CLASSIC MATERIAL

DJs Define It
Rakim Redefines It

Plus:
WNYU's Lynn Gonzalez
EPMD Back In Business
Organized Konfusion
Salt-N-Pepa
VERED BY ALL, THERE'S ONLY STORY AND FUTURE OF HIP-HOP.
KNOWN BY MANY NAMES, RE ONE MC TO INFLUENCE THE HIS

RAKIM
THE 18TH LETTER

His long-awaited new
Double CD features the
red-hot debut single
“Guess Who’s Back?”
and the underground hit
“It’s Been A Long Time.”
plus “Remember That”
and “The Mystery (Who Is God?).”

INCLUDES HOT TRACKS
PRODUCED BY DJ PREMIER,
PETE ROCK AND CLARK KENT

IN STORES
NOVEMBER 4TH

“...MAKE WAY, ’CAUSE HERE I COME.”
MICROPHONE fiend.
lyrical ASSASSIN.
SOUL controller.
the "R".
THE alpha & omega of RAP.
LL Cool J

On Writing His Truth to Power

Topping off six platinum albums, a weekly television show, and a pair of Grammies, Ladies Love Cool James has written his first book, Make My Own Rules, joining Ice-T, Sister Souljah, Chuck D, and KISS-ONE in a growing list of rappers turned authors. In his introduction, part of which follows here, LL Cool J defines himself in his own words and drives home the importance of telling their own stories in print as well as on wax. As hip-hop grows up and lays claim to a greater body of classic material, we look forward to an ever expanding library of words by its performers, which will profoundly shape generations to come. After the original hip-hop generation was by two turntables and a microphone.

—THOMAS S. MUSiAKA

I'm a lot more than an entertainer who wears hats and rolls up his pants leg. I'm a father with three beautiful children. I'm a husband with a wonderful wife. I'm a healing victim of abuse who has made many mistakes along the way. My real name is James Todd Smith, and in real life, I am a man. This book became my means to keep it real with myself. To face the person I was becoming by dealing with the person that I once was. But as I started writing, opening old wounds, and seeing just how vulnerable I really was, I realized that this book was not just about me. This book is about thousands, no, millions of people, young and old, black and white, Asian and Latino—who have experienced the same things that I have. The pain, the suffering, the addiction.

LL Cool J

This book is for racist people who look at other human beings as subhuman animals that exist for the sole purpose of being the labor force and refuse to see the connection. It's for children who feel unwanted. For young people who are confused and struggling to come to grips with the reality that they face everyday—violence, crime, murder, AIDS, teenage pregnancy, alcohol abuse, drugs.

This book is for the hip-hop community, which for so long has been misunderstood. It's for rappers to see where they are at and where they can be. I also want people to gain a better understanding of rap and not look at it as one-dimensional. Not all rappers are negative. Not all are criminals. Just because you see one young man being hustled into a police car, bent over in handcuffs and wearing haggie pants and a baseball cap, doesn't mean that everyone who looks remotely similar to him, deserves to be hustled into that police car too.

This book is for the downtrodden poor, the orphans, those who are incarcerated when they really should be educated. It's also for America's youth—one of our most valuable resources, but one that is not always fully explored.

This book is about being African American in the United States, which is a strange paradox. We're of African descent, but don't learn enough about what African is. And, because of certain racist sectors, we're not always 100 percent accepted as Americans. Our people have been force-fed an American culture and taught to hate themselves. But inside them African culture is brewing because it's never been fully realized.

Have you ever seen a black kid get on an elevator, making music with his mouth, and the white people start looking at him like he's crazy, wondering why he can't keep still? He doesn't have a Walkman or a radio, he's just moving to a beat inside his soul. That's the same drum the slaves owned tried to abolish back in the eighteenth century. It hasn't gone away, it's just been transformed.

So I'm writing this book for understanding. I write this book for inspiration—to show that not every child who's abused has to be a negative statistic. I write this book for anyone who thinks they can't make it, to show them they can.

Excerpt reprinted from I Make My Own Rules, by LL Cool J, with Karen Hunter; St Martin's Press, 1997.

GAVIN

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www.americanradiohistory.com
Radio Stocks Survive Wild Market "Hiccup"

BY REED BUNZEL

Despite the stock market ups and downs, most radio stock watchers agree that the Dow’s 554-point plunge and 337-point gain the next day is nothing more than a hiccup. A real hiccup, some cases, even eighteen months and, in some cases, even longer.

One observer likened the week to a roller coaster ride that starts out with a big climb, a big plunge, a shorter rise, and then a series of peaks and valleys.

"The week that's been traded this week is incredible," Gramm President/CEO Herb McCord told GAVIN. "This is the biggest correction we've seen in seven years, but there didn't really seem to be any sense of panic. As has been the pattern for the past ten years, the small investor seems to be a lot smarter than the institutions. This is an overbuy and expected — correction in an overvalued market, and it shouldn't have much effect at all on radio stocks because the fundamentals of this business are still very solid."

"The market has been trading at a very rich premium in most sectors, and it was due for a correction," First Union Capital Markets’ Bishop Cheen agreed. The radio sector was outperforming the rest of the market, so it may take longer for radio stocks to post gains at the rate it did before this "blip." Radio stocks were over-priced to begin with, but we now are seeing a selective buying opportunity for certain stocks that some people believe have more value in them. Radio has weathered corrections very nicely, and it should weather this one just as well," Cheen said.

While technology fueled the post-plunge rally on Tuesday, some radio stocks also rebounded nicely. The best performers of the day following the "big slide" were Disney, Jefferson-Pilot and Chancellor, each of which gained more than four points. This news was particularly sweet for Chancellor, which had posted an 8,375 drop the day before, the greatest of any radio stock. Ceridian, Sinclair, and Westinghouse also rebounded somewhat, while Jacor and Saga dipped further.

Ultimately, radio is still more richly valued than many others because of the business fundamentals and the "sex appeal" of media, Cheen explained. "Most of this sell-off was a reaction from institutional investors," he said. "The hedge funds and the large mutual funds have faced fixed ratios they have to perform to. But we don't expect any lasting catalytic effect for radio. The most recent correction was the April-May sell-off, and radio came back tighter and richer than ever."

"I sort of move through the world with tunes in my head."
— Kevin Bacon

see page 7

Jacor Pays 30x For Nationwide Stations

BY REED BUNZEL

Only Randy Michaels and Jacor would have the audacity to announce a thirty-times cash flow deal the same day the stock market took its largest point dive in history. Of course, since the deal was put together the previous weekend, prior to the Hong Kong collapse that triggered New York’s sell-off, neither Michaels nor Jacor moneymen Sam Zell imagined the slide that stocks would take...nor did they especially care.

Here are the facts: Jacor paid $620 million for 17 stations in five markets, raising Jacor’s profile at a time when the company sorely needed a boost to fend off discussion that the mega-group itself was a target. Insiders tell GAVIN that Nationwide had been operating the stations at a 20-30 percent margin, a rate that’s quite attractive for an insurance company like Nationwide but only average by broadcasting standards.

"Clearly Jacor is making a statement that they’re not getting out of the business, that they’re not a seller," observed Gramm Communication’s Herb McCord. "In fact, they’re seriously looking at other companies right now, and Randy appears to be in the expansion mode." Expansion may not be enough. "While Jacor is feeding at the trough, it's still quite an attractive acquisition target," says First Union Capital Markets’ Bishop Cheen.

Radio Listening Peaks on Thursdays

New analysis from Interp Research confirms what program directors, promotion managers, and research directors have suspected for years: that radio listening levels are at their highest on Thursdays, the first day of the Arbitron diary-keeping process.

The study shows that average quarter hour, cum reach, and time spent listening all peak on Thursday, in contrast with the first three days of the week, when there are no significant daily listening differences.
LYSETTE > YOUNG, SAD, and BLUE
The debut single from the forthcoming full-length album Staring At Me
Early airplay at:
Z90 Add, WJMN 41x,
KUBE 40x, 92Q 20x,
WJJS, 20x, KQKS,
KBXX, FM102, KDGS,
WOCQ, KTFM, WNVZ,
WBTT, KHTN

Cat Collins/WJMN, APD - Top 5 phones
"I haven't seen phones or passion like this on a record for quite some time."

Mark Allan/KYLVZ, PD
"This song speaks to everyone."

Mike Tierney/KUBE, PD
"Bonafide #1 record. Already full-time power. Top 5 phones. Top 5 call-out. All around SMASH."

Melisa Morgan/WJJS, MD
"If you don't hear it in one listen, get a new job."

Produced and Arranged by Nathan Morris. Management: Sharon Meyers.

Uncle Sam
Taken from the Stonecreek/Epic release

"Uncle Sam"

Epic® and the Epic logo are trademarks of Epic Records, a Division of Sony Music Entertainment Inc.

"I don't ever want to see you again"
Bunzel Named Editor of GAVIN

Expect some new and dynamic changes in the pages of GAVIN with the arrival of GAVIN GM Editor Reed Bunzel, who has been named by Miller Freeman as Editor-in-Chief of both publications. Concurrently, Managing Editor Ben Fong-Torres has inked a deal with Miller Freeman Books to write a history of Top 40 radio, the publication of which will coincide with GAVIN's 40th anniversary next year.

Bunzel, who joined Miller Freeman last year to launch GAVIN GM, is a veteran radio trade publication writer and editor. Prior to coming to Miller Freeman he served as Vice President/Communications at the Radio Advertising Bureau in Dallas, where he was responsible for that organization's publications, marketing, media relations, and its RadioLink online system. Previously he held the position of Executive Editor at Radio Ink magazine, and also was Radio Editor at Broadcasting and Cable, based in New York. Additionally, Bunzel worked in various editorial positions at both Radio & Records and the National Association of Broadcasters.

"I am delighted that we have been able to capitalize on the dynamic impact made by GAVIN GM and that we now use Reed's tremendous knowledge and editorial expertise throughout GAVIN," commented GAVIN CEO David Dalton. "At the same time it is reassuring to know that GAVIN's 40th anniversary celebrations are being steered by someone of the caliber of Ben Fong-Torres. Ben's book on the development of Top 40 radio, which coincides with GAVIN's own history, will be the first under a GAVIN imprint through our colleagues at Miller Freeman Books."

"GAVIN is perfectly situated to become a significant player in the dissemination of information and data in both the radio and record industries, and I welcome the opportunity to be a part of this next evolutionary step," Bunzel said. "All of us at GAVIN are looking forward to re-asserting GAVIN as the most trusted name in radio and re-establishing this publication's market dominance."

The changes at GAVIN start today...with this issue.

Jackson Reportedly Looking at Motown

Film producer George Jackson is reportedly close to inking a deal to make him president of Motown Records, a position that's been empty since the August departure of Andre Harrell. Sources at Ploygram and Motown could not confirm that Jackson is in negotiations with Mercury Group Chairman Danny Goldberg, but reports say that a six-year contract is on the table. Jackson is one of the founders of Elephant Walk Entertainment, which is mostly involved in movie and television production. Asked if the Motown rank-and-file are concerned over the fact that Jackson's background is in movies and not music, a source at the label said anything is better than Andre Harrell because he ran (Motown) into the ground. PolyGram, which owns the Mercury Group and acquired Motown in 1995, reported third quarter earnings last week that showed its music business off-setting start-up losses in its film distribution operations. Net income for the July-September period rose 21% to $43 million with sales increasing 34% to $1.34 billion.

Kevin Bacon Hits the Airwaves

BY SPENCE D.

While most are familiar with Kevin Bacon's work as an actor, 1997 is proving to be the year that he crosses over into radio. His most recent film, Telling Lies In America, loosely revolves around the world of radio. Kevin portrays Billy Magic, a Cleveland DJ on the take.

"I sort of move through the world with tunes in my head. When I'm walking down the street, when I'm talking to you, there's always music there. A lot of times there'll be a character where I can really use that, and this was one of those characters," Bacon says.

Kevin drew upon the larger-than-life DJ personalities he listened to as a kid to prepare for his role in Telling Lies In America. "Hi, I'm Joe Niagra, Jerry Blavat-The Geeter with the Heater, the Big Boss with the Hot Sauce, who when I was a kid in the late 60's was already spinning '50s oldies," he recalls. "They were the type of guys I listened to, they had those great raps and then it all sort of ended when FM radio began."

Kevin is also hitting radio with his brother Michael. The two formed the Bacon Brothers Band a few years ago and have just released an album entitled FOROSO-Co. Kevin and Michael have been playing together for more than 25 years, so this is not a fly-by-night project. The two signed with Florida based indie label Bluxo earlier this year. "We were turned down by every label in the country," laughs Kevin. "The good news is that Bluxo let us make the record we wanted to make. Every aspect of the record was in our hands."

If that weren't enough, Kevin has also been pegged as the host for the Gibson Guitar Corporation's weekly syndicated show The Rock Guitar Hour. "They just called up. It should be a really good series because it's about guitars."

Mauldin President of Columbia's Black Music

Michael Mauldin has been promoted to president of the Black Music Division of Columbia Records, reporting directly to Columbia Records President Don Lenner.

"This promotion of Michael to presidency is in recognition of his contributions to our company's success," said Lenner.

Mauldin, who is based in New York, will continue in his role as Senior Vice President, Columbia Records Group and will be actively involved in A&R-related activities.

Shapiro Moves Up at Atlantic

Ron Shapiro has been promoted to Executive Vice President/General Manager of Atlantic Records, moving up from Senior Vice President/General Manager.

The label said the promotion was in recognition of Shapiro's increased involvement in virtually every aspect of the company's activities. "In just over four years with Atlantic, Ron has quickly developed into an indispensable member of our core executive team," said Atlantic Group Co-Chairman/Co-CEO Val Azzoli in making the announcement.

Shapiro will continue to oversee Atlantic's day-to-day activities from New York.

DeLong Named VP, Universal Records

Valerie DeLong has been appointed Vice President, Universal Records to help further bolster the label's radio promotion efforts company-wide.

She will be working closely with Steve Leeds, Senior Vice President, Promotion, and Monte Lipman, Vice President, Promotion, for Universal Records.

Working as a team, the three will be responsible for creating the label's promotion strategies in coordination with Michael Horon, vice president, Black Music Promotion.

Target Your Marketing

One of the greatest mistakes a radio station can make is to not market its product to a pre-determined target audience. In many cases, management throws a lot of money into a mass-market television or outdoor campaign, even while the station's sales department preaches to its own clients the drawbacks inherent in such media. "We tell our advertisers not to buy television or newspaper, and then we turn around and buy mass-marketing vehicles to market ourselves," says Broadcast Direct Marketing's Courtney Thompson.

"Radio people buy TV even when they know target marketing is a better answer," adds Thompson's associate, John Cowan. "Buying television is easy. People don't have to work for it. They also like the visibility. But going after listeners with a mass-market approach will cause great damage to your sister stations. To prevent this damage, each element that went into determining the station's format, target, music, and personal- ity need to be examined in order to develop a winning, efficient marketing strategy, he says.

To learn more about targeting your marketing efforts, check out the cover story in November's GAVIN GM.
LIKE A ROLLING STONE

Gotta Go and Write Another Best-Seller

After four years and 200-something issues as Managing Editor of this publication, I'm passing my well-worn felt-tip pens on to Reed Bunzel.

