Fool" (Decca)
DEANA CARTER +657
 "How Do I Get There" (Capitol)
BRYAN WHITE +515
 "Love Is The Right Place"
 (Asylum)
KEVIN SHARP +509
 "If You Love Somebody"
 (Asylum)

Top Requests

NEAL MCCOY
 "The Shake" (Atlantic)
TRISHA YEARWOOD
 "How Do I Live" (MCA)
LILA MCCANN
 "Down Came A Blackbird"
 (Asylum)
ALAN JACKSON
 "There Goes" (Arista)
TIM MCGRAW
 "Everywhere" (Curb)

Record to Watch

GARY ALLAN
 "Living In A House Full Of Love"
 (Decca)



WE SAY: "It's uptempo, catchy, and timely for radio. Look for big phones from this one."
RADIO

SAYS: "Gary breathes fresh life into an old standard and does it with pizzazz." Dr. Bruce Nelson, PD, KFTX-Corpus Cristi, TX
STATS: Debut #48/31
 adds/Over half the Gavin panel in its 2nd week

Top Ten Up & Coming

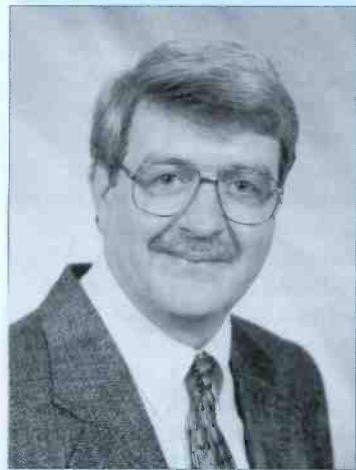
Rpts.	Adds	Spins	Wks		Rpts.	Adds	Spins	Weeks	
83	8	1022	4	MATT KING - A Woman Like You (Atlantic)	57	3	781	4	SEMINOLE - She Knows Me By Heart (Curb/Universal)
72	60	1000	1	* LONESTAR - You Walked In (BNA Records)	52	5	649	4	JAMES BONAMY - Naked To The Pain (Epic)
64	5	979	6	RICKY VAN SHELTON - She Needs Me (RVS)	49	2	698	3	MARTY STUART - Sweet Love (MCA)
62	20	755	3	MATRACA BERG - That Train Don't Run (Rising Tide)	45	3	620	3	KENTUCKY HEADHUNTERS - Kentucky Wildcat (BNA Records)
60	5	746	5	SKIP EWING - Answer To My Prayer (Word Nashville)	44	14	578	2	SONS OF THE DESERT - Hand Of Fate (Epic)
59	44	749	1	* RICOCHE - Blink Of An Eye (Columbia/CRG)	34	19	377	1	* BILLY YATES - When The Walls Come Tumblin' Down (Almo Sounds)

Country Notes BY JAMIE MATTESON

An Award to Remember



During this year's CMA Awards, a handful of country radio station award winners will receive their trophies on the national telecast. One of those beaming faces will belong our own GAVIN GO reporter Larry Blakeney, who will represent WBBN-Laurel/Hattiesburg, Mis. as CMA Small Market Station of the Year. Gavin proudly recognizes WBBN's achievement. We recently talked with Larry to find out what makes his station so special.



Larry Blakeney

WBBN
 Larry Blakeney, President/OM/PD
 Randy Blakeney, GM
 Tom Freeman, MD

Jamie Matteson: Give us a brief history of WBBN.

Larry Blakeney: My brother Randy and I signed the station on in 1985, working out of a double-wide mobile home in the middle of a cow pasture. Randy was the engineer, the salesperson, and also did the morning show. I did middays along with a multitude of other duties. When we first signed on, there were seven other country stations in the Laurel/Hattiesburg market. WBBN has been the Number One station for the past seven years, and now the only real country competitor is WIZK. We've come a long way. Today the station operates out of a state-of-the-art studio with a staff of 30.



JM: What is unique about the Laurel/Hattiesburg market?

LB: Masonite board was invented here, and the Masonite Corporation is one of the largest companies in the market. The two cities of Laurel and Hattiesburg are about 25 miles apart. Hattiesburg is a fairly white-collar town that's home to Southern Mississippi University (alma mater of Green Bay Packer Superbowl champion Brett Favre). Laurel, where most of the industries are based, is more blue-collar. It's an interesting task for us to find a balance between these two diverse cities. We use country music as the common thread. I would call us a down-the-middle mainstream country station.

JM: Tell us about your on-air staff?

LB: Our mornings begin with Gene Michaels and Allyson Scott. They were CMA Broadcast Personality Award finalists this year. Our midday person, Chris Stevens, has recently left for WKTF in Jackson. We plan to announce our new midday person soon. For afternoons we have Dave Dallas, who's been with the station for five years. Nights are handled by Jay Q., who keeps the energy level high.

JM: To what do you attribute the success and recognition of the station?

LB: Most of the credit goes to our outstanding staff. We have a group that really cares about each other, and there is really a family atmosphere here. Everyone goes

the extra mile, takes a lot of pride in our product, and it shows!

JM: What kind of celebration took place when you found out you were named CMA Small Market Station of the Year?

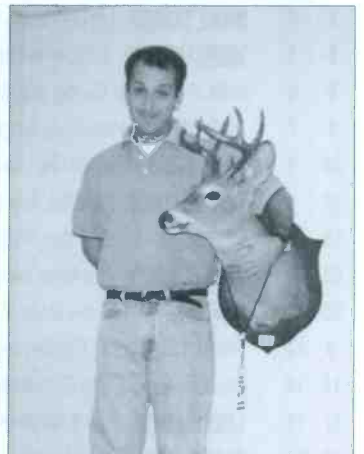
LB: I had thought the announcement was coming a few days earlier, so when we didn't receive a phone call I figured we hadn't won. When the call did come, everyone began screaming.



Number One Cowboy! BNA's Kenny Chesney takes some time out from celebrating his recent Number One single "She's Got It All" to smile for the camera (l-r): Gavin's Jamie Matteson, Chesney, WPZM's Rob Carpenter, BNA's Tom Baldrice.



Shut Up and Smile! MCA's Chely Wright stops by Gavin Nashville for a visit (l-r): Gavin's Jamie Matteson, Wright, MCA's Kim Sexton.



We just couldn't resist this photo of RLG's Greg McCaran and friend!

PROfile

Kimberly Sexton



LABEL/COMPANY: MCA Records

POSITION: Gavin Promotion Manager **HOW LONG?:** four months

WHAT DO YOU LIKE MOST ABOUT YOUR JOB?: Talking to all my stations and being around seasoned industry veterans.

LEAST?: Not having the chance to travel and meet these guys in person.

THE EARLY YEARS: BORN IN: Murray, Ky **GREW UP IN:** Murray, Ky.

BEFORE WORKING FOR A RECORD LABEL, I WORKED AT: Nowhere—it was great!

JOB TITLE AND RESPONSIBILITY: Student/University of Kentucky

WHAT IS YOUR FAVORITE SONG OF ALL-TIME?

"Wasted Time" by the Eagles

WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? M.C. Hammer (From the younger years, what did I know?)

DIDYAKNOW? I'm trying to become an expert at kickboxing.

WATCH OUT! IF I WORKED FOR A RADIO STATION, I WOULD: Increase the number of songs on the playlist, and give new artists a real chance.

MOTTO TO WORK & LIVE BY: Listen! It's the first step to wisdom.

Editor: JAMIE MATTESON Consulting Editor: LISA SMITH Chart Editor: JEFF HOUSE
 • Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.
 Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580
 Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.

MOST ADDED

WAYNE HANCOCK (38)
 SONGS OF JIMMIE RODGERS (28)
 SECONDS FLAT (28)
 TIM O'BRIEN (23)
 CLAIRE LYNCH (16)
 BUDDY MILLER (14)
 DAVID OLNEY (11)
 PATTY LARKIN (11)

TOP TIP
BUDDY MILLER

Poison Love
 (Hightone)

As he gears up for his appearance at In the Pines, Miller keeps gearing his way to the top with this great album. Wearing his heart and soul on his sleeve, Buddy is the real thing. No excuses, get on it. Debuts this week at #22.

RECORD TO WATCH**WAYNE HANCOCK**

That's What Daddy Wants
 (Ark 21)

You've got to love this hell-raisin', honky-tonkin' locomotive from Wayne "The Train." It jumps, it swings, and it doesn't get much purer than this. Clear the way for this week's most added record, which debuts at #35.

Gavin Americana™

LW	TW		Reports	Adds
1	1	THE DELEVANTES - Postcards From Along The Way (Capitol Nashville)	70	1
2	2	DWIGHT YOAKAM - Under The Covers (Reprise)	60	1
7	3	ALL THE KING'S MEN - All The King's Men (Sweetfish)	60	4
5	4	RICKY SKAGGS - Life Is A Journey (Atlantic)	58	0
6	5	WHISKEYTOWN - Strangers Almanac (Outpost)	61	3
3	6	MARCIA BALL - Let Me Play With Your Poodle (Rounder)	60	0
4	7	DALE WATSON - I Hate These Songs (HighTone)	53	0
38	8	TIM O'BRIEN - When No One's Around (Sugar Hill)	58	23
12	9	DAR WILLIAMS - End of the Summer (Razor & Tie)	51	0
15	10	PAM GADD - The Long Road (Vanguard)	55	1
13	11	JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)	45	0
10	12	BLUE MOUNTAIN - Home Grown (Roadrunner)	58	2
9	13	DALE ANN BRADLEY - East Kentucky Morning (Pinecastle)	52	0
14	14	BIG BLUE HEARTS - Big Blue Hearts (Geffen)	54	0
17	15	LAURIE LEWIS - Earth & Sky (Rounder)	51	2
29	16	CLAIRE LYNCH - Silver And Gold (Rounder)	52	16
19	17	THE BLAZERS - Just For You (Rounder)	54	3
11	18	BIG SANDY & HIS FLY-RITE BOYS - Feelin' Kinda Lucky (HighTone)	50	0
8	19	JAMES McMURTRY - It Had To Happen (Sugar Hill)	49	2
18	20	BLUE RODEO - Tremolo (Sire Records Group)	49	2
N	21	THE SONGS OF JIMMIE RODGERS - Var. Artists (Egyptian Records/Columbia)	46	28
N	22	BUDDY MILLER - Poison Love (HighTone)	39	14
22	23	MICHAEL MARTIN MURPHEY - The Horse Legends (Warner Western)	41	1
25	24	AMAZING RHYTHM ACES - Out Of The Blue (Breaker)	40	2
24	25	BILLY LEE RILEY - Hot Damn! (Capricorn)	42	3
31	26	RAY WYLIE HUBBARD - Dangerous Spirits (Philo)	43	7
16	27	BRUCE HENDERSON - The Wheels Roll (Paradigm)	41	0
23	28	TOM RUSSELL - The Long Way Around (HighTone)	36	0
20	29	ASLEEP AT THE WHEEL - Back To The Future Now (Lucky Dog/Epic)	39	0
39	30	RIPTONES - Extra Sauce (Bloodshot)	38	7
21	31	R.B. MORRIS - Take That Ride (Oh Boy!)	37	0
40	32	MOUNT PILOT - Help Wanted, Love Needed, Caretaker (Doolittle)	40	6
N	33	DAVID OLNEY - Real Lies (Philo)	37	11
26	34	ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)	36	0
N	35	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	39	38
32	36	OLD 97'S - Too Far To Care (Elektra/EEG)	35	2
30	37	ROBERT EARL KEEN - Picnic (Arista Austin)	31	0
N	38	SIX STRING DRAG - High Hat (E-Squared)	36	7
33	39	SANDY ROGERS - Green Moon (Rattle)	35	2
27	40	ED PETTERSEN - Somewhere South of Here (Tangible)	33	1

Chartbound

TWO DOLLAR PISTOLS (Scrimshaw)
DAVID ALLEN COE (Lucky Dog/Columbia)
VALERIE SMITH (Bell Buckle)
BOB MARTIN (Riversong)
SECONDS FLAT (Green Linnet/Redbird)

THE BLUERAGS (Sub Pop)
LOUISE TAYLOR (Signature Sounds)
Dropped #28 Joy Lynn White, #33 Bob Cheever, #34 Hackberry Ramblers, #36 Manhattan Transfer, #37 Taj Mahal.

Americana Inroads BY ROB BLEETSTEIN

Wal-Mart In the Pines

Call this one a giant step for the future of Americana marketing and record sales. It's with great pride and pleasure that we'll be welcoming **Larry Milam** of **Anderson Merchandising** as a guest participant in our Partnership Session at the **In the Pines** retreat September 18-20. Anderson Merchandising is the music supplier for the **Wal-Mart** chain, which accounts for over 35 percent of the country music sales in this country.

While plenty of us know that the forces behind the Americana movement are strong, focused, and steering straight ahead, there are many detractors who can look no further than sales figures. With the participation, enthusiasm, and healthy outlook that Milam will be bringing to New Hampshire, we can hopefully get the ball rolling a bit faster. Perhaps those Americana endcaps in Wal-Marts will become a reality. In the retail community, Anderson has taken the lead in exploring ways to maximize the opportunity for the sales of Americana product. One of the major marketing objectives throughout the Wal-Mart chain is ensuring that the right product is at the right place, at the right time, and in the right numbers.

So, look for the session on pairing up with retail to be a biggie at our first Americana retreat. Also, it's great to be able to announce that **Bloodshot** artist **Robbie Fulks** will be performing at In the Pines. Between Fulks and **Wayne "The Train" Hancock**, I may not have to say a word all weekend—but don't count on it.

Also, I know that the likes of **Buddy Miller**, **Tim O'Brien**, **Dale Watson**, **Jimmie Dale Gilmore**, **Laurie Lewis**, **Fred Eaglesmith**, and myself are wondering why some of you late-bloomers are waiting for the last possible minute to register? If you want to sleep in

a canoe or the icehouse that badly, it can be arranged, so quit stalling and fax that baby in. If you lost your registration form, or if the dog ate it, or whatever, give a call to (415) 495-1990, ext. 653 and we'll get you taken care of.

THE LOUD AMERICANA SOUND OF THE HORSE WHISPERER

I was talking with **MCA Nashville** President **Tony Brown** the other day, and he was quite excited about the soundtrack he is producing for the new **Robert Redford** film *The Horse Whisperer*. Putting together an all-star Americana cast, Brown's soundtrack will include new works from **Steve Earle**, **Lucinda Williams**, **Emmylou Harris**, **Gillian Welch**, **Iris DeMent**, **Dwight Yoakam**, **Joe Ely** and the **Flatlanders**, and the **Mavericks**, as well as the track "A Soft Place to Fall" by **Allison Moorer**. You may recall reading about Moorer in these very pages after I returned from the **NEA Extravaganza** this past February. After seeing her perform with **Lonesome Bob**, and hearing demos she had done with **Gwil Owen**, I knew I was hearing the real deal, and I said as much then. Moorer's stage presence is just as powerful as her vocals. Apparently Mr. Redford was just as taken with her as I was, as she is not only on the soundtrack, but performs in the movie as well. And Redford has already shot her first music video. Now, all you record weasels out there can just relax, because good ol' Mr. Brown has beaten everyone to the punch. He's already signed and begun working with Ms. Moorer outside of this soundtrack. **Kathy Nelson** of **Disney Soundtracks** is the person responsible for merging Brown's musical taste with the movie's rootsy texture.

Editor: **ROB BLEETSTEIN**

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580
 E-mail: pwr@glide@well.com

Paul Burlison

TRAIN KEPT A-ROLLIN'



**The father of fuzztone is pulling into your station!
Adding Public Radio & Americana
SEPTEMBER 9**

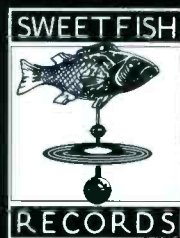
**Produced by Jim Weider of The Band
Mixed by John Holbrook**

with special guests:

**Levon Helm & Rick Danko of The Band
David Hidalgo, Cesar Rosas & Conrad Lozano
Rocky & Billy Burnette
Kim Wilson
Mavis Staples**

EMPHASIS TRACKS:

1. Train Kept A-Rollin' ; 2. Lonesome Tears In My Eyes ; 3. Love's Like Rain



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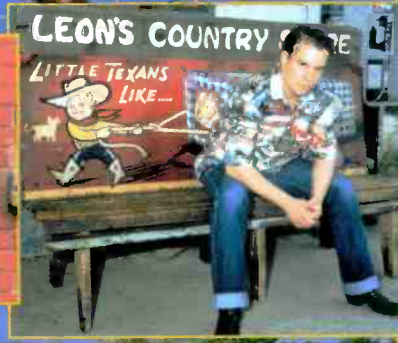
Gavin Presents the First

Squam Lake, Holderness

September

Performer Agenda

THURSDAY, SEPTEMBER 18, 1997: JIMMIE DALE GILMORE, FRED EAGLESMITH (Razor & Tie), WAYNE "THE TRAIN" HANCOCK (Ark 21), and KELLY JOE PHELPS (Ryko)



Gavin Presents

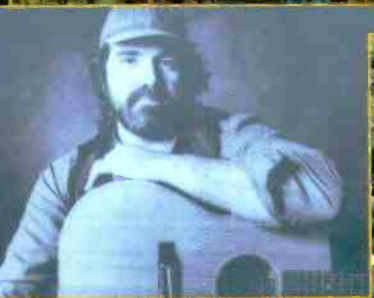
THE PIN

An American

FRIDAY, SEPTEMBER 19, 1997: DALE WATSON (Hightone), CHRIS KNIGHT (Decca), THE BLAZERS (Rounder), and THE HANGDOGS



SATURDAY, SEPTEMBER 20, 1997: TIM O'BRIEN (Sugar Hill), DARRELL SCOTT (Sugar Hill), SECONDS FLAT (Green Linnet/Redbird), and surprise guests



GAVIN's In
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Discount airfare is available through Thorndike Travel if you mention the Ameri
Call 800-466-9896 for more information

1st Americana Retreat

ness, New Hampshire

18-20, 1997

In The Pines Agenda

Thursday, September 18:

6 p.m. Welcome Dinner Reception

8 p.m. - Midnight: Evening Performances.

