

THE MOST TRUSTED NAME IN RADIO SINCE BEFORE JEFFERSON AIRPLANE HAD TAKEN OFF

ISSUE 2204

MAY 1 1998

GAVIN
40TH
ANNIVERSARY

Most Trusted Name In Radio Since the Birth of Rock & Roll

GAVIN

spotlight on college

morcheeba's second coming

a job-hunter's guide to radio

plus:
payin' those dues

BRANDY -&- MONICA

The Boy Is Mine

Impacting May 4

brandy

- Debut album 4x platinum
- Four Top 10 singles on the Billboard Hot 100 charts
- 60 million people watched Brandy star in Cinderella on ABC Television
- Over 4 million people watch Brandy each week on Moesha
- Tonight Show May 14
- Brandy will be featured on the covers of Vibe, Teen People, Ebony, Seventeen, Jet, and in an In Style feature.
- MTV Ultrasound, MTV Spring Break, MTV Live (6/9)
- New album NEVER - SAY - NEVER in stores June 9th

'The Boy Is Mine' produced by Rodney Jerkins for Darkchild Entertainment, Inc. Dallas Austin for Darp, Inc. and Brandy for Brand Name. Monica appears courtesy of Arista Records, Inc.



www.atlanticrecords.com

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AS TOLD TO ELIOT TIEGEL

Tony Outeda

On PBS, Fundraising, and Making Music

Former personal manager Tony Outeda is president of PBS Records, the new 50-50 joint venture between the Public Broadcasting Service and Warner Bros. Records. Under its five-year deal, WB will fund the production of two TV specials and CDs yearly and provide all sales, marketing, promotion, manufacturing, and distribution. Outeda will draw material from PBS Network artist performances and fundraising specials, as well as from individual PBS affiliate stations. But the synergy has to be right on the audience mark; otherwise it's a no-go. Outeda is the latest former artist manager to join the ranks of record company presidents, during his career as a manager, Outeda has worked with Foghat, Laura Nyro, Dave Edmunds, and Bob Welsh, among others.



Tony Outeda

Blackside, the top-of-the-line Boston production firm, about a possible companion record for their 6-hour documentary, *I'll Make Me a Life*, which defines the impact of black artists in the 20th Century. Obviously a big part of that is going to be music. This is the company that did the award-winning show about civil rights, *Eyes on the Prize*.

In the case of documentaries, the filmmakers will need music that works in the documentary, while we'll need music that stands on its own for a CD. If we can't do that, we won't make the record. We hope that we'll be able to combine budgets and expertise and come out with better results that we would otherwise have had. If there's a musical idea we think would make a great record and PBS doesn't feel it'll make good PBS television or is suitable for the PBS audience, then it won't happen. It's always going to be something that everybody enthusiastically believes will have a common ground.

My background in personal management has given me a perspective

on how a record company functions on different levels. You're involved in making and manufacturing a record, looking at tours, sales, and radio promotion. The beauty of having a custom label deal with a company like Warner Bros. is you have their entire infrastructure available to you. A management background gives you a full understanding of how all these functions work together.

Our records will be promoted on PBS; whether they get promoted on radio is an open question because we'll be making a lot of albums that aren't going to fit into any radio format. The music on PBS is so eclectic—Broadway, pop, rock, opera, jazz, barbershop quartets. There was even a show on klezmer music.

PBS has a fundraising hour special on barbershop quartets and we're going to have an album. It'll be taped in Atlanta over the July Fourth weekend. We'll coordinate the release to coincide with the special. It's good music, it's interesting, and it's great to listen to. Where would you get it played? You wouldn't. On the other hand, who knows what will come from some of the things we're working on? Certainly the Chicago record will have airplay. We'll ship stations a sampler with several cuts.

Some of the PBS affiliates—like WNET-New York, WGBH-Boston, and WTTW-Chicago—create programming, much of which is music, that gets on the network. We have the potential to use locally produced music shows from other PBS affiliates, as long as we're informed of the program and are involved initially so we can coordinate the release of the album with the air date. **GAVIN**

In this new endeavor, all of our record albums will have television components. If we were to find some musical talent, we'd work in tandem with PBS to create the visual aspect. Or it could be something PBS already has in the pipeline. It's a combination of the record company feeling this is going to make an interesting album, and PBS feeling it's going to make good television. The first PBS record and program that's in the works is a Chicago performance/Christmas album. The band will be taped in late May.

We're talking about a number of projects, and we're going to do at least two fundraising events each year involving an hour's performance, like last year's *John Tesh at Red Rocks*. We've had meetings with Sam Pollard and Rena Kosersky of

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NEXT WEEK

Welcome to Gavin!

The all new GAVIN, that is. Our special Alternative focus is just the beginning this week. We've got new features, new departments, and a whole new look for you to enjoy!

First Words

Many years after the fact, I can admit it: I was the worst disc jockey in the history of college radio.

Now, over the years I've run into many people who make this claim, but in my case it's true. I tried too hard to sound like a Top 40 jock, I could never get the hang of cueing the records, I stepped all over the music (and myself), and I even played William Shatner's cover versions of "Mr. Tambourine Man" and "Lucy in the Sky With Diamonds" (found the album in the trash; still have it). Even locked myself out of the studio...more than once.

But I loved radio. Loved everything about it. I also loved to write, to dig, to talk to people, to understand everything I could about this great medium. And I knew

that, despite a degree in anthropology, radio would end up being my career. Somehow.

The point is: If you have a passion in life, if you are self-directed, if you are persistent, if you understand about "paying dues," and if you can see opportunity when it pounds on the door, you'll end up doing what you want to do.

Go out there and make it happen.

Reed Bunzel, Editor-in-Chief

GAVIN

Founded by Bill Gavin—1958

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It's Gavin's 40th Anniversary
And We're

On The Air

Bill Gavin founded this publication 40 years ago. To celebrate our anniversary, we have chosen to celebrate our founder by paying tribute to the industry he loved.

In a special, large-format book that will be sent to all radio decision makers in May, our editors—with help from such record and radio industry figures as Gary Owens, Joe Smith, Ron ("Boss Radio") Jacobs, Ian ("You Turn Me On") Jacobs, and Cousin Brucie Morrow — will trace the history of radio over the past four decades. The people behind the scenes and on the air: not only the deejays and the music they played, but the jingles and IDs that gave their stations their particular image. And, of course, the music, from the pop and Top 40 sounds with which Bill Gavin worked as a pioneer programmer, to all the music that GAVIN has charted and covered over 40 years.

But this special edition goes beyond 40 years. It'll begin on the eve of rock and roll and Top 40, with a look and listen back to the first golden age of radio. It'll reflect on the stars, the stations, and the issues of today. And we'll look at the radio and musical horizons that lie ahead.

On The Air will be a must-read, not only for industry professionals, but for fans and students of radio and music.

Join us...

as we celebrate 40 years of Gavin, the Most Trusted Name in Radio, by going

**A Tribute to
the First
Golden Age
of Radio**

**The New Kid
on Every
Block—the
Impact of
Television**

**The Birth of
Top 40—by
Ben Fong-
Torres**

**Gordon
McLendon:
A Man and
His Memos**

**The Real
Don Steele—
by Ian
Whitcomb**

If you're a part of this most dynamic business, then you've got to be

On The Air

Forty Years That Shaped
The Sound of America

A Gavin History of Radio
Since the Birth of Rock & Roll
For marketing opportunities
call Lou Galliani 805-542-9999

On the Air: The Recollections of Chuck Blore, Bill Drake, Ron Jacobs, Mike Joseph, Dick Clark, Cousin Brucie, Casey Kasem, Joe Smith, Joe Niagara, Joey Reynolds, Rick Dees, and More

Beyond Top 40: Gavin on A/C, Country, Jazz, Smooth Jazz & Vocals, the Urban Landscape, Rap, College, Alternative, Gavin Rocks, A3, and Americana

**Radio Today:
Consolidation,
Computers
& Consultants
—by Reed Bunzel**



ON THE AIR. As they say in the news teasers, here are just some of the stories we're working on:

Cary Owens' Cartoon History of Top 40

The Hits Between the Hits: The Story of Jingles

The Top 40 of Top 40—Gavin Readers Choose the Format's Own Fab 40

Radio and Records: Let's Stay Together

Radio Tomorrow: The Future of the DeeJay... and of Radio Itself

GAVIN NEWS

"Sometimes I think I should have stuck it out as an independent—all this rich food caused me to gain so much weight, and I haven't been arrested in over a decade."

— Howie Klein, see page 28

ABC to Acquire Radio Today

In a deal estimated by some analysts to be worth approximately \$25 million, ABC Radio Networks has inked a deal to purchase New York-based Radio Today Entertainment, an independent producer and

will "enormously increase our programming development and syndication capabilities," ABC Radio Networks President Lyn Andrews observed that the Radio Today team is known for its "high standards, cre-

abc ABC RADIO NETWORKS

distributor of radio programs and



active talent, and relationships

services. An estimated 2,500 radio stations currently utilize one or more of Radio Today's 17 products, which include block programming and production libraries in a broad range of formats.

with radio stations...and I am confident they will bring these valuable qualities to our business."

"Radio Today and ABC are a perfect fit," added Radio Today President Geoff Rich. "Together we can take on the programming challenges of the next millenium."

Noting that the addition of Radio Today to the ABC fold

LiPuma to GRP Label Chairman

Tommy LiPuma has been promoted to Chairman of GRP Recording Company; former Private Music President/CEO Ron Goldstein has been named President of the GRP label. Both LiPuma and Goldstein will be based in New York.

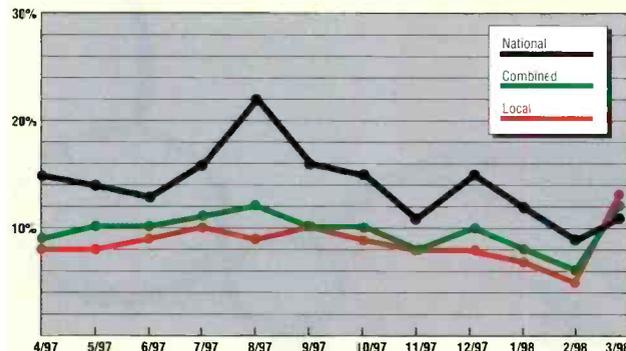


Tommy LiPuma

Award winning producer LiPuma has served as President of GRP since 1994, and Goldstein brings to his new post more than 11 years' experience at the helm of various labels.

"GRP has made tremendous strides under Tommy's leadership," said Universal Music Group President Zach Horowitz. "With the addition of Ron, the label is poised for even greater levels of success. GRP will now have two executives with impressive artistic sensibilities who are equally focused on developing talent and bringing their music to audiences worldwide."

Revenues Jump 12% in March



Chalk up another consecutive month of radio revenue gains (67 in a row, for those who keep track). The radio industry posted a 12 percent increase in overall revenues in March compared with the same period in 1997, driven by a 13 percent jump in local ad dollars and an 11 percent gain in national business. Year-to-date, national sales are up 11 percent, while local and combined revenues both are 9 percent ahead of last year's pace. Calculations are based on the Radio Advertising Bureau's revenue index of more than 100 markets.

Capitol Records Realigns; Ups Costello, Watts-Perry

Capitol Records President/CEO Gary Gersh has realigned the label's marketing and promotion departments, promoting two key executives in the process. Phil Costello, Senior VP Promotion, adds Marketing to his title, while VP A&R Perry Watts-Russell becomes Senior

VP. Lou Mann continues as Senior VP/GM of Capitol. "It gives me enormous pleasure to recognize and reward the contributions Phil and Perry have made to Capitol over the past five years," said Gersh.



Phil Costello



Perry Watts-Russell

In his new position, Costello will oversee Capitol's marketing functions as well as radio promotion to all formats; he also will continue to liaise with Blue Note/Metro Blue on select projects. Watts-Russell will now apply both his musical acumen and artist development skills to a broader range of projects.

The moves are a result of Capitol's recent resurgence in the marketplace, thanks in large part to the successes of acts like Radiohead, Everclear, and Meredith Brooks. "The notion is, we are having a lot of acts coming into fruition," Gersh told the *Hollywood Reporter*, adding that part of Capitol's success stems from "seeing third and fourth hits from the records released."

Mercury, The Enclave In Worldwide Deal

Mercury Records has entered into a worldwide imprint deal with Tom Zutaut's The Enclave, in which Mercury will own, market, and distribute all records signed to The Enclave.

Zutaut's title will be President and his duties may also include A&R and overseeing various Mercury artists; he will be based in Mercury's New York offices. Zutaut was formerly President and Chief Executive Officer of The Enclave for EMI Recorded Music, where he signed such acts as Fluffy and Drain S.T.H. Prior to forming The Enclave, Zutaut was an A&R Executive at Geffen Records, where he signed Guns N' Roses, Edie Brickell & the New Bohemians, and Elastica.

Danny Goldberg, Chairman and CEO of Mercury Records Group said, "Tom Zutaut is one of the most brilliant A&R minds of his generation. Bringing The Enclave to Mercury is an incredible honor."



No Color Barriers in Music

Bill Gavin wrote in 1972: "What can be wrong with a rigidly-controlled sound is that, eventually, its utter sameness tends to reduce listener interest. Pop music never was and never will be a segregated type of format. There are no color barriers or sound barriers to the music that people like. Integration in music, as anywhere, involves acceptance of differences. Each record should be judged on its own individual merit. True tolerance and understanding of many musical forms are essential ingredients for the music director's job. They are also great assets for the person who sets the course of the station's music policy."

The first time I read this quote, I was a 22-year old black DJ trying to make my mark in Top 40 radio. That quote was welcome music to my soul, and of course I was praying that leaders in the business would take Bill's message to heart.

This was back in the day when radio was more segregated than it is today; not only was crossing over black music a triumph, but adding a black air personality to a Top 40 station line-up was an heroic gesture.

I cut that quote out of *The Gavin Report* that week and have kept it with me all these years. When I became a Music Director and PD, I made those very words central to my programming philosophy. I still do today, in the form of a fading piece of paper taped to the bottom of my computer monitor, the words still legible, the message still powerful as ever. —QUINCY MCCOY



The G-files

ACQUISITIONS

- CLEAR CHANNEL, JAMES CRYSTAL ENTERPRISES, and FAIRBANKS COMMUNICATIONS inked a three-way station deal involving seven stations in two Florida markets. Clear Channel has agreed to buy WJNO/AM in Miami, and WJNA/AM, WJNX/AM, WRFM/FM, WRLX/FM, and WXFG/FM in West Palm Beach, for \$85 million. Clear Channel then will exchange WJNA, WRMF, and WRLX, as well as WFTL/AM-Miami, to JCE for \$47 million and a new CP that will serve the West Palm Beach market. Brokers: Bergner & Co. and Richard A. Foreman Assoc.
- CLEAR CHANNEL also signed a deal to buy KTSM AM/FM-El Paso from Communications Corp. of America for \$10.5 million.
- BIG CITY RADIO agreed to buy four stations in and around Chicago for an estimated \$25 million. Included in the deal: Darrell Peters Productions' WCBR/FM-Chicago; STARadio Corporation's WLRT/FM-Kankakee, Ill.; and DeKalb Radio Studios' WLBK/AM and WDEK/FM in DeKalb, Ill. Brokers: Blackburn & Co. and Gary Stevens & Co.
- CUMULUS MEDIA agreed to purchase four stations from two separate owners in two markets for a total \$2.3 million. In Florence, S.C., Cumulus is buying WCMG/FM and the CP for WSEA/FM from Seaside Broadcasting for \$1.825 million; in Washington, Ga. the company is acquiring WLOV/AM from P&T Broadcasting for \$500,000.
- SUNBURST MEDIA agreed to purchase KBBA/AM, KEYJ/FM, and KORQ/FM in Abilene, Texas from Dynamic Broadcasting for \$5 million.
- BALDWIN BROADCASTING announced it was buying WZEW/FM-Mobile, Al. from American General Media for \$1.4 million.

CLOSINGS

- JOURNAL BROADCAST GROUP closed its \$4.4 million purchase of WQBB AM/FM in Knoxville, Tenn. from Sequoyah Communications. Broker: Kalil & Co.
- MARATHON MEDIA completed its acquisition of KFTZ/FM and KOSZ/FM in Idaho falls, Id. from Eagle Rock Broadcasting for \$2 million.
- STARADIO CORP. finalized its acquisition of KCAP/AM and KZMT/FM in Helena, Mont., from American Cities Broadcasting. Purchase price was \$1.4 million.



OZ-STRUCK

KLOS/FM-Los Angeles' Mark and Brian program reenacted the classic Lux Radio Theater version of *The Wizard of Oz* at the Museum of Television & Radio in Beverly Hills. Pictured (l-r): contest winner Lisa Boisse (Toto), Jess Harnell (narrator/Munckin Mayor), Dwight Yoakam (Cowardly Lion), Sandra Gould (Wicked Witch), Peter Scolari (Aunt Em/Glinda the Good Witch), Sheena Easton (Dorothy), Brian Phelps (Scarecrow), and Mark Thompson (Tin Man). Not pictured: Alan Young (The Wizard).

N2K Entertainment Now Music Boulevard

ROSEN TO OVERSEE ON-LINE DIVISION

N2K Inc. has announced that N2K Entertainment, the company's online music division, has changed its name to the Music Boulevard Network. The name change has been implemented to better reflect the full scope of online content, community, and commerce offered by the service's Internet music channels.

The Music Boulevard Network consists of online music store MusicBlvd.com, and music channels Rocktropolis.com, JazzCentralStation.com, ClassicalInsites.com, and various Star Sites.

The network provides programming and commerce capabilities for major handlers of traffic on the Internet, including America Online, Netscape, Excite, MTV/VH1, WebTV, @Home, as well as CBS Cable's TNN, CMT, and country.com.

N2K has also announced

the appointment of J.J. Rosen as President of the Music Boulevard Network. Formerly Senior Vice President/



General Manager of N2K Entertainment, Rosen will oversee day-to-day operations for the online division, including integrating content, community, and commerce for the Network's sites and its distribution partners, establishing new alliances, and managing the continual international expansion and development of the Music Boulevard Network.

Brooks, Strait Nab Top CMA Honors

Winners at the 33rd annual Academy of Country Music Awards:

- **Entertainer:** Garth Brooks
- **Album:** *Carrying Your Love With Me*, George Strait
- **Single Record:** "It's Your Love," Tim McGraw with Faith Hill
- **Song:** "It's Your Love," Tim McGraw with Faith Hill
- **Female Vocalist:** Trisha Yearwood
- **Male Vocalist:** George Strait
- **Vocal Duo or Group:** Brooks & Dunn
- **Vocal Event:** "It's Your Love," Tim McGraw with Faith Hill
- **New Female Vocalist:** Lee Ann Womack
- **New Male Vocalist:** Kenny Chesney
- **New Group or Duo:** The Kinleys
- **Video:** "It's Your Love," Tim McGraw with Faith Hill
- **Pioneer Award:** Charlie Daniels
- **Special Achievement Award:** Garth Brooks
- **Nightclub:** The Crystal Palace in Bakersfield, Calif.
- **Radio Station:** US99 in Chicago
- **Disc Jockey:** Tom Rivers of WQYK in Tampa, Fla.

Amazon.com Seeks Customer Input For On-Line Music

Online retailer Amazon.com, "Earth's Biggest Bookstore," has called upon music lovers for suggestions on building the ultimate online music store.

Artists, customers, and music industry professionals are invited to give their opinions by clicking on "Help Build Your Store" on the Amazon Web site. Amazon, the largest online retailer of books, hopes that responses to queries such as, "Tell us about your dream music store," "How does it help you find music you'll like?" "How does it help you avoid music you don't?" and "What makes it unique?" will help the company expand its successful enterprise into the music biz. Amazon also encourages customers to publish their own opinions about music by rating and reviewing CDs. Each person who offers input will be entered into a drawing for a \$1,000 gift certificate redeemable on-line for music and/or books.

Regional Differences Dictate Music Format Preferences

A new study from Interep confirms what most radio programmers have known for a long time: that regional differences play a fundamental role in what type of music—and radio formats—are popular in different markets.

Take New York, for example: only a four-hour drive from Boston, the Big Apple's top format is Urban, which doesn't even figure into the top 3 in Beantown. Neither does Spanish, New York's number two format; conversely, Boston listeners love Oldies, which don't figure into New York's top three.

For comparisons, here's a listing of the three most-listened-to formats in each of the top 10 markets:

NEW YORK		DETROIT	
URBAN	13.0%	URBAN	17.4
SPANISH	11.0	NEWS/TALK	11.2
TOP 40	9.3	ROCK	7.5
LOS ANGELES		DALLAS	
SPANISH	20.4	URBAN	11.9
URBAN	11.1	COUNTRY	11.8
NEWS/TALK	10.0	NEWS/TALK	10.9
CHICAGO		WASHINGTON	
NEWS/TALK	16.5	URBAN	21.2
URBAN	13.2	NEWS/TALK	10.7
SPANISH	6.3	COUNTRY	6.8
SAN FRANCISCO		HOUSTON	
NEWS/TALK	9.6	COUNTRY	13.0
ADULT ALT.	8.1	URBAN	12.2
URBAN	7.0	NEWS/TALK	8.8
PHILADELPHIA		BOSTON	
URBAN	13.7	NEWS/TALK	16.1
ROCK	9.7	TOP 40	12.1
NEWS	6.8	OLDIES	7.9

BACK BY POPULAR DEMAND

Arbitron Rolls Out 1998 Program Director Seminar Schedule

Mark Your Calendar Now!

When	Where	What
June 4	Dallas, TX	Beyond the Basics
Sept. 16 & 17	Columbia, MD	Arbitron 101
October 1	San Francisco, CA	Beyond the Basics
Nov. 11 & 12	Columbia, MD	Beyond the Basics & Arbitron University

Seminar Sign-Up

Fax this form to register, and send a check for \$90 made out to "The Arbitron Company." Send to Bob Michaels, Arbitron, One Galleria Tower, 13355 Noel Road, Suite 1120, Dallas, TX 75240. Fax: (972) 385-5377. To qualify for this seminar, you must be an Arbitron client.

For more information, Call Bob Michaels, manager, Radio Programming Services, at (972) 385-5357.

Sign me up for the PD Seminar in:

Seminar Location _____

Name _____

Title _____

Station _____

Address _____

City _____

State _____ Zip _____

Phone _____

Fax _____

ARBITRON
a division of Ceridian Corporation

BACKSTAGE

BY JAAN UHELZKI

BACK TO BLOND

Debbie Harry has been in the news this week, when the reconstituted **B-52's** revealed that the first single (and only new material penned) from their forthcoming greatest hits package, "Debbie," was inspired by the cool blonde who befriended them at **CBGB's**, the infamous New York club during the late '70s. Then we ask you, why did they ask **Chrissie Hynde** to tour with them



Debbie Harry

instead of Harry? But the best news is that Harry, along with guitarist **Chris Stein**, drummer **Clem Burke**, keyboardist **Jimmy Destri**, bassist **Leigh Lisowski**, who was known as **Leigh Foxx** in his salad years, and guitarist **Paul Carbonara** are in the studio working on a new **Blondie** record—the first Blondie record in 15 years. The record is being produced by **Craig Leon**, who was the force behind some of the early Blondie singles ("In the Sun" and "X-Offender") with **Richard Gottehrer**. Backstage grilled Leon—who was used to such abuse, having just arranged the strings on the new **Cowboy Junkies** album—and he told us the basic tracks for the band's reunion record were done at New York's **Electric Lady Land**, before they moved to Chris Stein's state-of-the-art home studio for tea and cook-

COURTNEY'S CAUGHT IN THE ACT (OF BEING COURTNEY)

We don't know about you, but *we're* happy that **Courtney** is up to her old tricks. In fact we could care less that **Hole** pushed their album release date back to September. It's the kind of stuff we expect from Courtney. Last Friday the frenetic diva flounced into a Los Angeles fashion show with pal and über stylist **Arianna Phillips** who was nowhere to be found, when push came to shove. And push did come to shove. Before the **Loved One** was even in the door, old nemesis **Belissa Cohen**, who used to be the keeper of the keys for the "La Di Da" column in *The LA Weekly* back in the day, stood squarely in her path. The two of them exchanged banalities, and seemed cordial enough—even though Cohen regularly slagged the singer in her column—until Belissa asked Courtney if she could snap a picture of her. "What's it for?" Courtney inquired. "I don't know," replied Cohen. Love may appear to let bygones be bygones, but she didn't particularly want this woman to have a photograph of her—just in case the Aborigines were right about cameras stealing your soul—and Courtney Love's soul would be one fine catch—so she refused. As the singer-cum-actress turned to walk away, a fan strode up, gushing, "I love you so much," and asked if she could photograph her. In her own regal way, Love inclined her head slightly in assent and posed for a millisecond. Cohen took all this in, decided to seize the opportunity, and pointed and clicked her own camera at Love. Needless to say, the widow Cobain was not for taking this lying down, and leaped towards the former gossip columnist demanding she hand over her camera. "Give me that," she thundered, and when Cohen didn't comply, Courtney shot out her finely manicured hand and tried to grab the Nikon. Cohen thrashed out to block Love's move and ended up cuffing the singer. According to witnesses, Courtney looked momentarily startled, and then she hauled off and hit the annoying writer in the face. Belissa Cohen is still pondering whether to press charges, while Love just thinks it's par for the course. "Every now and then you just have to scare people," she later told pals. Looks like those anger management classes really paid off.



Winter Thaw: First Arbitron #s

Better late than never...here are the delayed (by two days) Winter 1998 Arbitron ratings for the first 10 markets released.

NEW YORK

		F'97	W'98
WLTW/F	A/C	6.2	6.6
WSKQ/F	Span	5.6	6.1
WQHT/F	T40	5.9	5.5
WHTZ/F	T40	3.9	4.7
WCBS/F	Old	4.6	4.6
WXRK/F	Alt/Rock	4.1	4.3
WRKS/F	UA/C	4.4	4.2
WKTU/F	T40	4.6	3.8
WINS	News	3.0	3.6
WPAT/F	A/C	3.3	3.5
WQCD/F	SJ&V	2.8	3.2
WOR/A	N/T	3.0	3.1
WABC/A	N/T/S	3.1	3.0
WQXR/F	CI	2.4	2.9
WCBS/A	News	3.2	2.8
WPLJ/F	T40	2.8	2.6
WBLS/F	Urb	2.3	2.5
WADO/A	Span	2.0	2.4
WFAN/A	Spts	2.8	2.2
WQEW/A	Nos	2.1	2.0

LOS ANGELES

		F'97	W'98
KSCA	Span	4.9	5.4
KLVE/F	Span	6.1	5.3
KFI/A	N/T	4.0	4.4
KPWR/F	T40	4.2	4.0
KKBT/F	Urb	4.5	3.9
KIIS/F	T40	4.0	3.8
KOST/F	A/C	3.8	3.8
KLAX/F	Span	2.1	3.4
KROQ/F	Alt	3.0	3.4
KRTH/F	Old	4.0	3.4
KTWV/F	SJ&V	3.4	3.3
KBIG/F	A/C	2.7	3.0
KYSR/F	ModA/C	2.8	2.9
KCMG/F	HA/C	1.4	2.7
KABC/A	Talk	3.0	2.6
KCBS/F	Rock	2.7	2.5
KNX/A	News	2.0	2.5
KLSS/F	Talk	2.5	2.4
KLOS/F	Rock	2.6	2.3
KZLA/F	Ctry	2.7	2.3
KLAC	Nos	2.3	2.2
KFWB/A	News	2.1	2.1

CHICAGO

		F'97	W'98
WGN/A	Talk	6.1	6.6
WGCI/F	Urb	7.2	6.3
WLIT/F	A/C	4.5	4.8
WNUA/F	SJ&V	4.8	4.6
WBBM/F	T40	4.6	4.4
WVAZ/F	A/C	4.3	4.3
WBBM/A	N/T	3.6	4.0
WLS/A	N/T	4.3	4.0
WUSN/F	Ctry	3.5	3.4
WJMK/F	Old	3.4	3.3
WKQX/F	Alt	2.9	3.0
WRCX/F	Rock	3.0	3.0
WCKG/F	CIRK	2.3	2.9
WAIT/A	Nos	2.3	2.8
WNND/F	A/C	2.3	2.7
WTMX/F	HA/C	2.6	2.6
WXCD/F	CIRK	2.8	2.6
WXRT/F	A3	1.9	2.6
WLEY/F	Span	2.5	2.3
WMAQ/A	News	2.3	2.3
WOJO/A	Span	1.8	2.2

SAN FRANCISCO

		F'97	W'98
KGO/A	N/T	6.6	6.4
KCBS/A	News	4.8	5.3
KOIT A/F	A/C	3.9	4.3
KYLD	T40	4.2	3.8
KIOI/F	A/C	2.9	3.7
KISQ/F	A/C	3.0	3.5
KABL/A	Nos	3.2	3.3
KFFG/KFOG	A3	2.9	3.2
KNBR/A	Spts	4.1	3.1
KFRC A/F	Old	3.3	2.9
KBLX/F	Urb	2.9	2.9
KZQZ/F	T40	2.7	2.9
KMEL/F	T40	3.4	2.8
KKSF/F	SJ&V	3.3	2.7
KLLC/F	ModA/C	2.5	2.6

PHILADELPHIA

		F'97	W'98
KYW/A	News	6.8	7.4
WDAS/F	UA/C	5.5	6.4
WBEB/F	A/C	5.9	5.8
WYSP/F	Rock	6.3	5.4
WJZJ/F	SJ&V	4.2	5.1
WWDB/F	Talk	4.6	5.1
WOGL/F	Old	5.0	4.6
WUSL/F	Urb	4.7	4.3
WXTU/F	Ctry	3.7	4.2
WMGK/F	CI Hts	4.7	3.9
WPEN/A	Nos	3.6	3.8
WIOQ/F	T40	3.2	3.7
WPHI/F	Urb	3.5	3.5
WIP/A	Spts	3.7	3.4
WYXR/F	HA/C	3.0	3.2
WMMR/F	Rock	3.2	3.1
WPLY/F	Alt	2.6	2.2
WXXM/F	HA/C	1.6	2.2

DETROIT

		F'97	W'98
WJLB/F	UA/C	7.9	8.1
WNIC/F	A/C	7.4	7.6
WOMC/F	Old	5.5	5.9
WJR/A	N/T	6.4	5.8
WWJ/A	News	5.2	4.9
WVMV/F	SJ&V	3.5	4.7
WKQI/F	HA/C	4.1	4.1
WRIF/F	Rock	3.8	4.1
WMXD/F	UA/C	3.9	4.0
WWWW/F	Ctry	3.4	3.7
WCHB/F	Urb	3.2	3.4
WXYT/A	N/T	3.6	3.4
WYCD/F	Ctry	3.5	3.0
WCSX/F	CI Rck	3.1	3.0
WPLT/F	Alt	3.0	2.7
WDRQ/F	T40	3.2	2.6
CKWW/A	Nos	3.0	2.3

BOSTON

		F'97	W'98
WBZ/A	N/T	9.4	7.9
WMJX/F	A/C	6.0	6.8
WJMN/F	T40	6.2	6.6
WXKS/F	T40	5.9	6.3
WRKO/A	N/T	6.4	5.7
WBCN/F	Alt	5.2	5.5
WCRB/F	Class	4.0	4.8
WODS/F	Old	5.0	4.3
WBMX/F	Mod A/C	3.6	3.9
WEEL/A	Spts	3.4	3.7
WKLB/F	Cntry	3.2	3.3

		CI Rk	
WZLX/F		3.3	3
WSJZ/F	SJ&V	1.8	2.8
WAAF/F	Rock	3.0	2.7
WROR/F	A/C	2.9	2.7
WBOS/F	A3	2.1	2.5
WEGQ/F	Old	2.7	2.1
WXKS/A	T40	2.5	1.4
WFNX/F	Alt	1.2	1.2
WILD/A	Urb	1.8	1.0

CLEVELAND

		F'97	W'98
WZAK/F	Urb	9.9	9.3
WMJI/F	Old	8.0	8.1
WDOK/F	A/C	6.9	7.2
WGAR/F	Cntry	7.5	6.9
WRMR/A	Nos	5.5	6.2
WMVX/F	HA/C	3.3	5.7
WNCX/F	CIRK	6.9	5.1
WTAM/A	N/T	4.3	4.9
WZJM/F	T40	6.0	4.8
WMMS/F	Rock	4.4	4.6
WQAL/F	HA/C	5.0	4.5
WNWV/F	SJ&V	4.0	3.9
WCLV/F	Class	2.9	3.4
WENZ/F	Alt	2.0	2.6
WJMO/A	Urb Old	1.7	2.5
WKNR/A	Spts	4.5	2.2
WABQ/A	Relig	1.0	1.7

ST. LOUIS

		F'97	W'98
KMOX/A	N/T	11.2	10.7
WIL/F	Cntry	8.5	7.3
KEZK/F	A/C	5.5	6.8
KMJM/F	Urb	6.8	6.1
KSHE/F	AOR	4.6	5.0
KPNT/F	Alt	4.6	4.9
KYKY/F	A/C	4.8	4.7
KSLZ/F	T40	1.8	4.6
WKKX/F	Cntry	5.0	4.2
KLOU/F	Old	3.7	3.9
KTRS/A	N/T	3.4	3.3
WVRV/F	Mod A/C	3.0	3.2
KIHT/F	70s	3.1	3.1
KATZ/F	Urb A/C	1.8	3.0
WALC/F	Mod A/C	3.7	2.9
KFUO/F	Class	3.1	2.8
KSD/F	CI Rk	3.0	2.5
WRTH/A	Nost	2.1	2.4

WASHINGTON

		F'97	W'98
WHUR/FM	UA/C	5.2	6.1
WASH/F	A/C	4.2	5.5
WPGC/F	T40	5.6	5.5
WKYS/F	Urb	6.3	4.9
WMZQ/F	Ctry	5.1	4.8
WMAL/A	N/T	4.0	4.6
WRQX/F	HA/C	4.3	4.5
WGMS/F	Clas	4.0	4.3
WMMJ/F	UA/C	4.0	4.2
WWVZ/WWZZ	T40	3.7	4.1
WBIG/F	Old	4.1	3.8
WJZW/F	SJ&V	3.4	3.5
WGAY/F	MOR	3.7	3.4
WJFK/F	Talk	4.6	3.4
WTOP A/F	News	3.3	3.4
WWOC/F	Rock	4.0	3.4
WARW/F	CI Rck	2.6	2.1
WHFS/F	Alt	2.3	2.1

de Castro Earned \$8.6 million in '97; New Pact Includes \$6M Payout

BY TONY SANDERS

Jimmy de Castro earned \$8.6 million last year at Chancellor Media—\$3.4 million in salary and bonus according to papers filed with the Securities and Exchange Commission (SEC). And that's not counting the proceeds from his just-signed five-year contract.