It was at the completion of one book that I came to GAVIN. After finishing my memoirs, The Rice Room, I chose this magazine over returning to the San Francisco Chronicle. Now, it's a book that's taking me away.

You'll like this. It's a history of Top 40 radio, to be published next fall by Miller Freeman Books. To my knowledge, it'll be the first such book on Top 40 (with a focus on its disc jockeys), and it'll also be the first book to carry a GAVIN imprint, part of our celebration next year of our 40th anniversary and the business we cover.

Because the book will be based, in part, on Bill Gavin's work dating back to 1958, and on personalities and programmers who have reflected and expounded on Top 40 over the years in this publication, I'll be doing lots of research at GAVIN. In fact, I'll keep an office here, and if you have ideas about DJs and stories that are musts for the book, or you're willing to share Top 40 surveys, memorabilia, or trivia, you can find me, or leave word for me here.

I expect to continue to appear in this space, but, since this is a passage, I'd like to thank you for your feedback and encouragement over the years, and I'd like to thank the management and staff at GAVIN, particularly my Assistant Editor, Alexandra Russell, and the managers in the Art Department, for their fine work under unrelenting pressure.

At other publications, I've had the fortune of interviewing what amounts to a who's who of pop culture. I'm grateful that, at GAVIN, I looked up with an equally wide range of characters and icons as well as artists, including Ahmet Ertegun, Mo Ostin, Herb Alpert, Stan Freiberg, Alanis Morissette, Garth Brooks, Joe Sample, Ron Jacobs, Scott Muni, Dave Herman, Reed Solomon, Phil Walden, Scotty Moore, Pat Boone, Bill Walsh, Roger Clinton, and John Wayne Bobbitt. And I renewed acquaintances or friendships with Paul Williams, Dick Clark, Gary Owens, Casey Kasem, Rick Dees, Jerry Wexler, Jazzbeaux Collins, and many others.

I also met Reed Bunzel, who launched GAVIN GM in such impressive fashion. We could not have found a better person to sculpt a new GAVIN for radio's challenging new age.

MORE BLATANT self-plugbery: Boz Scaggs has issued a two-CD retrospective of his career, entitled My Yesterdays, for which I contributed liner notes. Besides the compilation, from Sony Legacy, and his latest from Virgin, the bluesy Come On Home, Boz has been hitting the boards, doing a string of two-hour concerts that range from "Loan Me a Dime" to his latest material. At the Fillmore, he reminded you that you don't need to pound people over the head with hypota about this being 30 years since the Summer of you-know-what. On stage, Boz and entourage glided and rocked from one era to another, and those who saw him at the Fillmore in '67, singing and playing alongside Steve Miller, could silently marvel at the thought that it's been 30 years. Opening for Scaggs: teen blues singer and guitarist Jake Andrews. And behind the drumkit was one of Boz's two sons, inconspicuously hanging away on a tambourine while Dad played and sang. Past, present, and future...all set to music.

E-mail me at fongtorres@aol.com.

GAVIN OCTOBER 31, 1997
Disappointed with your website? Not as easy as you thought? A good website can help you, but a bad one can hurt you!

It takes more than just a few cute gadgets and pictures to make a successful website.
Is your existing website disappointing? Does it inform or confuse?
Our staff will advise you on how to better convey your message, reach your target visitor and increase traffic to your website. With 20,000 new customers online each day, we will keep your advertising message fresh and ahead of the rest.

**ATTENTION MUSIC PROFESSIONALS: INCREASE YOUR REVENUE POTENTIAL!**

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**407.831.9864**
On the Air

OK, the real news is covered, well, in News. But a few other tidbits have surfaced... Mike Marino exits as PD of ARS KMXB/Las Vegas to take similar duties at SFX property KKMP- FM (The Planet)-Houston.

"Mike has proven, through ratings success, that Modern A/C truly is a format and not just a weekend special," says SFX Regional VP/Programming Dave Dillon. "I'm delighted he's becoming part of the SFX family." "Brink & Otis is the new a.m. team at KKGL/FM-San Diego. This is a new teaming, bringing together two longtime air talents from separate ends of the country (Scotty Brink flies in from Seattle and Judith Otis arrives from Tampa). Jane Asher provides news and sports.

In the Grooves

Joel Newman joins the National Record Company as VP of West Coast Operations. Newman and label President Ron Alexenburg previously worked together at Columbia, Epic, and Infinity Records. "I have total confidence in [Joel] and in his abilities to promote our artists and to create a very exciting image for our new company," The National Record Company has also pacted with M.S. Distributing Co. for U.S. coverage. 1500 Records taps Van Riker for GM/Head of Sales. 1500 is an A&M-affiliated label concentrating on techno and electronic music...

Gary Kahn is promoted to VP, Finance and Administration for Sony Wonder/SMV. MCA taps Naim Ali for Director of Marketing for the label's R&B music division. Ali's resume boasts stints at Upscale magazine, Bowdry Records, and Perspective Records. "My priority is to develop and mold the younger R&B and rap acts, such as Cosmic Slop..."

Shop, G.P., Wu. Ruffhouse Survivors, and Chill," he says... Faith Newman becomes Senior Director of A&R for Jive, she comes from Columbia Records, where she held the same title... Robbins Entertainment Inc promotes Jonathan P. Fine to Director of A&R and Lisa Goldberg to Director of Sales and Production... Roadrunner announces... Ron Burman and Mike Gitter join as A&R Managers; Burman previously booked the CMJ Music Marathon and Gitter's latest tenure was with Atlantic Records. VP International A&R and Artists Development Stefan Koster relocates to New York but keeps the same title. If he can make it there... Lisa Lewis becomes VP Advertising and Strategic Marketing at MCA Records. For the past four years, she's been VP Marketing for Music Marketing Network (MMN)... Arista ups Cathy O'Brien to VP; International; she's been Senior Director of International Marketing since 1995. The label also appoints Donna Torrence to Associate Director of Publicity... Gec Street Records hires former Shore Fire Media Senior Account Executive Marlynn Snyder as Director of Publicity... Paula Krause becomes Associate Director of Business Affairs for Zomba Music Publishing... Capitol names Kate Miller VP Video Production... Viveck Tiwary is named Manager of Alternative Marketing and Video Promotion for Mercury Records... Indie label Thump Records has signed an exclusive agreement with Universal Music and Video Distribution... It includes all future and past Thump releases, including the label's popular "Old School" series.

On the Air & In the Grooves: Alexandra Russell • Sho-Prep and Flashbacks: Ron Fell
Friends of Radio: Themis S. Mshaka • Sho-Dates: Diane Ruper
**Sho-Dates**

**November 2**
- J.D. Souther k.d. lang Fred
- Fairbrass (Right Said Fred)

**November 3**
- Deborah Lewow Warner Bros. Records
- Jon McHugh New Line Cinema
- Andy Williams

**November 4**
- Dr. Jazz
- Delbert McClinton Bryan Adams
- Jeff Lorber Buck Doo (Booker T & MGs)
- James Honeyman Scott (The Pretenders)

**November 5**
- Bernie Moody KXAM-FM Monterey Calif.
- Wookie DC104-Ocean City Md.
- Angela (Kolos)
- Art Garfunkel Bryan Adams Janny Greenwood (Radiohead)
- Ike Turner

**November 6**
- Dandolino WRKZ-Hersteyn, Penn.
- Kahuna (QQQ-Alexandria, La.
- Glenn Frey Corey Glover (Living Colour)

**November 7**
- Reda Tobin BMU Vance
- Beverly Mire Youth Radio
- Janice Lee Taran Studios
- Harry Kozlowski WNYX-Cleveland, N.H.
- Tommy Austin KXKZ-Portland, Ore.
- Joni Mitchell Johnny Rivers Tony Kishman

**November 8**
- Kelley Ashanti Jive Records
- Rickie Lee Jones Bonnie Raitt
- Diana King

**Loss of Radio**

**Friends of Radio**

**Prince Paul**

Co-founder of Gravadig, famous member of Steeasnonic, producer of Chris Rock De La Soul and countless others.

Musical Influences:
- George Clinton Dr. Dre
- Rick Rubin Stevie Wonder

Station you grew up with:
- WBLS and WWRL-New York

Station you listen to now:
- HOT 97 occasionally

Most recent record you had to purchase:
- Figees The Score

First concert attended:
- "Our first concert with Stevie was in Connecticut 1995. I came up going to basement parties not concerts"

First record you bought:
- "Hot Pants" by James Brown

If I owned a station, I'd: (laughs) I'd play all my records and get my royalties from BMI!

Future project:
- Prince Among Thieves, a film and soundtrack that will be a cross between Grease, Juice, and Woody Allen's Sleeper.

**Sho-Prep**

**STEVIE NICKS**
Stevie Nicks says she recently lost 30 pounds thanks to the dietary philosophy of Dr. Atkins in preparation for the current Fleetwood Mac reunion.

**THE FULL MONTY**
With ticket sales of about $50 million, The Full Monty has just become the highest grossing English-made movie ever in the U.K. eclipsing Four Weddings and a Funeral.

**BILLY JOEL**
There's talk on Broadway of a musical review based on some of Billy Joel's hit songs.

**JAMIROQUAI**
Jamiroquai frontman Jason Kaye owns a Lamborghini, two Mercedes, two BMWs, three Ferraris and an Aston Martin.

**BABYFACE**
Babyface and his wife Tracey Edmonson are developing a sitcom for Fox Television tentatively called Schoolin'.

**CHUMBAWAMBA**
Chumbawamba is an eight-person group from Leeds, England. The five men and three women, self-described anarchists, are a bit surprised that their hit "Tubthumping" has become such a big pop success in the States.

**JON BON JOVI**
Jon Jon Jovi now has a number of film roles in his resume, but more than a decade ago he auditioned for the role in Footloose that eventually went to Kevin Bacon.

**GRATEFUL DEAD**
There are rumors of a possible Jerry Garcia-less Grateful Dead reunion on New Year's Eve, 1999. The concert would be part of a Grateful Dead museum, called Terrapin Station, that would include band memorabilia and high-tech recreations of past Dead concerts.

**SPICE GIRLS**
The Spice Girls have already licensed 40 products—from dolls to deodorants to bean bags—in time for Christmas giving.

**FLEETWOOD MAC**
Lindsey Buckingham's arrangement with the reformed Fleetwood Mac allows him to go back to recording his new solo album after the last American show late in November in Chicago. He and the band may yet extend their tour, which would delay the release of Buckingham's next solo album.

**ROBYN**
Swedish-born hitmaker Robyn Carlson, who signed her recording contract at the age of 15, turned 18 on June 12. Her parents were in an experimental theater group, so Robyn spent much of her younger years traveling Europe in a tour bus.

**JOE JACKSON**
Joe Jackson has signed to record for Sony Classical. Says Jackson, "The so-called classical labels seem to be more open minded than the pop labels right now."

**CELINE DION**
A September 22 Forbes article on the Top 40 biggest moneymakers in the entertainment industry ranked Celine Dion 15th overall, with an estimated combined 1996-97 income of $65 million. Only the Beatles, at $90 million, and the Rolling Stones, at $68 million, were believed to make more.

**DAVID LEE ROTH**
Former Van Halen lead vocalist David Lee Roth offers this advice for the band's newest lead singer Gary Cherone: "Always sit with your back to the wall and never unpack your bags."

**Laugh Tracks**

Why does every band need a bass player?
To translate for the drummer.

How many A&R men does it take to change a light bulb?
I'll get back to you on that.

What does Kenny G. say when he gets on an elevator?
"Wow! This place rocks!"

What do you get when you play new age music backwards?
New age music.

—From The Great Rock'n' Roll Joke Book by Dave Marsh and Kathi Kamen Goldmark.
**Gavin Top 40**

**TOP TIP**

**SAVAGE GARDEN**

"Truly, Madly, Deeply" (Atlantic/Capitol)

Really, Happening. Quickly. Spins more than double to well over 1,000.

**RECORD TO WATCH**

**MATCHBOX 20**

3 a.m." (Lava/Atlantic)

Early airplay and comments from Top 40 programmers make it clear it won’t take much to push this past the competition.

**Inside Top 40 by Dave Sholin**

**Ghosts, Goblins and The Consolidation Monster**

Terror, screams in the night, ghoulish creatures at the door. It’s not just another Halloween, it’s October 31, 1997, nearly two years into the age of consolidation. So many managers, programmers, air talent, and support staff have dubbed this era a “scary time,” it seemed only right that we use this issue to canvas the industry and gauge the degree of fear that all the changes of the last 22 months have caused.

Michael Martin, PD, KYLD San Francisco: “The fact that everyone is downsizing and consolidating makes me hope that the people at the top remember this is show biz. A radio station cannot be formatted and designed from New York and dropped into Los Angeles. Managers need specialization and a local personality. My fear is that positions are consolidated to such an extent that there are no specialists in the building.”

Brian Bridgman, PD, WKNX Charlotte: “The size of the company is irrelevant. What it comes down to is, are they good broadcasters? That really is the bottom line. Fortunately, the companies that have remained in business for the most part — the ones that have merged with others — are doing well. The clusters are designed in theory to maximize each property. That obviously makes a lot of sense...”

Cat Thomas, PD, KLUC-Las Vegas: “The thing that scares me the most is the possibility of it coming down to four or five companies. Each one picking specific formats and then simulcasting one morning show and one set of music all over the country. Of course, the other possibility is that consolidation will make competition just as fierce and companies will still need people to operate stations. In that scenario, I don’t think there’s too much reason to be frightened. It’ll be interesting to see how everything pans out over the next 18-24 months when it all settles down.”

Greg Thompson, Sr. VP Promotion, Elektra Records: “From a record company standpoint, what’s scary is that it could place limits on who should play what records and arbitrarily decide what record belongs where. That’s frightening because it might limit the opportunity for exposure to certain audiences. The other issue is record companies being threatened with retribution by a radio group for something they did — or didn’t do. That seems to be getting more and more common. It’s a scary predicament, a real one-sided equation for record labels. But it also something that could ultimately result in people going back to more individual, station-by-station policies.”

Rob Morris, PD, KDWB Minneapolis: “From the standpoint of jobs, it’s kinda scary that some positions might go away. But consolidation itself may lend us as a company the ability to be a little stronger. Power of one theory.”

Dana Lundon, WJET-Erie: “One scary thought deals with married couples who are both in the business. Nationwide used to have a policy of not allowing a spouse to work in the same building. If it comes down to three companies that own everything, you’ve got a one-in-three shot of not being able to work...”

**Chartbound**

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**Gavin October 31, 1997**

Editor Dave Sholin • Associate Editor Annette M. Lai

Top 40 reports accepted Mondays and Tuesdays 8-10 a.m. 4 p.m.