Friday, September 19:

Morning Session: PHIL GRAMMING. A how-to on mixing and matching the various musical styles the format encompasses; and a discussion on how live music and artist interviews play a role in defining your station and how to get the best results from it.

Lunchtime Performance by Rounder recording artist Laurie Lewis.



Laurie Lewis

Afternoon Session:

BEYOND THE MUSIC. Production, promotions, news, and information are all as important as the music mix. This session

will focus on the various elements that can complete the whole radio picture.

Twilight by Performance Hightone recording artists Buddy & Julie Miller.



Buddy & Julie Miller



8 p.m. - Midnight: Evening performances.

Saturday, September 20:

Morning Session: PARTNERSHIPS. Building relationships with record retailers, concert promoters, music shops, and the local press are important links to establish and maintain to reinforce your image with your target audience.

We'll start off with a look at ways to work with these important allies in your community, and hear from Anderson Merchandising's Larry Milam.

Lunchtime Performance by Bloodshot recording artist Robbie Fulks.

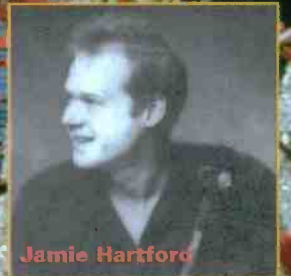


Robbie Fulks

Afternoon Session: GETTING THE WORD OUT AND A LOOK INTO THE FUTURE. Getting and keeping your station in the black is always the bottom line. This session will concentrate on the areas of sales, underwriting, marketing, and promotions. We'll wrap things up with a "take off the

gloves" discussion about Americana's future with the help of publicists, managers, booking agents, and record label executives.

Twilight Performance by Peladin recording artist Jamie Hartford



Jamie Hartford

8 p.m. - Midnight: Evening Performances.

IN THE PINES

na Adventure

The Pines: A Adventure weekend for and friends of a focus on the active and artistic format. This will be ability to gather the together so we can each other and ct group of d speakers.

at (415) 495-1990 ext. 633 or 653.

stration to all GAVIN Functions.

cana Retreat.

Americana Picks

BY ROB BLEETSTEIN

SECONDS FLAT (Green Linnet/Redbird Series)



I can't wait until the whole world loves Seconds Flat, because there can never be

any doubt about where they cut their teeth and who gave them the first open ear—Americana radio. It seems like just yesterday that I opened the group's 1995 debut. From there, the word and music spread, everyone started diggin' it, they played the GAVIN Seminar in Atlanta, and now look and listen. The Flat boys refined their approach with a slight lineup change, hooked up with producer Brian Ahern, and have given us a spectacular sophomore effort.

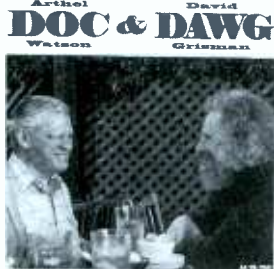
Kicking this self-titled disc off is the hook-driven, smooth-flowing "Good Life." Multi-instrumentalist and songwriter Anthony Tomlinson hammers the Americana nail right on the head with this one. Hey kids, I think we have a single on our

hands here, so let's go with it!

Proving that North Carolina boys can twang just as hard-core as the rest of 'em, guitarist and songwriter Larry Hoskinson offers up "Me and My Friend Heartache," which will fit on any playlist that dares to call itself "country." Those of you early believers who got behind *Spittin' Cause We Like To* will recognize "Slow Dance Across the Moon" and "In Your Arms," both which have been re-cut with greater clarity.

There's winners galore on *Seconds Flat*. How can you not immediately fall in love with the bluegrass feel of "Stella," the gut-bucket backseat rompin' of "Three O'Clock," or the dusty, outlaw grasp of "Walk Away"? This is what Americana is all about.

ARTHEL DOC WATSON AND DAVID DAWG GRISMAN Doc & Dawg (Acoustic Disc)



Tasty nuggets just keep pouring out of David Grisman's little San Rafael enter-

prise. This time, his Dawgness has escorted the legendary Doc Watson into his recording studio for 50 minutes of old-timey folk and country blues tunes that can uncloud any sky.

A two-minute title track instrumental gets things ready for Watson to pick up vocal chores on "All About You," which is also augmented by the guitar of Jack Lawrence. While it may not be your everyday radio track, you just can't beat the sweet pickin' and serenading of "Summertime." If you're looking for something a little more nasty, you're gonna love "Frankie and Johnny," because no one can deliver a murder ballad with an almost whimsical nature like good ol' Doc. Should you find yourself out of gas, try siphoning the "Fiddle Tune Medley" into your tank. Watson rips this sucker apart on guitar, and Grisman applies the same gusto to his mando.

Grisman continues to stay true to his muse, and if you've ever seen him perform or know him at all, you know we can count on him never wavering from that stance. His latest work with Watson is an awesome salute to the real Americana. Show these masters their due respect and give this one the spins it deserves.



JIM PAGE Whose World Is This (Liquid City)

First, let's get one thing

straight: this has nothing to do with Led Zeppelin. What it has plenty to do with is inventive songwriting with a conscience. Page takes his folk background and mixes it with many different musical textures on *Whose World Is This*.

Country-sounding dobro and pumping accordion move "Righteous" along at a brisk pace, and the song may well become the anthem for the ever-growing hemp movement in the world. Page is a master of lyrical improvisation in a live setting, and many of the tracks he's laid down on this disc lend an ear to his prowess with the pen. I find it hard to argue with his stance on "Take Our Culture Back." And if you even have one Deadhead in your broadcast range, then you'll want to give some time to "Down to Eugene," and also check out the anti-Rush Limbaugh slant of "Only Talkin' on the Radio." This Page is well worth reading as well as listening.

GAVIN CLASSIFIEDS

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prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580).

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Contact Parker Gibbs at (415) 495-1990, ext. 531.

Opportunities

Minnesota Classic Rocker has mid-day opening. Tape & Resume to: Michael Right, KXRA-FM, Box 69, Alexandria, MN, 56308.

TOP 40 & Classic Rock opportunities now at WJYY & WNHI. Call (800) 430-4493, or mail to 7 Perley St. Concord NH 03301 (EOE).

B-100 has immediate opening for team player. Experience a must! Overnight T&R to Jim Squires, G.M. 809 S. Westover Blvd. Albany, GA 31707. no calls, EOE.

Production/AT for Smooth Jazz. Resumes and tapes with writing samples to: Bill Hamman, WZJZ, 655 Metro Place South, Suite 100, Dublin, Ohio 43017. E.O.E.

Production Director/Air-Talent for AAA south of Big Sur on California's Central Coast. T&R to: Drew Ross, KOTR, 840 Sheffield, Cambria, CA. 93428. EOE.

Love Radio enough to work soft AC mornings for tiny bucks in the shadows of three huge markets? P.O. Box 689, Vineland NJ, 08362-0689. EOE.

KXXO-FM seeks experienced play by play announcer & color commentator for Seattle Reign. Good ABL knowledge. Women, People of Color encouraged. 360-943-9937.

PRODUCTION DIRECTOR & afternoon AT for top rated T40 50 miles west of Chicago. T&R and samples to: Keith Bansemer, PD, POB 448, DeKalb, IL 60115. EOE.

KEAG-FM (Anchorage) is accepting T&R for

our new morning show. If you're a winner, rush your package to KOOL 97.3 P.D., 11259 Tower Road, Anchorage, AK, 99515. EOE.

Variety 93 is looking for a co-host-news person for its Adult Contemporary morning show. If you have a great personality and a strong desire to win, rush T&R to KGRC 329 Maine, Quincy, IL. 62301.

WROE- Appleton, WI, a Lite AC station seeks an adult communicator for middays. Must have 3 years experience. T&R to ATTN: Dan Larkin, WROE, P.O. Box 1035, Neenah, WI 54957-1035.

Asst. PD/PM drive opening. (Sports play-by-play experience is a plus!) Tape and Resume to: Mark Anthony, KMXL KDMO, P.O. Box 1302, Joplin, MO 64802

Program Director, KHTY Santa Barbara. Unique Modern Rock format. Experienced PD's

CREATIVE SERVICES DIRECTOR

New York based radio entertainment marketing company seeks creative services director. Position requires exceptional organization skills and computer proficiency. Working knowledge of radio programming is required. Candidate must be able to manage all department functions including supervising staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to: Blind Box, Gavin Classifieds, SF CA 94105.

or Big Market MD desired. Promotionally and Community involved. GM PO 4458, SB, CA. 93140-4458.

WBTU-FM FT. Wayne, IN. Seeks T&R's for a newly created air shift. Need to be upbeat, with good phones. Send T&R to Crash Davis, PD, WBTU, 2100 Goshen RD, FT. Wayne IN, 46808. EOE.

HOT AC Y107 has an full time on-air opening. Rush T&R to Operations Manager Bobby Jackson at KTXV, 3605 Country Club Dr. Jefferson City, MO. 65102. EOE.

NEWS DIRECTOR for Top North Central

NEED MULTI-TALENTED TEAM PLAYER
For DJ, Prod, Sports PBP. Love Radio?
Send T&R to : The Cabin, KKBN/KBYN, P.O. Box 708, Twain Harte, CA 95383.



CMA Station Of The Year

Nominee has a unique part-time opening. If you have on-air experience, enthusiasm and want to work for a leader in country music radio, send t&r a.s.a.p. to Bob Richards, WFMS, 8120 Knue Road, Indpls, IN 46250. Susquehanna Radio is an EOE. ADA.

Pennsylvania Combo. T&R To WQYX (FM) 110 Healy Avenue, Clearfield, PA. 16830 E.O.E.

WOBB/WMGR in search of on-air talent for possible future openings. Please send resumes, tapes and photos. Attn.: Bill West, P.O. Box 3106, Albany Ga. 31701.

BUILDING TOP 40 MORNING SHOW from ground up. Already have female co-host/news person. Need high energy, team player. T&R TO Tim @ KBCQ P.O. Box 670 Roswell, NM. 88202.

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MOST ADDED

- PATTY LARKIN (26/27 REPORTS)**
- GREG GARING (17/33 REPORTS)**
- JEB LOY NICHOLS (14/35 REPORTS)**
- TIM O'BRIEN (14/21 REPORTS)**
- FREDDY JONES BAND (10/44 REPORTS)**

TOP TIP

FREDDY JONES BAND

"Wonder"
(Capricorn)
FJB back in top form. This is their hottest debut so far, #24 with a Spin Trend of +173 out of 383 total spins.

RECORD TO WATCH

JEB LOY NICHOLS

"As the Rain" (Capitol)
GREG GARING
"My Love is Real" (Revolution)
Two of the hottest new faces spinning out of the Gavin Summit. Both are Top Five Spin Trends with Jeb #2 with +147 and Greg #3 with +127.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	SARAH McLACHLAN (Nettwerk/Arista)
2	2	JOHN FOGERTY (Warner Bros.)
3	3	BLUES TRAVELER (A&M)
4	4	JOHN HATT (Capitol)
5	5	DAR WILLIAMS (Razor & Tie)
10	6	TOAD THE WET SPROCKET (Columbia/CRG)
7	7	FIONA APPLE (Clean Slate/WORK)
9	8	THE WALLFLOWERS (Interscope)
6	9	PAUL McCARTNEY (Capitol)
8	10	BEN HARPER (Virgin)
15	11	WORLD PARTY (Enclave)
11	12	ABRA MOORE (Arista Austin)
14	13	MATCHBOX 20 (Lava/Atlantic)
13	14	PAULA COLE (Warner Bros.)
18	15	HUFFAMOOSE (Interscope)
12	16	INDIGO GIRLS (Epic)
23	17	WHISKEYTOWN (Outpost)
25	18	FLEETWOOD MAC (Reprise)
19	19	SISTER HAZEL (Universal)
20	20	JONNY LANG (A&M)
22	21	10,000 MANIACS (Geffen)
16	22	DAVE MATTHEWS BAND (RCA)
42	23	GI JANE SOUNDTRACK (Hollywood)
NEW	24	FREDDY JONES BAND (Capricorn)
24	25	DAVID BYRNE (Luaka Bop/Warner Bros.)
21	26	JAMES McMURTRY (Sugar Hill)
26	27	LIVE (Radioactive)
37	28	BIG BLUE HEARTS (Geffen)
28	29	THIRD EYE BLIND (Elektra/EEG)
17	30	SHERYL CROW (A&M)
33	31	WIDESPREAD PANIC (Capricorn)
40	32	DEL AMITRI (A&M)
36	33	LAURA LOVE (Mercury)
45	34	TEENAGE FANCLUB (Columbia/CRG)
39	35	TONIC (A&M)
30	36	EDWIN McCAIN (Atlantic)
27	37	SHERRI JACKSON (Hybrid)
50	38	TEXAS (Mercury)
NEW	39	JEN TRYNIN (Warner Bros.)
34	40	TAJ MAHAL (Private Music)
29	41	BIG HEAD TODD & THE MONSTERS (Revolution)
43	42	BRAD (Epic)
32	43	MARCIA BALL (Rounder)
31	44	ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)
NEW	45	BETH ORTON (Dedicated)
38	46	SHAWN COLVIN (Columbia/CRG)
35	47	COLLECTIVE SOUL (Atlantic)
41	48	JEWEL (Atlantic)
NEW	49	THE SUNDAYS (DGC)
46	50	BIG BACK FORTY (A&M)

LW	TW	COMMERCIAL
1	1	SARAH McLACHLAN (Nettwerk/Arista)
2	2	BLUES TRAVELER (A&M)
3	3	JOHN FOGERTY (Warner Bros.)
5	4	THE WALLFLOWERS (Interscope)
4	5	PAUL McCARTNEY (Capitol)
6	6	FIONA APPLE (Clean Slate/WORK)
7	7	JOHN HATT (Capitol)
8	8	TOAD THE WET SPROCKET (Columbia/CRG)
11	9	MATCHBOX 20 (Lava/Atlantic)
9	10	ABRA MOORE (Arista Austin)
15	11	FLEETWOOD MAC (Reprise)
12	12	PAULA COLE (Warner Bros.)
10	13	INDIGO GIRLS (Epic)
16	14	DAR WILLIAMS (Razor & Tie)
13	15	BEN HARPER (Virgin)
18	16	HUFFAMOOSE (Interscope)
19	17	SISTER HAZEL (Universal)
24	18	WORLD PARTY (Enclave)
38	19	FREDDY JONES BAND (Capricorn)
21	20	JONNY LANG (A&M)
20	21	LIVE (Radioactive)
28	22	GI JANE SOUNDTRACK (Hollywood)
14	23	DAVE MATTHEWS BAND (RCA)
17	24	SHERYL CROW (A&M)
26	25	WIDESPREAD PANIC (Capricorn)
23	26	BIG HEAD TODD & THE MONSTERS (Revolution)
25	27	10,000 MANIACS (Geffen)
37	28	WHISKEYTOWN (Outpost)
27	29	THIRD EYE BLIND (Elektra/EEG)
22	30	SHERRI JACKSON (Hybrid)
30	31	DEL AMITRI (A&M)
29	32	DAVID BYRNE (Luaka Bop/Warner Bros.)
45	33	BIG BLUE HEARTS (Geffen)
NEW	34	THE SUNDAYS (DGC)
31	35	JAMES McMURTRY (Sugar Hill)
50	36	JEN TRYNIN (Warner Bros.)
32	37	EDWIN McCAIN (Atlantic)
36	38	TONIC (A&M)
42	39	LAURA LOVE (Mercury)
35	40	SHAWN COLVIN (Columbia/CRG)
44	41	BRAD (Epic)
46	42	TEENAGE FANCLUB (Columbia/CRG)
39	43	ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)
NEW	44	DDG'S EYE VIEW (Columbia/CRG)
40	45	JEWEL (Atlantic)
NEW	46	STEVIE RAY VAUGHAN & DOUBLE TROUBLE (Epic)
34	47	COLLECTIVE SOUL (Atlantic)
NEW	48	TEXAS (Mercury)
33	49	COUNTING CROWS (DGC)
47	50	BIG BACK FORTY (A&M)