As COO of Chancellor Media, de Castro's newly inked employment contract

includes an extra \$6 million in cash, along with a grant of options to buy 800,000 shares of company stock at \$44.06 per share.

While de Castro's base pay went up only 10% in 1997—from \$750,000 to \$825,000—his year-end bonus more than tripled last year, winding up at just under \$2.6 million. The balance of his take-home pay last year came from a grant of options to buy 425,000 shares of Chancellor Media stock at \$23.25 per share.

"Ben Stein's" Kimmell Wins ABC Sitcom From Radio Gig

BY LAURA SWEZEY

Jimmy Kimmel has always wanted a career in television. And thanks to his radio background, he's got one.

Best known as the wise-cracking sidekick on Comedy Central's *Win Ben Stein's Money*, the game show with crazy pun categories where the host competes with contestants to defend his own cash, Kimmel can also be heard mornings on KROQ-Los Angeles' *Kevin and Bean Show*, where he has been a sports commentator for the past four years.

Kimmel decided radio was the way to eventually land a television gig when he heard that David Letterman started out on the airwaves. After doing radio in college, he was a "wacky sidekick" on

KZOK-Seattle's morning show in 1989, then went on to KEY 105 in Tampa, KZMJ-Palm Springs, and KRQ-Tucson before making the move to Los Angeles.

"Getting on the air in Los Angeles," Kimmel says, "is really like a big commercial for you, because everybody in the entertainment industry has to drive to work, and they also have to listen to the radio."

Apparently, the exposure has paid off. Kimmel is currently working on a sitcom with ABC for the fall season called *The Man Show*. "It's a show for men," Kimmel deadpans. "It's about men's stuff, things guys like: beer and broads."

Although he enjoys radio, Kimmel says, "I see that there's more money in television, and that's where I'll go. I follow the trail."

Westwood/CBS Scores NFL

Westwood One/CBS Radio Sports this year will offer 87 NFL broadcasts for football fans. Claiming this is the largest number of games ever produced in a single season, WW1 says its schedule will include Sunday afternoon, Sunday night, and Monday Night con-



tests, the AFC and NFC Playoffs, Superbowl XXXIII, and the Pro Bowl. Coverage begins September 6, 1998, when the Washington Redskins take on the New York Giants at 12:45 p.m. EST and the Oakland Raiders challenge the Kansas City Chiefs at 8 p.m. EST.

THAT'S SHO-BIZ

ABC Radio Networks' purchase of **Radio Today Entertainment** is seen by many as a serious example that "the McCluse will be hanging around radio." Some have questioned **Disney's** commitment to the medium, but many in the know feel ABC will be a buyer when pricing multiples drop. Just purchased: **WMIF** in Cleveland, which will be **Radio Disney's** 21st affiliate. Back to Radio Today—**Geoff Rich, Dan Formento, Tom Shovan** and crew will continue to be very active. Why? Because they've got great financial incentives to do so; **Rick Dees** and **Dick Bartley** like it that way.

This year's **GAVIN** Urban A/C Station of the Year, **WDAS/FM-Phi** ly just had one of its strongest books ever. Led by 20-year resident PD **Joe "Butterball" Tamburro**, the station improved from a 5.5 to a 6.4, proving once again that aligning yourself with the community is a sure way to win. "Being in touch with the community never goes out of style," says Joe.

DreamWorks exec **Jheryl Busby, Janet Jackson, and Magic Johnson** have purchased a majority interest in **Founders National Bank**, based in Los Angeles. Their aim: Recruiting other high-profile African American business execs, athletes, and entertainers to the bank to enable "more loans to the community."

Recent executive sightings of **EMI's Sir Colin Southgate** in Los Angeles and New York, and of **Seagram** chief **Edgar Bronfman, Jr.** in London have again spurred rumors that a deal is in the works for **Universal** to buy the British company.

Word is the deal between **Trauma Records** and **New Regency Entertainment** is on the rocks. Seems a handshake isn't always enough.

Atlantic recording star **Brandy** is seen here at the listening party for her new album, *Never Say Never*, being released June 9. The first single, "The Boy Is Mine," impacts radio May 4. She's shown here with **KBIG**-Los Angeles APD/MD **Tony Coles** (left) and the label's Senior VP, Promotion **Danny Buch**.



To say that key **Chancellor** execs are happy about **Jimmy de Castro's** new deal may be an understatement. One exec felt secure enough to buy new golf clubs (or was that a new car...or both?). Now about Chancellor's stock price, which this week dipped down to the low 40s: the rumored **Clear Channel** attempt to purchase Chancellor (at around \$70 a share) will do wonders for vested Chancellor employees.

WXKS-Boston continues to add stars to its **KISS Concert 19** on May 30. Look for **Mariah Carey, Sarah McLachlan, Shania Twain, marcbbox 20, Third Eye Blind, the B-52's, Lindsey Buckingham, Backstreet Boys, Meredith Brooks, Blessid Union Lisa Loeb, Sister Hazel, Billie Myers, and Ben Folds Five** at what is called the Granddaddy of radio shows.

KBES Seattle PD **Mike Preston** checks regarding rumors of **Z104**-Washington air talent **LA Reid** coming to the Emerald City as APC/MD: "He's on the short list."

Sympathies to **GAVIN** Award winner **Mark Edwards**, PD of **WLIT**-Chicago, and his family on the loss of his father, **Irv Edelstein**, who passed away April 27 following a battle with cancer

Smith Says 'Ng'



Tom "Smitty" Smith

Ng Records President **Michael Chambers** has announced the hiring of **Tom "Smitty" Smith** as National Director of Promotion, the first in a series of new developments at the label. Smith will pursue specialized marketing opportunities for the entire **Ng** roster in addition to overseeing radio promotion. Smith most recently operated his own independent radio promotion and marketing firm, **S.P. Unlimited**. He previously spent seven years at **Epic Records** as Manager of Artist Development.

White and Nolan Cannot Be Denied

Un-D-Nyable Entertainment has added two music industry veterans to its staff.

Maurice White is now Senior Vice President of Promotions, and **Rhonda Nolen** is Senior Director of Marketing. White began his 20-year career at **Progress Records**, and has worked for **Polydor, RCA, and MCA Records**, developing an extensive background on the local, regional, and national levels. Nolen has worked for several independent labels, and recently served as Northeast Regional Promotion Manager for **RCA Records**.

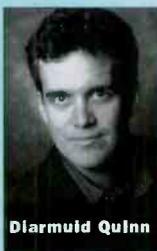


Maurice White

Dee Conquers the Planet

The Planetary Group has announced that **Mikey Dee** has been promoted to the new position of Director of Triple A and Public Radio Promotion Department. Dee has an eclectic background as a writer/associate editor of *The Noise*, a freelancer for the *Boston Globe Calendar*, and Music Director and DJ at **WMFO**.

Quinn WORKs It Out



Diarmuid Quinn

Diarmuid Quinn is the new Senior Vice President, Marketing of the **WORK Group**. Quinn will oversee all marketing and tour functions, and serve as liaison to **Epic Records Group's** Sales Department. Most recently Senior Vice President of Marketing for **Hollywood Records**, Quinn has held various marketing positions for **Columbia, MCA, and Epic Records**.

Radio Roundup

Journal Broadcast Group, Inc.'s Tucson operations welcomes **Dave Collins** as Program Director/afternoon jock of **KIXD/FM**...**Holley Atkinson** moves up the ranks at **MJI Broadcasting** to Vice President...**Y-107**-Los Angeles debuts *Everything You Need to Know* Sundays at 5:30 a.m., promoting non-profit events throughout Southern California...New address for **94.7 KNRK**-Portland: 0700 S.W. Bancroft Street, Portland, OR 97201. Phone/fax numbers are unchanged...**John Acello** is **Metro Networks, Inc.'s** new Vice President of Management/Employee Relations...Legendary DJ "**Cousin Bruce**" **Morrow** will be honored at the **Fifth Annual IRTS Awards Luncheon** on May 19...At **G105 (WDCG)**-Durham/Raleigh, N.C., **Andie Summers** is appointed MD and p.m. driver. APD **Chris Edge** moves to middays...**WVEE**-Atlanta has a new Promotions and Marketing Director, **Lenny "Love" Whiteside**.

F.O.R. #232

Friends of Radio

Hugh Surratt



VP, Marketing/Artist Development, **RCA Records**

Hometown: **Memphis**

What radio stations did you grow up listening to?

WHBQ-Memphis, **KISN**-Portland, **WKMR**-Detroit.

What stations do you listen to now?

I live in Manhattan, so the only cars I'm in are taxis—no radio, just talkie-talkies. But, when I'm on the road I love to listen. In Atlanta, 99X and Star 94; San Francisco, Alice@97.3 and KFOG; Chicago, WXRJ and Q101; Detroit, CIDR; and Los Angeles, XTRA Sports.

The first record you remember buying? *Either "Stagger Lee" by Lloyd Price or "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini."*

The last record you went out of your way to listen to and why?

Semisonic's new album, Feeling Strangely Fine. They're such a great band who did so well with the Verve Pipe on tour.

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

Russ Meyer. Just to go beyond The Valley of the Vixens.

Upcoming **RCA** projects you can give us a sneak peek about?

The Dave Matthews Band's new studio album. Before these Crowded Streets, launches yet another probe into previously uncharted territory on April 28.

Future ambition:

Avoid being in Manhattan on the evening of December 31, 1999.

MOST ADDED



NATALIE MERCHANT (58)
ALANIS MORISSETTE (38)
****SEMISONIC (26)**
****THE WALLFLOWERS (20)**
MEREDITH BROOKS (21)
GOO GOO DOLLS (19)

TOP TIP

MATCHBOX 20
"Real World"
 (Lava/Atlantic)

On the way to making this the third hit from their 5 million-plus-selling album, Matchbox 20 chalks up another 10 adds including WFLZ-Tampa and WKSL-Memphis.

RECORD TO WATCH

DARIO G.
"Sunchyme"
 (Kinetic/Reprise)

Top five requests for this song at C-89 in Seattle. Added at KONG-Lihue, Kauai, Hawaii and 104 KRBE-Houston. The buzz on "Sunchyme" continues to grow.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	14	172	3	8475	+274
2	K-CI & JOJO - All My Life (MCA)	22	157	0	7575	-35
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	28	141	0	6503	-143
4	MARCY PLAYGROUND - Sex and Candy (Capitol)	25	149	2	6371	+318
5	MATCHBOX 20 - 3 AM (Lava/Atlantic)	26	129	0	5646	-107
6	'N SYNC - I Want You Back (RCA)	16	142	1	5541	-119
7	MADONNA - Frozen (Maverick/Warner Bros.)	11	147	0	5470	-841
8	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	23	112	0	4868	+94
9	ROBYN - Do You Really Want Me (RCA)	13	138	0	4760	-105
10	BACKSTREET BOYS - Everybody (Jive)	12	141	3	4612	+441
11	BRIAN MCKNIGHT - Anytime (Motown)	16	128	9	4440	+381
12	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	12	127	0	3936	-87
13	PAULA COLE - Me (Imago/Warner Bros.)	14	128	0	3554	+222
14	CELINE DION - My Heart Will Go On (550 Music)	22	103	0	3545	-1099
15	BILLIE MYERS - Kiss The Rain (Universal)	34	102	0	3480	-450
16	SHANIA TWAIN - You're Still The One (Mercury)	16	112	9	3355	+597
17	JANET JACKSON - Together Again (Virgin)	27	91	0	3332	+33
18	FASTBALL - The Way (Hollywood)	10	129	6	3259	+656
19	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	26	94	0	3197	-20
20	MARIAH CAREY - My All (Columbia/CRG)	6	121	7	3099	+487
21	EDWIN McCAIN - I'll Be (Lava/Atlantic)	25	104	4	2928	+52
22	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	5	137	19	2864	+626
23	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	6	122	38	2853	+855
24	USHER - Nice & Slow (LaFace/Arista)	19	96	2	2838	-316
25	VONDA SHEPARD - Searching My Soul (550 Music)	4	129	15	2828	+776
26	BACKSTREET BOYS - As Long As You Love Me (Jive)	27	80	0	2802	-251
27	SARAH McLACHLAN - Adia (Nettwerk/Arista)	9	106	0	2794	+178
28	NEXT - Too Close (Arista)	15	78	7	2759	+282
29	BEN FOLDS FIVE - Brick (550 Music)	18	92	0	2644	-768
30	JANET JACKSON - I Get Lonely (Virgin)	10	89	2	2643	+76
31	S.O.A.P. - This Is How We Party (Crave) †	7	110	5	2483	+201
32	DESTINY'S CHILD - No, No, No (Columbia/CRG)	21	86	0	2481	+140
33	CHUMBAWAMBA - Amnesia (Republic/Universal)	14	73	0	2214	-730
34	LISA LOEB - Let's Forget About It (Geffen)	6	84	2	1839	+19
35	TONIC - Open Up Your Eyes (Polydor/A&M)	15	77	1	1822	-25
36	THE VERVE - Bitter Sweet Symphony (Virgin)	23	61	0	1731	-303
37	SMASH MOUTH - Walkin' On The Sun (Interscope)	35	52	0	1567	-49
38	REBEKAH - Sin So Well (Elektra/EEG)	8	75	6	1553	NEW
39	USHER - You Make Me Wanna... (LaFace/Arista)	35	49	0	1545	-180
40	THE TUESDAYS - It's Up To You (Arista)	12	55	0	1531	-637

† = Daypart

Total Reports This Week 202 Last Week 202

Chartbound

	Reports	Adds	SPINS	TREND
BLAIR - "Have Fun, Go Mad" (Jersey City/MCA)	76	5	1514	+91
THE WALLFLOWERS - "Heroes" (Epic)	75	26	1177	+920
BLACK LAB - "Time Ago" (DGC)	72	8	1252	+242
EVERCLEAR - "I Will Buy You a New Life" (Capitol)	63	9	1165	+170
SISTER 7 - "Know What You Mean" (Arista Austrin)	61	—	1435	+102

ARTIST PROFILE

GARRISON STARR



HOMETOWN & BIRTHDATE:

Hernando, Miss.; April 29

LABEL: Geffen

PROMOTION CONTACT: Steve

Kline (310) 285-2786

CURRENT SINGLE:

"Superhero"

DEBUT ALBUM: *Eighteen Over Me*

MAJOR MUSICAL INFLUENCES:

"The Bangles, the Beatles, Indigo Girls, Red House Painters, Joni Mitchell, Mary Chapin Carpenter, and Peter Gabriel, to name a few."

FAVORITE RECORD BY ANOTHER

ARTIST: "This month, it's Lisa Germano's *Love Circus*."

THINGS THAT MAKE YOU HAPPY:

"Diet Coke, good records, relationships, live shows, food!"

THINGS THAT MAKE YOU SAD:

"Murder, racial conflict, prejudiced

people, ER, and people who try to take all the passion out of music."

YOUR BEST PERSONALITY

TRAIT: "Strength"

YOUR WORST PERSONALITY

TRAIT: "Only-child syndrome, which encompasses many bad traits."

PET PEEVE: "Messes and wealthy housewives."

FAVORITE FOOD: "McDonald's Big Mac."

LEAST FAVORITE FOOD: "Mixed greens. I hate it, it's like eating dirt."

WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE: "...an entertainer or fireman."

THE ODDEST JOB YOU'VE EVER

HAD: "I worked at a fireworks stand."

FAVORITE WAYS TO RELAX:

"Taking a hot bubble bath, late afternoon drinks."

THE MOST FASCINATING

PERSON YOU'D LIKE TO KNOW AND WHY?

"Ani DiFranco because she is in total control of her situation."

THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND:

"A crossword puzzle book, a toothbrush, and a guitar."

FUTURE AMBITION: "Learn to fly a plane."

STARR ON HER MUSIC: "I believe that my music is meant to make a difference in people's

lives. I want it to affect people."

Signals & Detections

104 KRBE-Houston's John Peake checks in to say that the **Cherry Poppin' Daddies'** "Zoot Suit Riot" is retro-cool right now and that the station's starting to get calls on it at night. He also says that **Shania Twain's** "You're Still the One" is a callout smash. The station helped lead the way on this one—they've been playing it 16 weeks and it's currently a power with 63 spins...Over at **KUMX**-New Orleans, PD **Kandy Klutch** reports that **Alanis Morissette's** "Uninvited" is "kickin' ass" there. Plus, she likes **Daze's** "Superhero,"

which is an add this week...**WABB**-Mobile's **Darrin Stone** says one of his favorite songs right now is **Fastball's** "The Way," which is currently getting Top Ten requests. Their Number One requested song is **K-Ci & Jo Jo's** "All My Life"...**C-89FM**-Seattle's **Jon McDaniel** was the first to tip me to **Dario G's** "Sunchyme," which is currently getting top five requests...Up in Buffalo at **WKSE**, their callout success story is **Next's** "Too Close." Their adds include **Natalie Merchant's** "Kind & Generous," and two "Stop" songs—one from **Spice Girls**, the other from **Meredith Brooks**. —ANNETTE M. LAI

Editor: ANNETTE M. LAI

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

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
60	12	1047	+235	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)
58	58	119	+119	* NATALIE MERCHANT - Kind & Generous (Elektra/EEG)
53	10	982	+370	MATCHBOX 20 - Real World (Lava/Atlantic)
52	2	1128	+26	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)
42	3	1461	+186	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)
42	—	933	-91	ELTON JOHN - Recover Your Soul (Rocket/Island)
42	12	767	+164	SPICE GIRLS - Stop (Virgin)
42	9	718	+322	ALL SAINTS - Never Ever (London/Island)
42	8	605	+224	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
41	2	1026	+132	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
38	—	875	-73	INNER CIRCLE - No! About Romance (Sound Bwoy)
38	1	820	-36	SHAWN COLVIN - Nothin On Me (Columbia/CRG)
36	2	628	+64	DANA CALITRI - She Wants It All (Universal)
36	26	369	+34	SEMISONIC - Closing Time (MCA)
32	1	792	-93	BARENAKED LADIES - Brian Wilson (Reprise)
31	—	688	-313	SHE MOVES - It's Your Love (Geffen)
30	—	1074	+37	SYLK-E. FYNE - Romeo And Juliet (RCA)
26	2	421	-31	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)
26	1	409	+7	NAKED - Raining On The Sky (Red Ant)
25	1	873	+145	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
25	9	297	+246	LENNY KRAVITZ - If You Can't Say No (Virgin)
25	12	248	+170	FIVE - When The Lights Go Out (Arista)
24	3	586	+56	VOICES OF THEORY - Say It (H.O.L.A./Island)
24	2	498	-192	JAI - Heaven (M&G/RCA)
24	16	292	+83	* La BOUCHE - You Won't Forget Me (RCA)
22	4	641	+128	BOYZ II MEN - Can't Let Her Go (Motown)
22	2	476	-4	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
22	5	365	+118	NO AUTHORITY - One More Time (WORK/MJJ)
21	1	384	-21	OUR LADY PEACE - Clumsy (Columbia/CRG)
21	21	42	+42	* MEREDITH BROOKS - Stop (Capitol)
19	1	523	+94	MYA featuring SISQO - It's All About Me (Interscope)
19	18	269	+269	* SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)
18	1	279	-1	FEEL - Looking For An Angel (Muse)
18	3	244	+34	SOLID HARMONIE - I'll Be There For You (Jive)
18	10	213	+82	* DAZE - Superhero (Columbia/CRG)
17	2	599	+101	TAMIA - Imagination (Qwest/Warner Bros.)
17	—	407	+10	ANGEL GRANT - Lil' Red Boat (Flyte Tyme/Universal)
16	2	597	-94	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
16	13	181	+82	* USHER - My Way (LaFace/Arista)
15	2	277	+11	VAGANZA - Everyday (Geffen)
14	1	367	+23	TIMBALAND & MAGOO - Clock Strikes (Atlantic)
14	1	276	+109	BRIAN MCKNIGHT - The Only One For Me (Motown)
14	5	248	+124	* MADONNA - Ray Of Light (Maverick/Warner Bros.)
14	1	240	-14	MONO - Life In Mono (Echo/Mercury)
14	1	202	+44	THE NEED - Everytime (Schmeng)
14	4	183	+11	* CREED - My Own Prison (Wind-Up)
13	3	244	-39	HI-TOWN DJs - Ding-A-Ling (Restless)
13	3	162	+79	* LOS UMBRELLOS - Easy Come, Easy Go (Virgin)
11	1	353	+38	AMBER - One More Night (Tommy Boy)
10	2	359	+53	* m:g - Sweet Honesty (Classified/Tommy Boy)
10	—	233	+72	* BUSTA RHYMES - Turn It Up/Fire It Up (Flipmode/Violator/Elektra/EEG)
10	4	162	+137	* IMAJIN - Shorty (You Keep Playin' With My Mind) (Jive)

Drops: #35-Aqua, Hanson, Mase, React, Fleetwood Mac, Wyclef Jean, Brooklyn Bounce, Mark Pont

* Indicates Debut

GO Chart

GO MOST ADDED
THE WALLFLOWERS (23)
NATALIE MERCHANT (22)
ALANIS MORISSETTE (15)

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

TW		SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4362	+116
2	MARCY PLAYGROUND - Sex and Candy (Capitol)	3300	+123
3	MADONNA - Frozen (Maverick/Warner Bros.)	3244	-50
4	K-CI & JOJO - All My Life (MCA)	3141	+132
5	'N SYNC - I Want You Back (RCA)	3105	+17
6	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	2971	+57
7	ROBYN - Do You Really Want Me (RCA)	2895	+71
8	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	2802	-5
9	BACKSTREET BOYS - Everybody (Jive)	2713	+338
10	MATCHBOX 20 - 3 AM (Lava/Atlantic)	2583	+38
11	PAULA COLE - Me (Imago/Warner Bros.)	2443	+199
12	EOWIN McCAIN - I'll Be (Lava/Atlantic)	2121	+89
13	FASTBALL - The Way (Hollywood)	2099	+484
14	SARAH McLACHLAN - Adia (Netwerk/Arista)	2067	+90
15	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1939	+153
16	CHUMBAWAMBA - Amnesia (Republic/Universal)	1822	+11
17	BEN FOLDS FIVE - Brick (550 Music)	1810	-125
18	BILLIE MYERS - Kiss The Rain (Universal)	1770	-48
19	MARIAH CAREY - My All (Columbia/CRG)	1713	+306
20	SHANIA TWAIN - You're Still The One (Mercury)	1705	+361
21	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	1696	+396
22	CELINE DION - My Heart Will Go On (550 Music)	1646	-41
23	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	1601	+92
24	JANET JACKSON - Together Again (Virgin)	1534	+119
25	VONDA SHEPARD - Searching My Soul (550 Music)	1500	+471
26	BRIAN MCKNIGHT - Anytime (Motown)	1499	+239
27	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	1481	+392
28	S.O.A.P. - This Is How We Party (Crave)	1369	+140
29	LISA LOEB - Let's Forget About It (Geffen)	1348	+104
30	JANET JACKSON - I Get Lonely (Virgin)	1332	+92
31	THE TUESDAYS - It's Up To You (Arista)	1275	-117
32	THE VERVE - Bitter Sweet Symphony (Virgin)	1232	+78
33	SISTER 7 - Know What You Mean (Arista Austin)	1230	+142
34	TONIC - Open Up Your Eyes (Polydor/A&M)	1170	+29
35	BACKSTREET BOYS - As Long As You Love Me (Jive)	1134	+11
36	USHER - Nice & Slow (LaFace/Arista)	1100	-50
37	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	1081	NEW
38	AQUA - Turn Back Time (MCA)	1066	-52
39	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	1027	+39
40	DESTINY'S CHILD - No, No, No (Columbia/CRG)	1019	+42

Crossover

URBAN/DANCE

PUBLIC ANNOUNCEMENT - "Body Bumpin' Yippie-Yi-Yo" (A&M)
XSCAPE - "The Arms of the One Who Loves You" (So So Def/Columbia/CRG)
MONTELL JORDAN - "Let's Ride" (Def Jam/Mercury)
BOYZ II MEN - "Can't Let Her Go" (Motown)
VOICES OF THEORY - "Say It" (H.O.L.A./Island)
MYA featuring SISQO - "It's All About Me" (Interscope)

BRIAN MCKNIGHT - "The Only One For Me" (Motown)

ALTERNATIVE

CHERRY POPPIN' DADDIES - "Zoot Suit Riot" (Mojo)
MATCHBOX 20 - "Real World" (Lava/Atlantic)
SEMISONIC - "Closing Time" (MCA)
LENNY KRAVITZ - "If You Can't Say No" (Virgin)
DAVE MATTHEWS BAND - "Don't Drink the Water" (RCA)

MOST ADDED
NATALIE MERCHANT (32)
THE WALLFLOWERS (22)
VONDA SHEPARD (21)
GOO GOO DOLLS (18)
MATCHBOX 20 (14)

TOP TIP
NATALIE MERCHANT
"Kind & Generous"
(Elektra/EEG)

About one-third of our panel is both "kind and generous" to Ms. Merchant's latest efforts, nabbing Number One Most Added honors with 32 out-of-the-box adds.

RECORD TO WATCH
EVERCLEAR
"I Will Buy You a New Life"
(Capitol)

This has already been a hit with the Alternative crowd, and Top 40 isn't too far behind. Among those already committed to a "new life" are KFMB, WTMX, KLLC, KKPN, KIMX, 3WM, KKMY, WTBX, KZZO, and KOSO.

Gavin Hot A/C

TW	Reports	Adds	SPINS	TREND	
1	NATALIE IMBRUGLIA - Torn (RCA)	109	0	4509	+141
2	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	93	0	3367	+25
3	MATCHBOX 20 - 3 AM (Lava/Atlantic)	91	1	3317	-115
4	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	95	2	3212	-102
5	MADONNA - Frozen (Maverick/Warner Bros.)	93	1	3082	-94
6	PAULA COLE - Me (Imago/Warner Bros.)	99	5	2863	+110
7	MARCY PLAYGROUND - Sex and Candy (Capitol)	78	0	2803	+165
8	SARAH McLACHLAN - Adia (Netzwerk/Arista)	93	1	2438	+141
9	FASTBALL - The Way (Hollywood)	86	8	2358	+333
10	EDWIN McCAIN - I'll Be (Lava/Atlantic)	81	3	2342	+159
11	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	73	7	2199	+486
12	THE VERVE - Bitter Sweet Symphony (Virgin)	75	0	2139	-224
13	LOREENA McKENITT - The Mumpers' Dance (Warner Bros.)	66	0	2057	-380
14	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	59	0	1925	-362
15	SMASH MOUTH - Walkin' On The Sun (Interscope)	59	0	1922	+41
16	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	77	0	1857	+28
17	BACKSTREET BOYS - As Long As You Love Me (Jive)	60	0	1787	-112
18	CELINE DION - My Heart Will Go On (550 Music)	60	1	1646	-351
19	BILLIE MYERS - Kiss The Rain (Universal)	60	0	1591	-373
20	VONDA SHEPARD - Searching My Soul (550 Music)	80	21	1512	+584
21	SISTER 7 - Know What You Mean (Arista Austin)	61	2	1436	+145
22	BEN FOLDS FIVE - Brick (550 Music)	52	0	1349	-391
23	SHANIA TWAIN - You're Still The One (Mercury)	52	5	1341	+235
24	ELTON JOHN - Recover Your Soul (Rocket/Island)	49	0	1203	-87
25	MATCHBOX 20 - Real World (Lava/Atlantic)	54	14	1105	+324
26	FLEETWOOD MAC - Landslide (Reprise)	44	2	1100	-31
27	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	63	18	1097	+372
28	K-CI & JOJO - All My Life (MCA)	37	7	974	+136
29	TONIC - If You Could Only See (Polydor/A&M)	31	1	904	-25
30	THE WALLFLOWERS - Heroes (Epic)	43	22	829	N
31	GREEN DAY - Time Of Your Life (Reprise)	30	0	824	-60
32	ROBYN - Do You Really Want Me (RCA)	31	1	819	+92
33	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	32	0	813	+80
34	JANET JACKSON - Together Again (Virgin)	34	2	800	-65
35	LISA LOEB - Let's Forget About It (Geffen)	40	6	705	+114
36	THE TUESDAYS - It's Up To You (Arista)	29	1	692	-173
37	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	34	4	673	+73
38	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	35	9	658	N
39	MARIAH CAREY - My All (Columbia/CRG)	31	3	658	+101
40	BONNIE RAITT - One Belief Away (Capitol)	37	7	650	N

Inside A/C BY QUINCY MCCOY

Back to the Basics

With winter book numbers being released right in the middle of the spring competition, this can be a very confusing time for programmers. What most PDs do to stay focused and keep their station sounding sharp is return to the basics. Take out your pre-book checklist and review the important items that can help you improve ratings in the final few weeks of the sweep.