Nation Reporting Phone: (415) 495-1900 • Gavin Fax: (415) 495 2580
"Shy Guy" was a SMASH in call-out, sales and requests. 'L-L-Lies' will be huge...DON'T MISS THIS ONE!!!
—KISS 95.7 PD JAY BEAU JONES

When I think of XL-106.7...I think of the sound of Diana King and "L-L-Lies"
—WXXL PD ADAM COOK

Lyrics are right in the pocket for females... "L-L-Lies" is VERY HOOKEY
—KDWB PD ROB MORRIS

**OUT OF THE BOX**

| Y100 | WKSS | WPOW |
| KRQ  | XL-106 | KHTS |
| WKSE | KACD | WPXY |
| WQZQ | WWKX |
| WJMX | WXLK |
| KKMG | WNTQ |
| WQSL | WKXJ |
| WWCK | KSMB |
| KWNZ | WSPK |
| WHZ2 | KTMT |
| KNOE | KQIZ |
| KDUK | KLYZ |
| KRUF | WKSZ |
| WFHN | WERZ |

THE FOLLOW-UP TO THE SMASH SINGLE
I SAY A LITTLE PRAYER FROM THE NEW ALBUM
THINK LIKE A GIRL

PRODUCED BY ANDY MARVEL
MANAGEMENT: BAS COMMUNICATIONS
### Up & Coming

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* Indicates Debut somewhere if such rules aren't tossed out.*

Rick Allen, PD, KRAI-Craig, Colorado: "I consistently have nightmares of no longer being a person within a company and becoming a number instead—a board up for a satellite corporate station. That's why I got out of the big markets. My contract didn't mean a thing. The talent and the product are taking a back seat to money. These large companies and brokers don't give a damn about the people or the quality of the radio station. They care about being able to buy and sell and trade properties at a profit. It's going to be the demise of radio if it continues as it is. It's not scary, it's a nightmare."

Louis Kaplan, PD, KLLC-San Francisco: "I guess the thing that scares me most about consolidation is that one day we'll be big enough for Microsoft to buy us. Then I'm gonna have to call myself MS Louis Kaplan."

**Ric Lippincott, VP Promotion, Curb Records:** "The scariest thing happened this week, when Jackson bought Nationwide. That's got to be pretty frightening on both sides of the fence. If you're working for Jackson you're going, 'Oh my God, we just inherited a bunch of white shots and ties,' and if you're on the Nationwide side, you've got to be thinking, 'Oh my God, we've just been bought by Animal House.'"

Jeff Davis, PD, KKNZ-Reno: "It could be a pyramid that's going to collapse. I've heard that people compare it to a pyramid scheme. So let's just say it's a Halloween pumpkin in the shape of a pyramid."

Steve McKay, PD, WBHT

Wilkes/Barre: "I don't think qualified people have anything to be afraid of. The people that are good at what they do are going to become more valuable, and the people who are one dimensional will likely run into problems. You've got to learn to get the business."

**Denise Reese, VP, WORK Group: "From a music perspective, I think the smart programmers are gonna know how to handle two and three radio stations and be able to do the right things by all of them. The only negative I see—and I don't care what anyone says—is that the competitive edge won't be there. I think you lose it because you can't kick the guys ass across the street anymore. You can only put a little bit, Here's an analogy: If you're a parent and you've got two kids on opposite teams, who do you cheer for? That's really what it comes down to. But it's our challenge, not radio's, to rise up, learn and figure out new and creative ways of promoting music. I'm all for that. It might just be outside the sphere of radio. I just hope radio doesn't lose that competitive edge."

**Tommy Austin, MD, KKRZ-Portland, Ore.:** "If you're good at your job, there's nothing to worry about. It means more opportunities. Certainly there are more clubs in the kitchen, but if you do your job right, things are gonna be just fine."

Gary Cummings, PD, ZFUM (KZFN)-Moscow, Idaho: "Be very, very scared. Spokane has only two entities now, and I think Boise has two as well (one station is still a holdout). The danger isn't real, we really have to worry about being first on anything anymore, and so they can be much more conservative. I think a lot of songs are going to get lost."

Clarke Ingram, OM/ PD, 98PXY (WPXY)-Rochester: "I think the companies that are in radio for the long haul are the ones who know what the hell they're doing. One of the dangers however comes when the economies of scale start to cut into product quality. There's also the danger of absentee ownership. We've had four owners in the last two-and-a-half years, and every company has brought it's own strengths and weaknesses, but 'PY' has survived. Smart operators will take the success stories and let them continue to be success stories."
A VERY SPECIAL CHRISTMAS 3

16 Christmas Classics

Mary J. Blige • Blues Traveler • Tracy Chapman
Chris Cornell w/ Eleven • Sheryl Crow • Enya
Hootie & The Blowfish • Jonny Lang • Dave Matthews
Natalie Merchant • No Doubt • Rev Run and
The Christmas All Stars featuring Mase, Puff Daddy,
Snoop Doggy Dogg, Salt n’ Pepa, Onyx, and Keith Murray
The Smashing Pumpkins • Patti Smith
Sting • Steve Winwood

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GO CHART

TOP 40

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

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<td>EN VOGUE - Too Gone, Too Long (EastWest/EEG)</td>
<td>951</td>
</tr>
</tbody>
</table>

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16

Gavin October 31, 1997

www.americanradiohistory.com
### Gavin Hot A/C

#### MOST ADDED
- **LISA LOEB (18)**
- **CHUMBOWAMA (8)**
- **THIRD EYE BLIND (7)**

#### TOP TIP
**RICHARD MARX & DONNA LEWIS**
- *"At The Beginning" (Atlantic)*
  - Crossing from mainstream A/C and already on WMJQ, WMC, KMJQ, WTKI, KSII KPLZ, KMXG, etc.
  - "How's It Gonna Be?" (Elektra/EGG)

#### RECORD TO WATCH
**CHANTAL KREVIAZUK**
- "Surrounded" (Columbia/CRG)

A fresh mix of moderns and hot lead the way: WBMX, KLLC, KMBX, WQAL, RQKI, WLRQ, WMTX, KZKO, KYNN, and KMH.

---

### Gavin Hot A/C

#### Chartbound

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**Hot Stuff** by **Ron Fell**

**It's Even Hotter Now: Oven Mts Required**

Thanks for your patience as we develop the panel for our new Hot A/C panel.

This week we will be bringing over to the Hot A/C side 20 more stations that have been reporting to the main chart. The stations are:

**WNYC**

- Planet Hollywood, N.Y.

**KHD**

- Holiday Park, Missouri

**KDEC**

- Decorah, Iowa

**KFFZ**

- Kona, Hawaii

**KIZZ**

- Kalamazoo, Mich

**KJLS**

- Hayes, Kan

**KKRJ**

- Bemidji, Minn.

**KRRY**

- Quincy, Ill

**KQMX**

- Weatherford, Oklahoma

**KZXY**

- Yakima, Wash.

**WBCB**

- Terre Haute, Ind.

**WCPZ**

- Sandusky, Ohio

**WGNT**

- Lyndonville, Vermont

**WHSB**

- Alpena, Mich

**WJTW**

- Joliet, Ill.

**WKTF**

- Farmington, Maine

**WLSS**

- Connellsville, Penn.

**WRZQ**

- Columbus, Ind.

**WSUL**

- Monicello, N.Y.

**WTMX**

- Hibbing, Minn.

**WVIT**

- Williamsport, Penn.

**PLUS THREE**

**NEW TO GAVIN:**

- Todd Mitchell, GM; KYXY

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**Top 50**

- **Hot A/C panel by May 30, 2019:**

**Billboard**

- **Billboard**

**Hot 100**

- **Hot 100**

---

**Gavin October 31, 1997**

17
Gavin A/C
Adult Contemporary

MOST ADDED
BETH NIELSEN CHAPMAN (34)
MICHAEL BOLTON (31)
TONI BRAXTON & KENNY G (29)
BILLY JOEL (28)
LOIS LOEB (26)

TOP TIP
TONI BRAZTON & KENNY G
"How Could I Be Angel Break My Heart"
(LisFayce)

RECORD TO WATCH
LISA LOEB
"1 Do"
(Geffen)

Rearranging the Deck Chairs on the Titanic?
I can't think of any other time in history when there have been so many programming changes at A/C stations. In every major market, it seems, there have been significant changes, not all of which are directly attributable to the consolidation of ownership. As with any movement trend, there is no single reason for such upheaval, but the question remains: why so much within the A/C family in such a short period of time?

A look at the list of just some of the major shifts encompasses quality people who have been among the movers and shakers in our format.

WDBZ/WNSR-New York: Steve Weed and Linda Silver out.
KBIG-Los Angeles: Dave Verdery out, Steve Streit in.
KIXM-Houston: Pat Paxton out, Lorrin Palagi in.
KDMX-Dallas: Kim Ashley out, (to WYXR), Jimmy Steal in.
KIOI-San Francisco: Jay Nash out, (to WLVE), Bob Hamilton in.

WBMX-Boston: Greg Strassell out (to ARS corporate)
WNNK/WVMM-Cincinnati: Dave Mason and Bobbi Maxwell out (to WRRM), Brad Ellis and Rick Jamie in.
WPLI-Miami: Dave Stewart out, Rob Roberts in.
WXRY-Philadelphia: Dave Allen out, Kurt Johnson in.
WRQX-Washington, D.C.: Randy James out (to WLTF), Steve Kobsan in.
KXNT-San Antonio: Mike Scott out, Chris Reynolds in.
WVTY-Pittsburgh: Bruce Gilbert out (to KTCK), Chris Shebel in.
KMXB-Las Vegas: Mike

Gavin October 31, 1997

Inside A/C
By Ron Fell

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Total Reports This Week: 269. Last Week: 272
Edition: Ron Fell
Associate Editor: Annette M. Lai
A/C reports accepted: Mondays
8 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m.
Station Reporting Phone: (415) 495-1990
Gavin Fax: (415) 495-2983

www.americanradiohistory.com
With 30 million albums sold worldwide, she's one of the world's most successful artists.

Only if

The new single and video – one of the two new tracks from the best-of collection from Enya.

Paint the Sky with Stars

THE BEST OF ENYA

In stores November 11.

Management: Nicky and Roma Ryan for Aigle Music
produced by Nicky Ryan
**A/C Up & Coming**

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**Marino out (to KKNP)**

Of course, some of it is unavoidable, having to do with the incredibly high stakes on the table in the battle for adult listenership. Most everyone is just transitioning from one high profile assignment to another. Yet the extraordinary turnover may also be symptomatic of the current insecurity and unfocused nature of our format.

I've championed Adult Contemporary music and radio for more than two decades, and never have we had less record label and trade magazine support, fewer programming role models, and fewer format-specific musical icons. Perhaps we're just in our own "consolidation" phase. Most likely, we are in the middle of a cleansing of sons, a purging of pretender stations and format hybrids. Ultimately this should return A/C to greater respectability within the industry and with its listeners.

**A/C Picks**

**JANET JACKSON**

"Together Again" (A&M)

What a great record! Ms. Jackson's love song to a dearly departed friend and with and hopeful thinking to a broken piece. Check out how almost all the melody is carried by the vocals—a few melancholy instruments in the mix.

**ENYA**

"What If?" (Reprise)

More Elysian ambience from the Celtic songbird. Enya soars with wonderful effect above heavenly strings and her own choral backing vocals in an all-too-brief piece from her forthcoming greatest hits compilation, Paint the Sky With Stars.

**JOHN MELLencamp**

"Without Expression" (Mercury)

John's leaving Mercury on excellent terms if this winner is any indication. It's a rousing and soulful duet single, and one which would seem to move the A/C blue to a new height.

**SHERRY CROW**

"Tomorrow Never Dies" (A&M)

Sheryl Crow becomes the latest "Bond girl," capturing the innocence of the future in an arrangement that whimsically recalls some of the musical cliches of Bond themes past.

**BEHAN JOHNSON**

"World Keeps Spinning" (RCA)

The duo of Monica Behan and Daron Johnson make a indelible impression with this ode to a quiet revolution. The hook, "the world keeps spinning 'round it won't slow you up and won't let you down" is the core of a thoughtful song.
To subscribe to New On the Charts®, please send verification of professional status and US$225 for 12 issues/1 year (add US$40 for overseas mail) to: Music Business Reference, Inc.
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Serving Size 8½ x 11”
Serving per copy
- Who’s going into the studio & needs songs
- What A&R Directors are signing new acts
- International sub-publishing & master deals available
- Producers & Directors of the latest music videos
- Other confidential information
No calories, carbohydrates, sodium or fat.

NOTHING SUPERFICIAL ADDED

INGREDIENTS:
A complete monthly cross-index of every new Pop, R&B and Country record breaking the charts, including the Artist, Producer, Engineer, Publisher, Record Label, Booking Agency, and Manager. With the latest addresses, phone & fax numbers for all of them!
Also includes Updates (signings, new addresses, etc.), Subpublishing, Masters & Miscellaneous Deals, Independent Producer of the Month, Studio Spotlight, monthly Who’s Who Directories, Publisher’s Newsletter, Music Video Spotlight, and more!

DIRECTIONS:
Order yearly… Get monthly… Use daily!
**Like That!**

*BY THEMBISA S. MSHAKA*

**Honor Your Classics**

Rakim tells us in this week's cover story to 'know our hip-hop history...the way [music] was presented when it was at its strongest peak.' I second that call to action.

Because our music is our CNN, we must broadcast our history over the air whenever possible. If you follow current favorites with the original song from which the sample came, keep doing that. Consider doing a minute or two each day of hip-hop history, like 88hip-hop does each week. And most important, play our classics—the ones that still rock our city's parties. If you're unsure, check the definitions that some of our programmers offer in this issue. Here are a few: we're going to make the rap station a staple, one that can grow in age and tax bracket with its audience. I'd love to see a Rap A/C format in the next ten years. We have an amazing catalog, check-full of hits and growing, even in this time of saturation. Check out this list of Top 3 All Time Hip-Hop Classics, as chosen by some of the country's veteran turntablists.

Celebrate what, in two years, will be the full decades of hip-hop music, in all its defiant, materialistic, edutaining, emotional glory. Our format's growth in a shrinking radio world depends on it...I thought I'd share a letter that I received from Ali Muhammad at PAW'S WAAF-Tallahassee. It refers to "Wanna Sell Records?" my column from October 10.

Once again you've come through with a tight column. I took it upon myself to distribute it among the local reps (i.e. Bad Boy's Shawn Holiday, BMG's Sput Eastwood, and Def Jam's Jessey Washington). I felt it would be helpful to them. Sput actually used the article as a reference for his interview that got him the job.

I'm feelin' ya!

Two Fingers (Peanut), Ali Muhammad

Thanks All. 'cause the whole point of Like That is to help you be the best at what you do, whether it's radio, record pools, promotion, retail marketing, street teams, A&R, or any combi -

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**MISTER CEE, HOT 97-NEW YORK**

1. Eric B. & Rakim
   "Eric B. For President"

2. Audio Two "Two Top Bilin'

3. Doug E. Fresh & The Get Fresh Crew
   "The Show" b/w "La D O La"

4. DJ COCHISE, WZAK-CLEVELAND

5. Whodini "I'm A Ho"

6. Volume 10 "Pistol-Pump Grip"

7. NWA "Dope Man"

**GAREN SANDERSON, KPOO-SAN FRANCISCO**

1. Sugar Hill Gang "Rapper's Delight"

2. Beastie Boys "(You Gotta) Fight For Your Right"

3. Grand Master Flash & The Furious Five "The Message"

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**DJ NABS, HOT 97.5-ATLANTA**

1. Run D.M.C. "Peter Piper"

2. Herman Kelly & Life "Dance To The Drummer's Beat"

3. LL Cool J "Rock The Bells"

**DJ EVIL DEE, 88HIP-HOP**

1. DJ Mark The 45 King "The 900 Number"

2. Eric B. & Rakim "I Know You Got Soul"

3. Biz Markie "Nobody Beats the Biz"

**DJ APOLLO, WORLD CHAMPION DJ FOR BUCKSHOT LEOFONQUE**

1. Public Enemy "Be Bop A Luv"

2. Skeem "Children's Story"

3. Boogie Down Productions "The Bridge Is Over"
"I hope 'Phone Tap' doesn't cause a 'Fiasco' because I firmly believe this group is 'hardcore': these 'Desperados' are 'untouchable'."