LW	TW	NON-COMMERCIAL
1	1	SARAH McLACHLAN (Nettwerk/Arista)
2	2	DAR WILLIAMS (Razor & Tie)
3	3	JOHN HATT (Capitol)
4	4	WHISKEYTOWN (Outpost)
6	5	WORLD PARTY (Enclave)
5	6	BEN HARPER (Virgin)
10	7	JOHN FOGERTY (Warner Bros.)
11	8	KAMI LYLE (MCA)
7	9	MARCIA BALL (Rounder)
8	10	JAMES McMURTRY (Sugar Hill)
9	11	TAJ MAHAL (Private Music)
21	12	BETH ORTON (Dedicated)
17	13	BLUES TRAVELER (A&M)
16	14	TEXAS (Mercury)
37	15	TEENAGE FANCLUB (Columbia/CRG)
15	16	LAURA LOVE (Mercury)
18	17	BIG BLUE HEARTS (Geffen)
22	18	10,000 MANIACS (Geffen)
13	19	DAVID BYRNE (Luaka Bop/Warner Bros.)
24	20	TOAD THE WET SPROCKET (Columbia/CRG)
29	21	K.d. lang (Warner Bros.)
14	22	BLUE RODEO (Sire Records Group)
NEW	23	RICKIE LEE JONES (Reprise)
12	24	JEN TRYNIN (Warner Bros.)
25	25	KATELL KEENE (Elektra/EEG)
33	26	HUFFAMOOSE (Interscope)
19	27	BRAD (Epic)
23	28	THE DELEVANTES (Capitol Nashville)
32	29	MIRABAL (Warner Bros.)
26	30	THE BLAZERS (Rounder)
35	31	NEAL COTY (Mercury)
30	32	MAIA SHARP (ARK 21)
31	33	EDWIN McCAIN (Atlantic)
20	34	ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)
41	35	THE SONGS OF JIMMIE RODGERS - A TRIBUTE (Egyptian Records/Columbia)
44	36	MICHAEL KROLL (Ng/BMG)
36	37	CLARENCE "GATEMOUTH" BROWN (Verve)
34	38	OLD 97'S (Elektra/EEG)
38	39	RON SEXSMITH (Interscope)
46	40	ALL THE KING'S MEN (Sweettish)
25	41	INDIGO GIRLS (Epic)
NEW	42	GI JANE SOUNDTRACK (Hollywood)
28	43	DWIGHT YOAKAM (Reprise)
42	44	VENICE (Vanguard)
NEW	45	BLUE MOUNTAIN (Roadrunner)
NEW	46	BELLE & SEBASTIAN (Enclave)
NEW	47	LUNA (Elektra/EEG)
NEW	48	JEB LOY NICHOLS (Capitol)
48	49	SHERRI JACKSON (Hybrid)

Extension 606 BY KENT ZIMMERMAN

Madeleine, John, Karl, Laura, Beth, the Lennons, and You Musical Memories of the Summit

Okay, everybody, brace yourself. First of all, we'd like to thank all of the trades for their coverage of this year's A3 Summit. People like John-boy, Julia T., and Sybil McG were extremely kind when it came

to the pics and the verbiage, not to mention running the advance ads. The *Billboard* and *Monitor* guys were there in force—they know a party when they see one. We were even amused when we heard about

R&R's coverage, where they managed to not even mention the name GAVIN once. While it's a morbidly comic act, it's hard to imagine the Bob Wilson-era mag performing such a petty maneuver. Hey man, it's Summit time. Even Keith and I checked our gurker knives and Glocks at the Fox Theater door.

As for coverage, you've probably read and heard it all. And if you were there (99.9% of the Triple A community was), the last thing you need is another laundry list. So for a change, I'd rather share with you an inside personal view—maybe even reveal a few of the fears and pho-

bias as well as the successes—to give you an inside look at what's involved in putting this puppy together. I'll try hard not to resort to stroking and platitudes, but I will say that a lot of people helped, and it took a lot of letting go and delegation to make this one work. To all of you who helped and hosted, the thank-you cards are in the mail.

So here goes. Complete honesty. My wife will attest that, going in, I was less stressed this year than the previous four. That was because I had supreme confidence in the meetings and the music that we spent months putting together. Once

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CIDR	KACV	KBAC	KBCD	KBXR	KEPC	KFAN	KFOG	KFYD	KGSR	KWKW	KZLN	KLRQ	KMMS	KMTT	KMBA	KOTR	KPTC	KPFT	KPIG	KRCL	KROK	KRSH	KRIM	KRKS	KSMF	KSPN	KSUT	KTAO	KTCZ	KTRH
1	SARAH McLACHLAN (Netwerk/Arista)	1415	+182	31	19	18	27	19	11	19	23	32	23	23	24	9	32	14	12	7	7	7	7	35	26	15	14	6	20	10	11	24	12	
2	JOHN FOGERTY (Warner Bros.)	906	+58	31	15	10	13	20		20	22	13	30	6	24	11	19	24		9	7	7	15	3	31	20	10	35	13	12	8	28	12	
3	BLUES TRAVELER (A&M)	904	+75	13	18	15	14	34			20	24	22	6	14	8	20	31	15	14	7		2	56	15	15	21	20	12	29	8			
4	JOHN HIATT (Capitol)	732	-10	6		11		11	9	15	9			5	5	20	10	5	16	16	7	7	15		25	15	20	18	20	12	15	4	19	
5	DAR WILLIAMS (Razor & Tie)	723	+86	22	19	7		10	12	20		12				13	7		16	9	7	7	6		33	11	10	12	3	13	10	12	9	
6	TOAD THE WET SPROCKET (Columbia/CRG)	624	+55	16	15	9	7	10		15	22	12	12	7	16	12	8		15	9	7				32	4	15			20		10	9	
7	FIONA APPLE (Clean Slate/WORK)	620	+22	22	15		12	12			6	17	9		22	15	6	11							38	22	15		13				8	7
8	THE WALLFLOWERS (Interscope)	597	+21	22		9		24	19					6	32	22		11							38	24		27					30	
9	PAUL McCARTNEY (Capitol)	597	-22					26			17	7	22	18	5	11	22	8	10			15				6	20	33	20		10	15	7	
10	BEN HARPER (Virgin)	594	+17	13	16	3		10	8				12	14	16		14		16	7		3		14		10	14	3	20	6	11		11	
11	WORLD PARTY (Enclave)	569	-107			11				15		10	9	6	8			13	11	16	7	4		3	12	3	15		20	8	8	6	17	
12	ABRA MOORE (Arista Austin)	548	+5			6	24	21		15	21		10	4			11	13	10				2	38	5	10	14		20	5	9	9		
13	MATCHBOX 20 (Lava/Atlantic)	508	+18			6		12				12			24		8	29							37	4	10						10	
14	PAULA COLE (Warner Bros.)	503	-4	0			13	10				14	21	7	22			28	7						36	26	15		13				8	
15	HUFFAMOOSE (Interscope)	502	+49	31				10	7		4		7	9	7	8	12	7	9	7	2				34	7	10	12			4	5	11	
16	INDIGO GIRLS (Epic)	481	-40		8		25	10			8		11	6		7	29	15					5	3	31	15	20		5	10		5	8	7
17	WHISKEYTOWN (Outpost)	478	-87	14	17	8			8	10		6	22	9				12		7	5	4	6	3				10	11	7			9	
18	FLEETWOOD MAC (Reprise)	455	+71		21	7	10	12		5	19	11	32	27	13	8		11								27		14		10	13	6	9	
19	SISTER HAZEL (Universal)	429	+9				24	20				8														38	4	10				21		
20	JONNY LANG (A&M)	428	+27			7	13	24		15	10	10	11		14		11	9	10			11		13	26	10	30	2	10		5	25	9	
21	10,000 MAMMALS (Geffen)	416	+24				10	11	9	15								10				4	2	31	22	15	11			8	3	9		
22	DAVE MATTHEWS BAND (RCA)	400	-62	22				14			22				25		5	12				5	3		32	11	9				11	7		
23	GI JANE SOUNDTRACK (Hollywood)	396	+115	14	17	9			4	10	22	13	21	8		12		1	8	4	3		6		13	7	12	13	5	3	9		7	
24	FREDDY JONES BAND (Capricorn)	383	NEW		6	5		5	8	5	20	22	9	9	7	7	9						2			12	7		10		9	17	7	
25	DAVID BYRNE (Luaka Bop/Warner Bros.)	381	-4			7		10					10		13		7	2	10	14	5		3	26	12	10			7	8		10		
26	JAMES McMURTRY (Sugar Hill)	373	-19		6	7			20				8		9		6		7	14	5	7	14	2		10		6		9			10	
27	LIVE (Radioactive)	370	-1		19	7	15	12			7				13	22	8								30	22								
28	BIG BLUE HEARTS (Geffen)	368	+73		17	15						24		6	14				7	7		3	4	6	3		11	10	11		20		10	
29	THIRD EYE BLIND (Elektra/EEG)	362	+1		14		12								25										31	5		14						
30	SHERYL CROW (A&M)	346	-115	30			13						6	24	15										36	12	10	14				10		
31	WIDESPREAD PANIC (Capricorn)	341	+33	22			7	7			10				13	6	10	16	8						17	10	15	14				11	8	
32	DEL AMITRI (A&M)	332	+44	7						4	7		6			23	9					5				15	15	10	24		10	6	4	
33	LAURA LOVE (Mercury)	325	+28			9			9							7			9	12			13	3		12		4	10	8	8		9	
34	TEENAGE FANCLUB (Columbia/CRG)	322	+75	8	8				10			6	4		5	8	9					2						10			6			
35	TONIC (A&M)	320	+32				10								7				11						33		12							
36	EDWIN McCAIN (Atlantic)	314	-15	16											8	9									25	14	15		10		6	9	7	
37	SHERRI JACKSON (Hybrid)	306	-58	16		8			8				13				3		8	7					12	15		2	20	5	5		8	
38	TEXAS (Mercury)	304	+84	6	9	11						23	7											3		15			5	11				
39	JEN TRYNIN (Warner Bros.)	303	NEW	14	6	6			9	5		7	10			6			7	6	3							10		6			9	
40	TAJ MAHAL (Private Music/Windham Hill)	301	-3						3				13						7								14		5	11			7	
41	BIG HEAD TODD & THE MONSTERS (Revolution)	301	-44			6	24	8		20				5												6	15	18		13			9	9
42	BRAD (Epic)	290	+21			15	14		12				4			20	7	16	16	12	3					15					6			
43	MARCIA BALL (Rounder)	289	-23						3	20			9														7			11				8
44	ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)	281	-33	8		6	12			3			6														7	7	6	20	7	9		8
45	BETH ORTON (Dedicated)	278	NEW						12				11						9	11	12		3			7			10	4	8		10	
46	SHAWN COLVIN (Columbia/CRG)	276	-19			18	13			5				11	11										26	5							4	7
47	COLLECTIVE SOUL (Atlantic)	265	-36					19																			15	14						
48	JEWEL (Atlantic)	258	-24		17							24															28							
49	THE SUNDAYS (DGC)	252	NEW		6	7		9	5			22	10	7	6														13		7			
50	BIG BACK FORTY (A&M)	252	+11		8	7										11									13				13	11	8			8



Flying Solo

on your desk now!



JANN ARDEN YOU DON'T KNOW ME

from the hit motion picture soundtrack



JULIA ROBERTS
MY BEST FRIEND'S
Wedding



TRISTAR PICTURES



produced by jann arden and ed cherney management: neil macgonigill/music works inc.
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Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KUWR	KXPT	KZZO	WAPS	WBOS	WBZC	WGBE	WCLZ	WDET	WEEK	WEBK	WERU	WFPK	WFOV	WIS	WKZE	WMAK	WMMR	WNNY	WNNV	WNCS	WNCW	WTKU	WRLT	WRNR	WRXK	WRXK	WRSI	WURY	WVCD	WKLE	WVPI	WVRT	WVTV
SARAH McLACHLAN (Netwerk/Arista)	8	28	67	12	45	14	6	6	16	22		8	9	10	24	16	33	26	10	14	24	16	15	23	22	21	4	18	42	46	67	14	10	24
JOHN FOGERTY (Warner Bros.)	8	23		5	30		6	5		22	24		9	8	23	16		24	12	17	11	6	24	9	20	4						18	9	24
BLUES TRAVELER (A&M)	8	19		4	30			9		21	7		1		22		19	14	17	10	17	8	15	20	19	19		12	27	18		8	7	27
JOHN HATT (Capitol)	8			10			6	9	12	22	24	10	9	8	10	16		22	7	17	11	16	15	8	20	23	6	18			8	7	20	
DAR WILLIAMS (Razor & Tie)	8			5	7	20	3	5	17		24	10	9	10	11	16		7	6	10	13	16	15	24	27		6	18			37	16		
TOAD THE WET SPROCKET (Columbia/CRG)		16		9	30	13		7							24	6	33						21		6	4	12		32		14	6	24	
FIONA APPLE (Clean Slate/WORK)		29	35		45			6					7	23	22		22		4				24	12	19				22	41	37		6	
THE WALLFLOWERS (Interscope)		34			51										5		50	25	8				24	12	19			25	34	57		14		
PAUL McCARTNEY (Capitol)		34		10		11		5		21	24	7	1	4	18	12		16	14	14	12		18	12	6	2	18				7	22		
BEN HARPER (Virgin)	8				17		9		13	19	50	9	9	5	22	16		7	4			16	24	19		5	18		17		5	8		
WDRLD PARTY (Enclave)				10			3	7	17	21	24	9	9	7	11	6		8	4	15	15	16	15	28		8	18				15	10	10	
ABRA MOORE (Arista Austin)		15	40	5						13	50	5	9	8	10	6	17		4	10					5	6	5	6	19	18	9	11		
MATCHBOX 20 (Lava/Atlantic)		30	46		45			6								19	16	14								12			40	31	49	10	10	
PAULA COLE (Warner Bros.)	6		37		51			8		7					8	5	27						23		8					36	8	9		
HUFFAMOOSE (Interscope)	7	29					9					5		2	21	16		15	8	9	9	6	23		10	3		27			5	8	12	
INDIGO GIRLS (Epic)		14						6			24			10	23	6	18		10		16		18	11		3	18			5	5	8	25	
WHISKEYTOWN (Outpost)	8			4		11	9		9	13	17	7	5	4	10	16		5	4	15		16	15	6	5		12				25	10		
FLEETWOOD MAC (Reprise)	12	10		9	30			5		12						12		16	4				16		7				19		11	10		
SISTER HAZEL (Universal)			44		45												37	23					5	4	18			41		49	14			
JONNY LANG (A&M)	6	15		4		11	3								23			12		4	11									5				
10,000 MANIACS (Geffen)	8											5		9	12	14			6	9	4					24		22	36	12		27		
DAVE MATTHEWS BAND (RCA)			47		51											33							5		16			16		23		8		
GI JANE SOUNDTRACK (Hollywood)	7			10						13					15	12		12	4	12	9		3	7				6		20		8	15	
FREDDY JONES BAND (Capricorn)	6	14			7		9			19					8	16	12	13		5	18		14	2								12	5	
DAVID BYRNE (Luaka Bop/Warner Bros.)	8						6		16	8		4	9	5	8	12		8	5	13		15	17	30		4	12			5	13			
JAMES McMURTRY (Sugar Hill)	8			5		10	9	5	11	13		6	9	4	11	12		7	4	12	9	16	15		19	2	18			5				
LIVE (Radioactive)		15	12		30										19						13							37	31	8		8		
BIG BLUE HEARTS (Geffen)	7			9			6		11			5	9	2	5	16			4	4	6	4	3	5	28	8	3				4			
THIRD EYE BLIND (Elektra/EEG)			46		45					14					12		19												39	16	48			
SHERYL CROW (A&M)															7		41	25	12					11	18				14	37				
WIDESPREAD PANIC (Capricorn)	7							7		50					7			7	5	7	20		20								5	14		
DEL AMITRI (A&M)				10			8		22	7		9		6	12		16	7				3	2			3	12				4	9	27	
LAURA LOVE (Mercury)	8				11	6	6		7	17	7	7	9	5	7	6			4	5	6		17	21		5				3	5			
TEENAGE FANCLUB (Columbia/CRG)	7			9	30	13	6	3	12	15		4		8	6				4	4		4				2		27		8	5		7	
TONIC (A&M)		14	79		45																							41	13	38				
EDWIN McCAIN (Atlantic)	7	13			17		10			24		9		10									3	16									12	
SHERRI JACKSON (Hybrid)				5			9			7	50		5	2	11		8	4			5				23	3						8		
TEXAS (Mercury)	7			10	30		9						9	7	16				7			4	3						20		20	5		
JEN TRYNIN (Warner Bros.)				7			4	5	5	17	3	1		8	12				7	4	10	4	7			3	6			7	22		11	
TAJ MAHAL (Private Music/Windham Hill)	8						9	6	12	16				2		6		8	7		8	16	15	7	18		5	18			5			
BIG HEAD TODD & THE MONSTERS (Revolution)					10					11	36				8				8	14	20					7						15		
BRAD (Epic)	7			6			6			14	7	6	5		12	6			9	5			6	6							6		25	
MARCIA BALL (Rounder)	8			5		12	9		7	7	5	5	2	5	16				4	14	5	16	3	4		4	12							
ZIGGY MARLEY & THE MELODY MAKERS (Elektra/EEG)	8						6	9		17	7	5	5	5			15	11	10		16	6										9	5	
BETH ORTON (Dedicated)	8			9		8	3			7	7	9	9	9						7	13		7	4		2					15	6	9	
SHAWN COLVIN (Columbia/CRG)			45		21																								20		36		12	
COLLECTIVE SOUL (Atlantic)		15	37		7										8													41	15			23		
JEWEL (Atlantic)			77		21												22		7									39		20		2		
THE SUNDAYS (DGC)	7			4	7		6						5	8	12	14			4		13		6							22	5	12		
BIG BACK FORTY (A&M)	7			5			9	6		13	17	5			10	12					10	11	8	17									5	

again, we had a little help. This year we got more support (read: dollars) from our upper management when it came to bringing in speakers. Plus, the SBR people shared their resources when it came to corralling nuts-and-bolts broadcast experts. The result was clear. As Jason Parker of KMTT wrote, "This year, the panels were better than ever."