However, if your station suffered a down winter book and you're wrestling with a drop in morale, that supercedes all other matters. First of all, you must keep in mind that failure is normal on the way to winning; a setback should be viewed as a natural stop on the path to success. Remember, many of the biggest champions in this business experienced worst-to-first situations. Practice and teach this philosophy, and it will keep your station morale from falling to unmanageable levels.

DO YOUR HOMEWORK

Break down every piece of information you can gather on your latest ratings. Compare every hour of the Arbitron Book and look at your weekly and monthly in-house research to determine your strengths and weaknesses.

Reassess all the promotional, marketing, music, personnel, and programming moves that you and your competition made during the last ratings period. Write a report to yourself, explaining what you've uncovered and what you think needs to be done in order to turn the station around. Now you are ready to face the troops and formulate a plan.

THE PEP RALLY

Just as it's always important to have a motivational staff meeting before every Book begins, it's also essential to have a positive one after a setback. In this meeting, use the universal "we" when referring to how poorly the team performed. Focus immediately on your plans to improve and retool the station for success. Open the meeting up for questions and suggestions from staff members. Involve them in all your quality improvement plans and share your enthusiasm for success.

MAKE THINGS HAPPEN

Every station has different reasons for failing—including marketing, personnel, spirit, or a lack of focus. Once you've ascertained your problem, take immediate steps to change it. Your new sense of urgency should be the standard around the station. Changes in attitude and focus are essential steps toward success.

MOVE FORWARD

Now that you've got the team re-motivated, it's time to focus on one or two absolutely vital executions that can mean the difference for your station. I'm talking about effective breaks. Let's review the basics of great breaks:

GREAT BREAKS

"One thought per break" is still the best advice you can give an air-personality. Listeners can only absorb a single message at a time. Too much talk sounds like mumble-jumble and leads to dial switching. All breaks should be concise and should utilize the most descriptive language possible. Basically, the job of a jock is to give the listeners a reason to stay

Total Reports This Week: 111 Last Week: 111

Editor: ANNETTE M. LAI • Assistant: LILY SHIH

A/C reports accepted: Mondays 8 a.m.-5 p.m.

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

Chartbound

Reports	Adds	SPINS	TREND	
* NATALIE MERCHANT - "Kind & Generous" (Elektra/EEG)	32	32	350	+350
REBEKAH - "Sin So Well" (Elektra/EEG)	28	3	431	+41
JARS OF CLAY - "Five Candles" (Silvertone)	23	3	303	+16
AMY GRANT - "Like I Love You" (A&M)	19	1	414	+46

Reports	Adds	SPINS	TREND	
* EVERCLEAR - "I Will Buy You a New Life" (Capitol)	18	1	336	+21
* BACKSTREET BOYS - "Everybody" (Jive)	18	3	425	+108
* GLORIA ESTEFAN - "Heaven's What I Feel" (Epic)	16	6	261	127
* MICHAEL W. SMITH - "Love Me Good" (Reunion)	15	4	257	+71

MOST ADDED

CHICAGO (28)

- ** **GLORIA ESTEFAN (23)**
- ** **JAMES TAYLOR (23)**
- * **VONDA SHEPARD (14)**
- * **BENNY MARDONES (14)**

TOP TIP

MARC COHN

"Already Home"
(Atlantic)

Our Record to Watch two weeks ago, Marc Cohn finds himself at home with 11 new believers including WWL/FM, WJER, WKST, KATW/FM, KGY, WRCO, WGSY, WPXZ, WVHQ, and KLMJ.

RECORD TO WATCH

BRIAN MCKNIGHT

"Anytime"
(Motown)

Sultry and oh, so smooth, McKnight has already made this song a hit at several formats as he now sets his sights on A/C. New this week: WLTW, WWL/FM, WDEF, and KSCB.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	16	163	1	4151	-13	77	42	25	15
2	SHANIA TWAIN - You're Still The One (Mercury)	16	155	3	3698	+189	62	37	39	12
3	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	12	143	1	3528	-194	57	40	33	10
4	ELTON JOHN - Recover Your Soul (Rocket/Island)	13	147	0	3518	-9	59	38	29	17
5	MADONNA - Frozen (Maverick/Warner Bros.)	11	136	3	3146	+112	54	25	33	19
6	MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	10	128	1	2788	-23	47	27	28	22
7	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	29	120	1	2746	-145	37	36	33	10
8	AMY GRANT - Like I Love You (A&M)	14	128	2	2708	-11	42	19	43	16
9	NATALIE IMBRUGLIA - Torn (RCA)	13	101	7	2579	+274	48	24	21	5
10	SARAH McLACHLAN - Adia (Nettwerk/Arista)	9	131	7	2531	+241	27	28	46	23
11	DAKOTA MOON - A Promise I Make (Elektra/EEG)	14	109	0	2345	+18	36	25	27	18
12	MARIAH CAREY - My All (Columbia/CRG)	7	117	6	2063	+140	19	24	37	28
13	BONNIE RAITT - One Belief Away (Capitol)	4	114	12	1963	+417	14	27	39	26
14	CELINE DION - My Heart Will Go On (550 Music)	22	101	0	1960	-353	14	29	36	16
15	BACKSTREET BOYS - As Long As You Love Me (Jive)	27	93	0	1949	-247	17	35	24	14
16	PETER CETERA - She Doesn't Need Me Anymore (River North)	7	112	7	1872	+267	11	28	38	26
17	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	7	98	8	1824	+278	15	23	41	15
18	PAULA COLE - Me (Imago/Warner Bros.)	14	78	0	1737	+20	26	21	18	13
19	RICHIE SAMBORA - Hard Times Come Easy (Mercury)	7	72	2	1508	+83	18	19	28	7
20	STONE RAIN - The World Today (Uvula)	14	66	2	1482	-104	24	18	17	4
21	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	6	95	6	1452	+217	7	18	32	29
22	DIANA KRALL - Peel Me A Grape (Impulse!)	14	76	2	1392	+65	20	15	13	16
23	FLEETWOOD MAC - Landslide (Reprise)	15	82	0	1382	-390	12	13	27	23
24	MICHAEL W. SMITH - Love Me Good (Reunion)	6	72	2	1203	+154	5	20	24	19
25	MICHAEL DAMIAN - Why Not Me? (Weir Brothers)	14	59	1	1155	-6	11	17	19	12
26	KATHY MATTEA - Patiently Waiting (Mercury)	7	58	1	1115	-14	14	12	20	12
27	DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	14	66	1	1021	-276	4	8	30	18
28	FICTION - I Could Cry (High Time)	16	48	1	983	-11	14	13	10	11
29	38 SPECIAL - Saving Grace (Razor & Tie)	8	60	1	955	+46	8	13	15	17
30	PETER TRIPP - Back Alley (Dolphin)	14	52	2	952	+52	8	16	14	13
31	JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	4	74	23	930	N	2	5	26	30
32	MARILYN SCOTT - Starting To Fall (Warner Bros.)	4	66	8	907	+157	4	11	18	23
33	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	5	70	23	894	N	1	12	21	21
34	FULL MOON BAY - Paradise (Hudson Valley)	11	54	4	878	+106	5	12	18	19
35	CHICAGO - All Roads Lead To You (Reprise)	3	71	28	877	N	2	5	27	27
36	BRENDA DOUMANI - A Man Who Talks To Me (DMG)	6	53	0	867	+89	3	10	27	13
37	VONDA SHEPARD - Searching My Soul (550 Music)	4	53	14	859	N	5	10	17	17
38	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	42	43	0	789	-130	6	9	17	10
39	RITA COOLIDGE - Shorrah (404 Music Group)	6	50	8	748	N	2	11	17	18
40	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	17	33	1	743	-82	11	9	9	2

Chartbound

	Reports	Adds	SPINS	TREND
MARC COHN - "Already Home" (Atlantic)	43	11	509	+142
NA LEO - "The Rest of Your Life" (NLP)	37	7	547	+103
NATHAN WHITT - "Shadow Jumpin'" (Lick)	37	2	613	+101
DANA MASE - "A Little Light" (Water)	37	2	515	+44
K-Ci & JoJo - "All My Life" (MCA)	37	9	511	+157
DAVE ROBYN - "This Isn't Good" (High Time)	35	3	509	+43

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tuned in and to lead them into the next quarter hour.

INFORMATION BREAKS

This content deals with the basics: time, weather, news, and traffic. Depending on the daypart, give people the information they want to hear. Getting to work on time, what to wear, or how to avoid an accident is vital information for your listeners.

ENTERTAINMENT BREAKS

This is the fun stuff. Jokes, skits, or bits all must be set up and pre-sold before the payoff. The same goes for human interest stories, interviews, and even contests. Find creative ways to tease and pre-sell before execution.

SELLING BREAKS

Promoting ahead to the next 15 minutes (vertical promos), or cross-promoting an event for the following day (horizontal promos), are the essence of good jocking. Air personalities who execute breaks with creativity and passion give the station a high caliber sound.

A/C Picks

BOB SEGER & MARTINA MCBRIDE
"Hope Floats" (Capitol)

One of rock & roll's greatest voices teams with one of country music's sweethearts to give us the title track from the forthcoming Sandra Bullock-Harry Connick, Jr. film. Produced by Don Was and penned by Seger, this touching ballad is tailor-made for A/C.

STEVE POLTZ
"Silver Lining" (Mercury)

This singer-songwriter has already made a big impression on us by co-writing one of Jewel's biggest hits to-date, "You Were Meant for Me." Now, with just a hint of Bob Dylan in his voice, it's Steve Poltz's turn to shine on his own with the first single from his debut solo album, *One Left Shoe*.

DANNY WILDE + THE REMBRANDTS
"Long Walk Back" (EastWest/EEG)

As a dyed-in-the-wool Rembrandts' fan, I'm just one of the many who've been eagerly awaiting new music from Wilde and company. This first single from their forthcoming CD, *Spin This*, is an uptempo tune that will surely liven up your playlist for spring and summer. ●

Sometimes you have to take a chance to fall in love.

bob

SEGER

martina

McBRIDE



“Chances Are”

the first single from the forthcoming soundtrack

music from the motion picture

HOPE
FLOATS

Martina McBride appears courtesy of The RCA Records Label



Executive Soundtrack Producers: Don Was and Forest Whitaker • Motion Picture Artwork, Photos and TM © 1998 Twentieth Century Fox Film Corporation.

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ARTIST PROFILE

DIANA KRALL



HOMETOWN & BIRTHDATE:
"Nanaimo, British Columbia,
Canada; November 16."

LABEL: Impulse!

PROMOTION CONTACT: Susanne
Berg, GRP (212) 424-1000

CURRENT SINGLE: "Peel Me a
Grape"

CURRENT ALBUM: *Love Scenes*

**FAVORITE RECORD BY ANOTHER
MUSICIAN:** "One that I like a lot
is Willie Nelson's *Spirit*."

**WHAT WAS THE LAST CD YOU
PURCHASED?** "I bought two—
Marian Andersen's *The Lady From
Philadelphia*, and *Melodies &
Poems of Victor Hugo* on the
Harmonia Mundi label."

THINGS THAT MAKE YOU HAPPY:
"My family and friends."

THINGS THAT MAKE YOU SAD:
"Dishonesty."

**YOUR BEST PERSONALITY
TRAIT:** "A healthy appetite."

**YOUR WORST PERSONALITY
TRAIT:** "I lose things."

FAVORITE FOOD: "Macademia
nuts"

LEAST FAVORITE FOOD: "Sea
urchins and brussel sprouts."

**IF YOU COULD LIVE ANYWHERE,
IT'D BE:** "...in a happy home."

**IF YOU WEREN'T A RECORDING
ARTIST, YOU'D BE:** "...an
astronaut or a cowgirl."

**THE ODDEST JOB YOU'VE EVER
HAD:** "[I was in] the dog-walking
business."

**YOUR MOST TREASURED
POSSESSION:** "My heart."

**SOMETHING WE'D BE
SURPRISED TO KNOW ABOUT
YOU:** "I built rockets as a
teenager."

**THE BEST ADVICE YOU'VE EVER
RECEIVED:** "Be true to your teeth
and they'll never be false to
you...just kidding! Never lose the
ability to laugh at yourself; never
take yourself too seriously."

**THREE ESSENTIALS YOU'D NEED
TO SURVIVE ON A DESERT
ISLAND:** "A wonderful man who is
my soulmate, a musical
instrument...you know what? I
couldn't survive on an island with
just three things."

KRALL ON HER MUSIC: "I want
my music to cause people to
reflect and find their own inter-
pretations and stories in the music."

S/P/W

SPINS PER WEEK PER STATION

NATALIE IMBRUGLIA - Torn (RCA)	25.53
JOHN TESH & JAMES INGRAM - Give Me Forever (E-TSP/Mercury)	25.47
MATCHBOX 20 - 3 AM (Lava/Atlantic)	25.14
ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	24.67
ELTON JOHN - Recover Your Soul (Rocket/Island)	23.93
SHANIA TWAIN - You're Still The One (Mercury)	23.86
MADONNA - Frozen (Maverick/Warner Bros.)	23.13
SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	22.88
LOREENA MCKENNITT - The Mumpers' Dance (Warner Bros.)	22.52
STONE RAIN - The World Today (Uvula)	22.45
PAULA COLE - Me (Imago/Warner Bros.)	22.27
MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	21.78
DAKOTA MOON - A Promise I Make (Elektra/EEG)	21.51
AMY GRANT - Like I Love You (A&M)	21.16
BACKSTREET BOYS - As Long As You Love Me (Jive)	20.96
RICHIE SAMBORA - Hard Times Come Easy (Mercury)	20.94
FICTION - I Could Cry (High Time)	20.48
MICHAEL DAMIAN - Why Not Me? (Weir Brothers)	19.58
CELINE DION - My Heart Will Go On (550 Music)	19.41
SISTER 7 - Know What You Mean (Arista Austin)	19.41
SARAH McLACHLAN - Adia (Nettwerk/Arista)	19.32
KATHY MATTEA - Patiently Waiting (Mercury)	19.22
SHAWN COLVIN - Nothin On Me (Columbia/CRG)	18.61
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	18.35
DIANA KRALL - Peel Me A Grape (Impulse!)	18.32

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

CHICAGO - All Roads Lead To You (Reprise)	480
BONNIE RAITT - One Belief Away (Capitol)	417
JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	372
GLORIA ESTEFAN - Heaven's What I Feel (Epic)	341
VONDA SHEPARD - Searching My Soul (550 Music)	302
SHAWN COLVIN - Nothin On Me (Columbia/CRG)	278
NATALIE IMBRUGLIA - Torn (RCA)	274
PETER CETERA - She Doesn't Need Me Anymore (River North)	267
RITA COOLIDGE - Shorrah (404 Music Group)	242
SARAH McLACHLAN - Adia (Nettwerk/Arista)	241
LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	217
SHANIA TWAIN - You're Still The One (Mercury)	189
K-CI & JOJO - All My Life (MCA)	157
MARILYN SCOTT - Starting To Fall (Warner Bros.)	157
MICHAEL W. SMITH - Love Me Good (Reunion)	154
MARC COHN - Already Home (Atlantic)	142
MARIAH CAREY - My All (Columbia/CRG)	140
TOM HALL - Paris Rain (Cabana Boy)	129
MADONNA - Frozen (Maverick/Warner Bros.)	112
FULL MOON BAY - Paradise (Hudson Valley)	106
NA LEO - The Rest Of Your Life (NLP)	103
NATHAN WHITT - Shadow Jumpin' (Lick)	101
BRENDA DOUMANI - A Man Who Talks To Me (DMG)	89
RICHIE SAMBORA - Hard Times Come Easy (Mercury)	83
SISTER 7 - Know What You Mean (Arista Austin)	66

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
31	3	471	+47	PATTY O'HARA - I Love You (J-Bird)
30	12	300	+129	TOM HALL - Paris Rain (Cabana Boy)
28	3	346	+31	BLACKMORE'S NIGHT - Wish You Were Here (Edel America)
28	3	352	+62	PAUL LESLIE - All That I Am (Balance)
27	1	524	+66	SISTER 7 - Know What You Mean (Arista Austin)
25	4	330	+44	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
23	3	261	+48	AGARTHA - It Could Be Love (Fearless)
21	2	232	+14	MARIAH'S TRENCH - Not Like Before (Frenzy Feed)
21	2	234	+15	LANCE BAKER FENT - Watchin' Over Me (Greenman)
21	4	260	+53	LOU RAWLS - Spring Again (Philadelphia International)
20	5	183	+51	THE ROAD - Someone Like You (Buddy-X)
20	13	288	+211 *	STEVIE NICKS - Reconsider Me (Modern/Atlantic)
19	6	198	+72	BHAKTI - Delusions Of Grand (Coast)
18	3	403	+23	EDWIN MCCAIN - I'll Be (Lava/Atlantic)
17	10	153	+115 *	ARLYNN & SABELA - Real Life (665 Records)
15	4	130	+41	BRIAN MCKNIGHT - Anytime (Motown)
15	2	277	+54 *	LISA LOEB - Let's Forget About It (Geffen)
15	1	331	+76 *	FASTBALL - The Way (Hollywood)
15	6	222	+98 *	GOD GOO DOLLS - Iris (Warner Sunset/Reprise)
15	5	143	+42 *	ALI - If I Were A Man (Almond Tree)
15	14	142	+135 *	BENNY MARDONES - Bless A Brand New Angel (Crave)

Drops: #22-Simon Apple, #26-C. Jackson & D. Warwick, #34-Janis Ian, #35-Tammy Trent, #37-Vanessa Williams, Aaliyah, the Tuesdays, the Corrs, and New York Voices.

MOST ADDED

- NATALIE MERCHANT**
(41/41 reports)
- LOU REED** (16/18 reports)
- THE CONNELLS** (12/16 reports)
- DAVE MATTHEWS BAND**
(10/58 reports)
- LILITH FAIR** (10/28 reports)

TOP TIP



THE WALLFLOWERS
"Heroes"
(Epic)
The Wallflowers' "Heroes" comes to the rescue as our hottest debut at #25 with a #1 Spin Trend of +273 out of 326 total spins.

RECORD TO WATCH

THE CONNELLS
"Crown"
(TVT)
After a break, Raleigh's Connells are back with a classic Southeastern sound. Out-of-the-box adds include KTCZ, KBAC, WRRX, KFXD, WCLZ, with KSPN, WRLT, and WVOD already in double digit spins.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS: KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	BONNIE RAITT (Capitol)
2	2	ERIC CLAPTON (Reprise)
4	3	DAVE MATTHEWS BAND (RCA)
3	4	MARC COHN (Atlantic)
5	5	FASTBALL (Hollywood)
8	6	SARAH McLACHLAN (Netwerk/Arista)
6	7	ROBBIE ROBERTSON (Capitol)
9	8	SEMISONIC (MCA)
10	9	ANI DIFRANCO (Righteous Babe)
14	10	CITY OF ANGELS SOUNDTRACK (Reprise)
11	11	NATALIE IMBRUGLIA (RCA)
7	12	AGENTS OF GOOD ROOTS (RCA)
12	13	ALANA DAVIS (Elektra/EEG)
13	14	PEARL JAM (Epic)
15	15	MATCHBOX 20 (Lava/Atlantic)
23	16	TORI AMOS (Atlantic)
20	17	EBBA FORSBERG (Maverick)
19	18	PETER CASE (Vanguard)
21	19	THE VERVE (Virgin)
17	20	KENNY WAYNE SHEPHERD (Revolution)
16	21	STEVE POLTZ (Mercury)
24	22	FRANCIS DUNNERY (Razor & Tie)
22	23	THE SPECIALS (Way Cool/MCA)
18	24	CHRIS STILLS (Atlantic)
NEW	25	THE WALLFLOWERS (Epic)
25	26	PAULA COLE (Warner Bros.)
38	27	JIMMY PAGE & ROBERT PLANT (Atlantic)
26	28	REBEKAH (Elektra/EEG)
29	29	JOLENE (Sire)
27	30	MARCY PLAYGROUND (Mammoth)
35	31	EVERYTHING (Blackbird/Sire)
30	32	TODD SNIDER (MCA)
41	33	SUSAN TEDESCHI (Rouder)
32	34	A. J. CROCE (Ruf)
33	35	KATHLEEN WILHOITE (V2)
42	36	TRAIN (Aware/Columbia)
36	37	EDWIN MCCAIN (Atlantic)
NEW	38	PETE DROGE (Epic)
28	39	TRIBUTE TO LOWELL GEORGE (CMC International)
31	40	LISA LOEB (Geffen)
46	41	WIDESPREAD PANIC (Capricorn)
45	42	GERALD COLLIER (CZ/Revolution)
44	43	THIRD EYE BLIND (Elektra/EEG)
47	44	MORCHEEBA (China/Sire)
NEW	45	LENNY KRAVITZ (Virgin)
NEW	46	SOUL ASYLUM (Columbia/CRG)
NEW	47	JULES SHEAR (High Street/Windham Hill)
40	48	SHAWN COLVIN (Columbia/CRG)
39	49	MARY LOU LORD (WORK)
50	50	MATTHEW RYAN (A&M)

LW	TW	COMMERCIAL
2	1	BONNIE RAITT (Capitol)
1	2	ERIC CLAPTON (Reprise)
4	3	DAVE MATTHEWS BAND (RCA)
5	4	FASTBALL (Hollywood)
3	5	MARC COHN (Atlantic)
6	6	SARAH McLACHLAN (Netwerk/Arista)
10	7	SEMISONIC (MCA)
7	8	ROBBIE ROBERTSON (Capitol)
9	9	NATALIE IMBRUGLIA (RCA)
11	10	MATCHBOX 20 (Lava/Atlantic)
15	11	CITY OF ANGELS SOUNDTRACK (Reprise)
12	12	PEARL JAM (Epic)
8	13	AGENTS OF GOOD ROOTS (RCA)
14	14	THE VERVE (Virgin)
13	15	ALANA DAVIS (Elektra/EEG)
16	16	ANI DIFRANCO (Righteous Babe)
22	17	TORI AMOS (Atlantic)
17	18	KENNY WAYNE SHEPHERD (Revolution)
19	19	STEVE POLTZ (Mercury)
23	20	EBBA FORSBERG (Maverick)
20	21	PAULA COLE (Warner Bros.)
27	22	FRANCIS DUNNERY (Razor & Tie)
21	23	MARCY PLAYGROUND (Mammoth)
28	24	JIMMY PAGE & ROBERT PLANT (Atlantic)
18	25	CHRIS STILLS (Atlantic)
24	26	THE SPECIALS (Way Cool/MCA)
NEW	27	THE WALLFLOWERS (Epic)
26	28	EDWIN MCCAIN (Atlantic)
25	29	PETER CASE (Vanguard)
29	30	TODD SNIDER (MCA)
32	31	THIRD EYE BLIND (Elektra/EEG)
37	32	TRAIN (Aware/Columbia)
33	33	JOLENE (Sire)
34	34	EVERYTHING (Blackbird/Sire)
46	35	PETE DROGE (Epic)
36	36	A. J. CROCE (Ruf)
31	37	SHAWN COLVIN (Columbia/CRG)
30	38	LISA LOEB (Geffen)
NEW	39	NATALIE MERCHANT (Elektra/EEG)
45	40	WIDESPREAD PANIC (Capricorn)
NEW	41	LENNY KRAVITZ (Virgin)
48	42	SOUL ASYLUM (Columbia/CRG)
50	43	SUSAN TEDESCHI (Rouder)
43	44	LOREENA McKENITT (Warner Bros.)
42	45	GREEN DAY (Reprise)
47	46	GERALD COLLIER (CZ/Revolution)
49	47	EVERCLEAR (Capitol)
40	48	REBEKAH (Elektra/EEG)
35	49	MATTHEW RYAN (A&M)
NEW	50	JEB LOY NICHOLS (Capitol)

LW	TW	NON-COMMERCIAL
1	1	BONNIE RAITT (Capitol)
2	2	ANI DIFRANCO (Righteous Babe)
3	3	ROBBIE ROBERTSON (Capitol)
6	4	PETER CASE (Vanguard)
4	5	ERIC CLAPTON (Reprise)
5	6	MARC COHN (Atlantic)
7	7	KATHLEEN WILHOITE (V2)
13	8	ALANA DAVIS (Elektra/EEG)
16	9	FRANCIS DUNNERY (Razor & Tie)
15	10	SEMISONIC (MCA)
17	11	TRIBUTE TO LOWELL GEORGE (CMC International)
27	12	DAVE MATTHEWS BAND (RCA)
19	13	MORCHEEBA (China/Sire)
11	14	WHERE HAVE ALL THE FLOWERS GONE? (Applesad)
8	15	STEVE POLTZ (Mercury)
18	16	THE SPECIALS (Way Cool/MCA)
21	17	CARRIE NEWCOMER (Philo/Rouder)
20	18	SUSAN TEDESCHI (Rouder)
9	19	LOUDON WAINWRIGHT III (Charisma)
10	20	EBBA FORSBERG (Maverick)
12	21	THE MAVERICKS (MCA/Nashville)
14	22	AGENTS OF GOOD ROOTS (RCA)
24	23	CITY OF ANGELS SOUNDTRACK (Reprise)
23	24	A. J. CROCE (Ruf)
28	25	TORI AMOS (Atlantic)
NEW	26	LILITH FAIR (Arista)
22	27	REBEKAH (Elektra/EEG)
34	28	DAN BERN (WORK)
25	29	CHRIS STILLS (Atlantic)
48	30	TODD SNIDER (MCA)
39	31	JOLENE (Sire)
36	32	GERALD COLLIER (CZ/Revolution)
30	33	MARY LOU LORD (WORK)
40	34	JOHN WESLEY HARDING (Zero Hour)
26	35	JULES SHEAR (High Street/Windham Hill)
42	36	WIDESPREAD PANIC (Capricorn)
41	37	NICK LOWE (Upstart/Rouder)
33	38	CHRIS KNIGHT (Decca)
NEW	39	LARGO (Mercury)
49	40	JOHN HAMMOND (Point Blank/Virgin)
37	41	FASTBALL (Hollywood)
31	42	SARAH McLACHLAN (Netwerk/Arista)
29	43	TERRY CALLIER (Verve)
45	44	THE HORSE WHISPERER - ORIGINAL SOUNDTRACK (MCA/Nashville)
50	45	THE VERVE (Virgin)
47	46	EVERYTHING (Blackbird/Sire)
43	47	COTTON MATHER (Copper)
48	48	CHERI KNIGHT (E-Squared)
NEW	49	CHRIS WHITLEY (Messenger)
NEW	50	PETE DROGE (Epic)

"I've been told it's everything from yoga to a way to prepare Thai food, but bottom line is, everyone loves this song!"