- WRAS's Shanik Minice

"The Firm album is like a hungry baby in a highchair 'It's Bang'n'."

- WAIF's G-Fresh

"Firm drops the Fortune 500 album of the year."

- WHOV's Jay Wright

"Put on your oven mits because 'SHHHHHHH HOT!!'"

- WCHP's Heavy

"No one wins without a 'Firm' team."

- WNWK's Awesome Two

"While tales of Columbians, Mafioso and other sordid underworld characters get tired The Firm manages to flip scripts and keep things imaginative."

- Gawn Rap Editor Thiembesa Mshaka

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**About Real Spinz**

For the last few weeks, we have been testing a new chart for the rap section, one that we expect to grow in the future as we add more reporters. We're calling it Gavin Mixshow, also known as Real Spinz. When you look at the numbers alongside the song titles, keep the following in mind:

1. **Real Spinz** only has a starting panel of 40 stations. Many of them are not BDS monitored, but they are extremely powerful. (See below for reporting station)

2. These are a mixshow picks in the pure sense of the term, meaning number of times span during mix programs only, not dayspan rotation. We all know that even the hottest record can only be played so often when limited by time, live quick-mixing, and playlist constraints.

3. This chart is purposely short and right in order to highlight which mixers are really playing. We have asked them to list the times they play the record, so no matter the duration, whether a capella or instrumented, or over or underneath another joint. This chart is as accurate as the reporters themselves. Our hope is that it will promote consistency and accuracy in commercial reporting and invite reps to step up their promotion tactics, because if you're not in the Top 20, you're invisible.

4. **Real Spinz** is where record reps build their commercial story. It was devised from suggestions made by national rap directors, who depend on all spinz, detected or not. It is here for programmers who operate with integrity and still go with their gut on records. Use it. Support it. And tell us how it can best benefit you.

5. To become a reporter, or to recommend someone we may not be aware of, contact Ayoko at (415) 495-1990, ext. 620.

Many thanks and a plug shout to our mixshow reporters!

it takes a lot of noise to keep it loud

BIG PUNISHER
"I'M NOT A PLAYER"
FROM THE ALBUM
"CAPITAL PUNISHMENT"
COMING IN '98

WU-TANG CLAN
"IT'S YOURS"
FROM THE MULTI-PLATINUM
WU-TANG FOREVER

XZIBIT
"LOS ANGELES TIMES"
SOUL IN THE HOLE SDTK

MOBB DEEP
"RARE SPECIES"
SOUL IN THE HOLE SDTK

THA ALKAHOLIKS
"ALL NIGHT"
from the hit album LIKWIDATION

www.americanradiohistory.com
Ruler Righteousness

By Thembisa S. Mshaka

Rakim is a phenomenon. Extraordinary like a comet or an eclipse. He is a self-proclaimed god, but only in the lyrical, physical, and spiritual senses of the word. He is not full of himself. He understands that he is a part of his Creator's universe, and he nourishes his relationship with Allah constantly. He assumes that God resides within him. His peace could be taken for arrogance, but he is not. Rather, he is highly intelligent and acutely self-aware, attributes that are largely alien to the American consciousness.

Rakim wields the power of language through rhythm and poetry. When in conversation—especially on record with a journalist—he is a man of few and guarded words. Of his music, he says, "I paint pictures, and I want everyone to see." The way to see and feel this man is to survey the aural gallery of his art. Because while his voice, his mastery of vocabulary, and his visage are divine, he remains a human in a savage world. He absorbs, interprets, and reflects that world with an intensity that demands action, whether that action be to dance, learn, love, or change. Rakim praises God for his gift, and accepts equally the privileges and responsibilities that are part of the package.

"I guess I always wanted to go against the grain, you know. I try not to do is what everybody else is doing. I always try to go to the next level. When you do that a lot of times, it seems that you're on your own boat. I have been blessed from Allah. I feel that this is my job, and at times I'm gonna be alone."

As busy as hip-hop/cause I'm always ready to drop it/from the mind/which is one of Allah's best designs/and mine will stand the test of time/when I rhyme...From the compound to the anatomy/to the breakdown of an atom/some of my rap patterns still surround Saturn/from the ancient hieroglyphics to graffiti/painted pictures/I study/now the scriptures...—"The 18th Letter"

Though he began his career over ten years ago with DJ/producer/partner Eric B. (who's now a successful record industry executive), Rakim has always been in a league all his own; indeed, one of his own creation. Even then, he spun webs of poetry, whose patterns continue to unfold years after their release. The lyrics to 1989's "Follow the Leader" still amaze me, and I recently spoke with WLFR's Sure Rock, who heard Rakim's use and dissection of the word "friend" for the first time in "I Ain't No Joke":

Jokers are wild/if you wanna be tamed/treat you like a child then you're gonna be named/another enemy/not even a friend to me/Cause you get/"Jokers are wild/you wanna be tamed/treat you like a child then you're gonna be named/another enemy/not even a friend to me/Cause you get/"Jokers are wild/you wanna be tamed/treat you like a child then you're gonna be named/another enemy/not even a friend to me/Cause you get/Filled in the END/when you pretend to be"

Back in the day, Eric B. spoke with his hands, providing cutting edge sound that simultaneously served as challenger and companion to Rakim's breathless, mesmerizing flow. Mic control was Ra's department, and if Eric B. was President, Rakim was the powerful VP who would eventually succeed his running mate. In 1994, Eric B. released a solo album. The move turned out to be the beginning of the duo's downward spiral.

"The setback came in 1994, two years after we released Don't Sweat the
IN THA BEGINNING
...there was rap

In Tha Beginning

...there was rap

Bone Thugs-N-Harmony "F*** Tha Police"
Sean "Puffy" Combs "Big Ole Butt"
Wu-Tang Clan "Sucker MC's"
Snoop Doggy Dogg "Freaky Tales"
Master P "6 N Tha Mornin'"
Too $hort "I Need A Freak"
Coolio "Dollar Bill Y'all"
Erick Sermon, Keith Murray, Redman "Rapper's Delight"
Mack 10 "Dopeman"
Cypress Hill "I'm Still # 1"
Tha Dogg Pound "Knick Knack Patty Wack"
The Roots "The Show"

Executive Producers:
Andrew Shack & Violet Brown
"I guess dealing with life—studying of all aspects of life and dealing with them on a conscious level—inspires me to rhyme. It's putting together my views and ideas and trying to express the way that I see it."

Universal A&R Director Dino Delvaille, who saw the project to fruition, was vigilant about recording in an atmosphere of privacy and giving this project the respect that Rakim had earned. "I felt a lot of peer pressure," says the executive, "because everyone loves him and they hate his performances on Paid in Full. It's tough to explain that he was doing what the new emcees are doing now ten years ago. It was an honor to work with him."

At this point, conversation turns to the coming millennium, and to what will shape hip-hop's destiny on the eve of the 21st Century. As always, Rakim states his case straight, no closet. "I definitely see a New World Order," he says. "I'm looking at what's going to be taken away from us and the way things are going to be set up. If you don't have a computer and a fax machine, you are not going to be able to pay your bills. If you don't have credit, you won't be able to cash your check. We're definitely going to have to wake up and be prepared to step into the future. Hip-hop might not be here—you never know what's in the plan—so we gotta be prepared. It's gonna be interesting."

"It's time we know our hip-hop history. We have to study the way it was presented when it was at its strongest peak. And we are going to have to make a lyrical change after the death of 2Pac and B.I.G. The timing is perfect. It's time for a change right now. We've got a year and a half to make it happen."

"I guess dealing with life—studying of all aspects of life and dealing with them on a conscious level—inspires me to rhyme. It's putting together my views and ideas and trying to express the way that I see it."
THE NEW SINGLE AND VIDEO
From the original Shot Callers, Big Ballers.

KEEP IT GOIN'
b/w
Till The Wheels Fall Off

GOING FOR ADDS
NOV. 13th.

GOING FOR ADDS
NOV. 13th.

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the new album
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- Shot Callin', Big Ballin'
- Never Heard
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- Orlando Aguillera, Sleuth-Pro
- Saafir

www.dvinyl.com
BY SPENCEDOOKEY

NOONTIME PRESENT DAY. Lunch rush at a lower Manhattan bar and grill in New York City. Neil Young's "You Are Like a Hurricane" floats through the background. Fitting, since I'm sitting with Erick Sermon and Parrish Smith, better known the world as EPMD. You're probably asking yourself, "What the hell does Neil Young have to do with these hip-hop stalwarts?" Neil Young's a survivor, having logged almost three decades in the rock-'n'-roll guestbook. EPMD are survivors, too. In a few short months they will have been wreckin' shop for a decade, quite an achievement in this fly-by-night, now-you're-a-hit-now-you're-not-rap game. In addition, the pair has just released Back in Business, their fifth album to date. Filled with plenty of laid back BOOM! and slow flow lyrically, it's yet another solid entry into the EPMD pantheon.

Flashback to late 1992. EPMD's fourth LP Business Never Personal is all about the gold status. They've introduced both Das EFX and Redman to the world. It looks as if there's no stoppin' the Hit Squad, the norm de mic for the collective of Das, Red, and EPMD. But the excitement is short-lived. Amid the success, Erick Sermon and Parrish Smith call it quits. Finito. It's the end of EPMD. Or so we thought.

"Surprise! You wonder where I've been? I've been workin' on that sound makin' danger and black birds chirp into..." — "Headbanger"

It's been a long time since we last heard from EPMD collectively (both Erick and Parrish released two solo LPs apiece during their hiatus), but now the Green Eyed Bandit and the Microphone Doctor have laid aside their differences and are once again poised to dominate the hip-hop nation.

Erick and Parrish have always been ahead of the curve. Their trademark sound—thick, slow beats complemented by thick, slow flows—was the blueprint for the true hardcore sound. They were the pioneers who controlled the reigns of the bandwagon that every crab MC wished he was ridin' on. Back in '88, they snapped the collective neck of the hip-hop community with their patented brand of verbal devastation and rumble blast of chunked-out funk. That was EPMD in full e-f-e-e-e. Not much has changed in the interim.

"The difference between this generation and last," explains Parrish, "is that now there's a whole bunch of followers soundin' like 10 MCs, whereas the generation previous had Slick Rick, LL Cool J, Public Enemy, EPMD, De La Soul; everybody was distinct. Now you turn on the radio and it just sounds like one line straight across. We want to be known as trendsetters."

"We are trendsetters!" says Sermon. "We've been that way since Day One!"

One of the ways that Parrish and Erick have remained trendsetters is via their trade-marked, hugged out EPMD verballike "We're influenced by kung fu films, Richard Pryor, everything," states Smith. "But really it's just life experiences. If you rap about the happy go lucky shit, people can't really feel it. But if you plug into today's time, today's struggle, today's stress, the kids'll open their ears."

Gettin' the kids to open their ears with innovative lyrics is one thing, but is the duo still musically relevant? "The new generation got built off the EPMD tracks," says Smith. "Master P's got a new record out. With the 'Headbanger' melody just slowed down. And there's also another group on No Limit Records who's got a song called 'You're A Customer' using our original beat," says Erick. How do they feel about this new generation lifting their beats? "It's dope, just give us credit," he says.

While the new generation may be payin' tribute to EPMD via the sampling of older tunes, what about staying in the game? Sure, they've got a new LP on the shelves, and they're touring nonstop in support of it, but what's the secret to longevity?

"You gotta keep your mind straight," explains Parrish. "We got a motto: 'Keep it High School.' If you keep it high school, it's hard to go wrong. In high school, all you wanted was a fat girl, a fat car, some jewelry and some money in your pocket. We just keep it High School."

So EPMD is resurrected, but why 1997? "Look at hip-hop," begins Parrish. "[After EPMD split] you had a whole new generation that didn't have the information about taxes, didn't have the information about how to do a stage show, y'know, just didn't have the overall information on keepin' their business tight. Then you had the deaths of Tupac Shakur and Biggie Smalls. So you have one era of Kool Herc, Afrika Bambaataa, and Run DMC, all don' a tremendous amount of work. Then it was all goin' downhill, there was this whole gap. Erick and I looked at it and decided that one of the ways to bring some positive light back into hip-hop was for EPMD to get back together.

"When you realize all the stuff that hip-hop has given to you," he continues, "then you give back, because there's a younger generation that's comin' up [who need to learn]. It's about preservin'. That's why we're back in business."
Anotha So So Def SIZZLER!

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ORGANIZED KONFUSION
CHOOSES THE LIGHT

BY THEMBISA S. MSHAKA

I've been among a small nation of Organized Konfusion lovers since the two began wreaking havoc on the mic in 1991, which, I suppose, makes me one of the few who know a classic when they hear one, plaques or no plaques.

Prince Po and Pharoahe Monch are industry underdogs, who've survived the shark-infested waters of the rap industry purely by perseverance and luck. They've managed to keep themselves afloat despite rampant neglect from the now defunct HollywoodBASIC label, which signed the promising young group in 1991 and then failed to market and promote not one, but two albums. Organized Konfusion and Stress: The Extinction Agenda. Genuine talent cannot be denied, however, and many a classic emerged from both releases, including "Releasing Hypnotical Gases," "Roosevelt Franklin," "Stress," "Bring It On," and "Stray Bullet."

Following the closure of HollywoodBASIC, Prince Po and Monch bounced around looking for a new label. After a brief flirtation with Capitol, the pair landed at Priority, where, at last, they seem to have found a welcoming home. With their label debut, The Equinox, Organized Konfusion rises to the artistic occasion. But will their new arrangement and ever-fickle radio represent?

What's the difference between your treatment at Hollywood and at your new label?

Monch: It's a more mature situation all the way around. Causal T was our A&R at Priority, but when he left, we began to make all our own decisions. We did The Equinox on our own.

Prince Po: After HollywoodBASIC shut down, we were going to go to Capitol, right before they closed their Black music division. Fortunately, we signed with Priority. But we learned everything we know from our past experience, and the bottom line is that all labels are about the same. Until we get a gold record, they won't really give a fuck. Print that.

How did you keep the lack of record company support from negatively affecting your self-esteem, from stunting your creative growth?

Prince Po: By remaining humble. We didn't take the wrong done to us to heart. The best way to conquer the wrong is to continue to be successful.

Monch: It got real tough sometimes.

We've seen groups that enjoyed commercial success go their separate ways. How have you two managed to keep from breaking up due to stress?