Going in, we were fairly confident about the music. Once you get a John Fogerty or John Mellencamp, building the musical roster and making those hard decisions becomes easier. After all, much of the Summit's spirit lies in the new faces and support bands.

Certainly John Fogerty's hotly anticipated and electrifying performance was no surprise. Probably the one most surprised was John himself. It's been decades since he played a public gig in a venue so

- 1. SARAH McLACHLAN +182**
- 2. FREDDY JONES BAND +173**
- 3. JEB LOY NICHOLS +147**
- 4. GREG GARING +127**
- 5. THE PRETENDERS +115**
- 6. JEN TRYNIN +111**

small and intimate, and he may have had visions of stoic convention delegates—arms folded, jaded, talking, and inattentive. After all, industry events have horrible reputations. But you showed him different. Day of show, Nancy Stein receives a call from Bob Fogerty. "We don't like our limousine." Silence, then a laugh. "Just kidding. We're on our way to sound check." High point? John bayonetting his way



RCA's Art Phillips (left) puffs on a cee-gar with Kent Z in downtown Boulder.

ley. (Thanks for sneaking in the entire band, guys.) Old 97's and the Zimmermen finally connected after a series of bizarre incidents. Dan Bern played new songs, including a great one about Charles Manson. Nedda Leppard Tobin and I are still arguing about as to who is the bigger Dan fan. Opening a GAVIN show is a courageous proposition, and we thank those with chutzpah to hit the stage first.

Ben Harper made friends both onstage and off. He stayed at the Regal, and I wish I had a dollar for every person who told me about bumping into him, or, in the case of

Sister 7, joining him at his table for breakfast. Judging from his reception at the Fox, it looks like England's *Mojo Magazine* had it right: "See him before he's huge."

Rounding out the headliner front was World Party, who played what many—including myself—called the best set of the weekend. This is certainly the tightest World Party band I've seen yet (and I think I've seen them all). As a guitarist, Karl Wallinger was, as a friend of mine noted, "a totally vibe player." After a few references to the Austin Powers movie (playing on all the pay channels in the Denver area), he

launched into a version of Ming Tea's "BBC" off the soundtrack. Wallinger then played a song he wrote a couple of days before, with full band arrangement. Amazing.

Everyone came to play, including Laura Love's wonderful band, Big Blue Hearts, Beth Orton (with a ton of A&R types skulking around), Jars of Clay, Jen Trynin (whose record is now racking up a ton of post-Summit adds), and especially Matthew Ryan, whose record is identical to his stage performance. After watching them all, you feel a bit like a Little League dad or a Soccer mom. Every performer is your baby, and all you want them to do is score.

Onsite bands set a new standard this year. Hype aside, I honestly think a few format stars were born. When someone causes a stir playing a post-Fogerty Saturday morning breakfast, you know there's something there. One valuable lesson the Kami Lyle performance taught me was that, sometimes when you're pushed heavily on an artist by record folk, it's because the artist is talented and the company believes. That's a nice lesson to re-learn every once and a while.

Other magic moments included Jeb Loy Nichols, who I'd seen play the Capitol studios a couple of months ago. Some talent just trans-

lates better onsite than at the Fox, and Nichols was proof of that. Jeb brought his band, his furniture, and his cowboy hat and wowed them. I still have this vision of people dancing until 2 a.m. to the funk tunes spun by a Capitol deejay (actually our Bay Area local guy).

The gig we were most nervous about was Madeleine Peyroux and Cyrus Chestnut, since it was basically us who requested reuniting these two fine musicians. Number one, we knew Cyrus from our Jazz charts. Number two, he played on Peyroux's album and sat in with her one other time in a nightclub, but the two hadn't played together in months. The closer the gig loomed, the more I worried. Some of you may have noted my nervous introduction. But after the first song, my fears evaporated. Once again, you, the Triple A programming industry audience came through. You could hear a pin drop in the room. Tears came to my eyes. That's when I realized the true meaning of music at the Summit. It's all about serving music to the thirstiest ears in the industry. And as proud as I am of every performer that ventures out to Boulder in August, I'm even more proud of you, the radio and music person who isn't afraid to clap us on the back and say, "Job well done." Now that's music to our ears. ●

Spin THIS:

ani difranco

"on the verge of her first hit single..."
—*Billboard Magazine*

fire door

the hippity-hoppity new single
from the album *LIVING IN CLIP*

how sweet the sound...

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MOST ADDED

- KEVIN MAHOGANY (46)
- TOMMY FLANAGAN (45)
- THE HEATH BROTHERS (32)
- DELFEAYO MARSALIS (28)
- ANDRE PREVIN (24)

TOP TIP

MAKOTO OZONE TRIO

(Verve)

Japan's premiere jazz piano player puts out his best Stateside release to date. It's a hot debut at #40 and 54 stations.

RECORD TO WATCH

KEVIN MAHOGANY

Another Time Another Place
(Warner Bros.)

The male jazz vocalist in the tradition of Joe Williams is alive and well with Kevin Mahogany. Forty-six adds its first week out.



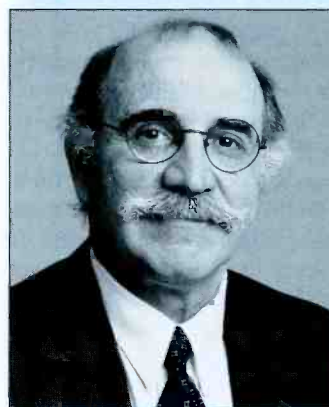
Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
1	1	BILLY TAYLOR TRIO (Arkadia Jazz)	75	0	67	7	1
3	2	MILT JACKSON (Qwest/Warner Bros.)	74	0	62	8	4
4	3	THE TENOR TRIO (JVC)	73	0	60	11	2
6	4	JACK McDUFF (Concord Jazz)	72	0	59	10	3
2	5	ROY HARGROVE'S CRISOL (Verve)	71	0	53	15	3
7	6	ELIANE ELIAS (Blue Note)	70	1	50	16	3
8	7	HERBIE HANCOCK/WAYNE SHORTER (Verve)	68	0	52	11	5
9	8	LARRY GOLDINGS (Warner Bros.)	68	1	43	19	5
17	9	T.S. MONK (N2K Encoded Music)	69	0	34	20	15
12	10	ONE FOR ALL with ERIC ALEXANDER (Sharp Nine)	67	2	38	22	5
10	11	McCOY TYNER (Impulse!)	63	0	46	13	4
20	12	KEVIN HAYS (Blue Note)	71	1	22	38	10
27	13	ANTHONY WILSON (MAMA Foundation)	73	3	18	41	11
14	14	WARNER JAMS VOL. 2 (Warner Bros.)	65	2	32	25	6
18	15	KEYSTONE TRIO (Milestone)	66	1	30	29	6
22	16	DENNIS ROWLAND (Concord Jazz)	69	0	20	38	11
11	17	CHARLES LLOYD (ECM)	60	0	40	18	2
5	18	KENNY GARRETT (Warner Bros.)	62	0	35	20	7
13	19	STEVE MILLION (Palmetto)	59	2	37	16	4
21	20	DMITRI MATHENY (Monarch)	67	1	21	32	13
25	21	BUDDY RICH BIG BAND feat. STEVE MARCUS (Atlantic)	60	1	28	23	8
34	22	MONTY ALEXANDER (Concord Jazz)	66	3	16	33	14
28	23	JAMES WEIDMAN (TCB)	61	1	21	27	12
35	24	BRUCE WILLIAMS (Savant)	64	1	12	34	17
15	25	BILL WATROUS (Double Time)	55	0	30	18	7
16	26	RON AFFIF (Pablo)	54	1	34	11	8
37	27	J.J. JOHNSON (Verve)	65	3	11	33	18
29	28	MANHATTAN TRANSFER (Atlantic)	63	2	15	29	17
30	29	ART FARMER (Monarch)	55	1	14	33	7
32	30	DAVID SCHUMACHER (Amosaya)	55	0	16	26	13
36	31	CLARENCE "GATEMOUTH" BROWN (Verve)	56	1	14	28	13
23	32	WESLIA WHITFIELD (HighNote)	52	1	19	25	7
39	33	BHEKI MSELEKU (Verve)	63	6	10	26	22
44	34	BARBARA DENNERLEIN (Verve)	64	6	9	23	27
38	35	DAVID LIEBMAN (Arkadia Jazz)	51	0	8	31	12
26	36	BILL HOLMAN BAND (JVC)	45	0	19	19	7
24	37	DONALD HARRISON (Impulse!)	43	0	19	13	11
45	38	PAUL SILBERGLEIT (Silberspoon)	53	1	3	23	26
19	39	RICHIE COLE (Music Masters)	40	0	16	16	8
—	40	MAKOTO OZONE TRIO (Verve)	54	14	6	16	19
43	41	NAKED JAZZ (Savoy/Denon)	46	2	3	24	17
48	42	KEN PEPOWSKI (Concord Jazz)	41	0	6	18	17
—	43	MELTON MUSTAFA ORCHESTRA (Contemporary)	40	1	7	16	16
—	44	CARMEN LUNDY (JVC)	56	15	1	11	29
—	45	PAUL VORNHAGEN (Schoolkids')	47	12	2	12	22
33	46	SHERMAN IRBY (Blue Note)	32	0	11	11	10
—	47	LAST TIME I COMMITTED SUICIDE (Blue Note)	35	1	5	13	16
—	48	RONNIE EARL (Verve)	34	2	7	13	12
40	49	JOHN PATITUCCI (Concord Jazz)	31	0	8	15	8
—	50	MARLENA SHAW (Concord Jazz)	38	3	4	10	21

On Z Corner BY KEITH ZIMMERMAN



Tommy LiPuma on the Making of *Love Scenes*



Cut in New York City at Avatar Studios (the studio formerly known as Power Station) and mixed in Los Angeles at Bill Schnee's Studio, Diana Krall's *Love Scenes* is a very important follow-up to *All For You*, one of 1996's prime jazz statements. After deciding on the songs—always a critical process when it comes to pleasing a stylist like Diana Krall—what followed was two sessions totaling eight days. At the helm was GRP/Impulse label prez Tommy LiPuma and his trusty sidekick Al Schmitt capturing the results on vintage



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MUSIC KEEPS US YOUNG

AND

DAVID LIEBMAN GROUP:
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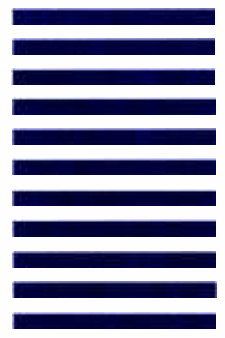
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RICK BRAUN

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11* ● R&R NAC Tracks
"Missing in Venice" from the
Billboard Top 5 Contemporary
Jazz album *Body & Soul*



THE MANHATTAN TRANSFER

28* ● Gavin Jazz
Swing, 13 swing classics
including "A-Tisket, A-Tasket" &
"Java Jive" No. 1 Billboard Jazz
Chart—8 weeks and running



AVENUE BLUE FEATURING JEFF GOLUB

14* ● Gavin Smooth Jazz
8* ● R&R NAC Tracks
"Nightlife" the title track
from the chart-climbing
new album



BURNING FOR BUDDY

21* ● Gavin Jazz
*A Tribute to the Music of Buddy Rich
Volume II*, produced by Neil Peart
Featuring the Buddy Rich Big Band



WILLIE & LOBO

24* ● Gavin Smooth Jazz
21* ● R&R NAC Tracks
"Napali" from the new album,
Caliente, for everyone with a gypsy
passion and a romantic heart



GILBERTO GIL

Quanta, the new album
featuring the signature Brazilian
sound from this internationally
renowned artist
On Your Desk Now!



BOB MAMET

38* ● Gavin Smooth Jazz
"News From the Blues"
the first track from the new alb m
Adventures in Jazz, a captivating
collection of intriguing stories and
overheard conversations



MIKE STERN

"Give & Take" On Your Desk Now!
IMPACT DATE: SEPT. 11
A straight-ahead session from the two-
time Grammy nominated guitarist with an
all-star cast including Jack DeJohnette,
John Patitucci, Michael Brecker, David
Sanborn, Gil Goldstein and Don Alias



BRIAN CULBERTSON

"So Good" On Your Desk Now!
IMPACT DATE: SEPT. 4
The debut track from his new album,
Secrets, a unique blend of jazz and
urban sounds — the next generation
of Smooth Jazz

Coming Soon: GERALD ALBRIGHT

Live to Love, the highly-anticipated new album
a mix of urban and jazz sounds with vocals by
The Whispers, Jonathan Butler, and others

We're happy to air our differences.



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MOST ADDED



JONATHAN BUTLER
(24/40 REPORTS)
DON DIEGO
(10/37 REPORTS)
DOC POWELL
(9/9 REPORTS)
TAB TWO
(9/11 REPORTS)

TOP TIP
COUNT BASIC

"Chasing the Sunset" (Instinct)
DON DIEGO
Feel Me (Ultras/Ichiban)

The Count and the Don, two royal debuts. Count Basic debuts highest at #42 while Don Diego scores 10 adds, topping the Spin Trend chart with +132 out of a total of 231.

RECORD TO WATCH
ANDREW OH

"Happy Ever After"
(Honest Entertainment)

Oh, and by the way, 19 mentions, 80 spins, up 49%. Stations include KBZN, WJZK, KMJZ, WNWV, KRZN, The Oasis, KOSJ, KIFM, and more!

Gavin Smooth Jazz

LW	TW	Reports	Adds	Spins	Differences	
4	1	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	58	0	964	+85
2	2	BONEY JAMES - Sweet Thing (Warner Bros.)	64	4	912	+26
3	3	ERIC MARIENTHAL - Easy Street (i.e. music)	61	1	902	+22
5	4	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	59	0	860	+44
1	5	CHRIS BOTTI - Midnight Without You (Verve)	60	0	825	-94
8	6	A TWIST OF JOBIM - Various Artists (i.e. music)	50	0	768	+35
9	7	RICK BRAUN - Body and Soul (Bluemoon)	57	0	752	+28
7	8	DANCING FANTASY - ...Love Letters... (IC/DA)	46	0	741	-33
6	9	SPECIAL EFX - Here to Stay (JVC)	53	0	723	-64
11	10	STEVE WINWOOD - Junction Seven (Virgin)	59	0	657	+33
13	11	RAY OBIEDO - Sweet Summer Days (Windham Hill Jazz)	57	1	617	+43
12	12	KEN NAVARRO - Smooth Sensation (Positive Music)	55	1	608	-9
10	13	NELSON RANGELL - Turning Night Into Day (GRP)	48	1	584	-73
16	14	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon)	51	0	536	+58
19	15	PATRICE RUSHEN - Signature (Discovery)	58	1	505	+71
20	16	PAUL HARDCASTLE - Hardcastle 2 (JVC)	37	0	504	+91
18	17	3RD FORCE - Vital Force (Higher Octave)	45	0	494	+35
17	18	TIM WEISBERG - Undercover (Fahrenheit)	50	1	485	+25
15	19	WALTER BEASLEY - Tonight We Love (Shanachie)	46	0	485	+4
21	20	SWING OUT SISTER - Somewhere In the World (Mercury)	42	0	470	+69
14	21	GATO BARBIERI - Que Pasa (Columbia/CRG)	43	0	469	-30
22	22	A SMILE LIKE YOURS SNDTRCK - Natalie Cole (Elektra/EEG)	42	1	427	+35
24	23	DAVID GARFIELD AND FRIENDS - Tribute to Jeff (Zebra)	46	2	425	+38
25	24	WILLIE AND LOBO - Caliente (Mesa/Blue Moon)	49	1	422	+36
26	25	KENNY G - The Moment (Arista)	35	1	408	+42
33	26	GROVER WASHINGTON, JR. - Soulful Strut (Columbia/CRG)	30	0	400	+96
23	27	MAD ABOUT YOU, THE FINAL FRONTIER - Various Artists (Atlantic)	38	1	387	-4
34	28	JOYCE COOLING - Playing It Cool (Heads Up)	51	3	372	+69
30	29	FOURPLAY - The Best of Fourplay (Warner Bros.)	43	0	357	+42
28	30	BUCKSHOT LeFONQUE - Music Evolution (Columbia/CRG)	39	0	355	0
40	31	JOE SAMPLE - Sample This (Warner Bros.)	50	4	349	+105
32	32	THE BRAXTON BROTHERS - Sleppin' Out (Kokopelli)	41	3	337	+25
35	33	JONATHAN CAIN - Body Language (Higher Octave)	38	0	325	+24
37	34	RONNIE LAWS - Tribute to the Legendary Eddie Harris (Blue Note)	39	0	316	+21
29	35	URBAN KNIGHTS - Urban Knights II (GRP)	32	2	315	-38
46	36	EARL KLUGH - The Journey (Warner Bros.)	49	7	306	+107
38	37	VANESSA WILLIAMS - "Next" (Mercury)	33	1	305	+31
39	38	BOB MAMET - Adventures In Jazz (Atlantic)	44	3	292	+46
36	39	SPYRO GYRA - 20/20 (GRP)	27	1	289	-7
45	40	VANESSA RUBIN - That Was Then This Is Now (RCA)	29	0	278	+66
50	41	EVERETTE HARP - What's Going On (Blue Note)	19	0	252	+68
—	42	COUNT BASIC - "Chasing the Sunset" (Instinct)	35	2	235	NEW
—	43	DON DIEGO - Feel Me (Ichiban)	37	10	231	NEW
43	44	LEE OSKAR - So Much In Love (Zebra)	22	0	230	+6
44	45	GOTA - It's So Different Here (Instinct)	32	2	227	+14
31	46	HERB ALPERT - Passion Dance (Almo Sounds)	25	0	227	-86
48	47	MICHAEL WHITE - Side By Side (Noteworthy)	24	0	209	+21
—	48	ROB MULLINS - Dance For the New World (Zebra)	24	1	201	NEW
42	49	INCOGNITO - Beneath the Surface (Verve Forecast/Talkin Loud)	21	0	201	-26
27	50	WARREN HILL - Shelter (Discovery)	20	0	193	-61

tube microphones. We checked in with our good friend Tommy to make sure there indeed was real love involved in the making of *Love Scenes*.