David Wurmlinger - WIIS

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Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CHDR	KACV	KBAC	KBCO	KBKR	KCRW	KEPC	KFAN	KFLX	KFOG	KFYD	KGSR	KHKK	KKZN	KLCC	KLRO	KMMS	KMITT	KMBA	KOTR	KPCC	KPIG	KRCL	KRDK	KRSH	KRWV	KRVS	KSPN	KSUT	KTAD	KTZZ
1	BONNIE RAITT (Capitol)	1284	+75	32	20	11	29	16		12	15	28	15	27	37	45	26	7	18	19	38	10	12	7	15	10	34	19	15	14	20	13	25	28
2	ERIC CLAPTON (Reprise)	1087	-56	32		16	20	23			20	20	19	12	35	39	38	7	5	17	22	7	5	7	17	3	53	20	20	14	20	26	29	
3	DAVE MATTHEWS BAND (RCA)	841	+46	17	20	9	12	19		5	5	13	14	24	17	10	14	3	11	15	28	10	5	7	4		37	15	10	14	20	7	10	
4	MARC COHN (Atlantic)	801	-68	33		9	13	17			15	13	18	21	12	17	14	7		10	25		4	7	16	3	38	19	15	14	20	8	3	27
5	FASTBALL (Hollywood)	803	+59	36	17		29	21						23	22	12	30			12	18		12	7	5		38	18		14		14	25	
6	SARAH McLACHLAN (Netwerk/Arista)	678	+12	41	22		28	10			5		9	14	21	20				12			1			5	37	22	20	12	13	6	3	
7	ROBBIE ROBERTSON (Capitol)	688	-31	35		20		7	21		5		7	23	14	25		7		16	21	8	16			5	37		20	7	20	13	18	5
8	SEMISONIC (MCA)	665	+24	18	19	15	14	18	10	13				21	12		10		19	10	1		8	7		37		10	14	13		12	6	
9	ANI DI FRANCO (Righteous Babe)	622	-16	20		4				8					9	8		7	9						10	26	15	7	20	10	5			
10	CITY OF ANGELS SOUNDTRACK (Reprise)	604	+73	32	42	15	4	10		9	5	8		14		8	14					8		7		24	11	15	21	13		10		
11	NATALIE IMBRUGLIA (RCA)	594	-18	34	17	14	28							14	10	31				7			7			38	18	10	14	20		11		
12	AGENTS OF GOOD ROOTS (RCA)	567	-106	34		16	16	18		10		12	17	5	13	11	5			10	9	11		5		37	18	15	12	20	5	14	25	
13	ALANA DAVIS (Elektra/EEG)	552	-11	28	22	7		10				23		13	13	5	13				5	10	5	5	3	25	15	15		20	10		10	
14	PEARL JAM (Epic)	554	+16		22	17		23				27	20	12	22	32	11		7		6	8	10			33	10	14	10		6		16	
15	MATCHBOX 20 (Lava/Atlantic)	503	-16	4	20	8	16	5					16	13			11		16						2	31	5	15	12				16	
16	TORI AMOS (Atlantic)	469	+100	18	19	13	9	8	5	6	5			6	10					9	3		12	5		23	12	10		13				
17	EBBA FORSBERG (Maverick)	462	-3	18		17				10				23	8	11		5			7	6	7	7	2	33	7	10	14	13	7	6		
18	PETER CASE (Vanguard)	455	-11		9				10	8		17			14							16	5	10		26	12	10		20	13			
19	THE YERVE (Virgin)	459	+29	27	17	14	6					6	6	10							7	6	10			5	10	9			5	26		
20	KENNY WAYNE SHEPHERD (Revolution)	454	-45	16		9	28	19			5	13	21			11	29		16	19	6	4		1	8	31	3	20	28	20	6	22		
21	STEVE POLTZ (Mercury)	446	-59	21	22	17		9		13		13		14		10		3			5		5	5	3	8					5	4		
22	FRANCIS DUNNERY (Razor & Tie)	406	+38		6	11				8				7				5	8			6	7			11	15	12	10		14			
23	THE SPECIALS (Way Cool/MCA)	390	-4		17	9	15	6		8				7	10		13	7	10		8	6	7	5	3		14	9			9			
24	CHRIS STILLS (Atlantic)	353	-134		18	9		11				10						5		16	10		14	5	10	1	6	15	12					
25	THE WALLFLOWERS (Epic)	326	NEW		15	8	17	18			0	7	9	10	14		12		5		10	10						7	14		6	6		
26	PAULA COLE (Warner Bros.)	316	-49	43		6		11							9	12							1			31	10		10					
27	JIMMY PAGE & ROBERT PLANT (Atlantic)	312	+60				9			6		27	7	6	19	12	12	19	6			16					20	14	13					
28	REBEKAH (Elektra/EEG)	302	-37		4					10	5							5	7		4		4	7	7	11	7	10		13	8			
29	JOLENE (Sire)	297	-2		2					8	5			10	4					10			13	3	3	2					5			
30	MARCY PLAYGROUND (Mammoth)	293	-24		16		15	11			5						30			9			5			9	9					9		
31	EVERYTHING (Blackbird/Sire)	296	+28		15		16										14				6	10		5		24						6		
32	TODD SNIDER (MCA)	301	+16					7		6	15			7							11	7		8	3	2	4			12	13		13	
33	SUSAN TEDESCHI (Rounder)	284	+36							7								7	3				5	6	2		4	7		9		7		
34	A. J. CROCE (Ruff)	282	+2								20												8	5	8	3	3	15	9	13	8			
35	KATHLEEN WILHOITE (V2)	274	+1		9									7				5				8	4	7	3	24	11	10		10	6	7		
36	TRAIN (Aware/Columbia)	263	+24			10					10	10		17							9	7		7	8		12	10		9	10			
37	EDWIN McCAIN (Atlantic)	254	-10	17			17							4			13						5			26	5						6	
38	PETE DROGE (Epic)	251	NEW			7				8	15		10								11	7	7						7	10				
39	TRIBUTE TO LOWELL GEORGE (CMC International)	251	-60							11								5	8					18	5	12			14	13	9			
40	LISA LOEB (Geffen)	251	-33	9		3					15	15	3	13		6	7						1			12	18	15	12	10		5		
41	WIDESPREAD PANIC (Capricorn)	247	+23		7	5		7		10	10					15					9	7		8	7	3	4	7	12	13	7	6		
42	GERALD COLLIER (CZ/Revolution)	242	+12		16	8								7							7		5	5				15	7	13		6	7	
43	THIRD EYE BLIND (Elektra/EEG)	227	-4	11			14	9									26										3		12					
44	MORCHEEBA (China/Sire)	223	+2			7			24					7	4																			
45	LENNY KRAVITZ (Virgin)	213	NEW	14	16	9								10	12						9	10						7						
46	SOUL ASYLUM (Columbia/CRG)	211	NEW		19	6		6			15			7								9					11	4	7	9				
47	JULES SHEAR (High Street/Windham Hill)	208	+1							9	10																	15						
48	SHAWN COLVIN (Columbia/CRG)	207	-42	9	15			7						6	10	12	12										19		14				5	
49	MARY LOU LORD (WORK)	205	-47			9		8		9														5	5		7							
50	MATTHEW RYAN (A&M)	204	-12		14	8					5							5						3		17	6		14	10			6	

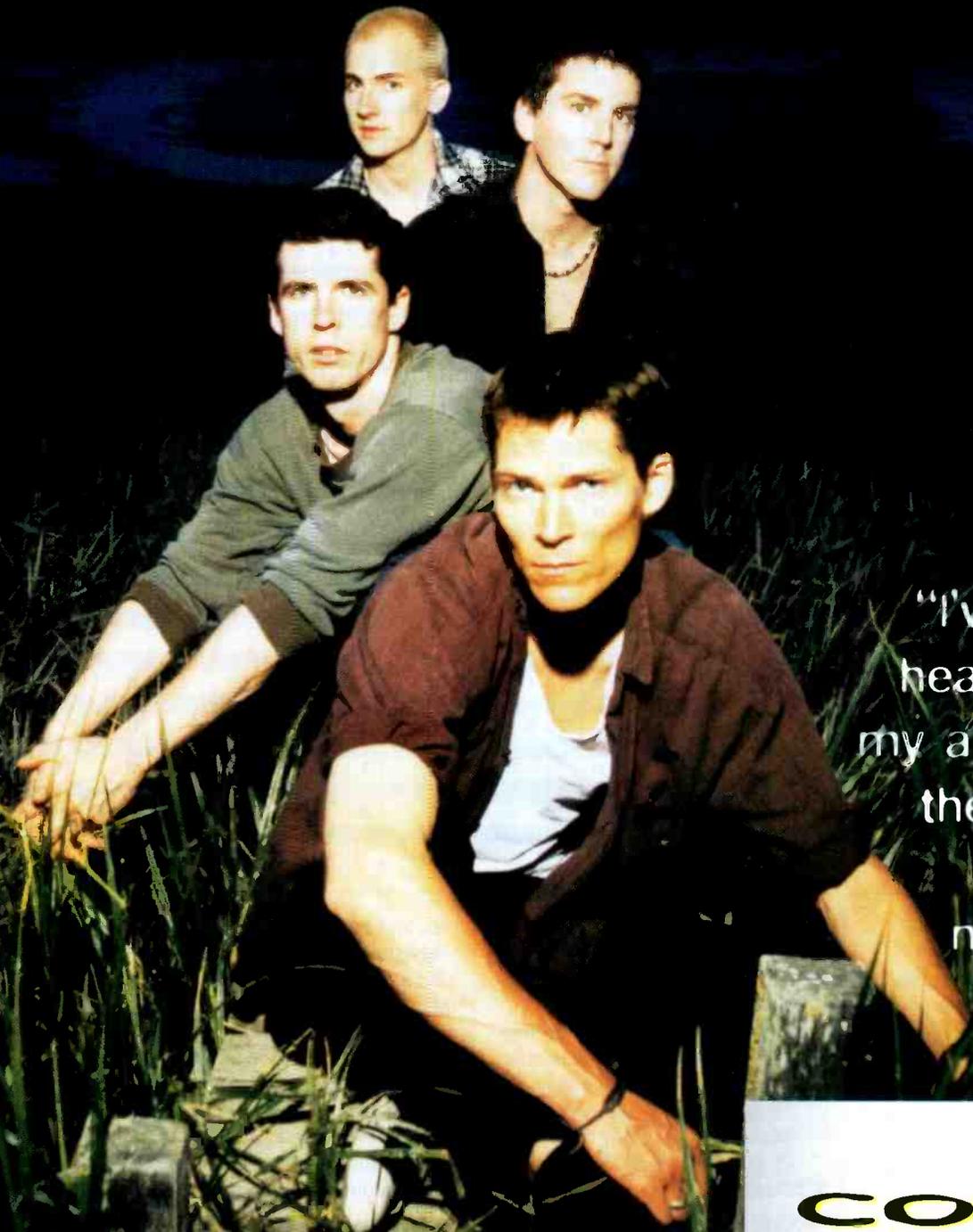
Extension 606 BY KENT ZIMMERMAN

Archeological Dave Matthews Dig

We Knew Him When. New job, new desk, and a new office meant throwing away a decade's worth of promo crap and back issues. Moving down the hall also meant unearthing some relics and old photos, namely the very first marketing package I got from Dave Lonca of RCA and manager Coran Capshaw when they were pushing an unknown



COLA



"I've got my heart around my ankles and then it feels like last night feels just like Prozac"

GOING FOR ADDS 5/11

DIRECT MANAGEMENT GROUP Steven Jensen & Martin Kirkup with Jennifer Greig-Costin
PRODUCED BY Andy Wallace • ENGINEERED BY Andy Wallace & Ken Lomas



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Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KTHX	KUNR	KXL	WAPS	WBOS	WCBE	WCLZ	WDET	WEBK	WEBX	WERU	WFFK	WFUV	WWS	WKCE	WMMR	WMMY	WMMV	WVCS	WNCV	WNCU	WNNR	WRLT	WRNR	WRNY	WRPX	WRPX	WYOD	WYRV	WVCO	WXLE	WXPY	WYRT	WYRV	WYCP		
BONNIE RAITT (Capitol)	28	23	5	33	9	7	16	14	24	10	9	9	4	16	34	14	20	15	16	15	18	14	26	10	20	42	18	13	19	26	14						
ERIC CLAPTON (Reprise)	25	36	4	34	16	14						5	4	16	18	16	20	17	15		32	9	21	8	11	27	8	16	25	25	11						
DAVE MATTHEWS BAND (RCA)	8	7	22		3	14						5	10	26	8	14	14	16			30	30	12	12	7	24	28	21	25	13	15	12					
MARC COHN (Atlantic)	14	22	7	9	9	7	21	7		9	7			16	23	10	14	12	8	15		17	5	29	21	25											
FASTBALL (Hollywood)	6			32	3	4	15			9				12	17	9	10	15				28	14	26	7	24	27	23	48	8	17	18	9				
SARAH McLACHLAN (Network/Arista)	11	23	2		6	7	7	7		6	9	9	10	12	27	13	15				26	20	22		18	34	19	37									
ROBBIE ROBERTSON (Capitol)	26	5	4		6	7	5	7		10	9	9		16	15	14	10	9	4	15		29	14	14	9	12	12	34	19	37							
SEMISONIC (MCA)		9	10	6					21	36	3	0		11	13	7	15	13			3	24	29	4		9	19	26	21	13	11	8	15	10			
ANI DiFRANCO (Righteous Babe)	7				9	3	14	7	50	9	9	10		16	17	7	14	14	16	15	28	17	14		8	20		22			6	8	10	10			
CITY OF ANGELS SOUNDTRACK (Reprise)		8	7	26	5		34							10	6	6	6					12	30	5	14	11	1	23	83								
NATALIE IMBRUGLIA (RCA)		6	3	33	4									10		13	10					30	5	24		24	39	61									
AGENTS OF GOOD ROOTS (RCA)	9	3	3		6	2					9	5			23	9	10	12	8			20						12	22		10	8	15	9			
ALANA DAVIS (Elektra/EEG)	10	13	5		5		13	7						16		12	14	6							26		24	26	19	11		15	11				
PEARL JAM (Epic)				25	3		14							18	17		10	9				24	28	5		18		36	9	17	10	8					
MATCHBOX 20 (Lava/Atlantic)	8			40	4									10	7	9						13	17	17	24	41	15	85	13	13							
TORI AMOS (Atlantic)	9		5		3		14					5	4	13	4	5	11				3	28	12	14	2	24		23	13	7	8	21	7				
EBBA FORSBERG (Maverick)	8	12	4	5	6	13	3					4		6	7	7	10	8				29	14	2		10		13	5		16	9					
PETER CASE (Vanguard)	11		8		3	2	12	8	17	8	9	4		16	5	5	10	10	16	6	12	12	14	14	4												
THE VERVE (Virgin)	11		6	41	2		14							9		13	5	9				17				11	31	46	17	11	10	6					
KENNY WAYNE SHEPHERD (Revolution)	9		3				15	3						11		9						17															
STEVE POLITZ (Mercury)	13		4		6	4	6	11	24		5	5		12	5	5	10	16	6	8	17	8	12	2	19		30	3	9	14	7						
FRANCIS DUMMERY (Razor & Tie)	7		7	5	9	8	15	50		1	5			12	7	4	5	11	4	15		5	14	2			25	24									
THE SPECIALS (Way Cool/MCA)	9		5				9	14		9	4	5		13	10	9	16				16	17	8	4	20		17	4									
CHRIS STILLIS (Atlantic)	10						7		50					16	7		14	8				12			10			8	7	7							
THE WALLFLOWERS (Epic)	8		7	5	5											10	1		3	18				14		13	19	20	9	8							
PAULA COLE (Warner Bros.)	9	4		27	7											6								23			39	38									
JIMMY PAGE & ROBERT PLANT (Atlantic)					3		14	3						13								11															
REBEKAH (Elektra/EEG)			2	5	3	7	8	7			5			11		6	7					12			2	19		13									
JOLENE (Sire)			3		7		14	50	6	5	2	7	12		4	7	6	16	6	18				8	2	12											
MARCY PLAYGROUND (Mammoth)				33																		26					39	47									
EVERYTHING (Blackbird/Sire)	5				4		22	36		9				11			10					20		9	2	24											
TODD SWIDER (MCA)	11		7				21	24		1				9	6	7		12						8	15												
SUSAN TEDESCHI (Rounder)	10			4	9	7	8	19	17	4	9	5		6	7		20						12	8		13											
A. J. CROCE (Rui)	8				9		7	14	36	4	9	2		12		5	7								3	20											
KATHLEEN WILHOITE (V2)			5	2	6	3	11	14		3	1	5				5		9	4	15		10			3												
TRAIN (Aware/Columbia)			4		3		21	36						4		6		6					17		10												
EDWIN McCAIN (Atlantic)				32													8										41	38									
PETE DROGE (Epic)	7		7		6	3	23	24		5				6		10	6	4				11	5		7												
TRIBUTE TO LOWELL GEORGE (CMC International)					9		14	7	3	4	5			12	5		12								2												
LISA LOEB (Geffen)		4	5		9	3								9	14	7									8			14	12	7	6						
WIDESPREAD PANIC (Capricorn)	8				3		10	7							8		7	6	8	3				4	5												
GERALD COLLIER (CZ/Revolution)	9				3		15		4	5	2			11									11		6	24											
THIRD EYE BLIND (Elektra/EEG)														11													42	23	45								
MORCHEEBA (China/Sire)	5				9		13		17	6	0	2						9		6	5	11			3												
LENNY KRAVITZ (Virgin)	8			5			6	14	3								11	10	8									22	6								
SOUL ASYLUM (Columbia/CRG)			8	4		5	21							4	6	2						17		10	4			21	2	7							
JULES SHEAR (High Street/Windham Hill)			5		6	3	20		6		5			16				4		15					3												
SHAWN COLVIN (Columbia/CRG)	8	3	7		4									3		26													19								
MARY LOU LORD (WORK)	10		6		12	2	7		8	5	5						3	6	8		18		14														
MATTHEW RYAN (A&M)	7		5	12	7		7	17									3	9																			

them as opposed to making the band work for the industry."

Complete CD!
On Your Desk This Week

GREG KROLL

GREG KROLL



Living On Ritalin



AudioMatic
ENTERTAINMENT



MOST ADDED

VERSUS (30)
CREEPER LAGOON (28)
PERE UBU (26)
BERNARD BUTLER (26)
SONGS:OHIA (24)
HALF FILM (24)

TOP TIP
JESUS LIZARD

Blue
 (Capitol)

Ah, yes...those madmen known as Jesus Lizard debut lovely this week at number 17 – our highest. Strong support from KGRG, KTXT, WEGL, WJCU, WMSE, and WQFS.

RECORD TO WATCH

FREAKY CHAKRA
Blacklight Fantasy
 (Astralwerks)

Freaky's freaked-out funky flavor feels fantastic on the floor. Far from frontin' and flowin' fat favors are KCPR, KUGS, KGLT, KSJS, KUGS, and KWVA.

Gavin College

2W LW TW

1	1	1	TORTOISE - TNT (Thrill Jockey)
2	2	2	THE REVEREND HORTON HEAT - Space Heater (Interscope)
9	8	3	YO LA TENGO - Little Honda (Matador)
11	7	4	PULP - This Is Hardcore (Island)
5	3	5	PROPELLERHEADS - Decksandrumsandrockandroll (Dreamworks)
40	9	6	CORNELIUS - Fantasma (Matador)
8	11	7	TUSCADERO - My Way or the Highway (Elektra/EEG)
3	4	8	BUFFALO DAUGHTER - New Rock (Grand Royal)
7	10	9	DIRTY THREE - Ocean Songs (Touch & Go)
—	31	10	FUGAZI - End Hits (Dischord)
—	14	11	FIREWATER - The Ponzi Scheme (Jetset)
28	17	12	SUICIDE MACHINES - Battle Hymns (Hollywood)
6	5	13	TRANS AM - The Surveillance (Thrill Jockey)
12	12	14	RICHARD DAVIES - Telegraph (Flydaddy/V2)
21	16	15	DAMON AND NAOMI - Playback Singers (Sub Pop)
4	6	16	NEUTRAL MILK HOTEL - In the Aeroplane Over the Sea (Merge)
NEW	17	17	JESUS LIZARD - Blue (Capitol)
14	22	18	MORCHEEBA - Big Calm (China/Sire)
44	23	19	AVAIL - Over the James (Lookout!)
35	28	20	GANG STARR - Moment of Truth (Noo Trybe/Virgin)
26	18	21	MAKE-UP - In Mass Mind (Dischord)
10	15	22	GASTR DEL SOL - Camoufleur (Drag City)
16	26	23	BIG BAD VOODOO DADDY - Big Bad Voodoo Daddy (Coolsville)
NEW	24	24	SPDON - A Series of Sneaks (Elektra/EEG)
19	13	25	THE SPECIALS - Guilty 'Til Proved Innocent (Way Cool/MCA)
—	49	26	ROYAL TRUX - Accelerator (Drag City)
27	24	27	ARTO LINDSAY - Noon Chill (Bar/None)
17	30	28	SAMIAM - You Are Freaking Me Out (Ignition)
38	33	29	BRAID - Frame & Canvas (Polyvinyl)
24	20	30	UI - Lililike (Southern)
NEW	31	31	QUASI - Featuring "Birds" (Up)
18	34	32	FRANK & WALTERS - Grand Parade (Setanta)
29	25	33	AIR - Moon Safari (Source/Caroline)
—	39	34	LISA GERRARD & PIETER BOURKE - Duality (4-AD/Warner Brothers)
—	37	35	BEVIS FROND - North Circular (Flydaddy/V2)
15	19	36	SUPERDRAG - Head Trip in Every Key (Elektra/EEG)
NEW	37	37	CLUTCH - The Elephant Riders (Columbia/CRG)
37	—	38	ADAM F - Colours (Astralwerks)
25	27	39	MARS ACCELERATOR - Frankfurt: Telephonics (Rx Remedy)
23	41	40	LONG FIN KILLIE - Amelia (Too Pure/Beggars Banquet)
—	35	41	BANGS - Tiger Beat (Kill Rock Stars)
NEW	42	42	SEAN LENNON - Into the Sun (Grand Royal/Capitol)
39	44	43	GAUNT - Bricks And Blackouts (Warner Bros.)
NEW	44	43	PUSH KINGS - Far Places (Sealed Fate)
13	21	45	SWERVEDRIVER - 99th Dream (Zero Hour)
NEW	46	46	ALL NATURAL LEMON & LIME FLAVORS - Turning into Small (Gern Blandsten)
43	—	47	FAR - Water & Solutions (Immortal/Epic)
NEW	48	48	FREAKY CHAKRA - Blacklight Fantasy (Astralwerks)
NEW	49	49	DJ HONDA - H2 (Relativity)
30	32	50	ANI DiFRANCO - Little Plastic Castle (Righteous Babe)

Inside College

 BY VINNIE ESPARZA

Making Extra Scrilla as a DJ

You're on the air, you're making money, and you know your friends are listening...but the rent's coming due and you need a little extra cash. Don't despair: if you've got an ear for the music and a good set of pipes, there's extra work out there as a Club DJ. Club veteran Tom Thump did just that, parlaying his talents into a resident gig at San Francisco's 1015 Folsom and L Clubs, as well as on-air host at college station KUSF and a number of international appearances around the Pacific Rim. Here, in TT's own words, is how he did it:

I began club DJing at a reggae night in Ann Arbor, Mich., during the '80s, when the resident DJ left town and offered me a gig. After a bit, I was hooked. I also started doing a "New Wave" night for a few years. While I was doing that I also founded Ann Arbor's first mixshow, *Crush Collision* on WCBN, which is still going strong.

Eventually I moved to L.A. and did everything from promoting and DJing at the big raves to a residency at the celeb hangout the T-Room and then as the in-studio DJ on the *Hangin' With Mr. Cooper* TV show.

When I moved to San Francisco, I was a resident at the legendary Mushroom Jazz. I have also held down residency at "Metro Jazz," "Succotash," and now "Release" at 1015, where I spin down-tempo breaks, uptempo trip-hop and, of course, jungle. I also do one-offs in cities like Denver, Seattle, Vancouver, and L.A.

The gigs I enjoy doing the most are the ones where the crowd comes with open minds and ears. They want to hear new things.

A DJ's pay obviously varies depending on the gig. Pay also varies on the size of the club, the door cover, the status of the DJ, etc. It varies from \$40 to \$100 per hour or more. Remember, DJs have to buy records, which are expensive, equipment, and record bags. And then there's preparation time.

In order to hype yourself as a DJ, it helps to have some sort of skills like beat matching, scratching, dope segues, and various other DJ tricks. You should always have a mix tape available, and a written resume that's not too formal. If you do radio, obviously hype that.

When you get a gig, do flyers, posters, and call everyone you know. Getting a gig is half the battle, but getting people to the club requires serious legwork. You should try and get the club owner or promoter to pay for the flyers. Many will not offer unless you ask! Remember, competition is fierce, so, try and meet as many people as possible and network like crazy. You never know who'll offer you a gig.

If you have any further questions, you can contact me at (415) 282-7052.

VINNIE E. SUGGESTS

For those of you looking to make a little something on the side, but who don't really have time to invest in getting the club thing going, I suggest you do what I do: spin at a record store. Every week-end I take about 30 CDs (yes, CDs) down to Rasputin's Records in Berkeley for what they call their "Live Music Weekend," which features in-store performances and DJs from various radio stations and clubs spinning for the clientele. I spin for about two hours and I get \$25 in credit, which is fine by me, as I would probably be spending that amount of money on music anyway. I have to get on the mic every 20 minutes to hype the store, its low prices, and fine selection, but for someone who already does radio and is comfortable being on the mic, this should be of little concern. Everyone wins; the store gets the sales, the customer discovers and buys new music they would have never picked up on their own, and I get to meet new people and hype myself as a DJ. Good luck! ●

College Crew: MATT BROWN and VINNIE ESPARZA

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.
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the irresistible rise of morcheeba

Explaining Morcheeba's sound to those still unfamiliar can be a rather daunting task. Their first album, 1996's *Who Can You Trust* (China/Discovery), delivered cool trip-hop-flavored beats under the unbelievably smooth vocal styling of a chanteuse named Skye Edwards (brothers Paul and Ross Godfrey complete the trio). Despite a quiet Stateside release with minimal hype, the album received many accolades from both fans and press alike, and landed on a number of influential year-end "Best of..." lists. *Trust* unavoidably lumped the band with the Portishead school of bands, a tag that rankled the band at first, but ultimately allowed them the freedom to run with their influences.

On their latest offering, they've taken this freedom farther than anyone could've imagined. *Big Calm* (China/Sire) comes across as a no-holds-barred headtrip, incorporating everything from pedal steel guitars and fiddles to sitars, string sections, ragga, pop, beats, and whatever the hell else they want. It paints a sonic landscape so lush and so beautiful that it leaves the listener breathless. Somehow, some way, they make it work. This is an album that is meant to be heard and not read about.

The Morcheeba story began 14 years ago, when little brother Ross (now 21) would jam with his older brother Paul (now 26). "Paul and I have always played music together," says Ross. "When I was about seven, I had a guitar and he had a drum kit. "Then when hip-hop came out, Paul got some turntables and I started getting into blues, psychedelic rock, and things like that."

The brothers eventually moved to London from their childhood home on the south coast of England. There they met Skye, a fashion designer who was singing in a funk band at the time. After convincing her to record a publisher's demo with them, the three concocted "Trigger Hippy," which would later be the first single from their debut album—and the song that would put them on the map.

"Trigger Hippy" was not a massive hit song, but it did start Morcheeba on the slow—but comfortable, they say—road to success. "We were lucky that we didn't have a monstrous first

hit," says Paul. "We didn't just want to jump in the deep end and splash around for a while and then sink. This is something that we want to be doing for the rest of our lives."

"If anything," Paul chimes in, "we want to prove to the world—and to ourselves—that we're versatile. We are sick of the way music is pigeonholed and marketed."

As we all know however, a band that refuses to be pigeon-holed may have a hell of a time breaking on the radio—especially here in the states. While most of *Big Calm* is very radio friendly and could be spun on a variety of formats including Alternative, A3, Hot A/C, college (of course), and even country (OK, that's a stretch), to have an album that combines so many elements could easily bring about an early and tragic death at radio. This is precisely why the China

and Sire labels are actively seeking alternate marketing plans for *Big Calm*, including various direct-marketing techniques and getting the music into coffeeshops, boutiques, and in-flight airline programming.

Paul continues, "While we may not necessarily break on American radio, I'm [already] seeing the way our music is influencing American bands, and how there has been a general shift in music. There's certainly been an incorporation of different styles and instruments with more of a 'world' sound to it rather than just down-the-line rock. If we're influencing people to take it to a higher level, then that's fine. The main thing is just getting better music out there in general."

Interestingly enough for a band that has been lauded as one of the leaders of "electronica," Morcheeba uses very few electronic-based instruments other than electric bass, guitars, and Hammond organ. Computers are kept to a minimum in the creative process, says Paul, who writes all of the bands lyrics, lays down the drum tracks, and does DJ work while on tour. Instead, he chooses to keep his creative flow rooted in tradition.

"Although it's nice to get wrapped up in technology," he explains, "you can't forget there's a quality in tradition that gets built up over a long period of time. To try and rebel against it or ignore it is the wrong move. In our music, we use as many organic instruments as we can—although some of the drums are programmed to get that hip-hop kind of sound."

The end result of the Morcheeba creative process is music that comes from the heart and soul, not bound by categories (trip-hop or otherwise). What comes across in their music is genuine soul, the likes of which is found only in the music of legends. In essence, this is what separates Morcheeba from other bands. They are the genuine article in a sea of imitators.

And while Americans with good musical sense have embraced the band, the members of Morcheeba are quick to point out their mutual love and respect for Americans—a nice departure from the American bashing of bands such as Oasis, who have no problem biting the hand that feeds them.

"I love the openness in America," says Paul, "and the fact that you can communicate directly without burning bridges. Also, success is rewarded here. Unlike in Britain, when becoming too successful can be more of a curse than anything else."

"We're not a huge household name," adds Ross, "which is good, because when you get to that point in England, it gets a bit intense—especially if you actually live there. Once you've achieved a certain level of success, it can be difficult to walk in your hometown without getting bad vibes and remarks like, 'What are you still doing here?'"

Oddly, the band found early support in the British press, which is usually notorious for attacking anything they are not pleased with (or don't understand). "The British press loved it," says Ross of the first album, "but they all thought it was something they could put in their pocket and walk away with. It took them a while to realize it was much deeper than that. They're still with us now, although we've spooked them a bit with *Big Calm*."

"The British papers are reading: 'How did Morcheeba get so big?'" continues Paul. "People can't understand how our fan base is so wide without a major hit single or heavy marketing. We've sneaked in the backdoor and done it through word of mouth. Retail has played a key role in turning people on to our music. It's happened on a very down to earth level, which is how music should happen." ●



BY VINNIE ESPARZA

Dear Students:

For those of you who finally dug deep into your intellectual pockets and found your brains right next to your Pez dispensers—congratulations! You won't be held back for another academic year. Deservingly, next fall's classes look to be the most stimulating to date.

For the rest of you—who have steadily plummeted into a sinking hole of apathy, stupidity and drug-induced lethargy—continue to enjoy the university experience.

1998 Warner Bros. Records Curriculum

Spring Semester:

ENGLISH 302: Lisa Gerrard & Pieter Bourke

BRITISH CULTURE 303: Catatonia

SPANISH 301: Los Amigos Invisibles

OHIO 304: Gaunt

Summer Session:

RELIGION 201: Grant Lee Buffalo

POETRY 201: Mimi

RELIGION 301: The Superjesus

SWING 401: Royal Crown Revue

Fall Semester:

ENGINEERING 201: The Red Telephone

CHEMISTRY 101: Built to Spill

ITALIAN 101: Cibo Matto

ADVANCED CHEMISTRY SEMINAR: The Flaming Lips

ANATOMY 201: Soul Coughing

ENGINE MAINTAINANCE 101: Ministry

GLACIAL STUDIES 101: GusGus

Coming in '99:

RHETORIC 101: Advanced Electron Micromanagement, Tools of Full Frontal Dental Semiotics, and Literary Theory of Modern Absurdity

GO TEAM GO! YEAHHHHH!

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radio 101

a job hunter's study guide

So...you say you want to get a job in radio, but don't know where—or how—to begin? Beyond offering counsel against making such a choice in the first place (just kidding), the best place to begin is to hook up with someone who might have the patience to look at your resume, interview you, and then (possibly) hire you.

What this means, generally, is don't go to Black Rock in New York and ask Mel Karmazin to give you a job doing morning drive on WXRK. "Why not?" some of you might ask, a question that's understandable...to a degree. After all, many of you have yet to encounter the hard realities of the real world. "What is Black Rock?" others of you might wonder, which is an even better question, since few television stations run the old movie *Bad Day at Black Rock* anymore, although everybody refers to CBS headquarters in the Big Apple by that name. If you have to ask who Mel Karmazin is, however, you're in big trouble.

As the new Telecommunications Act has fueled consolidation of the radio industry, employment in this business has become scarcer and scarcer. Finding a job is harder and harder, and finding one doing what you want to do in the market you want to live in is even more difficult. Operating from the assumption that such challenges don't worry you (they'd better not), this crash course in real radio broadcasting is designed to make you sound as if you know what's going on when you sit down in that uncomfortable chair across from the program director, sales manager, or general manager, and try to impress upon him or her that you're perfect for the job.

Unlike college radio, commercial stations have one primary objective: to make money. This is done by playing music that appeals to the greatest number of people, who become ratings share points, which the media buyer then converts to cost per point,

which then becomes a 60-second radio commercial. For this reason, stations are looking for people who take their responsibilities seriously. Study up!

RECORD PRODUCT: This should be an easy one, but it isn't necessarily. Once upon a time, record labels released product on vinyl, either small 7-inch singles played at 45 rpm or albums played at 33-1/3 rpm. Today, most records are compact disks containing digital audio read by lasers. Manufacturing methods aside, a record is still a record. But not all records are created—or promoted—equally. Records in active formats such as Top 40 or Urban generally are singles, those songs pre-determined by the label to produce the greatest consumer retail sales. Tightly formatted radio stations rarely have the liberty or inclination to be eclectic; each and every record that is played is carefully designed to be released and promoted on a schedule that makes the most economic sense for the record company. Your promo guy or gal—and program director—will make this very clear to you if you try to get clever with records that are serviced to you.

Other formats that are album-based allow for deeper sampling within the record, meaning you can go several cuts deep...again, as long as you are conscious of the record label's needs. This does not mean that every record in the library is fair game; your PD, MD, consultant, and research company have determined which cuts fit the station's sound and appeal to its demographic base.

STIFF: Both a noun and a verb, this is what happens to a record that has no business being on the air (much less ever recorded or released). A stiff is usually found in the circular file, usually after it stiffs.

PLAYLIST: A nifty little computer log (OK, some stations still use real paper) that lists every song the station plays. The playlist usually is broken into several sections; for example, the "A" list, which includes those records being played in "hot rotation" (more on that later); the "B" list, comprised of records that are building in popularity, or are starting to burn and therefore aren't played as frequently as the "A" list records; the "C" list, which includes the new tracks; and a "D" list, which consists of recurrences and most of the oldies the station might play.

RECURRENTS: Songs that have drifted off the charts or out of the station's "A" list but still test reasonably well and help the station if played on occasion. Not to be confused with oldies, which typically have been removed from the playlist for a considerable length of time (usually several years).