Monch: We each know the limitations and boundaries of the other. When we get to those points when I'm saying "red" and Prince Po's saying "green," we either stop talking for a while or agree that it's gotta be "fuschia" so we can move forward.

Prince Po: We're not just two halves of a group doing records. We're family, tightly-knit. I don't have to worry about whether Monch will be at the airport or the show, because he has a spiritual consciousness. [laughs] I woulda quit a long time ago if I had to worry about him on top of worrying about money!

You know what else really helps? Having extended family in every city, people who have gotten to know us through it all, DJs and people in the business who care about us outside the business.

OMAR "J-JOE" JOSEPH, WJXM-HARRISONBURG
"A song that changed the way other people made their music."
THEN: Boogie Down Productions, Criminal Minded
Natural Resource, "I Love This World"

NICK HACK, KVRX-AUSTIN
"Beats, lyrics, and the presence of the DJ are musts. It has to have a meaning."
THEN: Gangstarr, "Mass Appeal"
NOW: The Grouch, "Neglect"

LYNN GONZALEZ, WNYU-NEW YORK
"One of those beats where you hear it in the morning, and at midnight you're still bobbin' your head to it. The lyrics make you wonder how the emcee gave a lecture in verse, how they made all those words rhyme."
THEN: BDP, "The Bridge Is Over"
NOW: The Roots, "Silent Treatment"

WILL TEMPLE, WVOO-LOUDONVILLE
"If you take it to the club and the reaction is instant on the first play, it's a classic."
THEN: Slick Rick, "Mon Lisa"
NOW: Busta Rhymes, "Put Your Hands Where My Eyes Could See"
Luckily you weren’t blinded by the illusion that commercial success determines your true worth.

Monch: Word. As artists, we can’t be in the position to say what we want, get paid for it, change lives through music—and bitch about it. You gotta take the good with the bad, but concentrate on the positive. It’s kinda fool for artists not to choose the light when they have the power to touch millions.

Prince Po: Imagine what would happen if all the hip-hop artists—not even all of us, say, 25 percent, with some top sellers in there—took a day out to meet with one another and get their business affairs straight. [If we all started asking questions], the entire industry would have to take notice, and some of it would even shut down.

Talk about where The Equinox concept comes from.

Monch: The equinox is the moment when day and night are equal in time. The album explores the light and the darkness of two characters, Life and Malice. Like the night and day during the equinox, they are equal in power. The album documents what happens when we choose darkness or light.

Prince Po: We’ve never been into rollin’ ‘64s, but we’re not on the shoot ‘em up page either. So to make an album that both audiences could pop in the deck and leave in there, we got with [our manager] X-treme, who lent his scriptwriting experience to the project for continuity and mood.

You guys haven’t had the resources to get in radio’s face until now. Your single’s gone Top 5 at Gavin, and now you’re tackling commercial radio. What’s your take on the battle for airplay?

Monch: [Sigh] Gotta get those adds...

Prince Po: Even the humble have to put their foot down. I mean, something’s got to give. We just keep promoting and investing in our future. We’ve gotten support from mixers, and now it’s about rotation.

You’ve made records that, some say, will go down in history as classics. What defines a classic for you?

Prince Po: It’s all in how it’s put together. In hip-hop, clever wordplay is everything.

Monch: Goose bumps. Once you’ve felt that, you want to feel it all the time. [laughs] Like Po playing Patrice Rushen’s “You Remind Me” religiously before every show. When you manage to put your spirit on the 2′ tape, you will move somebody. If you could bottle the formula for goose bumps, you’d always make classics.”

SALT ‘N’ PEPA
BRAND NEW AGAIN

BY THEMBSA S. MSHAKA

FOR THE REIGNING QUEENS OF HIP-HOP, RE-INVENTION IS THE KEY TO REMAINING CLASSIC

OVER THE YEARS, I’ve had the opportunity to talk with rappers from all over, emcees at every stage of artistic development. Typically, when I ask the guys who their influences are, they rattle off the giants: Rakim, KRS-ONE, Run DMC. What about Salt ‘N’ Pepa, I ask, the in-your-face trio of women who first showed that females could, indeed, bum rush the show? Not on the list. But when I ask the ladies, invariably Cheryl “Salt” James, Sandy “Pepa” Denton, and Diodre “DJ Spinderella” Roper get due credit for thrusting open the doors and showing women emcees that they can get down with the “big boys.” (Maybe that’s it: The big boys-in-training secretly want to get tied—not pattern themselves after—these ferocious females).

But then again, what artist—male or female—doesn’t want to sell a minimum of a half million units every time out, consistently produce hit records, tour the world multiple times, turn radio on its ear, steam up the small screen, and parlay celebrity into independent and successful entrepreneurial endeavors? That’s a dynamite pattern to follow. And that’s exactly what the fully-liberated trio known as Salt ‘N’ Pepa has done. The real deal is that Salt ‘N’ Pepa has done a helluva lot for hip-hop (and for soul music in general), keeping it fun and irresistibly feminine all the way. And that is the true definition of “influence.”

Though they began their career in the late ’80s as protégés of New York producer Hurby “Love Bug” Azor, the girls were always clear about their identities, secure and focused on excelling as entertainers. This, they quickly realized, meant walking before they could run, learning the necessary lessons to succeed. “We’ve always had say-so in the direction of our music and image,” notes Pepa.

Because of their intense focus and commitment, Salt ‘N’ Pepa can now boast multi-million dollar sales, and have become one of hip-hop’s touchstone groups. With a single word (“Shoop”) or phrase (“Push it real good”), they can instantly send a whole generation to its favorite place “back in the day.” “We remained true to ourselves during the hard-core

Gavin October 31, 1997

CIPHER, KTSU-Houston

“Anything that I can throw on the tables five years later, and everybody still goes crazy.”

THEN: Biz Markie, “Nobody Beats the Biz”
NOW: KRS-ONE, “Step into a World”

SURE ROCK, WLFR-Pomona

“A song that after hundreds of listens, still hits you on multiple levels, one that remains as relevant today as it was when recorded.”

THEN: Run D.M.C., “Sucker MC’s”
NOW: Wu-Tang Clan, Enter the 36 Chambers

www.americanradiohistory.com
female era," explains Salt. "We didn't listen to pop or urban about who we should be. We only listen to ourselves."

This self-determination has led the group all the way to the top of the charts—and beyond. During the recording of 1993's Very Necessary, the group began to explore the possibility of producing themselves and realized that, in some ways, they had been doing it all along. "It's not just knowing the equipment," explains Spinderella, "it's knowing what you want."

"Women are already producing and don't know it," she continues. "I want to encourage women to stand up and get credit for their work. Production is conceptual credit, period."

Following the triple platinum success of Necessary, the three used their juice to begin calling the shots. Their new album, aptly titled Brand New, was recorded in a state-of-the-art studio located in Salt's home, and co-produced by the group with producer/engineers Joe Power and Chad Elliott. Salt calls the production process as "both liberating and scary."

Brand New, reflects both the group's new outlook on life and their new creative level, while it also advances the level of conversation hip-hop women have on wax. In addition to the expected floor-movers like lead single 'R U Ready,' the album inspires with some help from Sounds of Blackness and Kirk Franklin on "Hold On," tackles violence and abuse on "The Clock Is Ticking," and raps against prejudice on "Imagine," a cut that features Sheryl Crow and was sparked by—but is not a cover of—John Lennon's classic of the same name.

Like hip-hop itself, Salt 'N' Pepa has come full circle, and the timing of this album is perfect. It's as if they are taking a bow for sistas everywhere, reminding the world that most of us use our brains to mine our gold, and that there is more to beauty than a 'big butt and a smile.'

"There's a difference between being a hoe and exuding natural sexuality," says Salt. "We don't cross the line. We keep it fun and in good taste. We're well-rounded. We represent community activism, and we speak out on women's issues. We are mothers and businesswomen."

After nearly a decade in the business, Salt 'N Pepa continue to be hip-hop ambassadors, using sometimes unlikely tools to express the needs and convey the power of women in the hip-hop culture. The trio has signed on as spokeswomen for Cover Girl's Spice It Up! line of cosmetics for women of color, and will soon be seen kickin' lyrics and rappin' with kids on HBO's Happily Ever After: Fairy Tales for Every Child, which is scheduled to hit video stores in time for Christmas. In addition, Spin recently established She Things, a full-service salon and spa in New York, and Pep has her hands full with Holly 'Hood, a growing chain of retail outlets.

As their voices grow stronger, so does their commitment to their music and their community. Some brothers I know could stand to take notes.
Swing My Way

The first groove from Rhythm & Quad Vol. 1, the Atlanta bass music album swinging your way in 1998

Produced by Mixzo for Horrible Productions, Inc.
Executive Producers: Eric Johnston for 09 Lives Productions and Merlin Bobb
Co-Executive Producers: Black Market Entertainment

Don’t Be Spooked By The Phantom

The research responses from diary keepers highlighted in a recent study expose a very real threat to every radio station that relies on ratings for its revenue. If you feel you might not be getting your diary’s worth of credited listening, fax back this sheet immediately to find out more about phantom cume and, more importantly, how to beat it.

Secrets of the diary keepers’ psyche were unlocked in a unique research study of “phantom cume” presented for the first time at the Gavin A3 Summit in Boulder, Colo., in August. Phantom cume is the damaging phenomenon whereby Arbitron diary keepers recall tuning in to some stations, but not others they also listen to.

The study, titled “Dear Diary, Why Didn’t I Remember That Station? Signed, Phantom Cume,” was specially commissioned for the event by Gavin and Gavin GM from Paragon Research, the research company which has led the way in identifying the phenomenon. “We examine the thought processes that listeners use in deciding how to attribute their listening behavior and what makes one station stick out over others,” explains Paragon Research Managing Partner Mike Henry. “The concept of questioning diary keepers sounds so obvious, but it’s never actually been done this deeply before.”

The research has been thorough, beginning with an extensive replication of the Arbitron diary keeping process in a major market. Follow-up phone interviews found out how the diaries were completed and got to the bottom of why certain stations were chosen over others. Not resting there, Paragon conducted one-on-one interviews to delve into the emotions that determine the differences between actual listening and reported listening as recorded in the diary keeping process.

“If the subject sounds dry, just remember that reported listening directly affects ratings and revenue, and stations will spend a small fortune to attract a listener’s attention,” says Gavin CEO David Dalton. “This novel study will help stations decide where and how to spend that small fortune.

“We must also credit Arbitron, who are aware of this potential problem for radio and allowed Paragon to closely match the diary process.”

The latest summary presentation by Henry was at the NAB Radio Show Friday, September 19. You can order your personal copy of the detailed version of the study, with a discount for Paragon Research clients and subscribers to Gavin or Gavin GM, by completing the form below.

### I Won’t Be Spooked By The Phantom

Please send me my personal copies of the Phantom Cume Study

- [ ] _____ x $245 per copy of the Phantom Cume Study
- [ ] _____ x $195 Special Discount Yes, I am a client of Paragon Research
- [ ] _____ x $195 Special Discount Yes, I am a subscriber of Gavin/Gavin GM

| Name: | |
| COMPANY: | |
| ADDRESS: | |
| CITY, STATE, ZIP: | |
| PHONE: | |
| FAX: | |

Reply to Paragon Research at
(303) 922-5600 phone, (303) 922-1589 fax.

**Form of payment (circle one):**

- [ ] VISA
- [ ] MC
- [ ] AMEX
- [ ] CHECKS

| CARDHOLDER NAME: | |
| CARDHOLDER SIGNATURE: | |

**Checks must be made payable to:**
Paragon Research
550 S. Wadsworth Blvd., Ste. 401
Denver, CO 80226

**Remember: Phantom Cume = Lost Ratings = Lost Revenue**
### Top Ten SpinZ

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 Somethin' For the People: 'My Love Is The Shit!'</td>
<td>Jay-Z, T.I., Usher</td>
<td>3:25</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Brian McKnight Featuring Mase: 'Mase You Should Be Mine!'</td>
<td>Brian McKnight Featuring Mase</td>
<td>3:11</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Boyz II Men: '4 Seasons Of Loneliness'</td>
<td>Boyz II Men</td>
<td>3:38</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Next: 'Buta Love'</td>
<td>Next</td>
<td>3:26</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LSG: 'My Body'</td>
<td>LSG</td>
<td>2:23</td>
<td></td>
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<tr>
<td>6</td>
<td>Milestone: 'I Can't Get Enough Of You!'</td>
<td>Milestone</td>
<td>2:37</td>
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<tr>
<td>7</td>
<td>Busta Rhymes: 'Put Your Hands Where My Eyes Can See!'</td>
<td>Busta Rhymes</td>
<td>3:28</td>
<td></td>
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<tr>
<td>8</td>
<td>Allure Featuring 112: 'All Cried Out!'</td>
<td>Allure Featuring 112</td>
<td>3:28</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Missy Elliott: 'Sick lil Me'</td>
<td>Missy Elliott</td>
<td>3:32</td>
<td></td>
</tr>
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### Gavin Urban Landscape