We just got the new Diana Krall album and it sounds great, which was one of the reasons we chose to put her on the cover of GAVIN this week.

I'm very pleased with the outcome. As usual, what happens when you're getting to that second or third album, the first album seems to have been the easiest. It's like the old cliché: For the first record, you have material you've been thinking about doing all your life. As for Diana's second album, *All For You*, since the concept was based on Nat Cole, it was slightly easier. It was a matter of not simply doing the obvious songs, like "Route 66." So we did some of his more obscure things.

You both had a good concept to roll with on Diana's second record.

It was a question of getting the songs she was most comfortable with and getting the take. The band had been on the road about five weeks prior to the *All for You* dates. That made things slightly easier. With *Love Scenes*, it was more like starting from scratch, coming up with tunes. We went in the first time and cut ten or 12 tunes. Out of that,

we ended up with too many things in minor keys. Rather than break out the razor blades, we ended up taking another six weeks to sort through some other songs. After we cut those, the balance between the first and second dates came out great. It's one of those albums, after listening to it as many times as I have, I can still put it on and enjoy it. The combination of Christian McBride, Russell [Malone], and Diana was beautiful.

Here's a question I've always wanted to ask a jazz producer. No disrespect intended, but with players like Diana Krall, what exactly do you do? I understand with artists like Miles Davis or Anita Baker, you earn your bacon, but with an artist like Diana, with the arrangements and the players set, what exactly goes into producing?

(laughs) You know something? That's a good question. My trick is to make it seem like I'm not there. For example, Phil Spector was great and he made records that sounded like Phil Spector records and he was brilliant. Everybody has different techniques and ways of getting to the same place. But the most important thing is that when you're finished, the record showcases the

SJ&V Chartbound

- JONATHAN BUTLER (N2K Encoded Music)
- MIKE SIMS (JVC)
- *ANDREW OH (Honest Entertainment)
- MICHAEL PAULO (Noteworthy)
- DONALD HARRISON (Impulse!)
- JULIAN CORYELL (N2K Encoded Music)
- *DAVID BENOIT (GRP)
- BIRDS OF A FEATHER (Playful/Sunset Beach)
- *BOB BALDWIN (Shanachie)
- *TAB TWO (Virgin)
- SOUL BALLET (Countdown/Unity)
- NANCY WILSON (Columbia/CRG)
- JEFF LINSKY (Concord Jazz)
- Dropped: #41 Jim Brickman, #47 Fantasy Band.

SJ&V Spin Trends

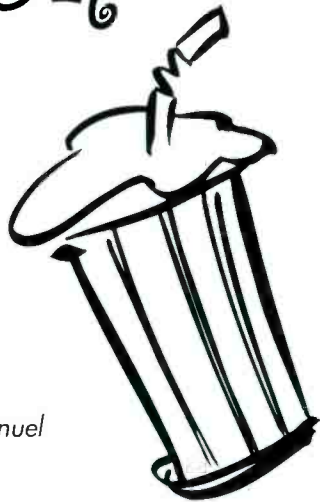
1. DON DIEGO +132
2. EARL KLUGH +107
3. JOE SAMPLE +105
4. GROVER WASHINGTON, JR. +96
5. PAUL HARDCASTLE +91
6. COUNT BASIC +88

Jazz Chartbound

- *KEVIN MAHOGANY (Warner Bros.)
- *TOMMY FLANAGAN (Evidence)
- PETE (LAROCA) SIMS (Blue Note)
- WALLY SCHNALLE (Retlaw)
- JOE SAMPLE (Warner Bros.)
- *HEATH BROTHERS (Concord Jazz)
- Dropped: #31 Susannah McCorkle, #41 Ray Brown, #42 Steve Turre, #46, Ahmad Jamal, #47 Dave Grusin, #49 Tricorats, #50 Caecillie Norby, Hans Kennel.

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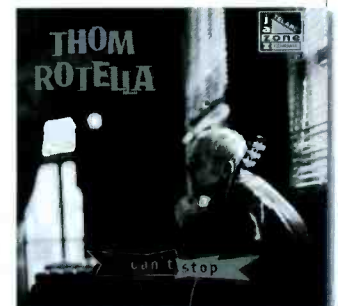
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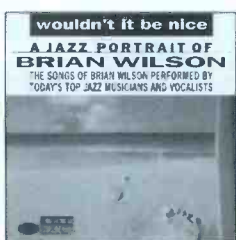
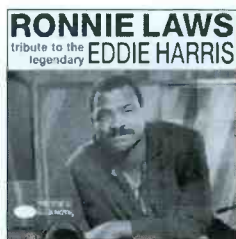
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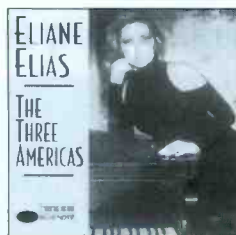
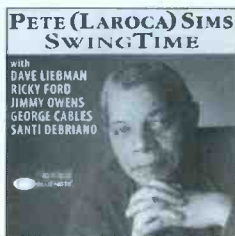
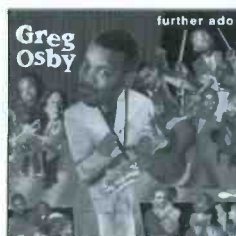
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artist. The artist is the one that has to shine, not somebody else's sound or whatever. You shouldn't be aware of anything other than the fact that it feels good. All the general public cares about is that when they put on an album or hear something on the radio, it makes them feel good or creates a mood. After the fact, they might look at the credits. The most important thing I can do is to not be noticeable.

What's the most "inside" ingredient you have to add while working with an artist like Diana Krall, that makes you indispensable?

Diana is one of the most wonderful individuals—as a person—I've ever worked with. Making a record, under the best of circumstances, is a very tedious and pressured situation. Until you get a take or something that feels like magic, you don't have it. Performance is an intangible thing you're dealing with. Go to a club and see someone three nights in a row; half of the performances aren't that good, while the rest might be brilliant. What you're trying to do under the toughest of circumstances in a studio is to psyche someone into a performance. One of numerous aspects I deal with as a producer is to create an environment so that everyone at one point loses themselves in what it is that's going on. That's everything from making sure you're using the right mixer so that the studio is correct, to the right earphone mixes using the best engineer, to the right environment within the studio. The most important aspect once you're in there is to be relaxed to the point where the artist forgets everything except the performance.

Where there any fires that needed to be put out?

The only thing we had to deal with was doing the right tunes. Somewhere within the first several days we were ballad-heavy in minor keys. When we finished and listened to everything, there was no question, she realized it as quickly as I did. So at that point, we put our noses to the grindstone, went back in after spending several days listening to stuff and picked out seven or eight additional things.

Like "Peel Me a Grape"?

"Peel Me a Grape" was right there from jump street, from the beginning. She had already been doing it in her act. "I Don't Know Enough About You" was one of the only non-ballads recorded during the first set of dates. One of the tunes we added later was the opener, "All or Nothing at All." "Garden in the Rain" we cut originally, and it came out fabulous. That's what's so great about her. Some of these songs, "I

Miss You So" and "Garden in the Rain," she wasn't familiar with. Because of my age, I remember "I Miss You So" by an R&B group in the late '40s. She may have been somewhat familiar with it, but she killed it. "Garden in the Rain" was a hit in the '50s by the Four Aces. All in all, we spent about eight days recording, plus four or five days mixing.

When it came to equipment, was there anything special used to capture the moment?

I have certain mics that work beautifully. Actually with Diana, I used the same mic I used with Natalie Cole, which is an old Neumann 67. I own two of them. When we record, most of the time we use old tube mics. Al [Schmitt] just got some new tube mics they started making again, which sounded wonderful on the piano. That's one part of it. Another part is that we record analog. I still swear by analog. One of these days they'll perfect digital, but right now, if you put a digital recording side by side with an analog recording, it's no contest. With analog, I find you're able to put out a lot of level without getting much hiss. So we record at a normal level with Dolby SRs, which react beautifully to the analog signal. Everything sounds as clear as a bell.

Are you present with Al Schmitt during the mixing process?

Absolutely. First of all, with someone like Al, you're talking about someone who has worked with everyone from Jefferson Airplane to Sam Cooke to Henry Mancini. People like Al and Bill Schnee were brought in when mic technique and placement was deemed very important.

So how is it being the head of the label as well as the producer?

At times, it gets tense. There's many things you're dealing with. But the place I can contribute the most to is in signing and dealing with the product. When we were at Warners, it was brilliant how Mo Ostin would never let anybody near the A&R department. It was hands off. He realized that if you don't have the product, you don't have anything. I'm fortunate that over the few years I've put together a staff of people that makes the other part work. David Steffen is the GM. Debbie Shore is my marketing person. Suzanne Berg handles the promotion. Hollis King comes up with the great covers. You can't do it without the staff. How do I do it? It's about surrounding myself with good people. Then I can do what I want to do, which is make the records and come up with good product.

Keith Zimmerman can be reached by e-mail at keithzim@earthlink.net.

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By Keith and Kent Zimmerman

Given the choice, Diana Krall would rather sing "obscures" than standards.

"I picked out some tunes while I was out on the road," Krall says, calling in a month before the release of her new album. "Then I was home for a month and had time to listen to music. Since we were looking for more obscure tunes, we didn't want to choose things that were too standard, so I found songs in my dad's sheet music collection, including 'Garden in the Rain' from his 1933 dance song portfolio."

Diana Krall's latest, *Love Scenes*, follows a sophomore stunner, *All for You*, which sold in the hundreds of thousands in the U.S. and overseas. Since her debut, *Only Trust Your Heart*, Krall has released an impressive trilogy of discs that is quickly establishing the young vocalist as the premiere voice in jazz.

"This is all new to me. I've never been this busy before. I've been home two days in New York since June 6, and one was a working day at Carnegie Hall. It's important to be in the thick of things, but it's also important to have some creative mental time off. For me, that will begin at Christmas time in December until February."

After releasing a full band album as her debut, Krall decided that less was more, and began working with a duo on the road—guitar and bass—to complement her smoky vocals and fine piano playing. It's a formula that stuck during the recording of *All for You*. On *Love Scenes*, Krall again sticks with the drumless format.

"The mood in the studio was different in that I had Christian McBride, one of the great masters of the bass and a really good friend, working with me. He's full of joy, humor, and incredible sensitivity. The subtleties between Christian, [guitarist] Russell Malone, and I are what's key on this record.

"*All for You* was not a conscious breakthrough record. We didn't know the album would have the success that it had. I went into *Love Scenes* thinking that I would pick things that I liked and really go for simplicity, restraint, and control. Every song needed to have a piece of magic in it."

So far, Krall is more than satisfied with her status as a stylist. And even though she's of the age where her contemporaries are more liable to be writing, performing, and listening to music in the vein of Jewel or Paula Cole, Diana feels her best shot at being original isn't necessarily found in the writing of original, angst-filled tunes.

"People often ask when I am going to write original music. As a storyteller and a singer of songs, you have to get inside the history before you can write your own stuff. That's how I feel, even though some may disagree with me. There's a lot of pressure to be original. It takes a long time. I believe it's important to do my own things, but I'm a young woman, and even though people like Sarah McLachlan are young too, I'm playing the piano, arranging, and trying to cover a lot of ground here. There are so many hats. I'm musical director, arranger, piano player, singer, and in charge of my repertoire. Eventually there will be time to write. I talked to Abbey Lincoln about it. She said she didn't even start writing until she was 40, so I'm not going to rush and put pressure on myself."

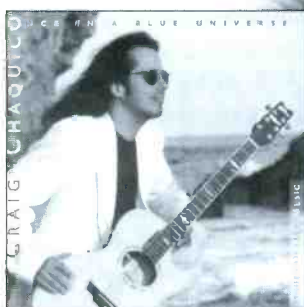
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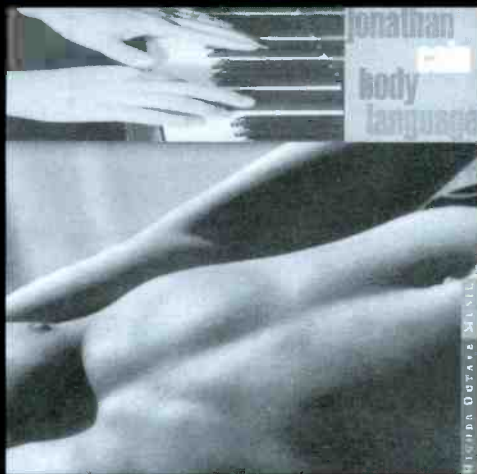
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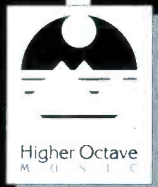


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The one consistency running through all three Diana Krall albums is producer and GRP prez, Tommy LiPuma, who cut Krall's first album right about the time he took the helm of the label's operations. It's an arrangement that has been fruitful and full of growth.

"I do all the arrangements," says Krall, "but I keep an open mind to what everybody brings to the party. I have concepts in mind, and I work with the tunes spontaneously. I'm pretty spoiled working with [producer] Tommy LiPuma and [engineer and mixer] Al Schmitt."

Excelling as a live performer has left its mark on Krall's success inside the studio. After finishing *Love Scenes*, and weeks prior to its release, she did



an extended stint at the Algonquin Hotel in New York, where even veteran torch singers go to regain a sense of intimate contact. In fact, it was the Algonquin where a young Harry Connick, Jr. was sent to pick up some valuable performing experience, presenting his music and yakking with the crowd. For Krall, the famed New York venue was less of a training ground and more of a regular gig calling for minimal adjustment.

"I approach [my performances] all the same. Maybe I had to talk more or wear a different kind of dress at the Algonquin, but I talk a lot anyway. The music is accessible either way. Now that I have a bigger repertoire, I try not to adjust shows for different kinds of venues."

So far, there haven't been many places Diana Krall has visited where she hasn't received enthusiastic response.

"Every place has been fantastic. We played Montreux this year and people went completely ballistic. The reaction has been pretty consistent in Japan, Europe, and here."

Among the more peculiar performance sites was a soundstage where she filmed a bit for television's *Melrose Place*. The episode will air in

late September.

"*Melrose Place* has a jazz club on the show, and they like to use real musicians. That's what we did, and it was a riot. We filmed everything in one day, from six in the morning until ten at night. We did each song once through and little parts of tunes."

In addition to television, Diana's music will make it to film when the Cleopatraesque "Peel Me a Grape" is featured in the 1998 film *The Kiss*, with Danny DeVito and Holly Hunter. Krall even did a small audition for a part in the film, but her Japanese dates prevented her from actually appearing in the movie.

One of the most notable aspects of both *All for You* and *Love Scenes* is Krall's talent as a pianist. Like Nat "King" Cole, to whom *All for You* is a tribute, Krall is a bit underrated as a pianist and arranger. And while she has no plans to record a piano album merely for the sake of flexing her musical muscles, she does admit to a strong desire to expand her talents not only as a pianist, but also as a performer.

"I would like to take some time and really study the piano with someone like Kenny Barron or Cedar Walton, but I'm still trying to think about tomorrow's gig and how to become a better singer and interpreter. I want to study Nancy Wilson's music and would love to have lunch with a singer like Tony Bennett. I try to remain as curious as I possibly can."

Still, it's hard to believe that someone so excellent with a lyric line doesn't have even a teensy desire to explore writing on their own.

"I'm not really worried about that now. A lot of people ask me about it, but I'm concentrating on interpreting and arranging some very challenging music. I know I'm not giving you very specific answers, but in terms of when I'm going to write [my own] material, it's a very private thing."

With that, Krall shows herself to be a jazz traditionalist rather than a potential pop star, and in so doing, cites one of the greatest accompanists and interpreters of fine melody.