STOP-SET: The gap between song sets, usually filled with commercials, station IDs, promos, and other non-music elements. Stop-sets are the paradox of broadcasting: listeners would rather they not exist (in fact, many tune to another station when the music breaks), but they produce nearly all of a station's revenue. Thus it is critical that these interruptions be timed to produce the greatest average quarter hour (AQH) entries in a diary, be infrequent enough to hold listeners, be frequent enough to not bunch too many commercials together, and be constructed so you can maintain as many listeners as possible through four or five minutes of talk.

ROTATION: The order in which records on the playlist are played. If a station has ten "A" list records and 20 "B" list records, the ten on the "A" list get played in tighter (hot) rotation than those on the "B" list. But they're not played in the same order each time; many different factors dictate at what point in the rotation a song is played, including whether the record features a solo artist or group, whether the artist is male or female, whether the record is slow or uptempo, etc.

DAYPART: A noun or a verb. Dayparts designate specific parts of the day, such as "morning drive" (usually 6-10 a.m.) or afternoon drive (3-7 p.m.). Records often are "dayparted," meaning that they are played only during specific times of the day. This can be done for strategic reasons (playing harder rock at night to appeal to a certain demographic target), or simply because the station has too many songs to fit into a tight playlist, so some are relegated to certain dayparts.

SELECTORTM: A computer program that revolutionized radio programming by permitting the PD or MD to develop an on-air schedule without having to mix and match index cards or juggle records on a paper log. Selector is widely used by music-oriented radio stations, to the point where the term "Selector" has entered the public domain, along with such words as "Kleenex" and "Xerox."

CLOCK: A critical element of any station's tightly held programming strategy, the clock is a firm template that indicates at what point in each hour of the day certain elements will be played. For example, a station's clock might dictate that music be played from :00 to :23, with a 4-minute stop-set, followed by music from :27-38, followed by another stop-set, then music from :42-:53, another stop-set, and then more music, taking the clock back up to :00. Clocks vary not only from station to station, but also from hour to hour.

AVERAGE QUARTER HOUR: The number of listeners who report in a ratings diary that they have tuned in to a station during an average quarter hour period. The greater the Average Quarter Hour (AQH) the better, because it means that listeners are finding the station and staying there. The goal is to build this number by appealing to a core group of listeners who find the programming most appealing and therefore won't turn



BY REED BUNZEL

the dial. Casual listeners—those who occasionally tune in—add to AQH listening, but don't contribute as much overall as the core audience.

CORE AUDIENCE: Those primary listeners—sometimes referred to as P1s—who comprise



a station's listenership base. Essentially, 27 percent of a station's listeners contribute to 72 percent of its listenership; these are its P1s.

TIME SPENT LISTENING: Just as it says: Time Spent Listening (TSL) is directly tied to the effectiveness of a station's programming. The objective is to attract and maintain your station's audience, resulting in a high TSL. In simple terms, TSL is calculated by dividing a station's AQH by its cume.

CUME: Basically, the total number of people within a specific demographic group who tuned in to a station during a designated time period (one week, one month, one ratings period). It's great to know who "sampled" your station, but if you have high cume and low AQH, it means they came, they heard, they left. Not good news.

ARBITRON DIARY: A research tool, distributed by The Arbitron Company, designed to measure station listening for a week-long period. Randomly contacted participants are asked to fill out the diary on a daily basis, noting the stations to which they listened, and for how long they listened. Once the diaries are mailed back to Arbitron, the raw data is tabulated, weighted, and extrapolated to calculate listening estimates for all stations in the market (although only those stations that subscribe to Arbitron legally can use the results).



COMMERCIAL LOAD: The volume of commercials a radio station schedules and runs during a designated time period. Generally speaking, if a station is sold out (generally very rare), its commercial load is full. But not all stations schedule spots equally: some might slot 22 commercials an hour; another might schedule 12. This

is its commercial load, as is the resultant number of commercials that end up being run.

PROGRAM DIRECTOR: The station employee generally responsible for making all decisions regarding the on-air product. Also known as the PD, this individual works with the Music Director to select the records, liaises with the promotion department to work out marketing programs, and consults directly with the sales department to balance commercial and programming elements. In most (but not all) cases, the PD reports directly to the station General Manager, but also may work directly with an outside programming consultant, research firm, and/or corporate programming executive.

MUSIC DIRECTOR: The station employee whose job it is to listen to new music and make recommendations to the PD. This person deals with the record labels and promotion people; in most cases a record will not get airplay unless (or until) it passes muster with the MD. Besides having an ear for the music, many MDs also pull an air shift (and have computer savvy to handle Selector duties).

CONSOLIDATION: The process through which radio stations have been bought and sold since passage of the Telecommunications Act in February 1996. As a result of this legislation, previous ownership limits were seriously relaxed, resulting in the acquisition of a large number of radio stations by a handful of major groups. Nationally, there are no limits on the number of stations a company can own; locally, a radio group can own no more than five stations in one band (FM or AM) and three in the other, for a total of eight in any one metro market. This local ownership limit is less in markets with fewer stations.

CLUSTERING: The consolidation process by which a group comes into a market, buys up a number of radio stations, and groups them under one corporate umbrella. Often the group owner will try to program the stations with compatible formats so they collectively can target a specific, broad-based demographic group, thereby generating a "critical mass" attractive to advertisers.

DEMOGRAPHIC CELL: A group of individuals sharing the same age-sex characteristics, such as Men 18-24 or Women 25-34. Stations are programmed strategically to attract cer-

tain demo groups; ratings and ad sales are achieved accordingly.

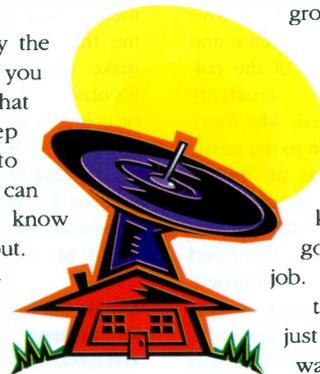
TARGET: A noun and a verb. A station's target is that demo group to which it's programming; likewise, that group is the one that it's targeting.

FORMAT: The "genre" of music a station plays, generally determined by its demographic target and the type of programming that appeals to that target. Some formats are broad-based and appeal to a large cross-section of people (such as Adult Contemporary), others are more tightly focused (such as Top 40 or Alternative), while still others fit a specific, narrow "niche" (such as Jazz or Adult Album Alternative).

MARKET: The community and surrounding area served by a radio station.

OK, let's say you study the above 21 terms, and you have a good grasp of what they mean. The next step is working them into your interview so you can sound as if you really know what you're talking about.

A good way to do this would be to work your way through the inter-



view, holding back your new-found knowledge until just the right moment. This might come at any time during your conversation, but a good time to let loose might be when the interviewer says, "Well [YOUR NAME HERE]...do you have any questions?" At which point you sit up in your uncomfortable chair and ask something intelligent:

● "Actually, I was wondering about your record product. If your research indicates you have stiffers in your playlist but the labels are pushing hard for air play, do you move them down in your rotation, maybe with your recurrences?"

● "Do you daypart your programming so you can target your music to specific demos and, if so, how does this affect your cume audience and your time spent listening?"

● "What sort of post-consolidation market cluster has your radio group developed, what is your primary format, and how have you flanked it in order to target your demos?"

BOTTOM LINE: If you sound like you know radio, you stand a good chance of getting a job. In other words, if you talk the talk, you may just get a chance to walk the walk. ●

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payin', those dues

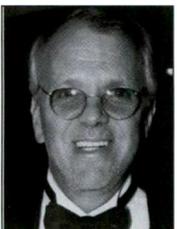
How did today's top radio and record big-wigs break into the biz? By knowing what they wanted from life, realizing how to get it, and understanding that everybody has to pay his or her private dues. And that means you, dear college graduate...

Liz Opoka
National Director
Radio Promotion
RAZOR & TIE



I fell into radio because of my love for the medium and because of the collective creativity involved. My introduction to the music biz was at WUSB-Stony Brook, N.Y., where I initially got involved with producing weird audio projects. I enjoyed being able to be my piss-ass, snot-nosed, wise-cracker self and, for once, to get away with it! You really need passion to succeed in this business, otherwise you won't make it—and not just passion about music or its politics, but passion for life. If all you love is music, there will come a time where the music—the business—will burn you out. As I've gotten older, I've learned to have more fun and, more important, not to waste time worrying about what's out of my control.

Sam Harrell
Western Regional
Director of Promotion
RCA RECORDS



I worked local promotion for Columbia and Epic in New Orleans—everything from Top 40 to Rock, Country, MOR, R&B, and Jazz. I got my job through an employment agency, something totally unheard of today. There was a CBS convention in L.A., and I got the job two weeks before. I guess they needed someone to fill the position. I hadn't planned on being in the music industry; it was purely coincidental, even though I majored in music and played in the symphony for a while.

What I look for in an interviewee is someone who has a love for music, someone with people skills who isn't going to get caught up with "star-gazing." Remember, honesty is one of your most important assets. What have I learned? To be more flexible.

Josh Jackson
Music Director
WWOZ-NEW ORLEANS

I am a native of New Orleans and have

listened to this station since childhood. When I was in college, I daydreamed about working for Blue Note or Impulse! I was a music junkie, and volunteered (at the station) quite a bit. When my mentor Michael Klein retired, he offered me the position of MD. You have to make snap judgments sometimes, and it's obvious if someone knows the music or is just in the studio pushing play buttons. It's all about feeling. [Jazz] is life-music, and there is a lot to learn even without knowing the notes. It's okay to improvise. What would I change, if I could? My salary, maybe.

Mark Kates
President
GRAND ROYAL



My first job was as Media Coordinator for Ace of Hearts Records in Boston. Mission of Burma was my favorite band, and I was committed to helping them become huge. They, along with their manager Jim Coffman, hooked me up with Rick Harte, who ran the label; before I knew it, I was living my dream. Of course, [the band] broke up six months later, but they are still my favorite.

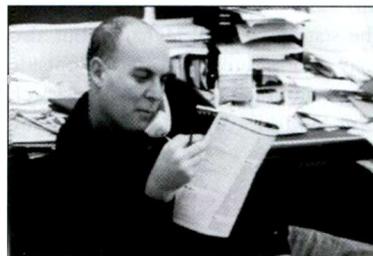
I was lucky, in that the two jobs that I got in between this one and that one were those that I was approached for. I don't think I had too much of a secret weapon other than my passion and intensity towards music. Those are definitely things I look for from interviewees. Basic knowledge and intelligence are also very important, as is not trying too hard. Those of us who have been around know the difference between passion and jive.

I may not have pictured myself running Grand Royal in my dreams, but I suppose it is the best example of what I have been seeking for a long time—a smaller operation, independent of corporate influence. Hard to say what I would have done differently other than get into A&R sooner. I have learned to be patient, that like-minded people eventually get together in creative situations, and that the great artists know what they are doing.

Howie Klein
President
REPRISE RECORDS

My first "real" music industry job was

when I was President of my own label, 415 Records. I remember the day I raised my salary from \$50 per week to \$100—a daring move.



I don't think I ever interviewed for a job. Unlike most people in the music biz, when I interview someone today, I look for a broad, Liberal Arts-type education (even if they didn't go to college). I crave people who are well-read, familiar with history, geography, literature, the arts, etc. People in our business have to be able to relate to artists, not just corporate managers. I was appalled when I moved to L.A. and found so few people in upper level management who had read actual books or had any knowledge of the world outside of their own specialization.

I would have never guessed in a million years that I would be working for a multinational corporation, nor that I would be financially secure. It's not how I ever expected my life to turn out. Sometimes I think I should have stuck it out as an independent—all of this rich food caused me to gain so much weight, and I haven't been arrested in over a decade. (But I'm proud to say that I've still never voted for a Republican).

Aaron Axelson
Music Director
LIVE 105 (KITS)-S.F.



I got my first job in the industry at Galaxy Records (the retail store, not the Fantasy label) when I was 16-years old. At one point, I was doing four things at once:

I was MD for KCRH, the college station at Chabot State; I worked at Mod Lang Records; I was Club Coordinator for Live 105; and I was EMI's college rep. This is when I realized that working in the music industry is not a 9 to 5 job, but a lifestyle. In order to have a career in the industry, you have to sacrifice a lot, and it's not going to be a cake walk. The key is to find a balance between your passion and how you execute your passion in a corporate setting.

My secret weapon during my initial interview here at Live 105 was that I used my "Street Vibe." Not only did I relate to the demographic, I *am* that demographic. I got across that I'm not

some suit trying to analyze the alternative demographic. I lived the lifestyle and had an understanding of the inner workings and the intricacies of corporate radio.

It's important for anyone interested in a career in music to be extremely flexible. No matter what you end up doing, a lot of it is interchangeable. It's a big, incestuous circle that works together, so it's important to be a sponge and soak up everything you can, learn how the industry works in every facet. It's also important to network.

Paul Goldstein
VP Programming
WNUA-CHICAGO

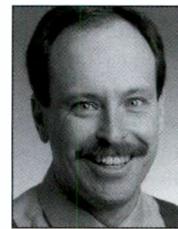


I had set up a radio station at my high school and got to know people at the local AOR station, KPRI in San Diego. I volunteered there as an intern and worked free for a

year. When I finally said goodbye, they asked me to stay on and created a position. My first paid gig was at KPRI as Programming Assistant. I was a board op during overnights and filled in on the air on weekends—especially on Sundays from 2 a.m. until 9 a.m. I'd hang out, ask questions, and read all of the Burkhart, Abrams & Douglas consultant memos.

Today, I look for people who are hard-working, bright, creative, and ask questions that show that they're looking for a deeper understanding. The most important career lesson is an ongoing one I'm still learning: Respond and don't react!

Mike Shephard
Assistant VP
Operations & Programming
SAN DIEGO RADIO
FOR JEFFERSON PILOT (KIFM,
KSON, KBZT)



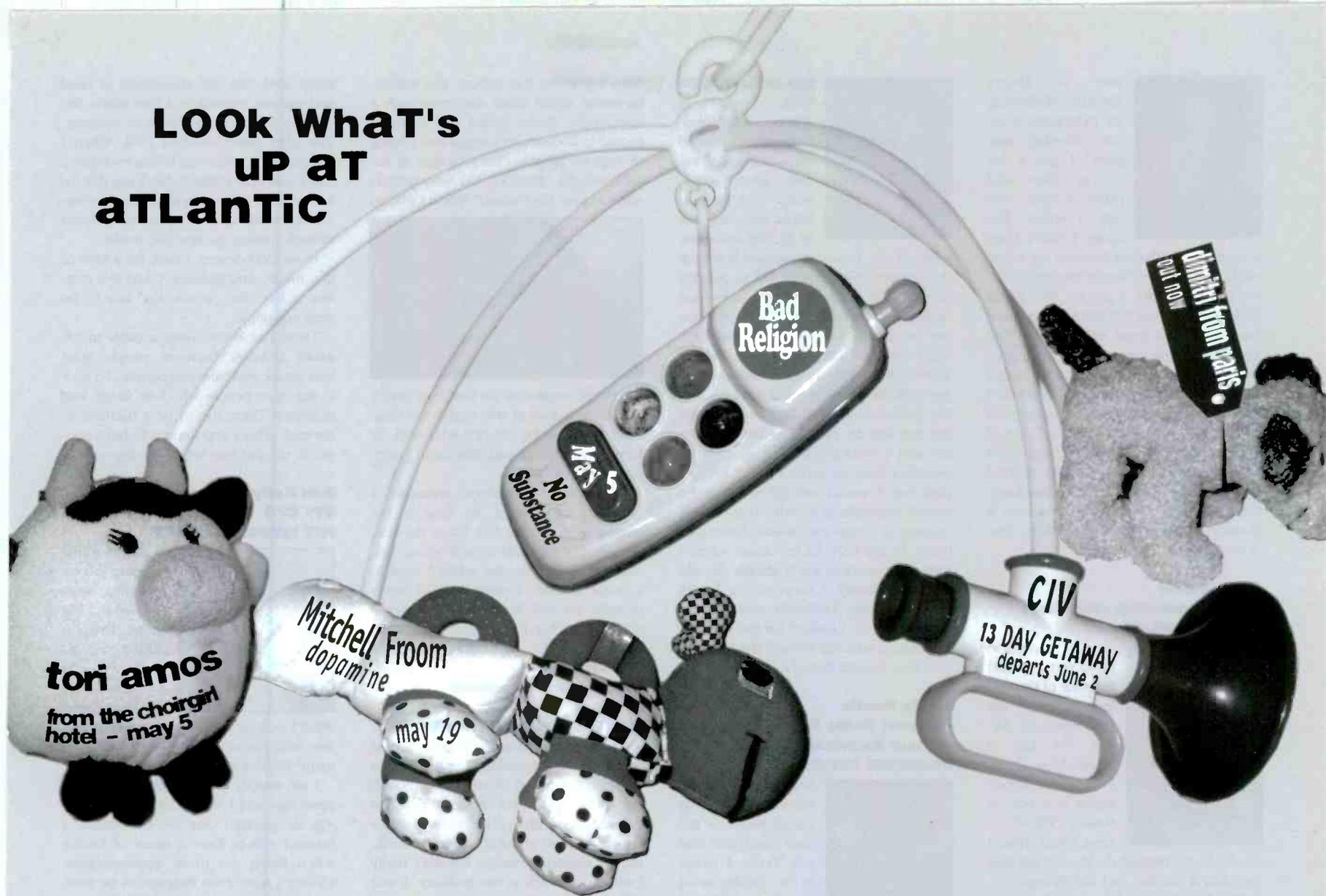
My first "pay the rent" gig in radio was gophering, board-op, and doing overnights at KSON in San Diego during high school. Then one of the KSON guys got a PD job at country station KEED in Eugene, Ore., and I talked him into hiring me full-time doing overnights. I had never left San Diego in my life, but I drove up in my trusty 1962 VW bug.

When I interview applicants today, I want people who will walk through walls because they want to, not because they're told to. One thing I've learned over the years about radio is that, if you don't love this business and aren't willing to put up with a lot of stuff to stay and persevere, then get out now. Treat people the way you want to be treated. I've seen people on both sides of the table. People whom I asked to hire me have now come back to ask *me* for a job. It works both ways.

Susan Levin
President
COAST TO COAST
PROMOTION, INC.

My first paid job in the record business

**LOOK What's
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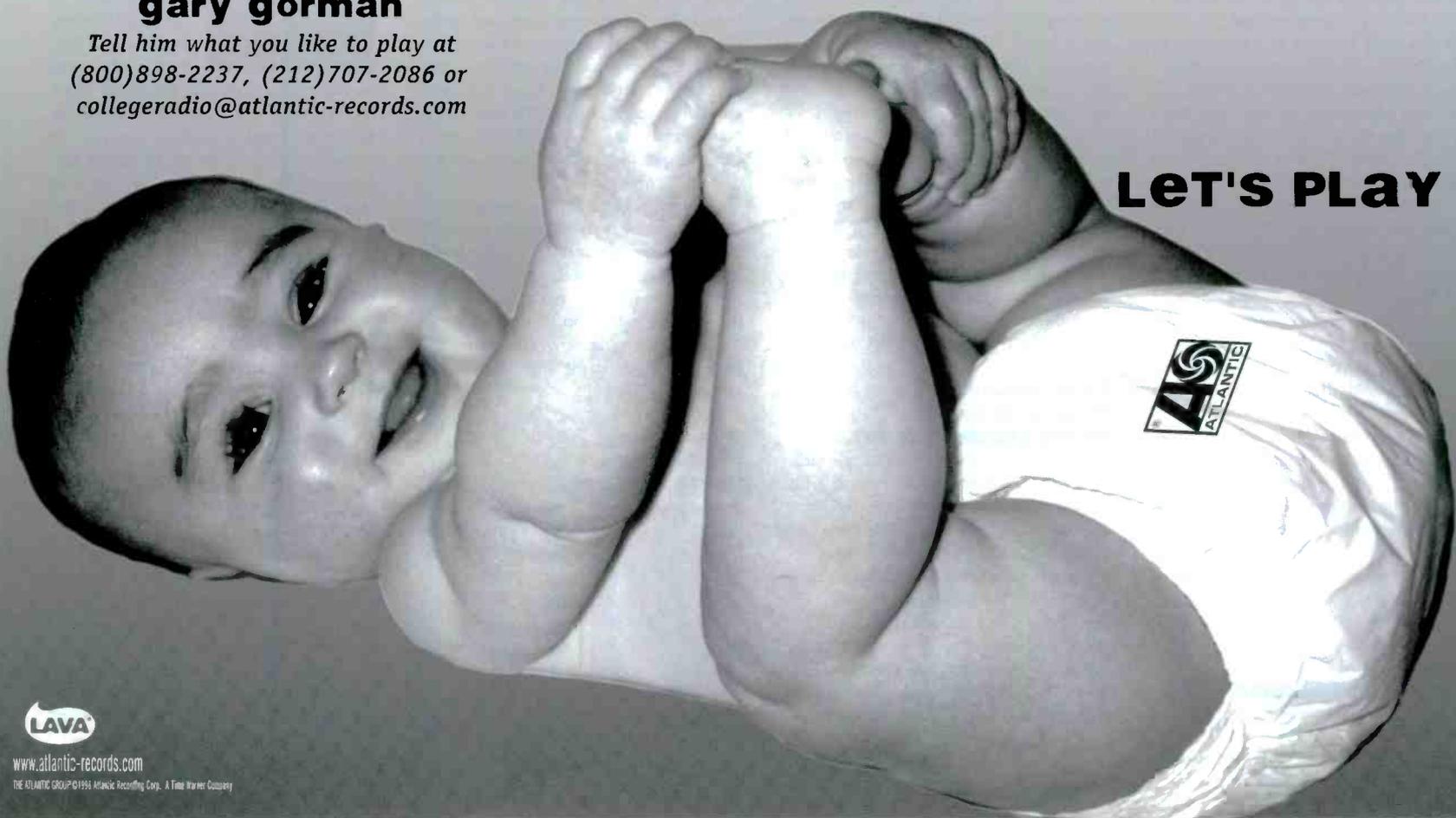


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was at Macey Lipman Marketing, an independent retail marketing company. I got a job typing bios and pitch letters one day a week. Because I didn't have a degree, I really had to hone my office skills; that was my "secret weapon" during job interviews. I got my first job at Elektra Records as a Promotion Assistant because I had great office skills. The boss at the time was tired of hiring people who knew everybody but didn't have those skills. What advice would I give to a newcomer in the business? I don't want to sound negative, but if you're working somewhere and your boss happens to be on shaky ground and might get fired, don't despair. Keep working as hard as you can, because it doesn't necessarily mean you'll lose your job.

Gary Walker
MD and morning show host
WBGO-NEWARK



My first paid gig in radio was as Music Director of the college station at the University of Akron for \$20 a week. From there, I worked overnights in a Top 40 station, WKNT, in Kent, Ohio. Then I worked in Beautiful Music, playing Ferrante & Teicher and 101 Strings.

The first thing I did when I realized that I wanted to develop a career in communications was find out who had the keys to the radio station; then I became their best friend. It's about many weekends of going into a production room on Friday night, ordering pizzas every six hours, and walking out Monday morning having learned how to make radio by fooling around.

If you want to work at a Jazz station, know how to do the news and production. If you want experience out of college, you have to go for anything. I ran remotes for Cleveland Indians baseball and Cleveland Browns football—and that wasn't why I got into radio.

I left radio for industrial film work for a time, but when I moved to New York in the early 1980s I looked for a job working weekends at a Jazz station. I had lunch with Joe Fields and he told me about this station in Newark that was run by a pretty tight-knit bunch. When I walked out the door, Joe gave me 50-to-1 odds that I would ever get work there.

Absolute persistence is what it's all about. Don't set your sights too high initially and don't forget about all the building blocks, like the work as a production assistant at three in the morning for somebody. The truth is that radio is fun but not glamorous. If you want glamor, go get a job at *Elle* magazine.

Jon Grimson
President
COUNTERPOINT MUSIC GROUP
My first paid job in the record industry



was working in the mail room at Warner Brothers, Nashville. I heard about it because my wife knew somebody; you had to know someone just to get the mailroom assistant job. I was determined to start at the bottom of the heap just to get my foot in the door and earn starvation money. I had to convince the guy to hire me because I was way over-qualified, but I was not going to take no for an answer. My secret weapon was that the guy who hired me wanted to get out of the mailroom himself, so I sold him on the fact that he could hand it all off to me and I would work out so well he wouldn't have to come back. I had no idea that I would end up working for myself, specializing in music that I loved, helping to create this whole Americana thing. In the back of my mind, when I took the mailroom job, I always thought that even though I wasn't a big fan of Country music, Nashville was a great place to be, so I looked for the avenues that would take me toward the progressive end. People thought I was crazy.

Leslie Rouffe
National Radio Promotion,
A3 and Americana
ROUNDER RECORDS



My first job in the business was at HEAR Music. I got their catalogue and saw Triple A music in a catalogue—I was floored. Then I noticed they were headquartered in Wellesley, Mass., just 15 minutes away from where I was living. I drove by their offices and decided to stick my nose in. It was 7 o'clock at night and everyone was still working. I asked if I could pick someone's brain. We talked for two hours and they hired me for odd jobs. I was still a waitress, and willing to juggle two jobs. People told me I was crazy.

When I interviewed at Rounder, I knew Brad Paul loved horses, so I went to Toys R Us, bought a toy horse, and went in at six o'clock in the morning and put the toy horse on his desk. I included a note that said, "Hey Brad, hire Leslie Rouffe. She's going to rock your department!" He called me in that day, threw a phone book at me and said, "Here, try to chart Cheryl Wheeler."

Colter Langan
Program Director
KMMS-BOZEMAN, MONT.

I was an overnight guy in college radio at KGLT; I heard about the job from another guy who had done a soul show at KGLT, and he got a full-time gig doing middays. They were looking for weekend part-timers, and my name came up. Wow! Somebody actually talking about me! I gave them a call, and they hired me.

My angle during the interview was that I felt I was on the cutting edge of music, that I knew more about music

than anyone at the station. The station, however, didn't think that was such a cool angle. At the time I had a 10,000 record collection, so I suggested I bring in imports to play. They looked at me and thought, "Here's a kid who doesn't want to play the format." When I played



the British import of the first Eurythmics album on the air at two in the morning. I got hot-lined by the GM who said, "If I ever hear that stupid little band again, you're out of here."

Now when I interview someone, I look for the hunger. As long as the hunger is there, we can teach the rest. I've always pictured myself going into major market radio, but when I went to a major market, I came back. I never thought I'd still be in my hometown doing radio, but I'm so glad I am.

Ted Taylor
Independent Promoter
[owner]
LEVITATION ENTERTAINMENT

My first job was as a second engineer at the Automat Recording Studio in San Francisco. A friend of mine was recording there, so I went down and asked [owner] David Khan if he had any openings. I worked about 25 hours a week, mostly running errands. I wasn't really looking for a job in the industry. I was MD at KUSF and the money was crap, but I thought it was cool to work at a studio. After about a year, I wasn't a producer so I took a job at A&M.

When hiring people, one of my favorite tricks is to assign them an impossible task just to see what they do. I asked Nikki, an employee of mine, to renumber the entire music library at KPOI, both in Selector (which she'd never even seen) and on the CD stickers themselves. She looked at the computer, then at the wall with thousands of CDs, scratched her head and said, grabbing a stack of CDs, "I'll start on the comps and work backward, that way I can re-space them on the wall while I'm doing it." *Hired!*

I never thought I'd be doing this. I thought I'd be a rich record producer living in Monnserrat. That fantasy lasted just a couple of months. But I have no regrets. I've learned many lessons over the years. On the top of my list would be "enjoy life right now," then "the day after tomorrow is the third day of the rest of your life."

Richard Foss
President
RHINO RECORDS



I never really had a job working for anyone else; I've been lucky that way. I opened Rhino as a record store 25 years ago (which still exists today). Before that, I was selling shrink wrap machines, but I never

really sold one. We specialized in used and esoteric records in a tiny space. We had no money to advertise or promote. The label came about in 1978. When I first started, I remember telling everybody that I was only going to be doing this for a couple of years. I wanted to do community work and as soon as I saved enough money, go save the world.

In an interviewee, I look for a love of life, music, and passion. Good eye contact is key; the person also has to be very engaging.

There has always been a battle in the music industry between people who love music and business people. I'd love to see more people who love music and numbers. There has to be a balance. In the end, what's important is to have people in the industry who love the music.

Erin Kelly-Burkett
VP/ CFO
FAT WRECK CHORDS



I got my first industry job by sleeping with the boss. My secret weapon during the interview was my pelvic thrust and latex corset.

What I look for in an interviewee is someone who doesn't scream "sexual harassment" the first time you grab their ass!

I am exactly where I pictured myself years ago and I would have done nothing differently. One of the things I learned was to have a sense of humor when filling out these questionnaires. (Editor's note: Erin happens to be married to the main man, Fat Mike)

Lyle Preslar
VP Marketing
SIRE RECORDS



My first "pay-the-rent" (barely) job was A&R Product Management at Caroline Records beginning in late 1991. I was friendly with Caroline President Keith Wood, because I was a member of the Meatmen, which had a couple of records out on the label. I bugged him for years for a job. Eventually, he was able to expand Caroline and find something for me there.

Sire Records was the first "major" label that I took notice of as a record buyer. I have never been a big industry watcher, so I didn't follow the company or anything, but I was aware of it, and its artists of course, from early on. So, I think it fitting (for that and many more important reasons) that I'm here now. As far as the road to "here," I don't believe that there's any point in pondering the ultimate results of doing anything differently; they're unknowable and irrelevant.