**Prime Property**

<table>
<thead>
<tr>
<th>Region</th>
<th>Artist</th>
<th>Album/song Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>West Coast</td>
<td>Dru Hill</td>
<td>&quot;We're Not Making Love No More&quot; (LaFace/Arista)</td>
</tr>
<tr>
<td></td>
<td>Joe +69 &quot;Good Girls&quot;</td>
<td>(Jive)</td>
</tr>
<tr>
<td></td>
<td>Immature +35 &quot;Give Up The Ghost&quot; (MCA)</td>
<td></td>
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<tr>
<td></td>
<td>Tony Toni TcNe +49 &quot;Boys And Girls&quot; (Mercury)</td>
<td></td>
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<tr>
<td></td>
<td>Mariah Carey +9 &quot;Butterfly&quot; (Columbia/CRC)</td>
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<table>
<thead>
<tr>
<th>Midwest</th>
<th>Erykah Badu +72 &quot;Tyrene&quot;</th>
<th>(Kedar/Universal)</th>
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<tbody>
<tr>
<td></td>
<td>Sounds Of Blackness +71</td>
<td>&quot;Hold On (Change Is Comin')&quot; (A&amp;M)</td>
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<tr>
<td></td>
<td>Jon B. +49 &quot;Are U Still Down&quot; (Yab Yum/Epic)</td>
<td></td>
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<tr>
<td></td>
<td>Joe +40 &quot;Good Girls&quot;</td>
<td>(Jive)</td>
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<tr>
<td></td>
<td>Immature +35 &quot;Give Up The Ghost&quot; (MCA)</td>
<td></td>
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</tbody>
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<table>
<thead>
<tr>
<th>East Coast</th>
<th>LSG +92 &quot;My Body&quot;</th>
<th>(Epic)</th>
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<tbody>
<tr>
<td></td>
<td>Immature +90 &quot;Give Up The Ghost&quot; (MCA)</td>
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<tr>
<td></td>
<td>Erykah Badu +89 &quot;Tyrene&quot;</td>
<td>(Kedar/Universal)</td>
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<tr>
<td></td>
<td>Dru Hill +60 &quot;We're Not Making Love No More&quot; (LaFace/Arista)</td>
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<tr>
<td></td>
<td>Notorious B.I.G +72 &quot;Sky's The Limit&quot; (Bad Boy/Arista)</td>
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<th>Southwest</th>
<th>H-Town +61 &quot;They Like It Slow&quot; (Relativity)</th>
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<tr>
<td></td>
<td>Missy &quot;MissBee-meanor&quot; Elliott +50 &quot;Sock It 2 Me&quot; (The Gold Mind/EastWest)</td>
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<tr>
<td></td>
<td>Dru Hill +45 &quot;We're Not Making Love No More&quot; (LaFace/Arista)</td>
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<tr>
<td></td>
<td>Brian McKnight Featuring Mase +42 &quot;You Should Be Mine&quot; (Mercury)</td>
</tr>
<tr>
<td></td>
<td>Erykah Badu +35 &quot;Tyrene&quot; (Kedar/Universal)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Southeast</th>
<th>Joe +89 &quot;Good Girls&quot; (Jive)</th>
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<tr>
<td></td>
<td>Sounds Of Blackness +81 &quot;Hold On (Change Is Comin')&quot; (A&amp;M)</td>
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<tr>
<td></td>
<td>Tony Braxton Featuring Kenny G. +102 &quot;How Could I Ever Love You&quot; (LaFace/Arista)</td>
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<tr>
<td></td>
<td>Joe +98 &quot;Good Girls&quot; (Jive)</td>
</tr>
<tr>
<td></td>
<td>Dru Hill +78 &quot;We're Not Making Love No More&quot; (LaFace/Arista)</td>
</tr>
<tr>
<td></td>
<td>M.O.P. +68 &quot;Everyday&quot; (Noo TrybeNirgin)</td>
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<table>
<thead>
<tr>
<th>Carolinas/Virginia</th>
<th>Sounds Of Blackness +127 &quot;Hold On (Change Is Comin')&quot; (A&amp;M)</th>
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<tr>
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<td>T.I. Braxton Featuring Kenny G. +102 &quot;How Could I Ever Love You&quot; (LaFace/Arista)</td>
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<tr>
<td></td>
<td>Joe +98 &quot;Good Girls&quot; (Jive)</td>
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<tr>
<td></td>
<td>Dru Hill +78 &quot;We're Not Making Love No More&quot; (LaFace/Arista)</td>
</tr>
<tr>
<td></td>
<td>M.O.P. +68 &quot;Everyday&quot; (Noo TrybeNirgin)</td>
</tr>
</tbody>
</table>

### Black A/C

**Milestones**

- "I Care About You" (LaFace/Arista)
- "When You Call On Me" (Epic)
- "4 Seasons Of Loneliness" (Motor
- "Got 'Til It's Gone" (Virgin)
- "My Body" (Epic/LEG)

### Qu-File

- Have you turned in your GAVIN URBAN AWARDS BALLOT?? If not, fill it out right away and fax it back to 415-495-2580 no later than Friday, October 31st. If you haven't received it, call Anna Calix at 415-495-0928 ext. 627. No ballots, no nominations... Why complain about it later?? FAX YOUR BALLOT IN NOW!!!
Socrates once said, "I know nothing except the fact of my ignorance." I think what the great philosopher meant is that we should respect our ignorance, because we can learn by paying attention to what we don't know. Many of us in radio need to respect our ignorance at least as much as our knowledge. If we learn to pay attention to what we don't know, we will acquire additional skills and learn to probe, to question, to analyze, to challenge, to debunk, and ultimately to grow. For this to happen, we must begin to practice new ways of thinking.

When you think about the things that still make radio exciting to you and your listeners you'll realize that it's the unexpected that keeps us interested. Unpredictable, happy accidents excite listeners and have led to format—changes and even new formats.

Will they like this new song? Does this contest offer enough entertainment value to the listeners not playing?

You have to open yourself to new ideas before the process can begin. Radio needs to follow the lead of today's major companies targeting creative people to form creative teams. They want people undisciplined enough to keep asking and strong emotional ties that act as filters and prevent us from seeing new opportunities and possibilities. The harder you fight to hold onto specific assumptions, the more likely there's value in letting them go.

Will they like this new song?

Here's an exercise to keep you and your staff thinking and asking questions. Under the heading "I know what I know," make a list of central issues and facts about your station. The list should include key items like your ratings and your ratings goals, plus any strategic moves you're planning inside the station, any outside marketing plans, and what you know your competition is doing.

Now, under the heading "I know what I don't know," make a list of guessestimates about what your station plans to do in the future. Set up different scenarios—like an increase of competition, the loss of your morning show, or the sale of your station—and speculate on how that would affect your market position. Of course, surprise similar will help you know your listeners, your strategic plan, your air talent supply, and your stations infrastructure. Plus, it helps you develop peripheral vision to scope out latent competitors.

Business School, says, "Just because something is 'right' analytically doesn't mean it's the right thing to do." Before any of us can learn new things, we have to find ways to challenge our current assumptions. I'm talking about deeply-held beliefs filled with strategic information that will assist you in positioning your station for all foreseeable—and unforeseeable—action. This "What Is-What If" guessing game puts you face to face with your weaknesses (and those of your competitors). It can kill you, but I think you get the point. Always remember that the longevity of any programming job is usually connected to your learning curve. Never rest on your laurels, and always invest time and energy into what you don't know.

What is it your customers really want from you today?
Get ready to feel the... "BURN"

The Debut Single and Video from MILITIA
PRODUCED BY EMMANUEL DEAN
"The track is [the] bomb, the flow is sick and the rhymes are tight" TBT

Scorchin' Radio on November 24th & 25th

#1 MOST ADDED ON GAVIN RAP CHART [10/31 ISSUE]
MOST ADDED
STANLEY CLARKE (12/14 reports)
P AUL TAYLOR (9/40 reports)
DEAN JAMES (9/27 reports)
CANDY DULFER (9/46 reports)
CHARLES FAMBROUGH (8/14 reports)

TOP TIP
PAT METHENY
Imaginary Day
(Warner Bros.)

This week's highest debut at #41 as well as a Top 5 Spin Trend of #77. Among the stations giving Pat double digit spins include WQCD, KMJZ, KVR, WLOQ, WONB, and WJAB.

RECORD TO WATCH
RICHARD ELLIOTT
Jumpin' Off
(Blue Note Contemporary)

Time for the master to come back and take on these young sax slingers. First in KSF, WJIZ, WMGN, KSIR, WNNX, WGUR, WHRL, WONB, and Paul Hunter.

Gavin Smooth Jazz

Gavin Smooth Jazz

Bringin’ It All Back Home: Smooth Jazz Is Back In Albany

When Operations Manager Brant Curtiss pulled into Albany, N.Y., seven months ago to take over the programming reins at WHRL, the station had only dabbled with the Smooth Jazz format. His mission was to establish the station as a Smooth Jazz presence, build an audience, and make a successful go of it.

Curtiss immediately went to work rebuilding the library, reassessing tracks, and rotating vocal and instrumental powers to every seven hours. Weekend open and big band shows were scrapped immediately. He ran lots of promos on the air, telling listeners that they were building a new station sound and needed input. New air talents were hired, and the broadcast consultants from Optimum were brought in. WHRL is owned by Dame Media, Inc., which is based out of Harrisburg and owns 21 stations in five markets, including six properties in Harrisburg, Williamsport, Johnstown, Chicora, and, of course, Albany/Schenectady/Troy.

"There are 41 signals in this market, but the three major broadcast stations combined equal about one-third of the 25-54 listenership," says Curtiss. "The three formats that we own are WHRL with Smooth Jazz, WRVE (The River) with an adult AOR format, and WGY/AM, which is the news/talk giant."

Curtiss joined WHRL after competing in the Harrisburg market with his current employers. A Smooth Jazz rook- iee, Curtiss has enjoyed previous success with A/C, Top 40 and rock. He sees being a newcomer as a plus. "Being new to the format and having an out-of-the-box perspective has been a strength in adapting," he says. "Especially when it comes to learning all the new artists and what sounds fresh on the air. You're forced to learn the music, and you become a lot more passionate, which has to be perceived on the air as well."

The economic realities of converting WHRL to Smooth Jazz involved adding dayparts gradually and building a street awareness of something fresh, new, and hip in town. "We've built WHRL as a Smooth Jazz station incrementally," says Curtiss, "Before, it was just [Smooth Jazz] on morning drive. All the rest was A/C-format- tell Jones Satellite Network. Then we added dayparts. We added mid-days, then afternoon drive. Now, we're Smooth Jazz from 6 a.m. to 6 p.m., and we've just opened two big blocks on the weekend. We're literally wakening away from a 24-hour operation within our complete control."

According to Curtiss, listener reaction, via phones and e-mail, has been extremely positive. WHRL went from two to three daily complaints (some urging them to convert more quickly) to a over dozen listeners each day asking for title and album information of the new music they had began playing. Smooth Jazz is not just wallpaper music in Albany.

"The listeners are excited, and we're making the music a forefront format versus a back-
RICHARD ELLIOT

"IF YOU WANT MY LOVE"

from the Metro Blue album JUMPIN' OFF

Produced by Paul Brown
Management: Chapman & Co. Management
Promotion: All That Jazz: (310) 395-6955

In Stores November 18th

These stations came to the party early:

KTTV, WJJZ, KKSU, WNWV, WLOQ, KCJY, WHRL, WGFU, KSBR

www.americanradiohistory.com
MOST ADDED
BRIAN LYNCH QUARTET (27)
BENNY CARTER (24)
BOB DOROUGH (24)
ANETRIS BOJARSKY (21)
KENNY BARRON (20)

Gavin Jazz

1. KEVIN MAHERGNY (Warner Bros.) 81 0 74 4 0
2. DIANA Krall (Impulse) 80 0 74 6 0
3. PAT MARTINO (Blue Note) 77 0 65 11 1
4. DUKE BRADEN (RCA Victor) 76 0 93 11 4
5. C. McBride, PATTON, M. WHITEFIELD (Impulse) 76 2 54 15 8
6. JACQUES TERAFAENNY, CASSANDRA WILSON (Blue Note) 75 0 42 28 9
7. ANTHONY WESLEY (Evidence) 70 0 36 11 1
8. VICTORIA WILLIAMS (Music Masters) 72 0 49 20 3
9. JOE HENDERSON (Verve) 75 1 43 19 13
10. CHARLES ERLAND (HighNote) 65 0 54 9 6
11. HEATH BROTHERS (Concord Jazz) 61 1 52 3 9
12. WALLACE ROONEY QUINTET (Warner Bros.) 67 0 47 18 2
13. JAMES MOODY (Warner Bros.) 78 1 39 24 6
14. CARMEN LUNCY (Verve) 66 0 49 13 6
15. ROSEANA VITTO (Telarc Jazz) 70 0 43 18 9
16. TOMMY PLANAMAN (Evidence) 66 1 48 13 4
17. HORACE SILVER (Impulse) 76 1 37 21 3
18. B SHARP JAZZ QUARTET (MAM Foundation) 72 1 26 31 14
19. OSCAR PETERSON (Telarc Jazz) 76 3 25 31 11
20. ANDY LAVERNE TRIO (Telray/Mercury) 66 1 25 30 13
21. KARRIN ALLISON (Concord Jazz) 64 1 36 17 9
22. MIKE STERN (Atlantic) 64 1 23 27 13
23. DEE DEE BRIDGEWATER (Verve) 65 4 133 34 14
24. GEORGE MRAZ (Milestone) 61 2 14 39 6
25. RANDY JOHNSON (HighNote) 56 0 25 26 5
26. MARIUS ROBERTS (Milestone) 65 3 8 19 16
27. AMPTON CARRAWAY (Milestone) 62 2 15 17 12
28. HUSTON PERSON (HighNote) 60 6 17 27 10
29. MAKOTO OZONO TRIO (Verve) 55 0 16 30 13
30. BARRY HARRIS (Evidence) 64 4 10 31 20
31. BENNY GOLSON (Arabia Jazz) 56 2 19 25 6
32. GREG OSBY (Blue Note) 57 2 14 29 12
33. RUTH BROWN (Blue Note) 53 0 18 24 11
34. RON CARTER (Blue Note) 66 6 2 29 31
35. DELAYO MASAIAS (Evidence) 50 0 14 28 8
36. HANK JONES (Verve) 63 7 6 29 21
37. T.S. MONK (RCA Encored Music) 48 0 19 17 13
38. BARRA BERNERLIN (Verve) 42 0 19 19 4
39. MONTEREY JAZZ FESTIVAL (Milestone/Warner Bros.) 48 4 10 22 13
40. GREG LEE SMITH (Honesty) 55 3 2 28 22
41. JAMES SPAULDING (HighNote) 44 0 9 29 6
42. LARRY McKenna (Arabia) 40 0 11 28 6
43. DAVE GRUSIN (Impulse) 52 5 7 21 19
44. EASTWOOD AFTER HOURS (Milestone/Warner Bros.) 57 10 4 18 25
45. JESICA WILLIAMS (Jazz Focus) 45 3 9 22 11
46. BRENDA ROSE (Blue Note) 56 6 4 12 34
47. CHERI POTTER (Concord Jazz) 39 1 9 18 11
48. DOMINIQUE EADE (RCA Victor) 39 0 9 16 32
49. DONALD JACOBS (Concord Jazz) 32 9 3 15 25
50. COURTNEY FINE (Antilles) 37 0 8 18 11

TOP TIP
EASTWOOD AFTER HOURS
Various Artists
(Milestone/Warner Bros.)
A little Eastwood in the night at Carnegie Hall
squeaks into top debut
status with ten more adds.

RECORD TO WATCH
BOB DOROUGH
Right On My Way Home
(Blue Note)
Jumpin' jive, 1950s jazz vocals in the tradition of
Mose Allison and Ben Sidran. Bob Dorough
makes a major label record at age 73.

S&W Jazz Chart

1. CANDY DULFER (+20)
2. DAVID BENIGHT (+10)
3. PETE BELASCO (+6)
4. PAT METHENY (+7)
5. DAVID BENIGHT (+7)
6. DOG POWELL (+7)

Jazz Chartboard

KENNY BARRON (Verve)
ANDERIS BOJARSKY (Verve)
RUDY KENDUCK TRIO (Verve)
BOB SHAW (Miranda)
BRIAN LYNCH QUARTET (Stripes)
JEROME RICHARDSON (CGB)
RICHE BERACH (Evidence)
BOB BERG (Stripes/Concord)
AABEG NOSSI NOVA (Arabia Nazi)
RUMBA CLUB (Panama)

Mixto by Tom Hardcastle, #50 Dancing Fantasy.

S&J Chart

DEAN JAMES (Epic/Cherry)
JIMMY SOMMERS (Gan-Mi-If)
RICARDO SMITH (Hearts Up)
TOM GRANT (Shanachie)
TAB TWO (Virgin)
KEVIN (Ginna/Gold West)
JAZZ PORTRAIT OF BRIAN WILSON (Blue Note)
L.A. JAZZ SYNDICATE (Arabia)
*CHARLES FAMEBRIGHT (Blue Note)
**STANLEY CLARK (Epic)

*Jerry West (Brownstone/Stereo)
**Bob Brown (Brownstone/Stereo)

Dir.: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays
9 a.m. 3 p.m. Station Reporting Phone: (+1) 495-1900 • Gavin Fax: (+1) 495-2980
**Inside College** by THE GROOVE GHOULIES

Wanna Buy a Knife?