"There's a history behind this music," she says before hanging up to prepare for the next gig. "And there's a lot of music to be studied. If I'm going to write my own songs, it's going to be because I'm ready to write. I refuse to feel pressure from anybody who says I'm not original because I'm not writing. Bill Evans played a lot of standards before he began writing." ●

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Manny Bella
Toya Beasley
Dwight Bibbs
Earl Boston
Jerry Boulding
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Denise Brown
Jamie Brown
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Vinny Brown
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Sylvia Davis
Cheryl Dickerson
Don Eason
Kevin Evans
Rachelle Fields
Tony Fields
Kevin Fleming
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Jesus Garber
Gerry Griffith
Vaughn Harper
Steve Hegwood
Sharon Heyward
Gary Jackson
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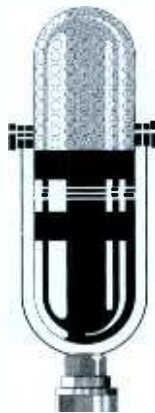


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Smooth Jazz Roundtable 2: DEEP FOOTPRINTS VERSUS DEEP POCKETS



CARL ANDERSON

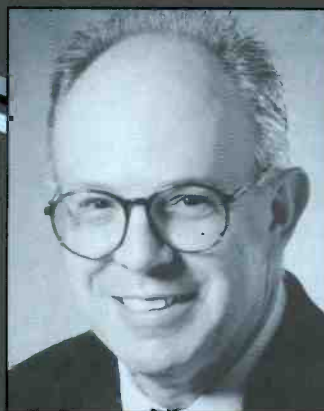
Smooth Jazz
104.7 WJZZ



PAUL GOLDBSTEIN

WNUA 95.5

Smooth Jazz



LEE HANSEN

10
KKSF 103.7
Smooth Jazz



SHIRLEY MALDONADO

Love 94
SMOOTH JAZZ 93.9



BOB O'CONNOR

Optimum

BY KEITH ZIMMERMAN

For our second Smooth Jazz Roundtable, we gathered some of the top major market PDs and discussed more universal programming topics, such as station image, contesting, spot quality, and promoting the station. Sitting at the table this time is a regional cross-section including Carl Anderson, Program Director at WJZZ-Pittsburgh, Paul Goldstein, Operations Manager at WNUA-Chicago; Lee Hansen, OM at KKSF-San Francisco, Shirley Maldonado, Program Director at WLVE/Love 94-Miami, and Bob O'Connor, programming consultant with OpTiMum Broadcast Consultancy and Research. As O'Connor pointed out quite ironically, out of five PDs, three are former or current PDs at WNUA.

KEITH Z: The composite Smooth Jazz listener is really interested in home computers, modems, stocks, mutual funds, mortgages, 401Ks, and probably has an American Express card. How is the format touching the listeners' lifestyles beyond music?

SHIRLEY MALDONADO: Paxson Communications had a corporate coach, and we would work with the full-time talent—and occasionally with the part-time talent—in really personalizing their delivery, and getting them to talk about things other than the music. We did a study that super-analyzed the different psychographics and characteristics of the audience. We shared that information with our talent and broke it down. We created this [mythical] couple, Michelle and Michael. Michelle was from the Northeast and Michael was from Miami, second generation Cuban. They lived in Coral Gables and had two kids. She was married before. In creating this couple, we made them real so that when the talent thinks of a

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segment of the audience, they could put a name to it.

KEITH Z: Lee, should KKSF host their own computer techno show or job and career fairs?

LEE HANSEN: That gets into the "what-we-do-best mode." Usually it makes more sense for us to attach our name to it and try to work with someone else rather than try to create it ourselves. But when it comes to a big music event, we are capable of pulling it off and maybe having a high tech tent or pavilion onsite. We have been talking about introducing that concept a little more frequently to our listener parties.

PAUL GOLDSTEIN: I was at an

Arbitron meeting in Chicago when Bob Michaels mentioned that idea. He said that stations, in addition to their regular spot revenue and non-traditional revenue, might want to look at another way of making some extra dollars by putting on these events themselves instead of having somebody else stage them. Not too many people have tried that yet, but it's sort of an interesting idea for a big group like Evergreen and Infinity, who could tour the country with it. Perhaps it could happen some time in the future.

KEITH Z: Do you ever worry about meeting the listeners' needs for news and information so they won't

jump to the AM dial to get the closing stock market information?

BOB O'CONNOR: We've always thought of news as important. But the research I'm seeing now says we're not a news station nor are we a news source. You're not going to ever have enough news to stop a news junkie from jumping to the news station, and it's very difficult to develop your own newperson. We do well by giving them enough news headlines to know that the world didn't end while they were sleeping. One thing I did at KIFM was an idea I ripped off from MTV. I always thought *MTV News* was fabulous, so I spoke with the staff. "We do news, but why don't we do

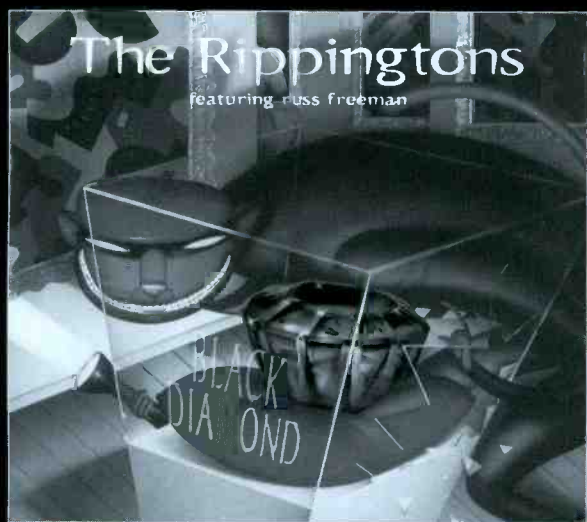
music news?" So we started doing it in the morning and from the perceptual results, we found the music people absolutely loved it.

SHIRLEY: Occasionally we will run promos for Love 94 on our AM news station.

PAUL: When I was at the Wave in the 1980s, we did cross-promotion with KFWB, KTWV's news sister station.

LEE: We did that in Chicago too, and got together with WBBM/AM.

BOB: One idea is possibly putting headlines on our web sites and for more details on news stories, you could hit news links and get further details of the day's news online.



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LEE: Part of the frustration with morning shows—although it's never actually been a serious consideration—is sometimes you think, "What's the point of news? Let's just play music and let them go where they go for news." But news needs to be part of the landscape, so we have to use our two minutes to give them real news in the friendliest language possible. Having business and financial references enclosed within news is pretty important for our audience. But we're never going to be a primary source.

BOB: One big mistake I made when I went to Chicago was to cut down on the weather at every break. I asked the station, "What *is it* about the weather here?" They jumped all over me! I didn't realize how important it was. We recently did a perceptual with the station we work with in Minneapolis and asked listeners for the ten most important things the station can give besides music and music information. Number one was weather! Listeners want to know about it often.

CARL ANDERSON: As opposed to the Urban station and two A/Cs, we share most of our audience in

Pittsburgh with KDKA, the big news/talk station. One of the things we strive for is to *complement* the news, as opposed to *competing* with newscasts. We don't do ten minute newscasts with actualities, but we touch on lifestyle news so listeners can come back to us after listening to KDKA for a portion of their news. KDKA is traditionally the station you listen to for school cancellations during the winter. The ultimate thing would be to have a cross-promoting relationship with a television station, which is where school cancellation broadcasts belong anyway.

LEE: Or rather than laundry-list things on the air, you could send your listeners to the web site and link them to the weather channel.

KEITH Z: What's the latest feelings about contesting? Do Smooth Jazz listeners want you to "show them the money"? Do they care about big contests?

LEE: There used to be an intuitive feeling that our audience wasn't interested in contests at all. In San Francisco and Chicago, it seems like the percentage of interest to actually play along with contests might be a

little lower with this audience. But if you make it interesting and present it properly, there's still a vicarious interest that doesn't interfere.

BOB: If you're going to offer \$100, \$500, or even \$1000, most of the listeners are smart enough to realize they could buy a one-dollar lottery ticket and have a chance to win \$40 million. One thousand dollars no longer has the same impact it once had. In their minds, they think their chances are just as good as trying to win the lottery as opposed to a radio station contest. Maybe \$10,000 rings a different bell, but listeners don't come here to win \$100 a day. Why not convert it to \$1000 worth of CDs or a \$1000 CD shopping spree at Tower Records? Marketing through music is the way to go.

SHIRLEY: Trips seem to work very well for us in Miami. We tied in a promotion with the *Miami Herald* and gave away a trip to Paris. They did a great job cross-promoting the station. You had to listen for your Smooth Jazz artist of the day. Then the listener filled out the answer on a form and faxed it back to the *Miami Herald*. We received thousands of

responses. We called it "The City of Love Promotion for Love 94." In July we also gave away 20 different trips to various exotic islands. You want it to be interesting and fun, and get the theater-of-the-mind thing going because, really, only ten-percent of your listeners at best will participate or play.

BOB: You ultimately don't care who wins, since it really comes down to how it sounds on the air.

PAUL: Steve Rivers, our corporate VP of programming, talks about deep footprints. If you're going to do something, make it compelling! With that thinking, we decided to give away one trip, five days a week for the entire year. So far we're up to about 240 trips.

BOB: Wow! That's amazing. Eventually, the entire come will win!
KEITH Z: What's the best way to research where to send winners, like Disneyland as opposed to Disney World?

PAUL: We're learning as we go, so we asked that question in the research. Paris, London, and Hawaii came up. We find that the promos give the station more style and per-

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sonality.

CARL: Is every trip a big one?

PAUL: No, although we hope to change that soon.

BOB: You know, every trip may not need to be a big one. To a particular listener, a "small" trip may be a big one to them.

CARL: The whole sizzle of the promotion itself is a trip every day for the whole year.

PAUL: While we're constantly talking about the fact that we give away a trip every day from Monday through Friday, we also tout the grand total number of trips we've given away so far.

LEE: While my family was moving

from Chicago to San Francisco, a pest control guy noticed all the CDs in my home office. When my wife told him I had worked for WNUA, he answered back right away. "Oh, that station that gives away all the trips?" In less than two months, the impression was made, and he wasn't doing the analysis that we all usually do.

KEITH Z: How often do you promo a big thing like that?

PAUL: We do live and recorded promos. We run actualities that include the actual voices of the listeners. Part of the process is we have the winning listeners come to the station and we interview them for five minutes and roll tape. That way you

get good voice quality, as opposed to talking to them over a phone line. Then we mix it up and rotate the recorded promos with the live stuff throughout the day.

BOB: When people hear real winners, it makes them think real people really do win.

PAUL: The thing I despise is fake testimonial spots. People can tell right away when the winners aren't real.

KEITH Z: Speaking of contesting, are any of your stations involved with this rash of hidden contesting, where a company conducts an off-air contest to win money, and you announce the winners on the air?

BOB: It has a fair impact, but I

don't know if the ratings results are any better. I still think the determining factor is ultimately how compelling the prize is.

KEITH Z: Is this a good tool for Smooth Jazz radio during ratings sweeps?

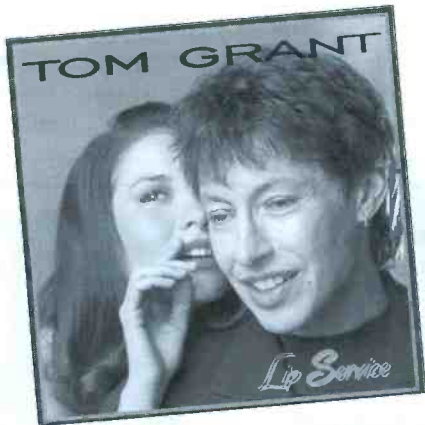
CARL: We're working with Critical Mass here in Pittsburgh, where it's basically a silent name game, and you announce a name three times a day and they can win \$1000.

LEE: Some people call them stealth contests. The only problem for me is that if the prize is interesting and attractive enough, there's no reason to be stealth. I'd just as soon talk about it. That's the trick that made

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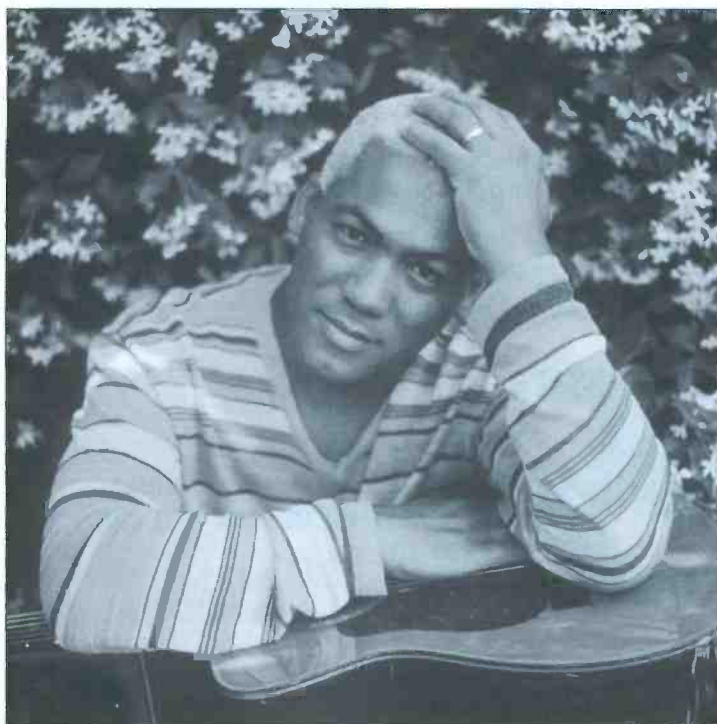
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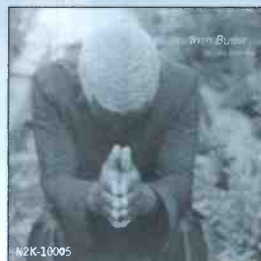
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me start losing interest in it. We did a little bit at WNUA and we do some at KKSF. Since the stealth contest was really the same one as the on-air contest—it was just done several weeks prior—why wouldn't we want to talk about it around the clock anyway?

KEITH Z: Aren't other stations using it to steal listeners?

LEE: All the time. Right now there's a saturation out there.

KEITH Z: Are hidden contests going to die down?

LEE: It's like telemarketing. Our marketing consultants in Chicago told us to back off telemarketing for a while because it was becoming so saturated—although, looking back, maybe a better strategy would have been to go in deeper and make the other people back off.

SHIRLEY: We did telemarketing and didn't really see results from it. The cooperation rates seemed very low.

LEE: If you always have impact with your air, why do stealth or telemarketing, unless you're trying to develop cume? I'd rather use more open methods to develop cume.

KEITH: What about other ways of reaching out to your listener?

BOB: Shirley, you did an outstanding job mailing out your sampler CD, which worked fabulously.

LEE: That's still something worthwhile to do in most markets. It hasn't been abused yet.

BOB: Some people dismiss birthday cards as corny. But if you get a birthday card signed by all the announcers...we've literally seen research in which people said that was the only birthday card they got! The more personal you get with a PI listener, the more they'll want to fill the diary out. Another good idea is to send out postcards as you develop profiles on the database, rather than just the listeners' name and address. If you know their favorite artist is, say, Kenny G, and his new album is about to be released, we can mail postcards out from the database to the Kenny G fans and let them be the first to know about it. Focus groups like the fact that you cared enough about them to know what specific artists they liked.

KEITH Z: Carl, how did you debut Smooth Jazz in Pittsburgh with WJJJ?

CARL: We did a ton of TV. We did well over 300 points a week for about six weeks. For a city like Pittsburgh we were everywhere. When you're introducing a new format to a market, you have to tell

them what it is. There's just no other way.

BOB: We all know the profiles of our PIs are that they are low television viewers. One way to reach them is through direct mail with a disposable video cassette with the TV spot right on it, and maybe an air staffer introducing the format, perhaps advertising a contest phone number for some follow-up response.

LEE: Our GM, Doug Sterne, did that at WLUP. And even in Chicago, the political incorrectness of sending out a disposable video bothered some listeners. Some people thought it was kind of crude, even though at home they were probably shaving with BIC disposable razors.

KEITH Z: Speaking of spots, how about the problem of quality control for spot loads on the air?

LEE: There still seem to be some agencies that produce spots that don't make sense on our stations.

SHIRLEY: I forward the e-mail or phone message complaints from listeners directly to our sales managers.

LEE: I took a page from Paul during his Oasis days by testing spots we thought were inappropriate, as opposed to ones redone by our production department with the same copy points. The offensive ones tested poorly, and some of our produced spots even tested better than some of the songs.

PAUL: Generally speaking, our industry does a pretty mediocre job of producing great commercials. There are some terrific producers like Chuck Blore and Dick Orkin, but for the most part, they don't live up to the production value, the writing, and the performers you see on television. There's so much potential for great theater-of-the-mind commercials. We're just not living up to it at all.

BOB: This is a big problem with all the new clusters of stations. You're hearing spots that you may normally hear on a country station, but now you're hearing the same spots on other formats, too.

SHIRLEY: Part of the problem is logistics. We have five radio stations in this building and three solid production people. Logistically, they have so many spots to produce that in the past they may have been able to take an hour to read the spot perfectly. Now it's more of an assembly line thing.

LEE: We had a Mercedes Benz spot. Now who could ask for more than that account? But the spot featured a

woman having a baby in the car, screaming and yelling that she wants her husband to get a Mercedes because it would be a more comfortable way to drive her to the hospital. Another example is the latest spots by Four Eyes, a perfectly good eyeglass company, except their spot features a guy getting whacked in the groin with a paddle four or five times.

BOB: We were running Jenny Jones promos at KIFM where you had people screaming at each other. I told the sales manager, "Our audience works! They don't watch Jenny Jones."

LEE: It's a long, slow process continuing to educate the sales department. In most situations, they write the order, and it's not their job to sit and listen to the spots. It's all about understanding the Program Director's filter, and the PD and the GM having to make some tough calls sometimes. Usually it's about how much money is on the table. If it's a \$200,000 a year account, I'm going to have a heck of a time.