While I've learned innumerable lessons over the years, I think they all generally fall under the rubric: "This above all: to thine own self be true." All the most "successful" folks I know have that tattoo—even Brian Baker, though it's probably been incorporated into a Coca-Cola bottle or something by now. ●



Active Rock

Associate Editor **MATT BROWN**

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NORTHWEST

Reporters: **KDOT, KILO**

JERRY CANTRELL "Cut You In" (Columbia/CRG)

CREED "Torn" (Wind-Up)

BROTHER CANE "I Lie in the Bed I Make" (Virgin)

MEGADETH "Use the Man" (Capitol)

MATCHBOX 20 "Real World" (Lava/Atlantic)

MIDWEST

Reporters: **93X, KIBZ, KZZK, WBUZ, WLZR, WMMS, WRCX, WTFX, WYKT**

KENNY WAYNE SHEPHERD "Blue on Black" (Revolution)

JIMMY PAGE/ROBERT PLANT "Most High" (Atlantic)

MARCY PLAYGROUND "Sex & Candy" (Mammoth/Capitol)

CREED "Torn" (Wind-Up)

DAYS OF THE NEW "Shelf in the Room" (Outpost/Geffen)

EAST COAST

Reporters: **WAAF, WCCC, WIYY, WSOU, WTOS, WXRK**

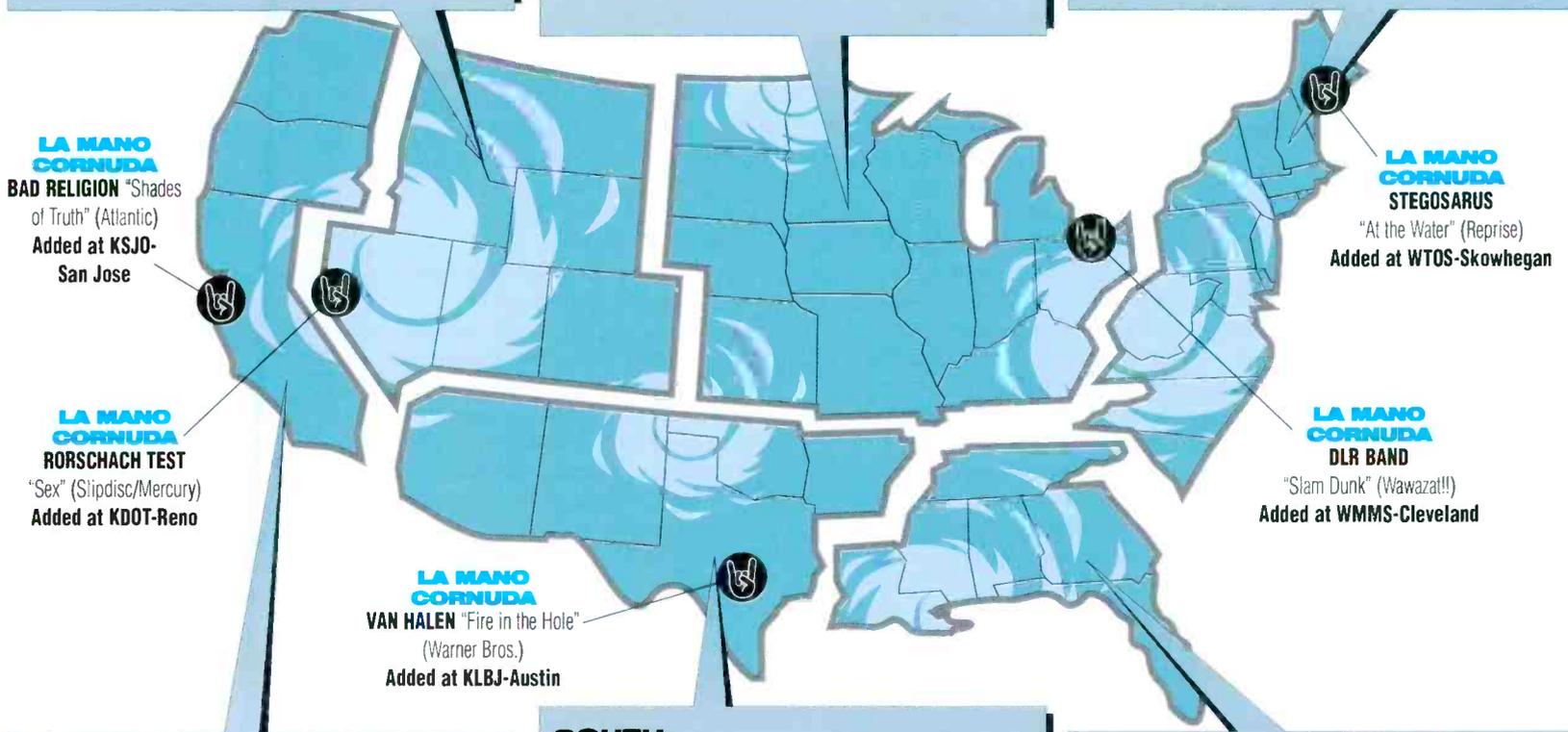
MARCY PLAYGROUND "Sex & Candy" (Mammoth/Capitol)

JERRY CANTRELL "Cut You In" (Columbia/CRG)

PEARL JAM "Wishlist" (Epic)

FOO FIGHTERS "My Hero" (Roswell/Capitol)

FUEL "Shimmer" (550 Music)



WEST COAST

Reporters: **KIOZ, KISW, KRXQ, KRZR, KSJO**

METALLICA "Fuel" (Elektra/EEG)

CREED "Torn" (Wind-Up)

MEGADETH "Use the Man" (Capitol)

DAYS OF THE NEW "Shelf in the Room" (Outpost/Geffen)

JERRY CANTRELL "Cut You In" (Columbia/CRG)

SOUTH

Reporters: **KEYJ, KISS, KLBJ, KUPD, KZRK, KBAT**

BROTHER CANE "I Lie in the Bed I Make" (Virgin)

JERRY CANTRELL "Cut You In" (Columbia/CRG)

JIMMY PAGE/ROBERT PLANT "Most High" (Atlantic)

DAYS OF THE NEW "Shelf in the Room" (Outpost/Geffen)

PEARL JAM "Wishlist" (Epic)

SOUTHEAST

Reporters: **KTUX, WXTB, WMFS**

JIMMY PAGE/ROBERT PLANT "Most High" (Atlantic)

MEGADETH "Use the Man" (Capitol)

CREED "Torn" (Wind-Up)

DAYS OF THE NEW "Shelf in the Room" (Outpost/Geffen)

BROTHER CANE "I Lie in the Bed I Make" (Virgin)

This Goes to 11

MONSTER MAGNET

"Space Lord" (A&M)



"I'm like a giddy school girl waiting for the full length to show up."

—DON JANTZEN, KILO-COLORADO SPRINGS, COLORADO

Top Ten

1. **CREED** "Torn" (Wind-Up)
2. **JERRY CANTRELL** "Cut Me In" (Columbia/CRG)
3. **BROTHER CANE** "I Lie in the Bed..." (Virgin)
4. **JIMMY PAGE/ROBERT PLANT** "Most High" (Atlantic)
5. **DAYS OF THE NEW** "Shelf in the Room" (Outpost/Geffen)
6. **KENNY WAYNE SHEPHERD** "Blue on Black" (Revolution)
7. **METALLICA** "Fuel" (Elektra/EEG)
8. **FOO FIGHTERS** "My Hero" (Roswell/Capitol)
9. **MARCY PLAYGROUND** "Sex & Candy" (Mammoth/Capitol)
10. **MEGADETH** "Use the Man" (Capitol)

The 5 Ultimatums

- JIMMY PAGE/ROBERT PLANT** "Most High" (Atlantic)
- DAVE MATTHEWS BAND** "Don't Drink the Water" (RCA)
- KENNY WAYNE SHEPHERD** "Blue on Black" (Revolution)
- DLR BAND** "Slam Dunk" (Wawazat!!)
- GOO GOO DOLLS** "Iris" (Warner Sunset/Reprise)

Penetrations

DLR BAND

"Slam Dunk" (Wawazat!!)



Here's your fair warning—the gigolo is back in effect! Stations running with the devil include: KTUX, KLBJ, WMMS, KLAQ, and KZRK.

No Static at All BY SPENCE D.

In Search of the Ghost of Elvis, Linus Tate, and the Ecclesiastical Elegance of the Rev. Al Green

Memphis in the summer-time. Sweet as the molasses tang of succulent pork ribs smothered in BBQ sauce. I was there recently for a once-in-a-lifetime opportunity: to see Raleigh, N.C. mainstays the Connells perform live at Sun Studios.

"I wanted it to be special for the band as well," explains TVT Alternative Promotions point man Gary Jay of the decision to celebrate the release of the band's seventh album, *Still Life*, in Memphis. "There was a certain mystique for people who'd never been to Memphis. And the band, while having played [in the city] many, many times, had never been to Sun. It was just an opportunity to blow people's minds—and to be able to be in the room where Johnny Cash, Carl Perkins, Jerry Lee Lewis, and Howlin' Wolf recorded; [the opportunity] to soak up some of that vibe was just too good to pass up."

I landed in Memphis late Friday night and immediately hit the streets of downtown. For those who have never been to Memphis, I feel the need to note that this is a city which completely revolves around music; not only is it home to "The King," Sun Studios, B.B. King, and Al Green, but damn if they don't block off about five blocks of waterfront tarmac for the entire month of May for three weeks of continuous gospel, blues, jazz, and rock-n-boogie. Only in the South, baby.

Beale Street, the historic downtown drag, is crammed to the hilt with gritty rock-n-blues clubs. Surprise, surprise: the night I landed was Day One of the annual Crossroads Music Festival, a gathering in which the deep-seated delta blues crosses paths with the unbridled frenzy of rock & roll. The entire length of Beale Street was blocked off, people swilling beer in the streets and the boogie-woogie sounds of live music wafting through the warm night air. The

whole vibe reminded me of downtown Austin during SXSW—mixed with the crowds that religiously line Bourbon Street on any given day. I strolled the drag, checkin' out numerous local blues outfits for several hours before finally turning in for the night. I had to rest up for Saturday, seein' as how I was gonna make the trek to Graceland and all.

Saturday morning began with an early wake-up call from Gary. We met in the lobby, where we latched up with the Connells' lead singer Doug MacMillan and keyboardist Steve Potak for Peabody coffees and O.J. (I hit it off immediately with Doug, as I was able to quote dialogue from his portrayal of Linus Tate in the little-seen independent film *Bandwagon*). As the noon time hour approached, John Michael, MD for local Alternative station WRXQ (96X) joined us and we made a beeline across the street and down an alleyway to Charles Vergo's Rendezvous, a renowned BBQ joint founded back in 1948. The rest of the Connells—Mike and David Connell, Peele Wimberley, George Huntley, producer/sound man Tim Harper, and Zeke (an old chumly) joined us there for ribs galore.

After thoroughly handi-wiping ourselves down, it was off to Graceland to pay homage to the ghost of Elvis. All I can say is, gold records galore. Elvis was the platinum king (there's a whole wing of the estate devoted solely to his awards). His abode was pretty cool, a little gaudy on the retro '70s tip (shag rug on the ceiling in one room), but otherwise just a big ol' comfortable Southern homestead.

Later that afternoon, I caught Tonic giving a free performance down at the Beale Street promenade. Damn if "Open Up Your Eyes" isn't a great summertime jam.

But the real treat came that night, when we were made privy to the Southern hospitality of Mark Bell, current owner of the legendary Sun Studios. "Anybody not havin' a

good time, talk to me and I'll try and make it better," said Mark, as he and his crew kept the good times rollin' by whippin' up burgers, fries, grilled cheese sandwiches, and plenty of cold "racecar" beers. After the grub, we checked out a rousing 30-minute set by the Connells.

To stand in the actual room where Elvis first recorded and listen to the Connells rip through their own classics, like "Fun and Games," as well as new tunes like "Crown" was amazing. The night was made complete by a jaunt in the tour bus and stops at Hollywood Raiford's, Ernestine and Hazel's, and a late night tour of Old Memphis, where we gazed in awe at the Lorraine Motor Inn—the place where MLK was shot—which is preserved now as a memorial, intact as it was on that fateful day.

Sunday. Time to head back to the West Coast, but not before making the trip complete. I stopped off at Al Green's Full Gospel Tabernacle for a little inspiration. The good Reverend was in attendance, and his congregation showed us plenty of that down home hospitality.

"It was cool to have everyone in town to show them what Memphis is all about," remarked WRXQ MD John Michael at the conclusion of the weekend, "to show 'em Sun Studios and the whole Graceland thing and check out the culture shock—all the BBQ joints, the pick-up trucks, and the whole city."

I asked John what prompted him to help Gary with this main event. He replied, "This is a band that has been very familiar in the area for a long time. Having gone to Ole Miss [the University of Mississippi] and programmed that college station down there, WUMS, I have a long time connection with the band. It's just my honor to help continue breaking these guys."

Memphis. It truly is the birthplace of rock & roll and Southern hospitality. ●

Data

MOST ADDED

NATALIE MERCHANT (35)

Kind and Generous (Elektra/EEG)
WQBK, WXDG, WPGU, WWCD, KKDM, WPBZ, WMAD, WBRU, WEQX, WEDG, WKRL, WDST, KENZ, WAQZ, WBCN, WKQX, WNNX, WLIR, WXEG, KCXX, KXPK, WXDX, WKRO, WWDX, KACV, WHMP, KQXR, WLUM, KTOZ, WLSZ, WBER, KITS, KROQ, XHRM, WOXY

OUR LADY PEACE (19)

4 A.M. (Columbia/CRG)
WHTG, WQBK, WQXA, WXDG, KTBZ, KHLR, WEQX, WGRD, WEDG, KRZQ, WKRL, KROX, CIMX, WXEX, WBCN, KACV, WLIR, KCXX, WHMP

RADIOHEAD (9)

No Surprises (Capitol)
WDST, WHTG, WPGU, KHLR, KJEE, WBER, WIXO, WEJE, WOXY

GUSTER (7)

Airport Song (Sire)
KKDM, KPOI, WFNX, WLIR, WBZU, WAVF, WIXO

BIG WRECK (7)

That Song (Atlantic)
WBRU, KHLR, KMYZ, WLUM, WXDX, KNSX, WBCN

MOST REQUESTED

FASTBALL

"The Way" (Hollywood)
ALANIS MORISSETTE
"Uninvited" (Maverick)
HARVEY DANGER
"Flagpole Sitta" (Slash/London)

GARBAGE

"Push It" (Almo Sounds)

TORI AMOS

"Spark" (Atlantic)

MOST BUZZ

REVEREND HORTON HEAT

"Lie Detector" (Interscope)

DELIRIUM

"Silence" (Nettwerk)

SPRUNG MONKEY

"Get Em Outta Here" (Hollywood)

LITANY

"By Myself" (Timebomb)

DEFTONES

"Be Quiet And Drive (Far Away)" (Maverick)

MOST LIKELY TO SUCCEED

What's movin' up the charts, baby.

MARCY PLAYGROUND

"Saint Joe On The School Bus" (Capitol)

EVE6

"Inside Out" (RCA)

SONIC YOUTH

"Sunday" (DGC)

WANK

"Forgiven" (Maverick)

LENNY KRAVITZ

"If You Can't Say No" (Virgin)

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: Spence@mail.gavin.com

MAY 5

Big Wreck
Blink 182
Caustic Resin
Collin Newman
Comet 9
Feeder
Firewater
Fun Da Mental
Girls Against Boys
Goldo
Jesus Lizard
Lyres
Lyres
Lyres
Lyres
Natalie Merchant
Orbitronik
Rorschach Test
v/a

"That Song" (Atlantic)
"Josie" (MCA)
"The Medicine Is All Gone" (Alias)
A To Z (Beggars Banquet)
"Matter of Time" (Don't)
"High" (Elektra)
The Ponzi Scheme (JetSet)
Erotic Terrorism (Beggars Banquet)
"Park Avenue" (Zero Hour)
Goldo (Immortal/Epic)
Blue (Capitol)
AHS 1005 + bonus tracks (Matador)
A Promise Is A Promise (Matador)
Lyres Lyres (Matador)
On Fyre (Matador)
"Kind and Dangerous" (Elektra)
Orbitronik (World Domination)
"Sex" (Mercury)
Songs From Alley McBeal (550/Epic)

MAY 11

Comet 9
Dandy Warhols
Hayden
Hi Fi Killers
Lenny Kravitz
Massive Attack
Method 51
Scrawl
Smashmouth
Sonic Youth
Soul Asylum

Like Mercury (Don't)
"Everyday Should Be A Holiday" (Capitol)
The Closer I Get (Geffen)
untitled (Loosegroove)
5 (Virgin)
Mezzanine (Virgin)
Method 51 (PC)
Nature Film (Elektra)
"Can't Get Enough Of Your Love, Baby" (Elektra)
A Thousand Leaves (Geffen)
Candy From A Stranger (Columbia)

MAY 18

Add N to X
Arab Strap
Brougham
v/a

On The Wires of Our Nerves (Mute)
Philiophobia (Matador)
"I Walked In (The Party)" (Elektra)
Can't Hardly Wait Soundtrack (Elektra)

Filter
Gloritone
Heather Nova
Inch
Loud Family
The Mysteries of Life
Naked Aggression
Natalie Merchant
Sean Lennon
v/a

MAY 25

Scott Thomas
Catatonia
Esthero
Girls Against Boys
Pitchshifter
Scott Thomas
v/a

JUNE 8

Charlatans UK
Kid Koala
Lida Husik
Liz Phair
Neil Finn
Robert Pollard
Sugarplant

JUNE 15

Spoon

JUNE 22

Barry Adamson
Billy Bragg and Wilco
Buffalo Tom
Buffalo Tom
Charlatans UK
Charlatans UK
Loop Guru
Paul K
Skie Cries Mary
Vast

"One" (Elektra)
Cup Runeth Over (RCA)
"London Rain (Nothing Heals Me Like You Do)" (Work)
This Will Fall on Deaf Ears (Headhunter/Cargo)
Day's For Day's (Alias)
Come Clean (RCA)
Gutwringing Machine (Grill Cheese Cargo)
Ophelia (Elektra)
Into The Sun (Grand Royal)
Sound of a Revolution (World Domination)

California (Elektra)

"Mulder and Scully" (Vapor/Warner Bros.)
"Heaven Sent" (Work)
Freak*On*Ica (Geffen)
WWW.Pitchshifter.Com (DGC)
"Black Valentine" (Elektra)
X-Files Soundtrack (Elektra)

Melting Pot (The Best Of) (Beggars Banquet)
Carpel Tunnel Syndrome (NinjaTune)
Faith In Space (Alias)
TBA (Matador)
"Thinner" (Work)
Waved Out (Matador)
Trance Mellow & Happy (World Domination)

"Car Radio" (Elektra)

As Above, So Below (Mute)
Mermaid Avenue (Elektra)
Birdbrain (Beggars Banquet)
Let Me Come Over (Beggars Banquet)
Between 10th and 11th (Beggars Banquet)
Some Friendly (Beggars Banquet)
Catalogue of Desires (World Domination)
A Wilderness of Mirrors (Alias)
Until The Grinders Cease (World Domination)
"Touched" (Elektra)

GAVIN CLASSIFIEDS

Opportunities of a lifetime! GAVIN provides free (25 words) listings to radio stations and record companies on a "space available" basis in Opportunities. To guarantee that your ad runs promptly, or to place a larger copy size call Parker Gibbs at (415) 495-1990, ext. 647, for a rate card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days

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

We offer weekly display advertising at extremely modest prices. Call GAVIN Classifieds today!

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MUSIC/RESEARCH DIRECTOR

KBLX, has a rare opening for Music/Research Director. Qualified candidates will have a minimum of three years major market experience in a similar position and a verifiable record of success in direct format competition. You must possess excellent people skills, street smarts, creativity, and must be research & detail-oriented and computer literate. This position is open now. Total confidentiality assured. Rush resume, references and photo to KBLX, 55 Hawthorne Street, STE 900, San Francisco, CA 94105, Attention: Kevin Brown. NO PHONE CALLS

COLORADO SPRINGS full-service AM seeking drivetime news personality. Minimum one year news experience. Send tape and resume with references to Don Wayne, PO Box 39102, CO Springs, CO 80909. No calls. Women and minority applicants encouraged. EOE.

College Radio Promotion

Assistant needed, sense of humor needed to work for JON FLANAGAN. Hollywood. No cigs, MacFilemaker, leave experience 310-288-1122.

WBEZ-FM, Chicago seeks experienced, creative, self-starting producer for full-time, one-year grant based position for major local and national broadcast productions. Strong jazz and general music background, excellent writing skills, digital editing and series or national production experience. WBEZ is an Equal Opportunity Employer, Affirmative Action Employer, actively seeks diversity in the workforce. Send tape, resume and writing samples to: Human Resources Dept., c/o WBEZ, 848 E. Grand, Chicago IL 60611. EOE.

PD: New Central PA, FM (50,000) Adult format-currently country simulcast. Strong airshift, production, promotion, leadership skills. Help us build a winner! T&R: Manager P.O. Box 20339 York, Pa 17402 EOE.

SUNNY 102, MODESTO seeks seasoned AC team player to guide our top rated midday daypart to even greater heights! Good \$\$ with a successful, stable company. Production & Personal Appearances. No Beginners. T&R to: Gary Michaels, KJSN-FM, 3600 Sisk Rd. STE 2-B, Modesto 95356. EOE/MF. No Calls Please

FM ROCK STATION. MUST HAVE EXTENSIVE KNOWLEDGE OF CONTEMPORARY MUSIC AND PROFESSIONAL EXPERIENCE. Must have computer skills using Office 97 and Selector. Position includes a part-time air shift. Send T&R with references to: Oedipus c/o WBCN, 1265 Boylston St, Boston MA, 02215. No phone calls. EOE.

RADIO BROADCAST MAINTENANCE TECHNICIAN KFI/KOST/KACE Radio in Los Angeles needs individual to maintain broadcasting equip. in studios and transmitters component level repair. Remote broadcasts, maintain antennas, STL, satellite, phone, computer, and TI digital systems. Min 5 yrs. broadcasting exp. min. 2 yrs exp w/50 w tube and solid state transmitters and assoc. equip. Digital audio system exp. Must read schematics and have writing documentation skills. Valid FCC general class radio telephone license. Motivated self-starter. 24 hrs, 7 days a week availability. Call Ernie Kristof at 213-251-3169 or fax resume to 213-487-1650. EOE.

FULL -TIME AIR TALENT...COLT COUNTRY 102.3 KOLK, Sioux City, IA has a position open for an evening air-personality with our 2 year old-100,000 watt station that services IA, NB, and SD. Please send T&R to: Dangerous Dan Lehman c/o Colt Country 102.3, 333 Jackson St., STE 700, Sioux City IA, 51101. NO PHONE CALLS PLEASE! EOE>

PROMOTIONALLY ACTIVE RADIO STATION SEARCHING FOR CLASSIC ROCK PD.

A team player with people skills and street smarts a must, looking to locate to the great state of Iowa. Blind Box.. Please send all inquiries to; Gavin Classifieds, 140 2nd, SF CA, 94105.

LIVE AND WORK IN THE CITY WHERE EVERYONE WANTS TO BE!

Raleigh, NC's "Oldies 100.7" Seeking full & part timers to join our seasoned, professional on-air staff! Knowledge of the oldies format a must. T&R asap to: Joe Dawson, Program Director, Oldies 100.7, 3100 Smoketree Ct., STE 700, Raleigh, NC 27607. EOE.

INCREDIBLE SUMMER OPPORTUNITY.

We're signing on a brand new radio station, WXXP, in May. We need part-time staffers for Long Island's hot new dance station. Summer and permanent positions are available for on-air, production, promotion and board operators. If you have a take no prisoners attitude, flexible hours and want to help turn on this exciting new radio station for Long Islands fastest growing radio group (we also own WLIR), rush your T&R to: Jeff Levine, Director of Programming and Marketing, Jarad Broadcasting 1103 Stewart Ave., Garden City, NY 11530.

Gavin Country

REPORTS THIS WEEK: 199 LAST WEEK: 199

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	GARTH BROOKS - Two Pina Coladas (Capitol)	8	199	0	7401	+158	141	54	4	0
4	2	FAITH HILL - This Kiss (Warner Bros.)	11	199	0	7257	+110	133	59	7	0
5	3	RANDY TRAVIS - Out Of My Bones (DreamWorks)	10	198	0	7186	+151	131	60	7	0
6	4	TRACY BYRD - I'm From The Country (MCA)	14	199	0	7148	+199	133	57	8	1
7	5	STEVE WARINER - Holes In The Floor Of Heaven (Capitol Nashville)	10	197	1	7085	+395	124	66	6	1
8	6	MICHAEL PETERSON - Too Good To Be True (Reprise)	15	199	0	6749	+290	105	77	15	2
10	7	JOHN MICHAEL MONTGOMERY - Love Working On You (Atlantic)	9	198	0	5975	+215	65	88	45	0
11	8	TIM MCGRAW - One Of These Days (Curb)	6	199	0	5968	+485	60	86	53	0
12	9	GEORGE STRAIT - I Just Want To Dance With You (MCA)	4	199	0	5905	+687	62	84	52	1
9	10	PATTY LOVELESS - To Have You Back Again (Epic)	14	188	1	5743	-247	75	71	32	10
3	11	TOBY KEITH - Dream Walkin' (Mercury)	15	167	0	5447	-1703	97	39	14	17
13	12	MARK WILLS - I Do (Cherish You) (Mercury)	10	198	0	5360	+240	34	93	66	5
16	13	LeANN RIMES - Commitment (MCG/Curb)	7	198	0	5202	+339	29	86	78	5
17	14	GARY ALLAN - It Would Be You (Decca)	12	196	0	5111	+260	30	86	68	12
1	15	SHANIA TWAIN - You're Still The One (Mercury)	13	157	0	4944	-2363	93	26	11	27
14	16	ALABAMA - She's Got That Look In Her Eyes (RCA)	13	178	0	4822	-278	37	78	52	11
20	17	CLINT BLACK - The Shoes You're Wearing (RCA)	5	196	2	4800	+477	15	89	83	9
18	18	LONESTAR - Say When (BNA Records)	15	185	1	4683	+141	20	84	69	12
19	19	KENNY CHESNEY - That's Why I'm Here (BNA Records)	9	193	1	4656	+308	17	79	84	13
26	20	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	2	198	16	4545	+1114	10	81	86	21
21	21	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	9	195	2	4314	+197	12	62	92	29
22	22	SAMMY KERSHAW - Matches (Mercury)	8	191	1	4236	+218	8	69	87	27
25	23	TY HERNDON - A Man Holdin' On (Epic)	7	186	4	3884	+393	4	57	93	32
24	24	BRYAN WHITE - Bad Day To Let You Go (Asylum)	6	188	3	3714	+177	5	50	89	44
23	25	KEITH HARLING - Papa Bear (MCA)	10	187	3	3659	+105	3	54	86	44
27	26	LEE ANN WOMACK - Buckaroo (Decca)	6	179	4	3386	+290	2	45	80	52
28	27	TERRI CLARK - Now That I Found You (Mercury)	6	187	11	3352	+381	1	41	84	61
31	28	JOE DIFFIE - Texas Size Heartache (Epic)	5	180	16	3193	+539	2	30	89	59
15	29	JODEE MESSINA - Bye Bye (Curb)	7	122	0	3164	-1845	44	20	28	30
34	30	DIXIE CHICKS - There's Your Trouble (Monument)	5	177	23	2929	+624	1	32	70	74
30	31	HAL KETCHUM - I Saw The Light (MCG/Curb)	9	160	5	2902	+68	1	34	73	52
29	32	LILA McCANN - Almost Over You (Asylum)	10	155	6	2846	-44	2	43	58	52
39	33	COLLIN RAYE - I Can Still Feel You (Epic)	3	169	32	2591	+639	1	14	76	78
35	34	CHELY WRIGHT - I Already Do (MCA)	7	155	9	2490	+194	2	27	55	71
45	35	MARTINA McBRIDE - Happy Girl (RCA)	3	151	39	2179	+736	1	11	59	80
38	36	NEAL McCOY - Party On (Atlantic)	7	134	2	2116	+25	1	24	43	66
40	37	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	6	137	6	2068	+194	1	18	46	72
42	38	SHANE STOCKTON - What If I'm Right (Decca)	8	121	6	1825	+134	1	18	35	67
44	39	WYONNA - Always Will (Curb/Universal)	3	129	15	1817	+310	0	9	50	70
43	40	WADE HAYES - When The Wrong One Loves You Right (Columbia/DKC)	5	121	10	1805	+214	1	10	48	62
—	41	TRISHA YEARWOOD - There Goes My Baby (MCA)	1	117	116	1648	NEW	1	10	42	64
47	42	DARYLE SINGLETARY - That's Where You're Wrong (Giant)	5	99	8	1329	+217	0	9	28	62
—	43	TRACE ADKINS - Big Time (Capitol Nashville)	1	100	82	1311	NEW	0	2	37	61
49	44	JOHN BERRY - Over My Shoulder (Capitol Nashville)	3	94	20	1287	+358	0	7	33	54
46	45	SAWYER BROWN - Small Talk (Curb)	5	74	1	1135	-106	0	7	32	35
37	46	LORRIE MORGAN - I'm Not That Easy To Forget (BNA Records)	6	62	0	1087	-1017	1	12	22	27
48	47	GREAT DIVIDE - Never Could (Atlantic)	7	59	0	1049	+5	2	12	20	25
50	48	RHETT AKINS - Drivin' My Life Away (Decca)	5	77	12	1037	+185	1	0	34	42
36	49	MATT KING - A Woman's Tears (Atlantic)	17	54	0	946	-1266	0	16	18	20
—	50	CLAY WALKER - Ordinary People (Giant)	1	71	47	932	NEW	1	3	20	47

Top Ten Up & Coming

Rpts.	Adds	Spins	Wks		Rpts.	Adds	Spins	Weeks	
57	5	719	4	ANITA COCHRAN - Will You Be Here (Warner Bros.)	53	11	703	2	MELODIE CRITTENDEN - I Should've Known (Asylum)
57	10	666	3	DERYL DODD - Time On My Hands (Columbia/CRG)	49	38	563	1 *	MILA MASON - The Strong One (Atlantic)
55	35	762	1 *	THE KINLEYS - Dance In The Boat (Epic)	47	34	603	1 *	DAVID KERSH - Wonderful Tonight (Curb)
55	15	665	2	JASON SELLERS - This Small Divide (BNA Records)	32	18	408	1 *	LINDA DAVIS - I Wanna Remember This (DreamWorks)
55	7	640	3	ALLISON MOORER - A Soft Place To Fall (MCA)	30	27	351	1 *	MONTY HOLMES - Why'd You Start Lookin'... (BANG II)

Most Added



TRISHA YEARWOOD (116)

"There Goes My Baby" (MCA)

TRACE ADKINS (82)

"Big Time" (Capitol)

CLAY WALKER (47)

"Ordinary People" (Giant)

MARTINA McBRIDE (39)

"Happy Girl" (RCA)

MILA MASON (38)

"The Strong One" (Atlantic)

Spincrases

REBA & BROOKS & DUNN +1114

"If You See Him/If You See Her" (MCA & Arista)

GEORGE STRAIT +687

"I Just Want to Dance with You" (MCA)

TIM MCGRAW +485

"One of These Days" (Curb)

CLINT BLACK +477

"The Shoes You're Wearing" (RCA)

STEVE WARINER +395

"Holes in the Floor of..." (Capitol)

Top Requests

GARTH BROOKS

"Two Pina Coladas" (Capitol)

STEVE WARINER

"Holes in the Floor of..." (Capitol)

FAITH HILL

"This Kiss" (WB)

GEORGE STRAIT

"I Just Want to Dance with You" (MCA)

SHANIA TWAIN

"You're Still the One" (Mercury)

Record to Watch

TRACE ADKINS

"Big Time" (Capitol)



RADIO SAYS:

"A tempo-driven summer smash that is already picking up phones."

Trace will have a "Big Time" with this one." Dan Hollander, PD, WLLX-Lawrenceburg, Tenn.

STATS: Debut #43/2nd Most Added with 82

bighouse

you gotta have "FAITH"



- 1997's top selling new vocal group
- 1998 ACM nomination/national TV performance viewed by over 11.8 million.
- Performing before 800,000 in *Straitland* as part of the George Strait Country Music Festival.

bighouse



travelin'kind

"Faith" is the first single from the forthcoming Big House album *travelin'kind*

Produced by Peter Bunetta, Monty Byrom and David Neuhauser

Going For Airplay Now!

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

Country Notes BY JAMIE MATTESON

Ode to Faith

Because I feel music is subjective and everyone hears a song differently, I don't usually review songs, albums, or artists in this column. But every so often, I hear a project so inspiring that something comes

over me and the pen just starts flying. Like most of us, I get so caught up in deadlines, workloads, and the day-to-day demands of a weekly magazine that I sometimes forget what brought me to this format. I wasn't assigned it; I

came by choice, mostly because of the realness, the power of the songs, and the magic that can happen when a great voice finds a great lyric. When I least expect it and probably most need it, the angels guide me and help me to remember my pure and simple love of today's country music.

When George Michael sang, "You gotta have faith," he probably didn't mean it this way, but I nonetheless echo his sentiments. You've gotta have *Faith*, meaning the new Faith Hill album.