A big up goes out to Jo Rae Dimenna from the fine NXXN offices for the hook up. Thanks for the memories. Now, let's get right to the NXXN Charts Notes®. Three hundred bands in three days, alright then. Performances that ruled included Gerald Collier, Richmond Fontaine, Pete Krebs, Golden Delicious, the Feelings, the Makers, Euro Boys, Sugarboomb, Swoon 23, Murder City Devils, Damien Jurado, the Grifters, and the John Doe Experience. Sessions of interest included the A&R panel “If It’s Working, They Will Come,” the print media panel “What’s Wrong with Entertainment Media,” and a radio panel entitled “We Want the Airwaves.” A very interesting concept that coincided with the daily panels were the one-on-one and by appointment-only Mentor sessions — just wait till San Diego y'all. Thanks to Scott Rogers and Fred Schaaf of McGathy, Dave Sanford of SPECTRE, Jen “The Angel of Indie” Hayo of Sub Pop, and Fred Kiko of KXLJ for the serious hang time. It was also a real please to chill out with those non-GAVIN reporters Murray Cizon of KLH and Brandon Lieberman of KBOO right on! News: Kelso Jacks last day at Roadrunner is October 31st. On November 7th, she will become the Vegan Editorial Assistant at CMJ.

**Add to News for 3/34:** Grandaddy (Will), Lullaby for the Working Class (Bar/None), Juliana Hatfield (Har/None), Congo Norvell (Jet Set), David Holmes (Gof Beat). Holiday (SpinArt), Stuntman (Mag Wheel), Fluke Starchucker (Fluke Starwlicker), Smart Warz Crazy (Discord), Les Savy Fav (Sub Pop), Wingless Angels (Mindless/Less), DubMission 2 (Quango/Island), David Bowie (Virgin), Fuel (550), George Clinton & the P-Funk All Stars (Intersound), 1,000 Clowns (Fish of Death).

**Artist Profile**

**HOWIE B**

**Latest Release:** Turn the Dark Off

**Label:** Island

**Contact:** John “Cadgy Man” Rosenfelder, 212-603-7871

**Born:** Glasgow, Scotland, 1963.

**Has Worked With:** Soul II Soul, Bjork, Ry Cooder, New Order, Tricky, Annie Lennox, U2.

**Roots:** I listened to John Peel’s radio show as a kid. I loved his show because there was no boundaries, he would play all kinds of music. I moved to London and got serious about DJing. I knocked on studio doors for a year, and got a job as a tea boy, then asst. engineer, then to head engineer. I then went freelance, and it was all down hill from there.

**First Remix:** “Peek-A-Boo” by Siouxsie & the Banshees.

**On Pussyfoot Records:**

My own label, Pussyfoot, has been around for four years now. I won't to record music that actually makes a difference. The function of the label is really to open doors and give artists from all over the world a shot. You can’t imagine the number of demos I get every week.

**In the Boxbooc:** Archie Shepp, Depth Charge, Naked Funk, Bill Laswell's Marley Remix.

**College Crew:** Matt Brown and Vinny Esparza

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

Stasion Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
Reasons to Be Fearful

I picked up the handset and poked at the flashing button. No sound, but I could tell the storm was getting closer by the way the line cracked with each lightning stroke. "Hello?" No answer. "Hello?" No answer. "Hello?" No answer.

I turned on the console, yanked the handset, and pressed the button for the internal "warm line" blinking. It was 11 p.m. on a Friday night; I was positive the building was empty. Who would be calling me on the inside line?

I stepped on the phone. Nothing. I mean, nothing. Not even the request lines were blinking. It's like the phone went completely dead. I picked up the handset and punched one of the outside lines. There was dial tone. Oh, the phone worked, why was I no one calling? The lines had been busy all night, but there I was standing at a dead phone.

Then, just as I reached for a stack of cards to my right, the phone went crazy. Every line was blinking. All six request lines, the warm line, the intercom line, the outside lines. Then the hotline strobe went off. Yikes! What's going on here?

I went to the hotline first. Nothing. Then the warm line. Nothing. Then I punched one of the request lines. Nothing. Intercom. Nothing. Suddenly, the studio monitors cut out. What's going on? What's going on? I could hear the music through my headphones, and the studio monitors were still dumping out the music. The speakers were dead. No, not dead, I could hear something coming through. It sounded like wind, but with a strange echo. Actually, it was more low pitched, and it had a rhythmic sound to it. Like breathing.

I froze. My stomach lurched, and my throat began to seize up. I backed slowly away from the board. There were only two minutes left on this song, but I couldn't bring myself to touch the board. Something was very wrong in the studio.

The noise from the speakers got louder. It definitely sounded like breathing now. Then it paused. I slammed in another CD and got ready to hit the segue. Suddenly, a voice came out of the speakers. Low, creepy, speaking very slowly, "Hey, you... I'm coming upstairs to see you. Don't move."

I was scared stock still. A battering ram couldn't move me. Whatever was coming was definitely coming in the studio, because there was no lock on either the outer or inner door. Meanie instinct made my finger hit the start button on the next song. Other than that, I was rooted to the floor.

In a instant I heard someone—or something—pull on the outer door. I could hear the air being sucked out. Then the inner door crashed open and slammed against the wall. I screamed and backed against the window. Water flowed through the studio door turned my hair gray right then and there.

Standing in the doorway, one hand still holding the door open, was a headless body. It was wearing a suit. Collar buttoned, tie on straight. But where the neck should have been was only a bloody hole. Blood had run out the suit. Chunks of flesh were sticking out of the hole. But as I gazed at the suit, I recognized the shoes. It was my station's GSM Headless. Blood leaking from where his neck used to be.

He staggered into the room, coming closer. I couldn't move. Then I saw that his neck hole was opening and closing like a sphincter. Sound was coming out of it. The headless body was speaking to me! As it rounded the console and the arms reached out for me. I heard it say, "I can't sell this format. We're all dead... we're all going Active Rock. Arrrghhhhhhh!" The hands grabbed my neck and squeezed, hard. Then it was over.

(Note: the preceding was just a Halloween horror story to scare the kids. Nothing like that could ever really happen, right?)

---

Editor Max Toloff  • Assistant Spence D. Alternative Reports accepted through Tuesday 3:00 p.m.
Station Reporting Phone: (415) 495-1900  •  Golf Fax: (415) 495-2980

Data

Most Requested

Chumbawamba
"Tubthumping" (Republic/Universal)

Blink 182
"Dannen" (VCA)

Smash Mouth
"Walking On The Sun" (Interscope)

Radiohead
"Karma Police" (Capitol)

The Verve
"Bitter Sweet Symphony" (Virgin)

Most Buh-Uzz
We asked a bunch of programmers what's REALLY working at radio. Or "Ooooh, baby baby, I can feel the power!

Chumbawamba
"Tubthumping" (Republic/Universal)

The Verve
"Bitter Sweet Symphony" (Virgin)

Jane's Addiction
"So What" (Warner Bros.)

Green Day
"Hitchock A Ride" (Reprise)

Soundgarden
"Blew Together" (A&M)

Most Likely to Succeed
They're just seeds, but watch 'em grow!

K's Choice
"A Sound (That Only You)" (550)

Radiohead
"Karma Police" (Capitol)

Jane's Addiction
"So What" (Warner Bros.)

Cornershop
"Brownle [Asa]" (Laika Bag)

Space Monkeys
"Sugar Cane" (Interscope)
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

NOVEMBER

Bauhaus
Half Japanese
ILLA
Ivy
JB3
Joan Jett
Komputer
The Meansels
v/a
Phoenix Thunderstone
Prodigy
Soundgraden
Space Djs
Sugar Ray
v/a
The Very Best of Sting & The Police
Three Mile Pilots
v/a
Waiting For God
Windsor For The Derby

NOVEMBER

Bjork
Colide
Einsturzende Neubauten
GasGus
Morcheeba
Naked
Shuggie
Talk Show

NOVEMBER

2K
Cold
Denis Leary
Dj Krush
Komputer
Metallica
Patrick Dennis
v/a
The Short Wave Channel Soundtrack

DECEMBER

Bruce Gilbert
Fields Of The Nephilim
Fields Of The Nephilim
Fields Of The Nephilim
Mick Harvey
Non

DECEMBER

In Esse
Dawnrazor
The Nephilim
Elysium
Earth Inferno
Pink Elephants
God and Beast

JANUARY

Feeder
Naked Aggression
Young Dubliners

JANUARY

“Cement”
Gut Wrenching Machine
Live At The Belly Up

FEBRUARY

Natacha Atlas
China Drum

FEBRUARY

Halim
Self Made Maniac

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Gavin October 31, 1997
**Gavin Rocks**

**Active Rock**

**Under Construction**

**Mountain Trend**
- Reporters: KDOT, KDLK
- +78 Days of the New "Touch, Peel, and Stand" (Outpost/Geffen)
- +74 CREED "My Own Prison" (Wind-Up)
- +64 FOO FIGHTERS "Everlong" (Roswell/Capitol)
- +64 KENNY WAYNE SHEPHERD "Slow Ride" (Revolution)
- +61 MATCHBOX 20 "3 A.M." (Lava/Atlantic)

**Midwest Trend**
- Reporters: KXRT, KLZB, KZKX, WBZU, WMMS, WRCK, WFXC
- +190 Days of the New "Touch, Peel, and Stand" (Outpost/Geffen)
- +154 CREED "My Own Prison" (Wind-Up)
- +148 GREEN DAY "Hitchin' A Ride" (Reprise)
- +133 MEGADETH "Almost Honest" (Capitol)
- +131 FOO FIGHTERS "Everlong" (Roswell/Capitol)

**East Coast Trend**
- Reporters: WAFF, WCCC, WIVY, WSOU, WTSO
- +124 CREED "My Own Prison" (Wind-Up)
- +103 FOO FIGHTERS "Everlong" (Roswell/Capitol)
- +96 Days of the New "Touch, Peel, and Stand" (Outpost/Geffen)
- +79 THE NIXONS "The Fall" (MCA)
- +76 KISS "Jungle" (Mercury)

**West Coast Trend**
- Reporters: KIOZ, KISW, KYXO, KRZK, KSJO
- +145 FOO FIGHTERS "Everlong" (Roswell/Capitol)
- +140 Days of the New "Touch, Peel, and Stand" (Outpost/Geffen)
- +93 KENNY WAYNE SHEPHERD "Slow Ride" (Revolution)
- +86 OFFSPRING "I Choose" (Columbia)
- +82 GREEN DAY "Hitchin' A Ride" (Reprise)

**Southwest Trend**
- Reporters: KTVJ, KISS, KLBJ, KUPO, KZRK
- +188 CREED "My Own Prison" (Wind-Up)
- +187 Days of the New "Touch, Peel, and Stand" (Outpost/Geffen)
- +137 FOO FIGHTERS "Everlong" (Roswell/Capitol)
- +124 KENNY WAYNE SHEPHERD "Slow Ride" (Revolution)
- +113 JIMMIE'S CHICKEN SHACK "High" (A&M)

**Southeast Trend**
- Reporters: KTDK, WXTB
- +75 Days of the New "Touch, Peel, and Stand" (Outpost/Geffen)
- +71 CREED "My Own Prison" (Wind-Up)
- +56 FOO FIGHTERS "Everlong" (Roswell/Capitol)
- +53 GREEN DAY "Hitchin' A Ride" (Reprise)
- +50 EVERCLEAR "Everything to Everyone" (Tim/Kerr/Capitol)

---

**Most Added**

1. SOUNDCARDEN "Bleed Together" (A&M)
2. 7 JANE'S ADDICTION "So What" (Warner Bros.)
3. LIFE OF AGONY "Weeds" (Roadrunner)
4. BIG WRECK "The Out" (Atlantic)
5. VERUCA SALT "Straight" (Geffen)

---

**Top Ten Spinz**

1. DAYS OF THE NEW "Touch, Peel, and Stand" (Outpost/Geffen) 796
2. CREED "My Own Prison" (Wind-Up) 710
3. FOO FIGHTERS "Everlong" (Roswell/Capitol) 633
4. GREEN DAY "Hitchin' A Ride" (Reprise) 517
5. KENNY WAYNE SHEPHERD "Slow Ride" (Revolution) 515
6. KISS "Jungle" (Mercury) 440
7. MEGADETH "Almost Honest" (Capitol) 424
8. OFFSPRING "I Choose" (Columbia) 416
9. AC/DC "Dirty Eyes" (Elektra) 361
10. OSBOURNE "Back On Earth" (Epic) 358

---

**Top 5 Demands**

1. CREED "My Own Prison" (Wind-Up)
2. DAYS OF THE NEW "Touch, Peel, and Stand"
3. FOO FIGHTERS "Everlong" (Roswell/Capitol)
4. KISS "Jungle" (Mercury)
5. AC/DC "Dirty Eyes" (Elektra)

---

**Infiltrating**

1. OZZY OSBOURNE "Back On Earth" (Epic)
2. THE OSBOURNE "The Ozzman" (MCA)

---

**Gavin October 31, 1997**

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FROM THE HOLLYWOOD RECORDS SOUNDTRACK

An American Werewolf in Paris

(remix)

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Courtesy of Trauma /Interscope Records • Executive Soundtrack Producers Kathy Nelson and Mitchell Leib © 1997 Buena Vista Pictures Distributions © Hollywood Records
Hard Rock

**TOP TIP**

**MISERY LOVES COMPANY**

*Not Like Them (Earache)*

Generous spins from WLTH(25), WRBC(23), KOPX(21), WMIB(21), WERO(15), WSOU(10), and WVUM(10) help Misery Loves Company claim this week's highest debut spot.

**RECORD TO WATCH**

**ANCIENT**

*Mail Groendos Bloodfiend (Metal Blade)*

Armed with steely guitars and horrid grinds, Ancient will make an excellent addition to any playlist. The band's metallic prowess and sheer aggressiveness make them a must add.

---

**Hard Kopy by Rob Fiend**

*Bleeding Drums*

Testament and Stuck Mojo pummeled San Francisco last week. The Mojo boys, who have a new album coming out soon, kept the pit moving with infectious hooks, while Testament blew everyone away with its brutally powerful vocals. Chuck Billy cuts an intimidating figure when he's on stage, either bellowing out vocals like a pissed-off troll or singing with the precession of a classical vocalist.

Stuck Mojo is also extremely impressive, and the group was amply rewarded with shouts of approval from the crowd. This band is slowly gaining a wider fan base and will eventually be tapped by Active Rock radio.

Sometimes, the best part of a show is people watching. I love it when the tattoo-covered guy with the mohawk, pierced throat, and eye-patch points his finger at another guy in the audience and says, "Holy shit, look at that crazy dude." I always look for that poor unfortunate concert goer who's had too much to drink—or can't handle their drug intake. It's comforting to have these people around for two reasons: 1) when you're not having a good time or you're a little under the weather, you can look in their direction and say, at least I'm not that poor shmuck, and 2) the entertainment factor.

How many times have you tracked a completely wasted person at a show, not including yourself? If you haven't, you're missing some serious enjoyment, not to mention ragging rights.