SHIRLEY: We've created alternate spots and had the salespeople go back to the clients. But sometimes it's hard to convince them because they

think the original spot sounds great.

KEITH Z: Is an increased power rotation of current music keeping the music fresh on Smooth Jazz radio?

CARL: We tend to move slower on songs and hang on to them a little longer. I think you can build artists if you burn in the songs enough. In Pittsburgh it's important, because we haven't been around that long. It may be different with KKSF and WNUA, where listeners know what to expect. Listeners are still learning and developing their tastes in Pittsburgh.

PAUL: I think it depends on what's out at any given time. There may be a time when you have phenomenal tracks out that you want to expose more often than others. Then there may be a time when it's dry. We adapt for the moment and our clocks are not set in stone.

BOB: The currents are the untested music that you're spinning five times a day. Our philosophy at OpTiMum is about taking the burnout pressure off of the 400 library songs. The station should be held up by the currents. For markets like Pittsburgh, *all* of the music is new to those people. Hopefully, the currents are the great

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songs. If you're playing a current one a day, listeners are probably not even hearing it. We pick currents carefully and spin them two or three times a day in order for the cume to hear them.

SHIRLEY: I have three current categories. One is vocal, another is an instrumental category that rotates quicker, and still another secondary instrumental category. Normally a new song will go right into secondary, but the great ones always seem to rise to the top. The listeners call in about them, the air staff likes them, or it punches through on the air.

BOB: Imagine if we could do call-out and test our currents right away, even on a national level of ten markets? It would give us more confidence to spin these songs more. If somebody could tell us the top five testing currents each week, we'd probably be waiting by that fax machine. Who wouldn't use that kind of immediate information?

PAUL: We test all of our music, but you need to be able to play songs enough to be able to expose them so people will hear them. At the same time there is an element of risk involved. All radio formats have that situation where you need to pick which songs you want to put the weight of the station behind, then go for it. Sometimes you're right, sometimes you're wrong.

KEITH Z: Where are we at with special programming?

PAUL: Lee set up some great special programs at WNUA. *Musical Starstreams* consistently performs very well. My feeling on special programming is that it's not the actual program itself, it's really the promo. We're looking for special programming that helps make the station more memorable.

LEE: Dick Conte's Sunday night jazz show is incredible. It's a heritage show. Steve Feinstein and Dick hand-picked each song for their traditional and melodic values, and the show does incredibly well. One of the challenges compared to *Starstreams* or *Ramsey Lewis' Legends of Jazz* is that we have to work on this show. It doesn't arrive in the mail. But for all the work, finding a way to build a bridge with the past is cool when you can say, "If you like David Benoit, wait until you hear Oscar Peterson." If you can do it comfortably and not be on a mission, talking about it is cool.

PAUL: Dick Conte's Sunday night

show is the best straight-ahead jazz show I've ever heard! There's one tune I heard that really stuck with me, and we finally found an edit on a Rhino jazz compilation. It's "Exodus" by Eddie Harris, which, incidentally, tested really well.

BOB: We tested 100 of the best traditional jazz songs in Minneapolis, including bebop stuff by Oscar Peterson, Tony Bennett tunes, and even standards like "The Summer Wind" by Frank Sinatra. They were huge for women, 35-64. All of them

tested well. So we started by playing one every other hour. Then we went to one every day part, and then finally one every seven hours. We promoted it and found that even a few classic jazz songs on Smooth Jazz radio goes a long way. ●

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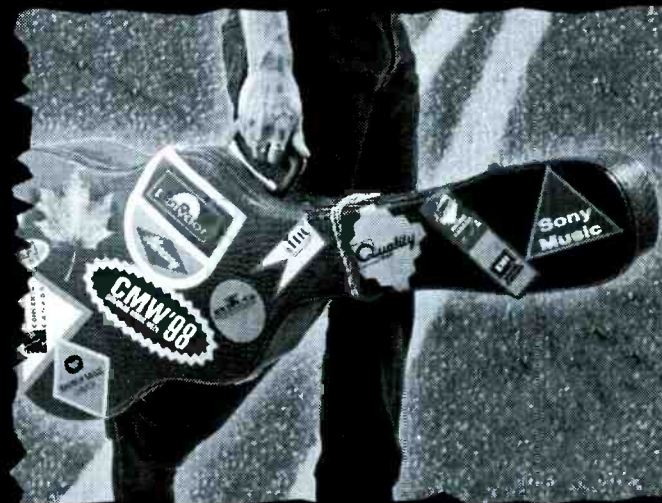
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"Monday Without You"
(Mercury)

Poised to chart next week thanks to 84 early believers like KVIL, KELI, KELO, WFMK, 3WM, KWAV, WLIF, WKWK, WAHR, WWSE, WWLI, WKST, and WCTW.

RECORD TO WATCH

VENICE

"If I Were You"
(Vanguard)

This California band carries on the acoustic rock tradition with a real winner. Just ask WSNU, WBLG, WOYS, KCHA, KDEC, KRTR, KSND, KRAJ, KKOR, and KBVI, all of whom report play of twice a day or more already.

Gavin A/C

Adult Contemporary

Inside A/C



BY RON FELL

Explanations, Not Excuses

It has been years since we last explained what things mean and why things are the way they are on the GAVIN A/C chart pages. Let's pretend the following are real questions from you, our faithful but confused readers:

Q: On the chart, why are some records in bold type and others not?

A: Those in bold type are projected by yours truly to have a higher rank next week.

Q: What determines the order of the chart?

A: All tracks are ranked by total spins.

Q: What does trend mean?

A: Trend is the increase—or decrease—in total spins from the previous week.

Q: What qualifies a record for Top Tip?

A: In the opinion of the editor, it's a record not yet charted that will become the highest debut the following week.

Q: What qualifies a record for Record to Watch?

A: This will never be an obvious, A/C-exclusive song, but rather one which might be crossing from another format to A/C, or might, at the time, be perceived as the domain of other formats. We're encouraging consideration of this record, which might otherwise be overlooked.

Q: What is Chartbound?

A: Obviously, these are records with the best chance of charting in the following issue. All tracks within Chartbound are ranked by total stations, not total spins.

Q: How does a record qualify for Up and Coming?

A: These records must have 15 total reports and have more Adds than Drops. Records are ranked by total reports, not spins.

Q: What qualifies a record for the Dropped list?

A: These are records coming

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JEWEL - Foolish Games (Atlantic)	11	213	2	6011	+294	119	52	26	13
2	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	32	169	2	4392	-472	76	38	37	16
3	FLEETWOOD MAC - Silver Springs (Reprise)	5	195	12	4308	+794	57	66	43	24
4	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	10	171	11	4243	+492	69	48	42	11
5	10,000 MANIACS - More Than This (Geffen)	17	154	2	4123	-182	81	35	30	6
6	LeANN RIMES - How Do I Live (MCG/Curb)	15	157	2	3991	+202	69	36	43	9
7	SISTER HAZEL - All For You (Universal)	20	127	2	3879	-66	82	21	17	6
8	AMY GRANT - Takes A Little Time (A&M)	8	180	14	3755	+653	45	53	48	32
9	DMC - How Bizarre (Mercury)	29	112	4	3287	-38	70	14	21	7
10	BILLY JOEL - To Make You Feel My Love (Columbia/CRG)	7	161	5	3224	+250	38	38	54	25
11	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	16	94	2	3067	-14	65	15	10	4
12	PAUL CARRACK - For Once In Our Lives (ARK 21)	16	131	1	2966	-417	42	40	31	18
13	KENNY LOGGINS - I Am Not... (Columbia/CRG)	9	139	3	2789	-74	33	34	48	20
14	HANSON - Where's The Love? (Mercury)	9	116	5	2655	+157	42	28	29	15
15	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	11	118	10	2648	+469	34	35	33	15
16	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	14	122	7	2607	+93	31	39	35	16
17	JAMES TAYLOR - Little More Time With You (Columbia/CRG)	15	114	1	2467	-632	32	29	36	15
18	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	9	113	17	2385	+314	28	34	33	14
19	SHERYL CROW - A Change Would Do You Good (A&M)	18	84	0	2317	-527	47	17	12	8
20	THE WALLFLOWERS - The Difference (Interscope)	10	96	3	2303	+160	38	20	26	9
21	DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	4	143	31	2169	+731	8	29	43	52
22	MARIAH CAREY - Honey (Columbia/CRG)	4	112	7	2140	+287	17	32	43	17
23	SPICE GIRLS - 2 Become 1 (Virgin)	12	94	13	2036	+245	30	20	20	19
24	NATALIE COLE - A Smile Like Yours (Elektra/EEG)	13	98	2	1921	-65	16	30	32	15
25	THE VERVE PIPE - The Freshmen (RCA)	20	66	1	1901	-175	38	10	14	4
26	ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	2	128	79	1886	N	6	25	44	39
27	MICHAEL BOLTON - Go The Distance (Columbia/CRG)	19	90	0	1725	-377	14	21	33	18
28	DUNCAN SHEIK - She Runs Away (Atlantic)	9	97	8	1716	+203	10	27	32	27
29	MONICA - For You I Will (Warner Sunset/Atlantic)	24	81	1	1695	-246	18	20	32	10
30	WEATHERVANE - Roll Like Thunder (Soup Can Music)	12	86	2	1617	+22	13	29	25	18
31	JAMIE & THE JURY - Holdin' On To Someone Else (Rocktopia)	20	77	2	1542	-6	17	25	24	8
32	MATCHBOX 20 - Push (Lava/Atlantic)	9	56	2	1472	N	23	16	7	10
33	MICHAEL ENGLISH - Why Didn't I? (Curb)	13	71	0	1466	-1002	17	21	18	14
34	PETER CETERA - Do You Love Me That Much (River North)	20	74	0	1450	-141	17	14	21	21
35	THE WALLFLOWERS - One Headlight (Interscope)	34	51	1	1443	-112	29	7	8	6
36	JOHN TESH - Avalon (GTSP/Polygram)	6	95	10	1425	N	5	20	30	29
37	SUPERTRAMP - Live To Love You (Oxygen/Silver Cab)	7	81	12	1383	N	10	19	25	23
38	STYX - Paradise (CMC International)	17	69	0	1369	-776	14	17	23	13
39	DUNCAN SHEIK - Barely Breathing (Atlantic)	42	53	2	1327	-28	20	14	13	6
40	TONIC - If I Could Only See (Polydor/A&M)	10	53	3	1286	N	20	13	10	9

Chartbound	Reports	Adds	SPINS	TREND
THE WILSONS - "Mondays Without You" (Mercury)	83	17	1146	+261
TEXAS - "Say What You Want" (Mercury)	75	10	1085	+157
NIGHT RANGER - "Forever All Over Again" (Columbia/CRG)	67	6	1152	+59
STEEL PULSE - "Steel Pulse" (Mesa/Atlantic)	67	4	1018	+59

Total Reports This Week: 246 Last Week: 246

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Associate Editor: **ANNETTE M. LAI**

A/C reports accepted: Mondays

8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

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GAVIN FAX: (415) 495-2580

Daryl Hall John Oates

37* - 21*

143/21

2169 Spins

+731



"It's a great blue-eyed soul song... sounds like Philly!"

A perfect match with B-101."

- Chris Conley, WBEB/PHILADELPHIA

"This is classic Hall & Oates..."

It'll generate lots of emotion and phones from your female core."

- Rob Miller, WALK/LONG ISLAND

"I'm gonna add it out of the box!"

- Tom Holt, WWLI/PROVIDENCE

"Best record of the year... without a doubt!"

- Jeff Rafter, WOBN/MONMOUTH-OCEAN

Promise Ain't Enough

- VH1 **HARD ROCK LIVE** running throughout the month of August
- Headline performance at **NAB CONVENTION** September 17th
- Performing on **THE TODAY SHOW** September 19th
- Currently on **40 CITY NATIONAL TOUR**
- In stores September 30th

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off the chart, ranking below #40 for the first time, or they were previously below the chart itself and had one week of fewer Adds than Drops.

Next week, we'll cover how we select our panel of reporting stations and the criteria for consideration. ●

A/C Picks

BOYZ II MEN

"4 Seasons of Loneliness"

(Motown)

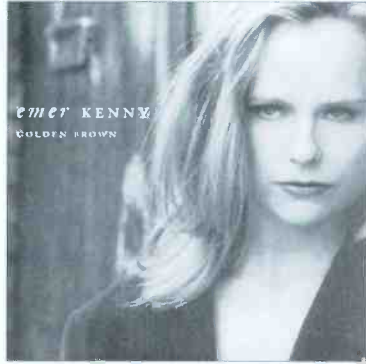


Masters of the suave ballad, Boyz II Men take a melancholy Jam & Lewis song and give it the same TLC that distinguishes previous hits by these men for all seasons.

EMER KENNY

"Golden Brown"

(Triloka/Mercury)



There's a really wonderful ambience to this track. The ethereal arrangement of this—believe it or not—old Stranglers song introduces us to yet another excellent female Irish singer.

INDIGO GIRLS

"Get Out the Map" (Epic)

Thelma and Louise hit the road with a banjo on one knee and wanderlust in their eyes. "I'm gonna love you good and strong while our love is good and young" is the high point in this harmonic hoot.

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
60	3	1008	-5	BILLY VERA & THE BEATERS - La-La For What's Her Name (Pool Party)
59	4	836	+152	BLAKE McSHANE - Want It All Right Now (Titanic)
56	14	746	+225	BIG HEAD TODD & THE MONSTERS - Please Don't Tell Her (Revolution)
54	9	707	+47	MARTY BALIN - Can't Forget The Night (Trove)
50	5	777	+34	RICK MONROE - Rainy Day (Divorce)
50	8	608	+102	SUZY K - Learn How To Dance (Coyote)
48	3	674	+72	BETH NIELSEN CHAPMAN - Happy Girl (Reprise)
43	16	450	+166	DAVE KOZ - That's The Way I Feel About You (Capitol)
41	4	733	+69	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
40	7	551	+72	JON BON JOVI - Janie, Don't Take Your Love To Town (Mercury)
41	16	489	+197	VENICE - If I Were You (Vanguard)
40	16	409	+213	MARY GRIFFIN featuring FRANKIE VALLI - Can't Take My Eyes Off Of You (Curb)
36	29	478	+415 *	PAUL McCARTNEY - Young Boy (Capitol)
33	4	390	+45	SHARONMARIE FISHER - Feels Good, To Feel Good (Fastball)
30	9	316	+114	BARRY MANILOW - I Go Crazy (Arista)
28	2	380	+42	KENNY ROGERS feat. ALL-4-ONE - Write Your Name (Across My Heart) (Magnatone)
29	4	354	+25	MARSHALL - Wandering Heart (2ME/Coast)
29	4	360	+29	RAY OBIEDO featuring PEABO BRYSON - Sweet Summer Days (Windham Hill)
28	2	371	+59	DAVID GARFIELD & FRIENDS - Let's Stay Together (Zebra)
26	10	242	+91	GARY BARLOW - So Help Me Girl (Arista)
25	8	278	+93	PRETENDERS - Goodbye (Hollywood)
25	1	324	+16	BOBBY SKY - My Favorite Song (Future)
23	6	289	+46	AMBROSIA - I Just Can't Let Go (Warner Bros.)
21	8	384	+139 *	SUGAR RAY - Fly (Lava/Atlantic)
20	3	372	+71	98 DEGREES - Invisible Man (Motown)
18	5	262	+66 *	FIONA APPLE - Criminal (Clean Slate/WORK)
17	1	206	+24	STEVE AZAR - Nights Like This (River North)
16	5	135	+28 *	AMERICAN GREASE - That Perfume (Coast)
15	13	161	+149 *	JOEY LAWRENCE - Ven Ven Conmigo (Curb)

Dropped: Indigo Girls (Shame), No Mercy, Chicago, Az Yet, Belinda Carlisle, Lington & Caldwell, Abra Moore, Brian Howe.

* Indicates Debut

ARTIST PROFILE

DAVE KOZ PART II



LABEL: Capitol

PROMOTION CONTACT: Nick Bedding

CURRENT SINGLE: "That's the Way I Feel About You"

CURRENT ALBUM: *Off the Beaten Path*

BEST PERSONALITY TRAIT: "I'm a good listener."

WORST PERSONALITY TRAIT: "I'm impatient."

FAVORITE MOVIE OF ALL-TIME: "It's a tie between *Cinema Paradiso* and *Heaven Can Wait*."

MOST INTERESTING PERSON YOU KNOW OR WOULD LIKE TO KNOW AND WHY: "I'd like to meet Steven Spielberg. Anyone that can bring *Schindler's List* to the screen is a hero to me."

THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND: "Ben & Jerry's Chocolate Fudge Brownie frozen yogurt (with an accompanying freezer), a piano, and a subscription to GAVIN...just to keep in touch."

PROUDEST CAREER ACHIEVEMENT TO-DATE: "Playing for and meeting President Clinton. He was really cool, but the best part was introducing my parents to the President."

FUTURE AMBITIONS: "I'd like to host a TV show one day; perhaps something like *Personal Notes* for TV. We need more music exposure on TV, and I think that creating a new forum for it would be really exciting. Plus, I hope to continue making records."