I remember Faith's performance on the 1994 CRS New Faces Show, which was not only my first CRS, but also my introduction to live Country music. I remember liking her and singing along with "Wild Thing." Now I sit here looking at a copy of her media page; it's filled with multiple Number Ones and awards. But although I've enjoyed many of her songs through the years and applauded her triumphs, I never fully got on the Faith bandwagon. Until now.

Several weeks ago, Warner Bros. Records invited GAVIN's Nashville office to the taping of CMT's *Live With Faith Hill* television concert. While most of the music was being funneled to a truck located outside the venue for television broadcast, Faith's vocals were plain as day inside that room, and that's when I came to realize just what an amazing vocalist she is.

On song after song from her new album, she knocked me out with her wide range and vocal intensity—especially on the stellar ballad "Love Ain't Like That," and the

bluesy, almost gospel feel of "Somebody Stand By Me." Since getting the advance CD, I haven't stopped listening. I don't seem able to tear myself away. I'd like to meet the person who doesn't tear up at

"My Wild Frontier," or who can't identify with the painful feelings in the Vince Gill duet, "Let Me Let Go."

Other than Shania Twain and LeAnn Rimes, it doesn't seem like we've been able to add many new names

lately to the elite list of Alan, George, Garth, Reba, Vince, and Wynonna. Tim McGraw is currently knocking on that door, and I believe that, with this new album, Faith Hill could be standing by her man—but she'll be knocking, too.

Perhaps it's the confidence that comes from having found a soul-mate, or the experience of becoming a mother (with another child on the way); it's like watching a girl become a woman and being able to share with her the incredible and exciting bloom. This album feels and sounds like that transformation. It reflects the balance, happiness, and love she and Tim must share. I find it intoxicating—and, hopefully, contagious!

Faith, I apologize for arriving to your party late, but I'm here now! Thank you for a memorable evening and for creating this beautiful collection of music, which has moved me more than I could have ever imagined. ●



BUT CAN THEY SING? Delivering the new Reba McEntire/Brooks & Dunn single to WSIX's Dave Kelly are (l-r): Runnie Dunn (MCA's Mike Severson), Reber McEntire (Arista's Denise Nichols) and Kicks Brooks (Arista's Scott Rattray).

Editor: JAMIE MATTESON • Chart Editor: JEFF HOUSE

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

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

Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.

PROfile

Kim Leslie



POSITION: Regional Promotion Manager, Asylum Records

HOW LONG? What time is it?

WHAT DO YOU LIKE MOST ABOUT YOUR JOB? Helping to make artists' dreams come true.

LEAST? The turnover

THE EARLY YEARS:

BORN IN: Snotty New York suburb

GREW UP IN: Snottier New York suburb

BEFORE WORKING FOR A

RECORD LABEL, I WORKED AT: WSM-Nashville

JOB TITLE:

MD and afternoon drive

WHAT IS YOUR FAVORITE SONG OF ALL-TIME? "Brown Eyed Girl" by Van Morrison

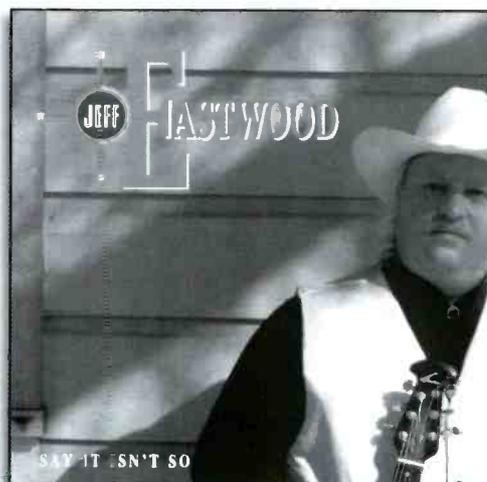
WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF? Kim Leslie sings the Best of Broadway

DIDYAKNOW? I was a Broadway baby, hence Kim Leslie. My real name would have never fit on a marquee.

IF I WORKED FOR A RADIO STATION, I WOULD: Treat Music Row with the same respect I did before I joined the Row rat race.

MOTTO TO LIVE & WORK BY: Happiness lies in the joy of achievement and the thrill of creative effort. It's the hardest thing in the world to give up everything, but it's usually the only way to get everything.

Jeff Eastwood "Say It Isn't So"



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WZBR
KGLT
KLOA
KTJJ
KVOO
KDHC
WNBR
WBSY



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MOST ADDED

- DON WALSER (34)**
- BAP KENNEDY (32)**
- BONNIE RAITT (17)**
- KATE CAMPBELL (15)**
- BLACKDOG SDTRK. (14)**
- SAM BUSH (11)**
- JOHNNY BUSH (11)**

TOP TIP

BLACKDOG SOUNDTRACK
Various Artists (Decca)
 Americana Soundtracks like this one are a sign of the times. Jack Ingram, Lee Ann Womack, Chris Knight, and Steve Earle lead an all star cast of artists who can be heard on KBCR, KFDI, KKDY, KVOO, WMLB, WJTH, and WCSD to name a few.

RECORD TO WATCH

JOHNNY BUSH
Talk To My Heart (Watermelon)

Impressive comeback for the Texas legend. Early believers include, KFAN, KHYI, KCMU, KLOA, WHAY, WJTH, and WJMQ to name a few.

Gavin Americana™

The Other Country

LW	TW		Rpts.	Adds	H	M	L
2	1	THE HORSE WHISPERER SDTRK. - Various Artists (MCA/Nashville)	71	3	39	20	12
1	2	CHRIS KNIGHT - Chris Knight (Decca)	69	0	35	22	12
3	3	THE MAVERICKS - Trampoline (MCA/Nashville)	68	0	34	19	15
4	4	JIM LAUDERDALE - Whisper (BNA Records)	64	0	30	18	16
5	5	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	62	0	29	18	15
7	6	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	60	2	20	23	17
8	7	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	62	1	17	24	21
6	8	CARRIE NEWCOMER - My True Name (Philo/Rounder)	57	0	26	12	19
13	9	SAM BUSH - Howlin' At The Moon (Sugar Hill)	62	11	16	14	32
10	10	PAUL BURCH - Pan-American Flash (Checkered Past)	52	1	18	19	15
9	11	AUSTIN LOUNGE LIZARDS - Employee Of The Month (Sugar Hill)	53	1	13	22	18
11	12	CHERI KNIGHT - Northeast Kingdom (E-Squared)	55	0	14	13	28
14	13	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	56	4	6	24	26
19	14	LEON RUSSELL - Legend In My Time (Ark 21)	47	0	10	18	19
12	15	PETER CASE - Full Service No Waiting (Vanguard)	49	0	11	17	21
15	16	RAMBLIN' JACK ELLIOTT - Friends Of Mine (Hightone)	48	1	10	18	20
16	17	SARA EVANS - Three Chords and the Truth (RCA)	40	0	17	15	8
24	18	GREAT DIVIDE - Break In The Storm (Atlantic)	39	1	14	15	10
20	19	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	45	1	8	19	18
22	20	JAMIE HARTFORD - What About Yes (Paladin)	46	0	8	15	23
17	21	BLUE HIGHWAY - Midnight Storm (Rebel)	45	0	10	10	25
N	22	KATE CAMPBELL - Visions Of Plenty (Compass)	43	15	4	15	24
25	23	ROBIN & LINDA WILLIAMS - Devil Of A Dream (Sugar Hill)	41	0	7	12	22
18	24	MICHAEL RENO HARRELL - Ways To Travel (Rank Records)	42	0	6	13	23
21	25	CONTINENTAL DIVIDE - Feel Good Day (Pinecastle)	40	0	5	17	18
35	26	NICK LOWE - Dig My Mood (Upstart/Rounder)	35	6	6	17	12
31	27	CHRIS WHITLEY - Dirt Floor (Messenger)	34	1	8	11	15
23	28	THE WOODYS - The Woodys (Rounder)	39	0	5	12	22
37	29	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	34	2	4	15	15
28	30	THOMPSON BROTHERS BAND - Blame It On The Dog (RCA)	32	0	8	12	12
33	31	LOST CONTINENTALS - Moonshine And Martinis (Landslide)	30	0	9	9	12
N	32	DUANE JARVIS - Far From Perfect (Watermelon)	34	3	3	15	16
30	33	JUKEBOX CANTINA - Various Artists (Hayden's Ferry)	36	0	4	11	21
27	34	APOSTLE - SOUNDTRACK - Various Artists (Rising Tide)	37	0	4	10	23
29	35	KATE WALLACE & MICHAEL CAMP - Two Lane America (New Pair O' Dimes)	39	0	1	12	26
N	36	JOHNNY BUSH - Talk To My Heart (Watermelon)	35	11	2	12	21
40	37	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Appleseed)	27	0	8	11	8
38	38	ALEJANDRO ESCOVEDO - More Miles Than Money (Bloodshot)	30	1	7	10	13
32	39	HANGDOGS - East Of Yesterday (Crazyhead)	33	0	5	9	19
26	40	RENO BROTHERS - Three Part Harmony (Pinecastle)	31	0	3	18	10

Americana Inroads

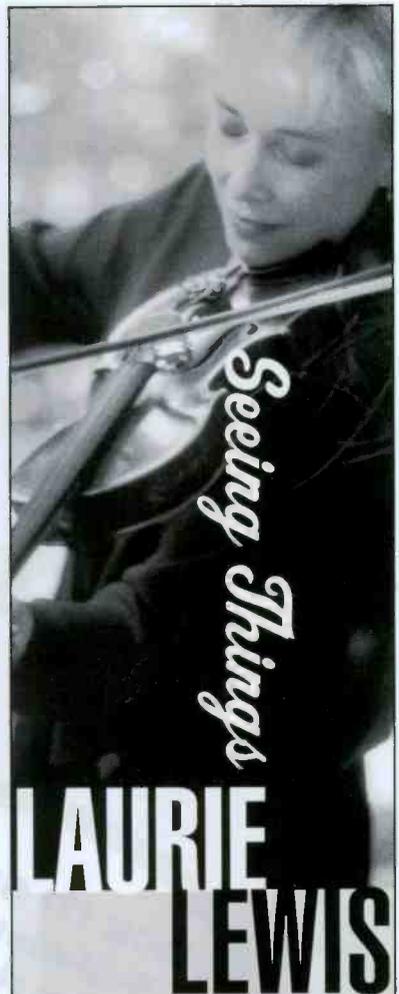
BY CHRIS MARINO

A Triple Threat

The last weekend in April proved to be an Americana extravaganza, a harbinger of things to come. On April 23 in Wilkesboro, N.C., Merlefest began, and Americana reporter WNCW was there. All day Saturday, the station broadcast performances and interviews from the event back to the motherhip in Spindale, N.C. PD Mark Keefe said, "We were amazed at how well it all went. It was a real good thing for us—and for Merlefest. We'll definitely be here next year and do it a little bigger and better." Since its inception 11 years ago, Merlefest has become the largest gathering for Americana musicians and fans in the country.

Friday morning that same weekend, Rupert Murdoch's Fox News Network was at WMLB in Cumming, Ga., filming a piece on the Americana format for broadcast the following day. The film crew arrived at 8:30 in the morning and taped at the station for about three hours. Upstart recording artists the Vidalias were in the studio with PD David Stone at the time, so the setting was perfect. Said Stone, "we were really excited about the press, and feel our station represented the format well." The piece, which has been in the works since the *Wall Street Journal* focused on the continued growth of the format through its grassroots network of stations, was extremely positive and aired nationally on the network's Saturday evening news.

Rounding out the weekend trifecta was the Derailers' appearance on *Late Night With Conan O'Brien*. The boys from Austin took their duds to the cleaners for this one. On Friday evening's show, Tony Villaneuva, Brian Hofeldt and the band nailed "Just One More Time" on national TV. As a former programmer, it was great to see a band I've been supporting for years get the exposure they deserve. ●



Seeing Things captures Laurie Lewis at her best, expanding on her legacy as a singer/songwriter and acoustic musician. Accompanied by a cast of stellar West coast musicians including: Tom Rozum, Rob Ickes, and Darol Anger, Laurie delivers her most energized performance to date.

"Laurie Lewis is a singer, writer and performer of the pure American song. Her music feels like coming home."

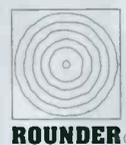
—Patty Larkin

Add Date: May 5, 1998

Chartbound

- BONNIE RAITT (Capitol)
- DON WALSER (Watermelon/Sire)
- REDD VOLKAERT (Hightone)
- BAP KENNEDY (E-Squared)
- VICTOR MECYSSNE (Sweetfish)
- JONO MANSON (Paradigm)
- JEFF EASTWOOD (Media Records)
- RUST FARM (Daring/Rounder)

Editor: CHRIS MARINO
 Assistant: TOBY FRENCH
 Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
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MOST ADDED

**PLAYER'S CLUB
SOUNDTRACK**

I'm A Ho feat. Ice Cube, Short
Chop & Master P (A&M)

JOHN FORTE

99

(Ruffhouse/Columbia/CRG)

TOP TIP



FAT JOE

*Misery Needs
Company*
(Atlantic)

Gavin Rap

2W	LW	TW	
\$	1	1	CANIBUS - Second Round K.O. (Group Home/Universal)
5	2	2	BLACK EYED PEAS - Fallin' Up/Que Dices? (Interscope)
\$	5	3	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)
10	6	4	BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)
\$	3	5	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)
12	8	6	IRON SHEIKS - Tragady & Imam THUGS:Alluminati/Various Freestyle (25 To Life Records)
\$	7	7	GANG STARR - Royalty (Noo Trybe/Virgin)
3	4	8	MOS DEF - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)
\$	19	9	DJ HONDA - On The Mic (Relativity)
\$	9	10	COCO BROVAZ - Black Trump Feat. Raekwon (Duck Down/Priority)
8	10	11	CAPPADONNA - Run (Razor Sharp/Epic Street)
17	14	12	TOO SHORT - Independence Day feat.Keith Murray (\$HORT)
\$	15	13	AZ - Tradin' Places (Noo Trybe/Virgin)
26	16	14	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
13	12	15	POLY-RHYTHM ADDICTS - Not Your Ordinary (Nervous)
\$	18	16	BIG PUNISHER - Still Not A Player (Loud)
1	13	17	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)
30	21	18	SHABAAM SAHDEEQ - Sound Clash (Rawkus)
11	11	19	GP WU - First Things First/If You Only Knew (MCA)
31	24	20	CAM'RON - Pull It Feat. DMX/357 (Epic)
—	26	21	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
28	22	22	WC - Chedder (Priority)
15	17	23	ONYX - Shut Em Down (JMJ/Def Jam Recording Group)
—	30	24	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
34	27	25	ALL NATURAL - Phantoms/Thinking Cap (All Natural Recordings)
—	32	26	CHANNEL LIVE - Six Cents/Live For Hip Hop (Beyond Real)
19	23	27	\$PORTY THEIVZ - Mac Daddy/Street Cinema (Roc-A-Blot)
—	38	28	FATAL HUSSEIN - Everyday (Relativity)
38	31	29	HIEROGLYPHICS - Go To The Length (Hieroglyphics Records)
16	25	30	CAUGHT UP SNDTRK. - Snoop Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)
36	33	31	YESHUA DA POED - The Head Bob (Raw Shack)
NEW	32	32	FAT JOE - Misery Needs Company (Atlantic)
—	36	33	DO OR DIE - Still Po Pimpin' (Rap-A-Lot)
NEW	34	34	8 BALL - Pure Uncut (Suave/Universal)
—	34	35	RASCALZ - Northern Touch (Remix) (Figure IV)
NEW	36	36	XZIBIT - 3 Card Molly (Loud)
\$	28	37	SCARFACE - My Homies Feat. 2Pac & Master P (Rap-A-Lot)
NEW	38	38	CHARLI BALTIMORE - Money (Epitaph/Epic)
18	29	39	SUNZ OF MAN - Can't Be Touched (Wu-Tang Records/Red Ant)
NEW	40	40	BUTTER - NAUGHTY BY NATURE : WORK (Relativity)

\$ — Indicates GAVIN Rap Retail Action.

Chartbound

Up & Add 'Em

COSMIC SLOP SHOP - Sinfu (MCA)

Daz Dillinger - Might Sound Crazy

5/14

CORMEGA - One Love (Def Jam/Mercury)

HIP HOP INDEPENDENCE DAY - COMPILATION

(Nervous)

Gavin Rap Retail

2W LW TW Singles

5	—	1	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
NEW	2	2	CANIBUS - Second Round K.O. (Group Home/Universal)
3	—	3	ICE CUBE - We Be Clubbin' (A&M)
2	—	4	BUSTA RHYMES - Turn It Up/Fire It Up (Flipmode/Violator/Elektra/EEG)
NEW	5	5	TIMBALAND & MAGOO - Clock Strikes (Atlantic)
9	—	6	WYCLEF JEAN - Gone 'Til November (Columbia/CRG)
4	—	7	MASE - What You Want (Bad Boy/Arista)
11	—	8	MASTER P - Make 'Em Say Uhh (No Limit/Priority)
8	—	9	QUEEN PEN - Party Ain't A Party (Lil' Man/Interscope)
12	—	10	GANG STARR - Royalty (Noo Trybe/Virgin)
22	—	11	DAZ DILLINGER - In California (Death Row)
25	—	12	THE LOX - Money, Power & Respect (Bad Boy/Arista)
13	—	13	BIG PUNISHER - Still Not A Player (Loud)
NEW	14	14	COCO BROVAZ - Black Trump feat. Raekwon (Duck Down/Priority)
NEW	15	15	PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)

2W LW TW Albums

NEW	1	GANG STARR - Moment Of Truth (Noo Trybe/Virgin)
NEW	2	CAPPADONNA - The Pillage (Razor Sharp/Epic Street)
NEW	3	VARIOUS ARTISTS - The Player's Club Soundtrack (A&M)
9	—	4 VARIOUS ARTISTS - Ride Soundtrack (Tommy Boy)
NEW	5	AZ - Pieces Of A Man (Noo Trybe/Virgin)
8	—	6 MASTER P - Ghetto D (No Limit/Priority)
NEW	7	DAZ DILLINGER - Retaliation, Revenge, & Get Back (Death Row)
NEW	8	COCO BROVAZ - The Rude Awakening (Duck Down/Priority)
20	—	9 SILKK THE SHOCKER - Charge It 2 Da Game (No Limit/Priority)
19	—	10 SCARFACE - My Homies (Rap-A-Lot/Noo Trybe)
12	—	11 TIMBALAND & MAGOO - Welcome To Our World (Atlantic)
7	—	12 BUSTA RHYMES - When Disaster Strikes (Flipmode/Violator/Elektra/EEG)
14	—	13 THE LOX - Money, Power, Respect (Bad Boy/Arista)
NEW	14	DJ HONDA - H2 (Relativity)
NEW	15	C-BO - ...Til My Casket Drops (AWOL)

Compiled by Matt Brown and Justin Torres

Mixshow REAL SPINZ

TW Spinz Trend

1	GOODIE MoB - They Don't Dance No Mo' (LaFace/Arista)	79	-4
2	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	70	-5
3	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)	54	-1
4	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	73	-1
5	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	71	+9
6	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	37	-2
7	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	35	-5
8	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)	44	+1
9	CANIBUS - Second Round K.O. (Group Home/Universal)	39	+1
10	DJ HONDA - On The Mic (Relativity)	29	-4
11	PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)	52	+19
12	LUNIZ - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)	29	-3
13	BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)	40	+9
14	CAUGHT UP SNDTRK. - Snoop Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	33	-1
15	MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	29	-2
16	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	29	-1
17	SCARFACE - My Homies Feat. 2Pac & Master P (Rap-A-Lot)	14	-15
18	EA-SKI - Showdown (Relativity)	29	0
19	2 PAC - Do For Love (Amaru/Jive)	29	-2
20	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)	32	+2



Gavin Urban Landzcape



PRIME PROPERTY

WEST COAST

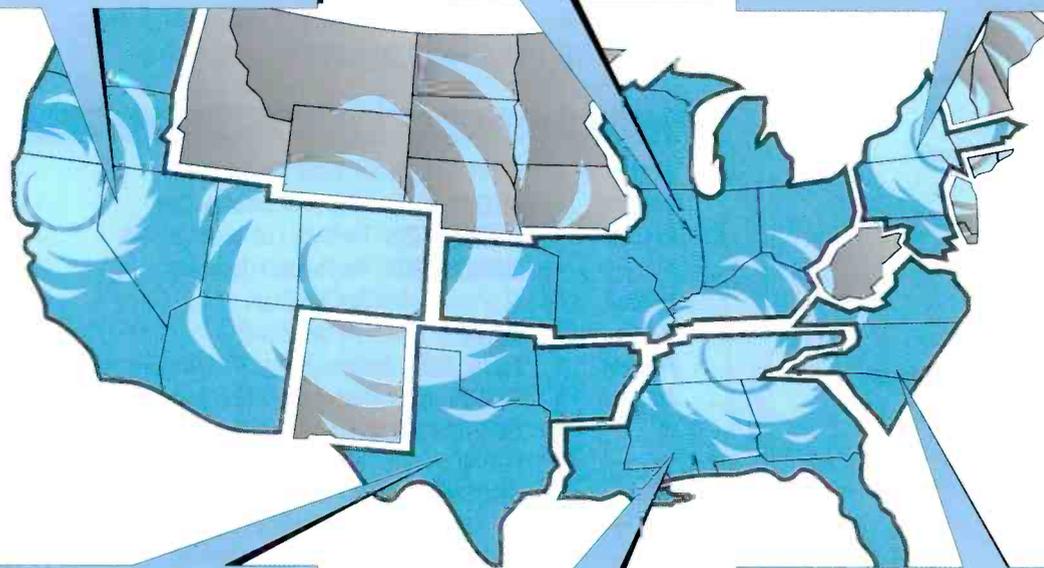
SPARKLE featuring R. KELLY +49
 "Be Careful" (Rockland/Interscope)
MARY J. BLIGE +34 "Seven Days" (MCA)
DO OR DIE +34 "Still Po Pimpin'" (Rap-A-Lot)
ERYKAH BADU +32 "AppleTree"
 (Kedar/Universal)
MISSY "MISDEMEANOR" ELLIOTT +29
 "Hit 'Em With The Hee" (The Gold Mind/Eastwest)

MIDWEST

SPARKLE featuring R. KELLY +120
 "Be Careful" (Rockland/Interscope)
MYA featuring SISQO +111
 "It's All About Me" (Interscope)
BRIAN MCKNIGHT +53
 "The Only One For Me" (Motown)
USHER +51 "My Way" (LaFace/Arista)
THE LOX +49 "Money, Power..." (Bad Boy/Arista)

EAST COAST

SPARKLE featuring R. KELLY +228
 "Be Careful" (Rockland/Interscope)
MYA featuring SISQO +149
 "It's All About Me" (Interscope)
MASTER P. +98 "I Got The..." (No Limit/Priority)
BRIAN MCKNIGHT +89
 "The Only One For Me" (Motown)
USHER +85 "My Way" (LaFace/Arista)



SOUTHWEST

SPARKLE featuring R. KELLY +80
 "Be Careful" (Rockland/Interscope)
REGINA BELLE +59 "Don't Let Go" (MCA)
7 MILE +49 "Do Your Thing" (Crave)
MISSY "MISDEMEANOR" ELLIOTT +45
 "Hit 'Em With The Hee" (The Gold Mind/Eastwest)
YO YO +34 "Iz It Still All Good?"
 (Eastwest/EEG)

SOUTHEAST

SPARKLE featuring R. KELLY +250
 "Be Careful" (Rockland/Interscope)
BRIAN MCKNIGHT +124
 "The Only One For Me" (Motown)
PUFF DADDY AND THE FAMILY +107
 "Victory" (Bad Boy/Arista)
XSCAPE +99 "The Arms Of..." (SoSoDef/Columbia)
JON B. +98 "They Don't Know" (Yab Yun/550)

CAROLINAS/VIRGINIA

SPARKLE featuring R. KELLY +178
 "Be Careful" (Rockland/Interscope)
BRIAN MCKNIGHT +124
 "The Only One For Me" (Motown)
BIG PUNISHER +116 "Still Not A Player" (Loud)
MASTER P. +106 "I Got The Hook Up"
 (No Limit/Priority)
USHER +101 "My Way" (LaFace/Arista)

MOST ADDED

SPARKLE (46)
Be Careful feat. R. Kelly
 (Rockland/Interscope)
 WTUG, WIKS, WVAZ, WJKX, WGN, KXHT, WMCS,
 KYEA, WJMZ, WHQT, WCHB, WILD, WGVM, KHRN,
 KZWA, WVCR, WQKI, WVEE, KXZZ, WBB, WJLN,
 KVSP, KJMM, WNFQ, WZHT, WJMI, KDKO, WQOK,
 WKYS, WJZD, WJTT, WAMO, WBL, WIZF, KMJM,
 WWDN, WQMG, KJMS, WJHM, WZAK, WPAL,
 WCDX, WPEG, WJFX, KRRQ, KPRS

SAM SALTER (42)
There You Are (LaFace/Arista)
 KYEA, KXOK, WMNX, KHRN, KZWA, KMJK,
 WYLD, WCHB, WMCS, KBCE, WGN, WJKX,
 WBB, WRSV, WJLN, WZFX, WZHT, WJMI, KMJJ,
 WFLM, KDKO, WQOK, WDAO, WJZD, WJTT,
 WAMO, WIZF, WWDN, KQXL, WHRK, KJMS,
 WTCC, WUSL, WZAK, WPAL, WCDX, WJFX,
 WKV, WBLK, WNHC, WWWZ, KPRS

UNCLE SAM (37)
Baby You Are (Stonecreek/Epic)
 KBMS, WGN, KBCE, KMJK, KYEA, WJMG,
 WMNX, KHRN, KZWA, WJKX, KXZZ, WBB, WJLN,
 WZFX, KVSP, WNFQ, WZHT, KMJJ, WFLM, KDKO,
 WRNB, WOI, WJZD, WJTT, WQMG, WHRK,
 KJMS, WBLK, WZAK, WPAL, WJFX, KRRQ, KJMM,
 WNHC, WWWZ, KPRS

REGINA BELLE (30)
Don't Let Go (MCA)
 KYEA, KHRN, KZWA, WILD, KMJK, WWIN, WMCS,
 WJKX, KXZZ, WJLN, KVSP, KJMM, WNFQ, KMJJ,
 KDKO, WDAO, WJZD, WJTT, WQMG, WHRK,
 KRRQ, KJMS, WDAS, WBLK, WPAL, WJFX, WKV,
 WNHC, WWWZ, KPRS

NICOLE (30)
Make It Hot
 (The Gold Mine, Inc/EastWest)
 KYEA, KHRN, KZWA, WCHB, WGN, WJKX,
 WBB, WJLN, WZFX, KVSP, KJMM, WZHT, WJMI,
 KMJJ, KDKO, WRNB, WKYS, WJZD, WJLB,
 WAMO, WHRK, WUSL, WBLK, WZAK, WPAL,
 WCDX, WPEG, WJFX, KRRQ, KPRS

BLACK A/C

Most Played Current Hits
ARETHA FRANKLIN
"A Rose Is Still A Rose" (Arista)
JANET JACKSON
"I Get Lonely" (Virgin)
TAMIA
"Imagination"
 (Quest/Warner Bros.)
KEITH WASHINGTON
"Bring It On" (Silas/MCA)
MONTELL JORDAN
"Let's Ride" (Def Jam/Mercury)

TOP TEN SPINZ

Rank	Artist	Title	Current	Last Week
1	JANET JACKSON	"I Get Lonely"	3487	3849
2	ARETHA FRANKLIN	"A Rose Is Still A Rose"	3274	3425
3	MONTELL JORDAN	"Let's Ride"	3350	3385
4	MYA featuring SISQO	"It's All About Me"	2193	2689
5	TAMIA	"Imagination"	2301	2511
6	KEITH WASHINGTON	"Bring It On"	2282	2497
7	JON B.	"They Don't Know"	1953	2153
8	PUBLIC ANNOUNCEMENT	"Body Bumpin'"	2098	2475
9	XSCAPE	"The Arms Of The One..."	1698	2094
10	NEXT	"Too Close"	1940	2188

SPINZ LAST WEEK
 SPINZ THIS WEEK

Q - FILE

Need to get a hold of Quincy??? E-Mail him at:
quincy@mail.gavin.com
 We are also taking playlists by E-Mail!!! E-Mail Anna at:
anna@mail.gavin.com.

Playlists should be in no later than 3:00 Pacific time on Tuesdays. We accept playlists on Mondays as well.

You may still fax in your playlist to (415-495-2580) or phone it in to Anna at (415-495-1990 ext. 627).

On-line

BY QUINCY MCCOY

Put Time On Your Side

A few weeks ago I went to lunch with Michael Martin, PD of KYLD/FM here in San Francisco. Our lunch date had taken about two weeks to schedule and execute because of his heavy work load. On our way to the restaurant, I commented that when I was a PD, I could rarely find time to have lunch outside the station. I said that being a PD is very similar to being a firefighter. Program Directors are always putting out fires. Of course firefighters don't complain about this reality, because it's what they're trained to do. But around a radio station, it's the constant interruptions that keep you from doing your most important work.



These interruptions—or fires—always produced in me the nagging anxiety that I didn't have enough time to get all my work finished. As a result I built a proud reputation for not going to lunch. But the real reason was my poor time management skills. I was afraid to leave the building because a spark could ignite in some department, spread to another, and without me there to stomp it out, I would return to a station engulfed in flames. Then I would have to spend the rest of the day putting out small fires and not getting to the work that really needed my attention.

Every good PD must possess the ability to deal with surprises and creatively handle instant problems quickly. But what you also need are ways to manage your time and increase productivity—especially in today's corporate culture, where PD responsibilities have dramatically increased. PDs today are struggling with a wider range of duties such as handling two or more stations that make the job description very different from just a few years ago.



With stations stripping management layers in order to stay competitive and to keep their bottom line healthy, ultimately it's up to you to redefine your job and meet your company's goals, without working yourself to death. The

only way to become more efficient and productive with your time is to get organized.

First, you should do what over 70,000 people have already done; purchase *Time Management for Dummies* by Jeffrey Mayer. Mr. Mayer has written two previous books on getting organized that have sold more than 500,000 copies worldwide. He is called "Mr. Neatnik" by several Fortune 500 executives, who regularly pay him \$1,000 to clear their desks. His new *Dummies* has become the definitive book on time management. It isn't just about getting yourself organized. The book has another layer of information about e-mails, voice mail, computers, and software to keep you on top of your projects.

The most important items Mayer deals with in helping you become more productive are a follow-up system, a master list, and setting priorities.

Mayer says the most important thing everybody's got to have in the '90s is a great follow-up system for projects and paperwork. With a system in place, you can be proactive and take control.

Always ask yourself: 1) what do I need to do; 2) who do I need to do it for; 3) when does it have to be done? Then take action.



Stop rummaging through the files, faxes, and memos on your desk and create a master list of to-do items. Use it religiously throughout the day. Keep paperwork down by filing documents you need to keep and throwing away everything else. Your master list should be re-written at the end of the day, laying out what needs to get done the following day. Last but not least, always do a weekly review. Take 30 minutes every Friday afternoon and update your lists, process loose papers and notes, and think about upcoming events.