You can usually find a wasteland passed out on the fringes of the audience, or roaming aimlessly through it. They are the ones that bump into you, causing your drink to spill on your new t-shirt, and then become enraged when you confront them. It's this drunk-and-bump situation that's the key in many of the show brawls I've witnessed—not to mention the ones that I've instigated (adventurously, of course).

Probably the worst thing that can happen when you're dealing with a wasted person is when you get into a conversation with them. They never shut up and always insist on an end. Enduring overpowering alcohol breath is another downside to conversing with wastoids. I passed out once after speaking to one for about 40 minutes. The combination of Jack, Daniels and tequila made this dude's breath more potent than one of Joey Severance's farts. It turned out later that this guy was a designated driver — what a great friend.

Even though wastoids are annoying and should probably be avoided, you can have a lot of fun with them. For instance, tell them that they're in the band and that everyone's waiting for them to start playing. This will usually get a reaction, because nobody likes to be left out for anything and it's great to see what measures the roadie will take to discourage this idiot from getting on stage.

Other amusements include ones who are offering them a job as head bouncer, telling them that there's a huge cut on their head, offering to hold their wallet, naming them bathroom monitor, mentioning that there's free beer in the basement (this only works when the club doesn't have a basement), and explaining that they can't be drunk, because the club doesn't sell alcohol... Add's for November 3/4 are Ancient, Mad Groendos Bloodfiend (Metal Blade), Cold, Cold (A&M), Jane's Addiction, Knife Whistle (Warner Bros.), Sacred Reich, Still Ignorant (Metal Blade); Non-Compus Mentis, Smile When You Hate (Wendler Drug), Sacred Reich, Still Ignorant (Metal Blade); Shai Hakud, Hearts Once Nourished With Hope and Compassion (Revolution); They're Back, Various Artists (Revolution).
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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 for s.a.s. to Bob Richards, WMMS, 6120 Indiantown Road, West Lafayette, IN 47906.

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PBP, Love Radio? Send T&R to : The Cabin, KKBW/KBWN, P.O. Box 708, Twain Harte, CA 95383.

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 developing, staff managing, budgeting 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 94115.
Blue entries highlight a stronger performance than on the combined A3
### Gavin A3 Boomer Grid

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<thead>
<tr>
<th>TW</th>
<th>Title/Label</th>
<th>Spins Towed</th>
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<td>SHAUN MCALISTER (Ritter/Atlantic)</td>
<td>1190 -24</td>
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<td>3</td>
<td>BURT BURKE (MCA)</td>
<td>816 -75</td>
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<td>4</td>
<td>FREDDIE JAMES BIANCO (Capitol)</td>
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<td>RUTHLESS (Kazoo)</td>
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<td>47</td>
<td>PAUL CUBB (Gallop)</td>
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<td>PETTELES (Flying)</td>
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<td>49</td>
<td>JEWEL (Hans)</td>
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<tr>
<td>50</td>
<td>HOLLY COLE (Mercury/Just Music)</td>
<td>249 NEW</td>
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</tbody>
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### Extension 606 by Kent Zimmermann

**One Package in the Mail, Two Great Discs**

Riley and Jonatha

It's unbelievable. He's about the same age as most boomers' fathers, and he averages an incredible 275 gigs a year. Picture your father in his 70s playing blues guitar in Las Vegas. At 72, when most affluent American males care most about their Cellphone drivers, Riley B. "B.B." King is still riding up nightly to Lucille. This week, with Descos Wild, B.B. King releases his finest, most potentially commercial work since, well, that depends on when you first got on the B.B. bus. Most of us (including a bouquet of your listeners) got tangled into B.B. King's web listening to white English players like the Rolling Stones, Fleetwood Mac, Savoy Brown, or any number of John Mayall's Bluesbreaking guitarists. The lesson was that eventually all roads led to B.B., Albert, of Freddie King. And wasn't that a thrill? Now two out of three Kings are gone.

Descos Wild showcases both of B.B.'s prime talents: as a guitarist trading licks with Eric Clapton and David Gilmour, as a vocalist with Tracy Chapman and Joe Cocker, or balancing both skills with Bonnie Raitt or better yet, the Rolling Stones. It's also a pan-format tribute, incorporating blues, soul, rock, pop, country, and hip-hop celebrities making musical whoopee with the King. Like Ray Charles, B.B. is a difficult person to pigeonhole, and as for the material on Descos Wild, King has resurrected a couple signature tunes, faithfully recapturing 'Thrill' as well as early milestones like 'Confessin' the Blues' (the first song he ever performed as a school kid), or 'Payin' the Cost to be the Boss,' not the kind of track generally recorded during the PC 90s.

King, ever the former Memphis radio deejay, always manages to return to commerciality with flair and integrity.

Look, you don't need me to tell you how cool B.B. King is. But in writing this, I'm thinking these are the kind of accolades we write about legends after they've left us. Just hearing B.B. King effortlessly tip-toe around the strings of our segregated American music cultures—whether it's the tap of Heavy D, the modern soul of D'Angelo, the twang of Marty Stuart, or the Celtic croon of Van Morrison—it's a grave reminder that here's a national treasure who speaks only one lan-

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**Gavin October 31, 1997**

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
You can't keep a good voice down. To say the least, the last year or so has brought important changes, including a new label, moving from the MCA Blue Thumb imprint to Don Gehman and Larry Fuziw's Refuge, which, in a sense, is what Jonatha arrived as—a vocalizing boat person, so to speak. "I was in LA doing some gigs," Jonatha remembers, "and they came to talk, I drank. It was a lovely courtship."

The result is 10 Cent Wings, named after a club marquis advertising both her appearance and a happy hour buffalo wings feast. Mostly written off the coast of Nantucket in about ten days, it's Jonatha's best effort, combining everything we love about her singing, from the power voice mode heard on tour commercials to her Story folkie side evident on the Jon- esque "Blood from a Stone." Other fares include "Because I Love You So," "Secrets and Lies" and her first single, "Crumbles." To top off all the great instrumental and technical collaborators, the whole album was mixed by Bob Clearmount, who always makes even the most unlikely recordings sound great.

10 Cent Wings' most moving tribute is "Glass Half Empty," a personal ode to the late Kevin Gilbert. While the lyrics reference are Ultra personal, one of the last times we ran into Jonatha was when we shared a meal before her gig at Slim's, opened by Gilbert.

According to Jonatha, these are charged times, "Songs keep exploding out of me, so I keep inviting them in. And as former English majors Jonatha an Ambient god, the former lowly state college (it major), some of us know good writing when we hear it. Jonatha Brooke has made a load of pals on the Triple A trail, and they'll certainly appreciate the fact that MCA is treating her new album as a major launch, putting it in the same box as a wonderful B.B. King comeback.

You can't keep a good voice down.
Your audience will be seeing Paul Simon everywhere:

**ABC Good Morning America** (5 consecutive days)
**VH1 "Storytellers"**
**CBS This Morning** (3 days)
**ABC "Prime Time Live"**
**Oprah Winfrey**
**HBO special program**
**Charlie Rose Show**

**SONGS FROM THE CAPEMAN** is the first studio album in six years from music legend **PAUL SIMON**

A concept album, it tells the true story of an event that changed the face of New York City and captured the attention of the nation.


Album available on Warner Bros. CD's and cassettes.
Gavin Country

Reports This Week: 199

Top Ten Up & Coming

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Record to Watch

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Top Requests

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WE SAY: "Who can resist this 2:08 snappy tune?"

RADIO SAYS: "He's the star of tomorrow, and this song should put him on the map." George Henry, PD, WDXX-Selma, Ala.
JAMES T. HORN
the new single:
TEXAS DIARY

going for
IMMEDIATE AIRPLAY

"Here's a new country release with punch, style and texture. TEXAS DIARY is a programmer's dream."
Steve Gary, Musical Director, KASE

CURB
UNIVERSAL
It was a country confab at CRS-West, held last weekend in Sacramento, Calif. The meetings kicked off with keynote speaker and country legend Bill Anderson, who kept the entire crowd glued to their seats. Anderson spoke of his youth spent working in radio in Commerce, Ga., and continued to delight us by gracefully weaving us through a singing and acting career that has spanned well over 40 years. The session was interspersed with video footage from Anderson's various television performances and tales from people who have worked with him through the years. It was pure pleasure when he performed several songs acoustically, including a lighthearted tribute to country radio "Country DJ." Anderson's delightful sense of humor, humility, and graciousness should be the standard by which all country artists are judged. The seminar's luncheon featured performances by Atlantic's Matt King, Critique Records' spitfire M.C. Potts, and Capitol's hip trio the Ranch. The talent and diversity of these performances reinforced the fact that our format includes a wide spectrum of talent. The well-attended morning and afternoon panels covered a wide variety of subjects with focus on what radio can expect in the future, and suggestions for surviving this tumultuous period. Look for overviews on the panels “Building a Killer Morning Show,” and “Promotion Ideas” in upcoming GAVIN issues.

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Dale Ann Bradley

**Her voice speaks for itself.**

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**GAVIN EXCLUSIVE!!**

**CAN I GET A WITNESS?**  
During a recent Neal McCoy concert in Athens, Ga., the singer surprised 3000 concert goers by inviting fan Meagan Lemori to join him on stage. Lemori, the girlfriend of WNGC-Athens, Ga. MD Tim Cicciarelli nearly fainted when Cicciarelli walked on stage, dropped to one knee and proposed to her right there. After she agreed to become his bride, Cicciarelli slipped an engagement ring on Lemori’s finger, and the audience gave them a standing ovation. The couple then slow danced as McCoy sang "Then You Can Tell Me Goodbye."
MOST ADDED
RICKY SKAGGS (44)
RAY CONDO (16)
CHESAPEAKE (10)
FRED EAGLESMITH (10)
EX-HUSBANDS (9)

TOP TIP
RICKY SKAGGS
Bluegrass Rules
(Rounder)
Ricky Skaggs is back to bluegrass in a big way. This week’s most added debuts at #26.

Gavin American

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Chartbound

STEAM DONKEYS (Landslide)
HERITAGE (Six Degrees)
EX-HUSBANDS (Tar Hut)
TINA ADAIR (Sugar Hill)
LOMEN BOB (Bloodshot)
CHIP TAYLOR (Train Week)
Dropped: Delevaneys, Pam Gadd

ROB BLEETSTEIN
American Inroads

Beat It on Down the Line

OK folks, after three years at the Americana helm, it's time for me to hand over the reins and branch off into some other directions. In the words of that famous tunesmith Tom Petty, "It's time to move on time to get gone/what lies ahead I have no way of knowing." Though I'm not one to look back—unless you're talking about Grateful Dead shows—my tenure here at Gavin has been truly rewarding in many aspects. There can be no doubt that we've created something that was not only wanted but needed. We've given a name, forum, and profile for a wide array of artists that previously had no home. We've given radio a much needed infusion, but the

IT'S ALL YOURS, CIGAR BOY

Rob Bleetstein (right) passes the Americana torch, and a bucket of CDs onto new Americana Editor Chris Marino

mission is still a long way from over, so please keep on doing what you do best. Have we solved the too rock for country, too country for rock problem? That still remains to be seen. In the meantime, the future holds promise for what we've created.

As I head off on roads unknown, I do have an inkling of where I'd like to be, and that's get back to the artist side of the fence. So, rest assured, I'm not falling off the face of the earth, and you surely haven't heard the last of me yet.

As for the future of Americana here at Gavin, there was really only one person for the gig, so it's with great pride that I pass the torch to Chris Marino. No stranger to most of us, Chris was last year's Americana Programmer of the Year at Americana Station of the Year WMLB/AM-Cummings, Georgia. I feel comfortable and confident that he'll manage the task of taking Americana farther down the line. While he was here last week learning the ropes, many people called to say he had some hard shoes to fill, but that's not what it's about at all. It's about moving things forward, staying aggressive, bringing more stations into the Americana fold, and keeping the musical integrity of the format intact. With all these factors considered, Marino is definitely the guy.

Thinking back, I can't help remembering that we started this thing out with the intentions of creating an alternative format for country music. As I see it right now, some of the obstacles have been cleared, the gravel has been laid, but the steamroller has yet to come in and pave the road. I have the utmost faith that Americana radio will become a full-time reality. I've said all along that Americana is country music for the next century; we're just a little ahead of our time. But I know it's coming.

I also want you to know that it has been an extreme pleasure and delight to get to work with so many of you in our common quest to get the music we love out to the masses. I know I'm going to miss my daily raves with Jon Grimson and Al Moss, as well as the knock-down-drag-outs with Michele Clark, so feel free to check in with me, as I know "kid" Leslie Rouffe at Rounded will. My email will be more active than ever in the upcoming weeks, so give a holler at: pwrglide@well.com. Or fax me at (415) 724-0744.

And as a final parting gesture, a big thanks and God bless to those that are the foundation for what we've started with Americana: Emmylou Harris, Joe Ely, Steve Earle, Lucinda Williams, Alison Krauss, the Dead Reckoners, Robert Earl Keen, Tim O'Brien, Johnny Cash, Willie Nelson, Merle Haggard, Robbie Fulks, and all down the line. Oh, and of course, cheers to the ongoing spirit of Jerry Garcia.

So cheers to you all, too, and remember, "The road goes on forever, and the party never ends."
Singles

SPACE MONKEYS
“Sugar Cane”
(Chiongo/Interscope)
Already catching fire fast at alternative. With so many key Top 40 programmers calling this one up, including some early test play at Z100-New York, KISS 108-Boston and a handful of others, expect to see it blow up very quickly. Infused with a sample of Public Enemy’s “Bring the Noise,” this track just might end up being the “Fly” of the fourth quarter.

AEROSMITH
“Pink” (Columbia)

Quite a few PDs now admit they missed the boat by not spinning “Hole in My Soul.” Don’t look for that to happen to this hook-filled production. As for the title and lyric, let’s just say it’s open to interpretation. These legendary rockers are getting nothing but raves from those who’ve checked ‘em out on tour.

JOHN MELLENCAMP
“Without Expression”
(Mercury)

Soon to be released Greatest Hits package: The Best That I Could Do features only one previously unheard track, and this is it. Mellencamp’s always excel at expressing the emotions we all feel, and once again, he’s right on target.

BOYZ II MEN
“A Song for Mama” (Motown)

Perfect sentiment for the approaching holiday season. This touching ballad, performed with harmonic precision, has had radio buzzing from the moment PDs got hold of the album. This Babyface creation is also featured on the Soul Food soundtrack.

CROSSOVER PICK
UNCLE SAM
“I Don’t Ever Want to See You Again” (Stonecreek/Epic)

Speaking of Boyz II Men, here’s the debut single by the first signing to the group’s new Epic joint venture label. This tremendously talented singer from Detroit gets some background help from the Boyz, but he carries some ballad with a heartfelt vocal.

Albums

RAKIM
The 18th Letter (Universal)

In the words of its Number One Gavin single, “It’s Been a Long Time.” Rakim returns after a long time gone, and it’s like he never left—lyrically fit, sonically equipped, and conceptually untouched.
2PAC

"I Wonder If Heaven Got A Ghetto"

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JANET "TOGETHER AGAIN"

the next smash from the new album The Velvet Rope