S/P/W

SPINS PER WEEK PER STATION

THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	32.63
SISTER HAZEL - All For You (Universal)	30.54
OMC - How Bizarre (Mercury)	29.35
THE VERVE PIPE - The Freshmen (RCA)	28.80
MEREDITH BROOKS - Bitch (Capitol)	28.76
THE WALLFLOWERS - One Headlight (Interscope)	28.29
JEWEL - Foolish Games (Atlantic)	28.22
SHERYL CROW - A Change Would Do You Good (A&M)	27.58
10,000 MANIACS - More Than This (Geffen)	26.77
MATCHBOX 20 - Push (Lava/Atlantic)	26.29

Listed above are the top ranked singles based on the division of each song's total stations into its total Spins.

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

ELTON JOHN - The Way You Look Tonight (Rocket/A&M)	1259
FLEETWOOD MAC - Silver Springs (Reprise)	794
DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	731
AMY GRANT - Takes A Little Time (A&M)	653
BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	492
SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	469
PAUL McCARTNEY - Young Boy (Capitol)	415
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	314
JEWEL - Foolish Games (Atlantic)	294
MARIAH CAREY - Honey (Columbia/CRG)	287

The SUNDAYS

“summertime”

the first single from the long-awaited
new album Static & Silence



written & produced by
David Gavurin & Harriet Wheeler
Raymond Coffer Management



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GAVIN PICKS

Singles

BY ANNETTE M. LAI

Dave Sholin is on vacation this week. These reviews were written by Top 40 and Adult Contemporary Associate Editor Annette M. Lai.



JANET JACKSON "Got 'Til It's Gone" (Virgin)

Janet Jackson keeps the surprises coming with the first single from her new album, *The Velvet Rope*. An unlikely pairing becomes nothing less than totally cool when she incorporates a sample of Joni Mitchell's hit from the '70s "Big Yellow Taxi" and a cameo appearance from Q-Tip of A Tribe Called Quest to create one smooth vibe. There's nothing formula about this song, which only helps add to its appeal. Expect this hip entry to be among next week's Most Added at several formats.

TREEHOUSE "A Million Places at Once" (Breaking/Atlantic)

These acorns don't fall far from the tree. Launched as the first release off of Hootie & the Blowfish's Breaking Records label, this Liverpoolian foursome seem to neatly follow the Hootie formula of success with an organic rock sound that conjures up images of rural America.

Albums



VANESSA WILLIAMS Next (Mercury)

Bruce Carbone, Senior VP of A&R at Mercury records is having a great summer, what with the release of two brilliant albums—Brian McKnight's album *Anytime* and Vanessa Williams' *Next*. These two musical gems will produce many hits for the rest of this year and well into 1998.

With *Next*, Vanessa Williams has stepped up to another level of vocal maturity. This album is full of dazzling tunes that are delivered with a new sense of confidence and grace. From the tender autobiographical love ballads that have made her an international entertainer to the bouncy, funky beat of the first single "Happiness," *Next* will solidify Williams as one of pop music's leading divas.

The 12-song collection is a gathering of seven of the R&B world's stellar producers/songwriters including; Jimmy Jam and Terry Lewis, R. Kelly, Barry Eastmond, and Williams' longtime collaborator Keith Thomas.

The album is ballad dominated but all the songs are musically compelling, and Williams' vocals can't help but make you wonder, where will she take us next.

—QUINCY MCCOY

TOENUT Two in the Piñata (Mute)

Remember those V8 commercials a few years ago, in

which folks were walking around totally off-balance and leaning way over to the side because they had not had their daily dose of the nutritional juice? Well, that's the feeling one gets when listening to this Atlanta quintet. To call this band a little tweaked is putting it mildly, as *Two in the Piñata* features wacky samples, dueling guitars, awesome hooks, and beautiful, angelic singing courtesy of Katie Walters. Toenut's goofball humor, unpretentiousness, and light-heartedness make them impossible to resist. Sadly, the group lost bass player Chris Collins in an automobile accident earlier this year, making this underground landmark as his swan song. It does him proud, though, showcasing his creativity, inventiveness, and off-kilter humor and style. For those MDs & PDs that still believe in taking chances, this is a band that lays out the future of rock right in front of you. The record goes Top Five at college this week, and the question for commercial alternative remains the same: Are you prepared to use it, or will you wait 'til your "people" tell you it's "safe?"

—VINNIE ESPARZA



VOODOU! Dark Regions EP (PatchWerk)

Vooodoo! is an emcee who can confidently bring the lyrical ruckus or wax smooth streetwise poetics with equal dexterity. Witness this EP, which feels more like a solid, seamless album. His guest appearances confirm that he's got crew (check skills flexed by Meen Green, Mykill Myers, and the vocal blessings of Akema and Nadirah), but on cuts like "It Ain't Where Ya From," "One Life to Live," and my favorite, "Dark Regions," it becomes crystal

clear whose show this is. The production reflects the sensibilities of all coasts and should be enjoyed by true heads everywhere.

—THEMBISA S. MSHAKA

CARMEN LUNDY Old Devil Moon (JVC)

Carmen Lundy is not only a suave jazz chanteuse, she's also an accomplished actress and painter. In addition to her recording activities, Lundy has appeared in live theater productions of *Sophisticated Ladies* and *They Were All Gardenias*, in the latter she portrayed Billie Holiday. For her second JVC release, *Old Devil Moon*, Lundy is joined by pianist Billy Childs on every song. While jazz radio may eye standards like "Star Eyes," Ellington's "In a Sentimental Mood," or Rodgers and Hart's "I Didn't Know What Time It Was" (featuring a tenor sax cameo by Bob Mintzer), Lundy contributes four original compositions to the mix. On "I'm Worried About You Baby" and "You're Not in Love," she sneaks in some refreshing contemporary pop influences which melt neatly into Lundy's jazz vocal prowess.

—KEITH ZIMMERMAN

BOB MAMET Adventures in Jazz (Atlantic)

The musical tightrope walk continues on pianist Bob Mamet's third Atlantic release, *Adventures in Jazz*. Will Bob slip off the rope by betraying his innate love for acoustic jazz piano? Will he crash to the ground by alienating his Smooth Jazz following if he hops too hard? On songs like "Conversation at 29th Street" or "News From the Blues," Mamet captures an elaborate Smooth Jazz ambiance with the help of co-producer David Benoit. For balance, Mamet's diptych performance, "Six Stories (1-3)" and "Six Stories (4-6)," are jazz offerings that demonstrate his more complex side as a composer. Guest players for this Southern California production include Eric Marienthal, Benoit, Anthony Wilson, and Gerald Albright.

—KEITH ZIMMERMAN

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Keynote Speakers



Marilyn Manson and Moby

The Jazz Panel
MODERATOR: Julia Kerr (Verve)
HELEN HUNTINGTON HULL ROOM

Under Pressure: Who Is Metal Radio Responsible To?
MODERATOR: Jason Upright (Revelation)
CHARLES DANA LOUNGE

2:30PM-3:45PM
Trendspotting: Breaking The Connection Between Drugs And The Music Industry
MODERATOR: Dr. Nancy Sobel, (Psychologist)
AVERY FISHER HALL

Major League: Major Label Promotion
BRUNO WALTER AUDITORIUM

Breaking Metal: The Loud Rock Chart
CHARLES DANA LOUNGE

The Zine Scene: What Does The Future Hold?
MODERATOR: Dorien Geary (Gritle Action)
HELEN HUNTINGTON HULL ROOM

3:00PM

Bandwagon

CMJ, Cinepix Film Properties and Lakeshore Entertainment present a sneak preview of *Bandwagon*. Written and directed by John Shultz, the film stars Kevin Corrigan, Steve Parlavocchio, Doug MacMillan, Lee Holmes and Matthew Hennessey. Soundtrack from Milan Records.
THE WALTER READE THEATER

4:00PM-5:00PM

Music's Economic Blues:

Real or Imaginary?
MODERATOR: Julie Gordon (Velvet Rope)
AVERY FISHER HALL

The Indie Promotion Panel

MODERATOR: Bill McGathy (McGathy Promotions)
BRUNO WALTER AUDITORIUM

The Independent Hip-Hop Panel

MODERATOR: Chris Kelly (Om Records)
CHARLES DANA LOUNGE

Alternative Careers In The Music Industry

MODERATOR: Andrew Ellis (Converse)
HELEN HUNTINGTON HULL ROOM

Friday, September 5, 1997

9:00AM-5:00PM

Registration

PLAZA LEVEL (AVERY FISHER HALL)

10:00AM-5:00PM

Exhibits

PROMENADE (AVERY FISHER HALL)

10:30AM-11:30AM

Keeping Your Company Afloat In Hard Times

MODERATOR: Patrick Moxey (Payday)
AVERY FISHER HALL

Untangling The Web: Website Basics

MODERATOR: Jen Garber (Ultimate Band List)
DIRECT

The XX Files: Women And The Music Industry

MODERATOR: Tracey Grandstaff (MTV)
CHARLES DANA LOUNGE

You Oughta Be In (Independent) Pictures

MODERATOR: Alex Patsavas (Concord Picture)
HELEN HUNTINGTON HULL ROOM

11:45AM-12:45PM

The Downward Spiral:

The Record Sales Slump!
AVERY FISHER HALL

TV PARTY: Marketing Music Through Television

MODERATOR: Beth Jacobson (Elektra)
BRUNO WALTER AUDITORIUM

Independent's Day

MODERATOR: Howard Graynolds (Thrill Jocks)
CHARLES DANA LOUNGE

Law And Order: Music On The Internet

HELEN HUNTINGTON HULL ROOM

12:50PM

Hurricane Streets

CMJ, United Artists and Mammoth Records present a special advance screening of the powerful urban drama *Hurricane Streets*. Directed by Morgan J. Freeman and starring Brendan Sexton III, Isidra Vega, Shawna Silcott, David Roland Frank, L.M. Kit Carson. *Hurricane Streets* is the winner of three Sundance Film Festival Awards including the coveted Audience Award.
WALTER READE THEATER

1:00PM

Metal Keynote Speaker

Max Cavalera
AVERY FISHER HALL

2:00PM-2:15PM

Dressing Issues: Rock Journalism And The State Of The Publicity

CHARLES DANA LOUNGE

How A Word From Our Tour Sponsors:

Increasing New Artist Awareness Through Corporate Sponsorship
HELEN HUNTINGTON HULL ROOM

2:30PM

Ecogie Nights

CMJ and New Line Cinema present a special screening of *Ecogie Nights* starring Mark Wahlberg, Burt Reynolds, Julianne Moore and Heather Graham. soundtrack or Capri Records.
THE WALTER READE THEATER

2:30PM-3:30PM

The A&R Panel

AVERY FISHER HALL

College Radio On The Web

BRUNO WALTER AUDITORIUM

Keeping It Real

Maintaining Indie Cred On A Major Label
CHARLES DANA LOUNGE

The Blues Panel

MODERATOR: John Woller (Point Blank/Regia Records)
HELEN HUNTINGTON HULL ROOM

3:45PM-4:45PM

The Artist Currently Known As Label

AVERY FISHER HALL

The Art Of Securing A Film

MODERATOR: Alex Patsavas (Concord Picture)
BRUNO WALTER AUDITORIUM

We'll Manage

Managing Without A Manager
BRUNO WALTER AUDITORIUM

The Triple A&R Panel

MODERATOR: Chris Roddan (Jackknife Productions)
HELEN HUNTINGTON HULL ROOM

Saturday, September 5, 1997

9:00AM-3:00PM

Registration

PLAZA LEVEL (AVERY FISHER HALL)

10:00AM-3:00PM

Exhibits

PROMENADE (AVERY FISHER HALL)

10:30AM-11:30AM

The Babysitter's Club: The Management Panel

AVERY FISHER HALL

The Future Source Of Music Distribution:

Online Distribution
MODERATOR: Jerry Kearby (Liquid Audio)
BRUNO WALTER AUDITORIUM

Road Rules: DJ Touring Panel

MODERATOR: Brent Lawrence (Mint Records/The Smugglers)
CHARLES DANA LOUNGE

Fight For Your Fight:

Clarifying The Difference Between Copyright, Publishing & Performance Rights
MODERATOR: Ezezy Sabiston (PolyGram Music)
HELEN HUNTINGTON HULL ROOM

12:00PM-1:15PM

Games Without Frontiers:

Video Games Vs. Recorded Music
MODERATOR: Brian Ross (Caroline Records)
AVERY FISHER HALL

Direct Effect: Eluding The Line Between Music Videos And Feature Films

MODERATOR: Andrew Johnston (Time Out New York)
BRUNO WALTER AUDITORIUM

My Way: The CMJ Music Industry

MODERATOR: Ira Robbins (MJ Broadcasting)
CHARLES DANA LOUNGE

World Music Panel

HELEN HUNTINGTON HULL ROOM

1:00PM

Gummo

CMJ, Fine Line Features, and London Records present a special advance screening of *Gummo*, the directorial debut of 23 year-old Harmony Korine, screenwriter of *Kids* featuring Choe Seignon, Carisa Bara, Jacob Reynolds, Linda Manz, and Max Perlich.
THE WALTER READE THEATER

1:30PM-3:00PM

The Artist Panel

MODERATOR: Dimitri Ehrlich (MTV)
AVERY FISHER HALL

The RPM Panel: Electronic Music Of The '90s

MODERATOR: Jason Jordan (Columbia records)
BRUNO WALTER AUDITORIUM

Too Hype: Mythologizing Negative Aspects Of The Hip-Hop Culture

MODERATOR: Sophia Chang (Chang & Lipari)
CHARLES DANA LOUNGE

Foreign Affair: Overseas Licensing

HELEN HUNTINGTON HULL ROOM

3:00PM

Deconstructing Harry

CMJ and Fine Line features present an advance screening of Woody Allen's new comedy, *Deconstructing Harry*. Written and directed by Woody Allen, the film features a stellar cast: Caroline Aaron, Woody Allen, Kirstie Alley, Bob Ealaban, Richard Benjamin, Eric Egoasian, Billy Crystal, Judy Davis, Hazelle Goodman, Mariel Hemingway, Amy Irving, Julie Kavner, Eric Lloyd, Julia Louis-Dreyfus, Tobey Maguire, Demi Moore, Elisabeth Shue, Stanley Tucci and Robin Williams. Q&A to follow.
THE WALTER READE THEATER

3:15PM-4:45PM

Would You Add It?:

The Alternative Radio Programming Game
MODERATOR: Megan Frampton (CMJ New Music Report)
AVERY FISHER HALL

CD Demonstration

BRUNO WALTER AUDITORIUM

Songwriters Panel

MODERATOR: Franklin Bruno (Nothing Painted Blue)
CHARLES DANA LOUNGE

Tae Industrial Panel

MODERATOR: Rick Millhouse (Razorburn Promotions)
HELEN HUNTINGTON HULL ROOM

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...and hundreds more!



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REGISTRATION FORM

PLEASE PRINT CLEARLY AND SIGN WAIVER STATEMENT BELOW (MANDATORY). If you are registering more than one person, please photocopy this blank form and fill it out completely for yourself and each additional registrant. On-site registration will be held Wednesday, September 3, Noon - 8:00PM; Thursday and Friday, September 4 & 5, 9:00AM - 5:00PM; Saturday, September 6, 9:00AM - 3:00PM.

Name: _____
 Company/Affiliation: _____
 Title/Occupation: _____
 Street Address: _____
 City: _____ State: _____
 Country: _____ Zip/Foreign Postal Code: _____
 Business Phone: (____) _____ Home Phone: (____) _____
 Fax: (____) _____ email: _____
 I am paying by: Visa MasterCard American Express Discover
 Money Order Check Cash Wire Transfer Bank Check Traveler's Check
 Credit Card No.: _____ Exp. Date: _____
 Cardholder's name (as it appears on card): _____
 Signature (required) _____

NOTE: BADGES ARE NON-REFUNDABLE. Payment must accompany registration form. Make check or money order payable to: CMJ Music Marathon. U.S. Funds only drawn on a U.S. Bank.

All who register between August 1 - August 22 must pick up their badges at the door with valid proof of ID. **AFTER AUGUST 22, REGISTRATION ONLY AT LINCOLN CENTER.**
 General Registration Fees: \$350 Discount Student Registration Fees: \$195
 COPY OF VALID STUDENT ID MUST ACCOMPANY PAYMENT.

WAIVER STATEMENT
 WAIVER STATEMENT MUST BE SIGNED IN ORDER TO RECEIVE BADGE.
 In the event of stolen, lost or misplaced badge(s), replacement of same is the sole responsibility of the registrant. CMJ will not replace lost badges. There will be an additional fee charged of \$350 for regular registrants or \$195 for students to obtain a duplicate badge. Absolutely no refunds or credits. College Media, Inc. and its agents, servants, employees, officers, and directors disclaim any and all liability for damage or injury to the persons or property of the undersigned from any cause whatsoever that may occur on convention premises for the duration of CMJ Music Marathon & MusicFest. Badges are non-transferable unless requests are made to and agreed to by CMJ in writing by August 22, 1997. Registrant acknowledges that distribution of pressure-sensitive labels or stickers is strictly prohibited. All such materials will be confiscated and registration badge will be subject to revocation without refund. I have read, understand and agree to the above disclaimer.
 SIGNATURE: _____

Please mail Registration Form to:
 CMJ Registration, Music Marathon & MusicFest '97
 11 Middle Neck Road, Suite 400,
 Great Neck, NY 11021-2301 U.S.A.
 General Information: (516) 498-3150.
 email: mminfo@cmjmusic.com.
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