From your master list, evaluate the status of each item to ascertain your priorities. Usually a "priority" has something to do with adding ratings or revenue to the station. This brings us back to interruptions, the most debilitating time management problem. Sometimes in order to get to your priorities

straight, you have to close your door, turn off the telephone, and bluntly tell people that you have to finish a project.



I suggest that you block out two hours every morning to work on your most important tasks. Book appointments with yourself to get specific tasks done when you have the most energy and enthusiasm. It's critical for you to have a clear head in order to prepare meeting notes or gather information for monthly reports.

If you're still short of time and feel overloaded after learning to work smarter, maybe some of these options can help you.

DELEGATE

Review your responsibilities and turn some over to an assistant. Look for someone in your department who can get the job done better or quicker than you. If it isn't already part of your job description, you should always be on the lookout for rising stars in your station. Besides, finding talent makes you more valuable to your organization.

NEGOTIATE

Whatever your predicament, there are usually more solutions than you may first think. For instance, most deadlines can be altered, even though your boss won't admit it. The next time you have to deliver something on a tight schedule, decide when you can realistically deliver it. If you can't make it, suggest an alternate deadline. Of course, emphasize your goal of producing quality work. Then deliver the goods.

The best reason to get organized and be disciplined about it is so you can operate with a broader vision. When the alarm goes off and another fire starts, not only will you be able to deal with the surprise easily, you'll have the advantage of time on your side. ●

BOOKS TO READ

- *Time Management for Dummies* by Jeffrey J. Mayer
- *If You Haven't Got the Time to Do it Right, When Will You Find the Time to Do It Over?* by Jeffrey J. Mayer

More Time Tips From "Mr. Neatnik"

Look at each piece of paper that comes across your desk and ask: "What am I going to do with this? Is there work to be done?" If not, toss it. About 60 percent of what's on most desks should be thrown out.

If the paper is needed, create a file for it. But any time you're confronted with an item that will take less than two minutes to complete, do it immediately.

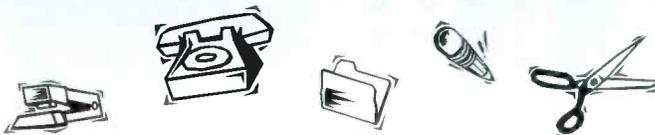
Date every piece of paper. Then if you file it, you'll know the chronology of events.

Get to the bottom of your in-box once a day. Take just one thing out of it at a time. Never look at a second item until you've determined an action for the first.

Put all phone numbers in a rolodex or other file and throw away scraps of paper.

Store paper, pens, tape, stapler, and paper clips in one centralized location. Always put them back.

Keep only a phone and needed file on your desk. A clean desk isn't necessarily the sign of a sick mind. It's the sign of an organized person who's in control. You'll get used to a spotless workplace.



MOST ADDED



WYNTON MARSALIS (58)
NORMAN SIMMONS (19)
DON SEBESKY (18)
TANAREID (16)
JEFFREY SMITH (15)

TOP TIP

JOHN SCOFIELD

A Go Go
(Verve)

John Scofield's brilliant jazz/funk collaboration with Medeski, Martin & Wood pays off big time with a hot debut at #27.

RECORD TO WATCH

WYNTON MARSALIS

The Midnight Blues
(Columbia)

Wynton Marsalis' orchestral works gets the big push on jazz radio push with 60 total stations its first official week.

Gavin Jazz

LW	TW		Reports	Adds	#	M	L
1	1	ERIC REED (Impulse!)	82	0	77	5	0
3	2	MARK ELF (Jen Bay)	79	0	63	13	3
5	3	CHARLIE HUNTER QUARTET (Blue Note)	78	0	59	14	5
4	4	TOM HARRELL (RCA Victor)	75	0	61	13	1
10	5	JACKIE McLEAN SEPTET (Blue Note)	70	0	46	19	5
14	6	THE GERALD WILSON ORCHESTRA (MAMA Foundation)	73	0	42	20	11
2	7	JOEY & "PAPA" JOHN DeFRANCESCO (HighNote)	67	0	54	12	1
16	8	NNENNA FREELON (Concord Jazz)	73	0	34	31	8
17	9	GREGORY TARDY (Impulse!)	73	0	33	32	8
11	10	LOSTON HARRIS (N2K Encoded Music)	73	1	37	31	4
8	11	MARK ISHAM (Columbia/CRG)	69	0	45	20	4
6	12	KENNY DREW, JR. (Arkadia Jazz)	66	0	53	8	5
7	13	MICHAEL WOLFF TRIO (Varese Sarabande)	64	0	50	11	3
9	14	LYNNE ARRIALE TRIO (TCB)	64	2	50	9	3
18	15	BRAD MEHLDAU (Warner Bros.)	71	1	33	27	10
15	16	MARC JOHNSON (Verve)	67	1	35	21	11
21	17	CHARLIE HADEN & KENNY BARRON (Verve)	64	2	31	21	10
20	18	PATRICK WILLIAMS (EMI)	61	0	34	20	7
24	19	MARK TURNER (Warner Bros.)	67	2	13	43	9
12	20	MARK SHIM (Blue Note)	57	0	41	11	5
23	21	EDGARDO CINTRON (DBK Jazz)	61	0	23	30	8
29	22	JAZZ MESSENGERS (Telarc Jazz)	62	2	9	37	15
27	23	THE JOHNNY NOCTURNE BAND (Bullseye/Rounder)	63	3	10	32	20
31	24	BRUCE KLAUBER (DBK Jazz)	58	3	7	34	14
36	25	KENNY WERNER (RCA Victor)	65	7	4	30	25
13	26	LIVE AT SMALLS (Impulse!)	50	0	22	16	12
—	27	JOHN SCOFIELD (Verve)	64	12	4	28	24
33	28	GERRY BEAUDOIN TRIO (Honest/Linn)	60	0	4	25	31
22	29	MOSE ALLISON (Blue Note)	46	0	22	16	8
25	30	ALLEN FARNHAM (Concord Jazz)	44	0	19	17	8
30	31	REUBEN WILSON (Jazzateria)	46	1	14	21	10
34	32	LES McCANN/JOJA WENDT (Music Masters)	48	2	12	21	13
19	33	RAY BARRETTO (Blue Note)	43	0	17	19	7
46	34	JESSICA WILLIAMS/LEROY VINNEGAR TRIO (Jazz Focus)	58	8	6	17	28
—	35	BOB MINTZER BIG BAND (DMP)	54	6	5	21	23
—	35	WINARD HARPER (Savant)	61	12	2	17	34
32	37	MIKI COLTRANE (Chartmaker)	43	0	11	22	10
41	38	AVASHAI COHEN (Stretch/Concord)	47	7	10	17	13
—	39	ROBERT STEWART (Qwest)	55	6	1	18	31
—	40	JESSE DAVIS (Concord Jazz)	49	7	4	19	21
26	41	TIM HAGANS & MARCUS PRINTUP (Blue Note)	37	0	13	16	8
28	42	ARKADIA ALL-STARS (Arkadia Jazz)	37	0	12	18	7
43	43	NANCY KELLY (Amherst)	44	3	5	20	16
—	44	JOHN FEDCHOCK (Reservoir)	51	11	4	17	20
—	45	ASTRAL PROJECT (Compass)	55	8	1	13	34
—	46	HOWARD ALDEN (Concord Jazz)	37	5	5	18	10
35	47	GLORIA LYNNE (HighNote)	31	0	9	13	9
37	48	FRED HERSCH (Nonesuch)	31	1	11	10	9
42	49	TIERNEY SUTTON (A Records)	30	0	8	15	7
48	50	VICTOR JONES (Satellites)	31	1	6	15	9

On Z Corner BY KEITH ZIMMERMAN

Tribute to a Legend

We at GAVIN send our heartfelt thoughts to Warner Bros. Jazz exec Chris Jonz, whose 81-year old mother, Bunny Jones, is currently battling a bout with cancer.

Many of you may not know, but Bunny Jones, Chris' mum, has



Chris Jonz

been quite a legend in the music business over the past several decades. She was involved with the now-defunct black radio/music organization, the National Association of Television and Radio Announcers (NATRA). She was, at one time, one of the leading and award-winning beauticians in Manhattan, as well as being the first black woman to own and operate a 24-track recording studio. Radio legend Frankie Crocker used to cut many of his promo and commercial spots at her studio.

She operated an office at the legendary Brill building, managed the Main Ingredient during their "Everybody Plays the Fool" heyday, and was very close to artists like George Benson, Ike and Tina Turner, and Stevie Wonder.

"My mother Bunny had the ability to get people motivated and excited, and to realize their own talents. I remember when Jimi Hendrix used to sleep on the floor of our apartment when he played at the Cafe Wha! and before he went to Europe and became a superstar. Later on, Jimi used to play 'Foxy Lady' onstage and dedicate it to Bunny Jones."

Ms. Jones (Chris says she never understood why he adopted the "z" to his name) was instrumental in convincing her only son, Chris, to leave New York City for greener musical pastures in Los Angeles and ultimately with Warner Bros in Burbank.

Sounds like quite a lady, Chris.

SARNOW JOINS



Andy Sarnow

BLUE NOTE TEAM

Andy Sarnow, formerly VP of marketing at NYC Music Group, has joined Blue

Note Records as Director of Marketing. Sarnow departed NYC just as they relocated their operations to the GRP offices.

"NYC Records gave me valuable experience in the sense that I was involved from the early stages as a start-up indie label to its present joint venture with GRP/Universal," said Sarnow. "By joining Blue Note in a marketing capacity, I not only get to work with legendary artists and catalog, but also with ground-breaking new talent like Medeski, Martin & Wood, Charlie Hunter, and Don Byron."

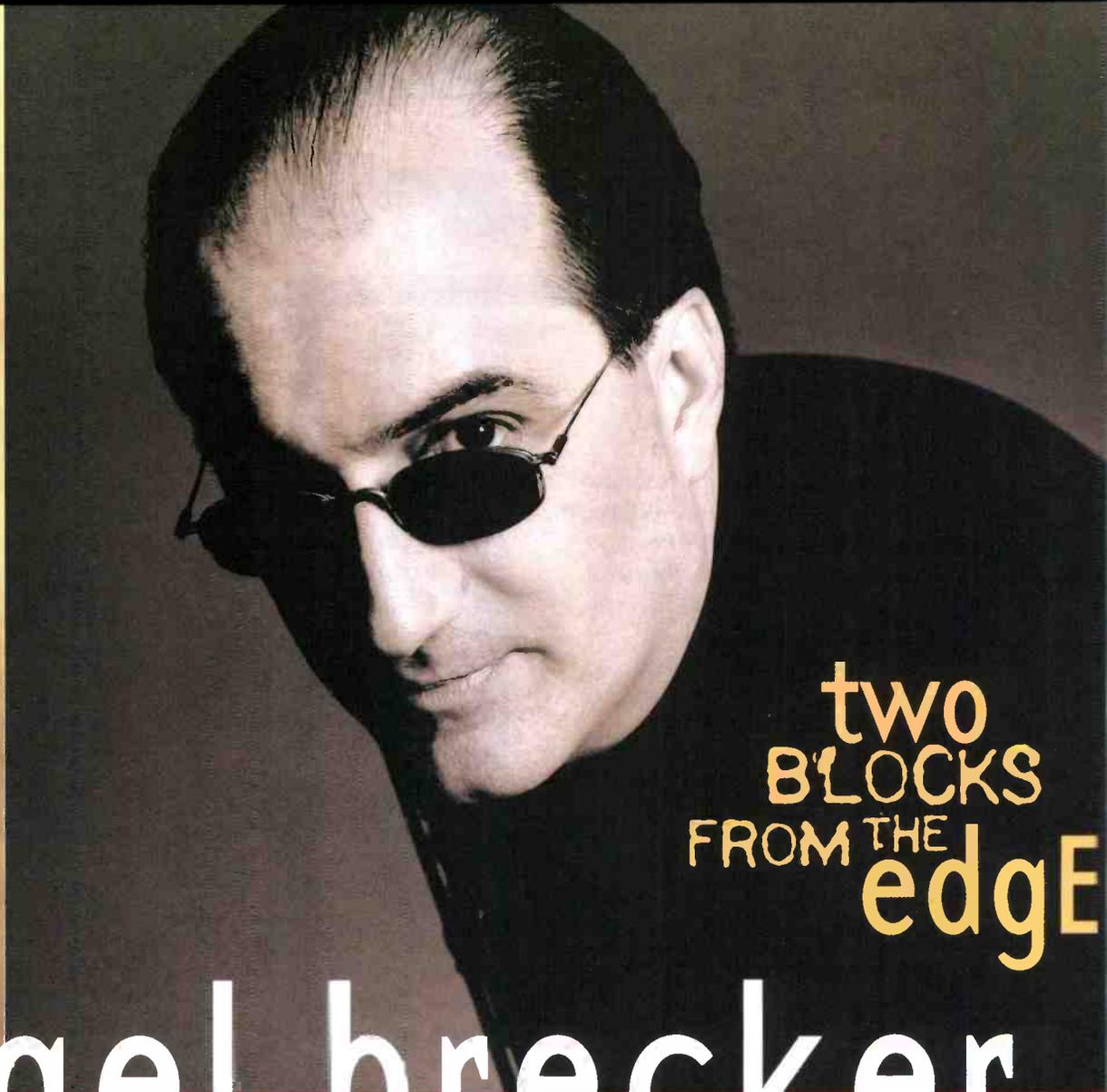
Sarnow's duties cover Blue Note, Metro/Blue (the Smooth Jazz and pop arm), and Hemispheres, which handles World Music aspects. "We are thrilled to have Andy as a member of our team," said Blue Note GM Tom Evered. "He is bringing a wealth of marketing ideas to us [that are] applicable not for only jazz, but all musical genres."

A NEW JAZZ AND SMOOTH JAZZ STATION

We're in the process of clearing some groovy new stations in the next few weeks, and in the meantime, we're pleased to welcome two new GAVIN reporters.

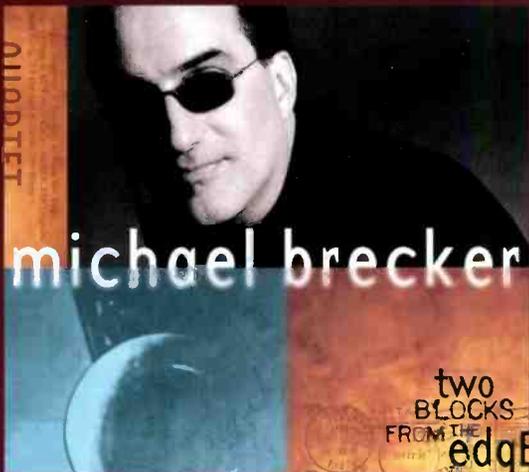
We've added WQJZ-Ocean City, MD to our Smooth Jazz roster. Derek Alan is the PD/MD and he can be reached at (302) 436-9007; his fax is (302) 436-4485. Give Derek a ring and make him feel welcome, because he's excited about introducing Smooth Jazz to Ocean City. The mailing address is P.O. Box 1833, Ocean City, MD 21843.

"There are simply two kinds of music,
good and the other kind." —Duke Ellington



two
BLOCKS
FROM THE
edge

michael brecker



Two Blocks from the Edge is the new release from multi-Grammy winner Michael Brecker.

Featuring: "Delta City Blues," "El Niño," and "How Long 'Til the Sun."

With:

Joey Calderazzo - piano

James Genus - bass

Jeff 'Tain' Watts - drums

and special guest Don Alias - percussion

IMPACT DATE:

MAY 7th



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A Universal Music Company.
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Impulse!... the *Good* Stuff

MOST ADDED



KENNY G
(8/19 reports)
DAKOTA MOON
(7/32 reports)
KEIKO MATSUI
(7/48 reports)

TOP TIP

PAMELA WILLIAMS
Eight Days of Ecstasy
(Heads Up International)

Debuting after four weeks with 31 reporters and four new adds. Primary act on "Pump Up the Heat."

RECORD TO WATCH

BADI ASSAD
Chameleon
(i.e. music)

Brazilian singer/guitarist is produced by Lee Ritenour. Pronounced Bah-JEE Ah-SAHJ, the track is "Waves."

Gavin Smooth Jazz

LW	TW	Reports	Adds	Spins	Differences	
2	1	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	61	0	965	+53
1	2	CHIELI MINUCCI - It's Gonna Be Good (JVC)	59	0	928	-13
4	3	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	52	2	835	+2
3	4	BONEY JAMES - Sweet Thing (Warner Bros.)	49	1	802	-61
5	5	CHRIS CAMOZZI - Suede (Discovery/Sire)	52	1	785	+111
8	6	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	52	2	672	+47
6	7	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	49	0	670	+38
7	8	EVAN MARKS - Coast to Coast (Verve Forecast)	43	0	633	+8
12	9	BRIAN BROMBERG - You Know That Feeling (Zebra)	57	1	624	+47
10	10	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	54	2	623	+10
13	11	ERIC CLAPTON - Pilgrim (Reprise)	46	2	570	+8
17	12	FOUR 80 EAST - Eastside (Boombang/Cargo)	55	3	554	+70
11	13	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	47	0	542	-69
15	14	JOHN TESH - Grand Passion (GTSP/Mercury)	43	0	537	-12
14	15	BRIAN HUGHES - One 2 One (Higher Octave)	53	1	537	-26
18	16	JOYCE COOLING - Playing It Cool (Heads Up)	43	0	485	+13
21	17	KIM WATERS - Love's Melody (Shanachie)	49	1	475	+79
19	18	MARILYN SCOTT - Starting to Fall (Warner Bros.)	43	0	467	+21
16	19	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	44	0	457	-52
23	20	SPYRO GYRA - Road Scholars (GRP)	47	2	458	+61
20	21	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	43	3	447	+10
22	22	GREGG KARUKAS - Blue Touch (i.e. music)	46	1	412	+20
24	23	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	43	3	402	+16
9	24	KENNY G - My Heart Will Go On (Arista)	30	0	397	-224
25	25	PAUL HARDCASTLE - Cover To Cover (JVC)	41	1	367	-15
28	26	B-TRIBE - Sensual Sensual (Atlantic)	42	2	367	+23
29	27	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	48	7	357	+23
27	28	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	37	0	340	-24
38	29	BOB MAMET - Adventures In Jazz (Atlantic)	31	1	335	+79
26	30	DEAN JAMES - Intimacy (Brajo)	33	0	330	-44
34	31	CANDY DULFER - For the Love of You (N2K Encoded Music)	34	1	323	+32
30	32	CHARLES FAMBROUGH - Upright Citizen (Nu Groove)	33	0	322	-8
32	33	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	31	0	321	+10
35	34	SOUNDSCAPE - Surreal Thing (Instinct)	28	1	295	+6
41	35	DAKOTA MOON - A Promise I Make (Elektra/EEG)	32	7	286	+42
39	36	CHRIS BOTTI - Midnight Without You (Verve)	34	3	286	+31
40	37	DIANA KRALL - Love Scenes (Impulse!)	28	0	277	+25
48	38	CHRIS STANDRING - Velvet (Instinct)	37	5	273	+84
31	39	AVENUE BLUE feat. JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	28	3	259	-65
33	40	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	34	2	258	-50
44	41	PETE BELASCO - Get It Together (Verve Forecast)	22	1	254	+22
43	42	JOE SAMPLE - Sample This (Warner Bros.)	27	1	254	+20
37	43	JONATHAN CAIN - For a Lifetime (Higher Octave)	29	2	254	-4
49	44	BRYAN SAVAGE - Kaleidoscope (Higher Octave)	32	2	246	+59
46	45	LOREENA MCKENNITT - The Book of Secrets (Warner Bros.)	20	0	234	+16
36	46	BOB JAMES - Playin' Hooky (Warner Bros.)	28	3	226	-34
47	47	A TWIST OF JOBIM - Various Artists (i.e. music)	20	0	198	-14
42	48	RICK BRAUN - Body and Soul (Bluemoon/Atlantic)	18	0	197	-38
—	49	PAMELA WILLIAMS - Eight Days of Ecstasy (Heads Up)	31	4	191	N
—	50	JEANNE NEWHALL - Bedouin's Paradise (Marzipan Music)	17	0	181	+1

On the jazz side, we now have a reporter in Austin. Contact Jay Tractenberg at KUT by phone at (512) 471-1631 or by fax, (512) 471-3700. The mailing address is P.O. Box 7600, Austin, TX, 78713.

Jazz/Smooth Jazz Picks

DAVE PIKE Bophead (Ubiquity)

The Ubiquity label has gained its niche for revitalizing jazz players who perform under the laborious aegis of talent-deserving-of-wider-recognition. Underground Latin jazz legend Bobby Matos was signed to the label because there was considerable demand for his music by serious aficionados of Latin and jazz, especially among us 20-somethings. Since his early recordings command nice dough among collectors, it's nice when Ubiquity takes advantage of the void and releases brand new recordings and re-issues. On the same note, many veteran jazz programmers have blown off Dave Pike over the years, but his recordings for MPS, especially the LP containing "Mathar" and his Decca release entitled *Manhattan Latin* are among the most sought-after jazz records by the newer generation of jazz hipsters. *Bophead* is an exceptional CD of new Pike tunes featuring musical support from "Tootie" Heath, Teddy Edwards, and Anthony Wilson. Pike's vibe playing is in top form and will sat-

isfy even the most hardened jazz fan. Now can we finally give this underground legend the recognition he deserves? For more information, contact Ubiquity at (415) 864-8448. —VINNIE ESPARZA

NNENNA FREELON Maiden Voyage (Concord Jazz)

I've always thought true feminism manifested itself through great jazz CDs by artists like Rachel Z, Carla Bley, or the late Emily Remler (to name a very few). Now we can add to that list, the latest release by vocalist Nnenna Freelon. Whether or not it's some sort of socio-manifesto, Freelon's *Maiden Voyage* focuses on material written or co-written by women. Female musicians like Laura Nyro, Nona Hendryx, Marian McPartland, and Broadway lyricist Dorothy Fields are celebrated. The stand-out song is the declarative and defiant "Four Women," written by Nina Simone. It's wrapped in an exquisite arrangement that's highly reminiscent of Miles Davis' *Bitches Brew* with bass clarinet fills by Bob Mintzer and Sammy Figueroa's tribal conga. ●

SJ&V Spin Trends

1. CHRIS CAMOZZI +111
2. CHRIS STANDRING +84
3. BOB MAMET +79
4. FOUR 80 EAST +70
5. SPYRO GYRA +61
6. BRYAN SAVAGE +59

SJ&V Chartbound

- KIM PENSYL (Fahrenheit)
 - ART PORTER (Verve Forecast)
 - ALISON BROWN QUARTET (Compass)
 - PEACE OF MIND (NuGroove)
 - RICK RHODES (Award)
 - TURNING POINT (Sin-Drome)
 - *TOM BRAXTON (Positive Music)
 - RICHARD SMITH (Heads Up International)
 - TOMMY JONES (Artifax)
 - BADI ASSAD (i.e. music)
 - MARION MEADOWS (Discovery/Sire)
 - JIMMY REID (Discovery/Sire)
- Dropped: #45 Paul Taylor, #50 Yulara.

Jazz Chartbound

- *WYNTON MARSALIS (Columbia)
 - RAVI COLTRANE (RCA Victor)
 - *TANAREID (Evidence)
 - BUSTER WILLIAMS QUINTET (TCB)
 - *DON SEBESKY (RCA Victor)
 - *SUSANNAH McCORKLE (Concord Jazz)
 - *TRICIA TAHARA (Savant)
 - *MATTHIAS LUPRI (Chartmaker)
 - *JEFFREY SMITH (Verve)
- Dropped: #38 Paul Bollenbeck, #39 Dewey Redman, #40 Romane, #44 Barbara Morrison, #45 Ray Bryant, #47 Howard Johnson, #49 Tom Talbert, #50 Charlie Haden (Montreal Tapes).

Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

ACOUSTIC ALCHEMY

positive thinking...

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corporation

Dear Friends,

I wanted to take this opportunity to introduce the first single, **THE BETTER SHOES**, from "Positive Thinking," the 10th collaboration between Nick and myself.

Indeed "Positive Thinking" is a unique recording for Acoustic Alchemy due to the circumstances and Nick's untimely passing.

Even though Nick was ill throughout the making of this record he brought his much needed inspiration and determination to myself and other members of Acoustic Alchemy to see it to its fruition.

"Positive Thinking" is, in some ways, a celebration of Nick's life and a tribute to his eternal optimism. It is not about a life lost – but a life lived and how Nick's positive thoughts touched everyone around him.

Nick was very proud of our new work and I know he would have loved to have taken it out on the road and performed it to our wonderful fans in America. Having thought long and hard about the future, I've decided to continue the musical journey that Nick and I started all those years ago and tour key American cities in June in Nick's honour.

I will be joined from Madrid in Spain by "The Third Alchemist" – John Parsons, who was Nick's college friend and our co-writer, performer and producer since Acoustic Alchemy's inception. He will be sharing the stage with myself and our regular road band.

On behalf of the members of Acoustic Alchemy, I thank you for your continued support. We hope you are inspired by our new recording and may some of Nick's positive nature touch you as it did us.

Sincerely,

Greg Carmichael

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GAVIN PICKS

Singles

BY ANNETTE M. LAI
BRANDY & MONICA
"The Boy Is Mine"
(Atlantic)



Get ready to groove! Brandy's debut album sold over 4 million copies, and that same number of people watch her weekly on the TV series *Moesha*, so we're sure some (or all) of your listeners know who she is. For the first single from her sophomore album, *Never Say Never*, she duets with another young singing dynamo—Monica. The two play a lively tug-of-war, and the result is a song that's gonna be one of the year's most-played tunes.

MADONNA
"Ray of Light"
(Maverick/Warner Bros.)

The title track from Madonna's latest album is a burst of techno energy that's been racing onto the airwaves with warp speed. Radio isn't holding back: early commitments are in from 104 KRBE-Houston, WKSE-Buffalo, WKTU-New York, WBLI-Long Island, WKSL-Memphis, and KKRZ-Portland, to name a few.

SIMPLY RED
"The Air That I Breathe"
(EastWest/EEG)

I've been a fan of Simply Red's work ever since I first heard Mick Hucknall's voice in 1984 on "Holding Back the Years." This time out, the Manchester, England band remakes the Hollies' 1974 hit. At the production helm is Stevie J. of Puff Daddy's camp. A classic wears well, no matter what

the day, month, or year is—this is one of those songs.

MICHAEL W. SMITH
"Love Me Good"
(Reunion)

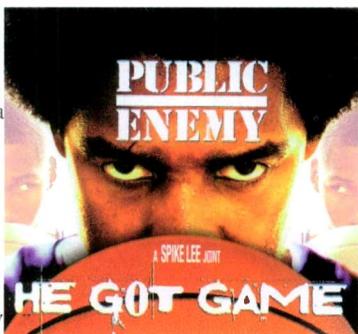
Award-winning singer-songwriter Michael W. Smith has a strong fan base in the contemporary Christian music community, and for several years now, he's been able to parlay that into success in the pop sector, too. His latest effort, a rockin', feel-good song with a strong chorus, is the first single from his newest CD, *Live the Life*.

BABYFACE & DES'REE
"Fire"

(Yab Yum/550 Music)
 Off of the soundtrack to his next film venture, *Hav Plenty*, Babyface, a.k.a. the man who seemingly can't hit a wrong note—duets with Des'ree for a remake of this Pointer Sisters' fave from 1978. A Bruce Springsteen song, the two smolder on this rendition.

PUBLIC ENEMY
FEAT. STEPHEN STILLS

"He Got Game"
(Def Jam/Mercury)



The original Public Enemy is back together and reunited with their original producers for the *He Got Game* soundtrack. The movie, a Spike Lee film starring Denzel Washington, opened this past weekend (May 1). The song incorporates Buffalo Springfield's "For What It's Worth," and features new vocals from music legend Stephen Stills. Early spins reported from WJMN-Boston, KUBE-Seattle, KWIN-Stockton, and Z90-San Diego.

Albums

GEORGE STRAIT
One Step at a Time
(MCA Nashville)



George Strait is one of Nashville's contributions to that rare group of artists who consistently deliver great albums packed with hit singles and who continually perform to sell-out crowds, only to come back and regularly top their last achievement. *One Step at a Time* is no exception. Strait signatures, like the infectious "You Haven't Left Me Yet" and "True," as well as trademark ballads like "That's the Breaks" promise to again take him to the top of the charts, while songs like "Maria" and the current single, "I Just Want to Dance with You" are just different enough to spice up the album. Yet despite these stretches, George sounds comfortable throughout. The

title cut is reminiscent of 1989's "What's Going on in Your World": as traditional as it gets. George Strait has been recording music for nearly 20 years now, but one listen to his latest project and you come away knowing that many of these songs will too become George Strait classics.—JEFF HOUSE

DAVE MATTHEWS BAND
Before These Crowded Streets (RCA)

Before These Crowded Streets is the Dave Matthews Band walking into the studio cold, without road-tested new material. In assembling this latest batch of songs, the band tinkered with acoustic guitar and bass grooves, even including the lyrics in the studio building stage. With the original team still intact (plus guitarist Tim Reynolds and producer Steve Lillywhite back for the third time), all seems to be rosy inside the Matthews camp—even though this is the DMB's darkest batch of songs yet, including "Crush" ("for the ladies"), "Stay," "Rapunzel," "Spoon," and the already-hot single, "Don't Drink the Water." With a sold-out tour already booked, there will be plenty of time to "road test" these songs in large venues all across the country.

—KENT ZIMMERMAN

Sho-Dates

May 3
James Brown, Frankie Valli, Russ Irwin, Christopher Cross

May 4
John McKeighan WQQB/FM-Urbana, Ill.

Dave Sholin Island Records

Tim DuBois Arista Records

Helen Farmer CMA

Michael Saunders WJLB-Detroit, Mich.

Janice Jones KDKO-Denver, Colo.

Pat Steward (The Odds), **Jackie Jackson, Nick Ashford, Randy Travis,**

Robert Ellis Orrall (Orrall & Wright),

Oleta Adams

May 5
David Hollebeck KELI-San Angelo, Texas

Mike Severson MCA Records

Michael Spivey Interscope Records

Monique Davis Elektra Entertainment

Ian McCulloch (Echo & the Bunnymen),

Joe Bean Esposito, Marva Hicks,

Anthony Crawford, Johnnie Taylor

May 6
Joe Riccitelli Island Records

Neal Sapper New World 'N' Jazz

Bobby Blue Bland Virgin Records

Renee B. Leymon Career Records

Michael Berin Def Jam Records

John Flansburgh (They Might Be Giants), **Bob Seger, Alana Davis**

May 7
Shervah Edwards RCA Records

Todd Bisson

Thelma Houston, Janis Ian

May 8
Harold Childs Orchard Lane Music

Jerry Moss Almo Sounds

Che F.M. Bronson Touche Records

Bob Hamilton KIOI-San Francisco, Calif.

Matt Levy

Terry Jaye WJJR-Rutland, Vt.

Toni Tennille, Phillip Bailey, Billy Burnette, Chris Frantz (Talking Heads)

May 9
Colter Langan KMMS-Bozeman, Mont.

Dave Allen KKJM (K93)-St. Cloud, Minn.

Dennis Burstein Epic Records

Billy Joel, Richie Furay, Ghost Face Killah (Wu-Tang Clan), **Tamia, Dave Gahan** (Depeche Mode)

CONGRATULATIONS to **Danny Preston,**

PD of **KMBQ**-Wasilla, Ak. and his wife,

Margaret on the birth of their daughter,

Kaitlin Sue, born April 24.

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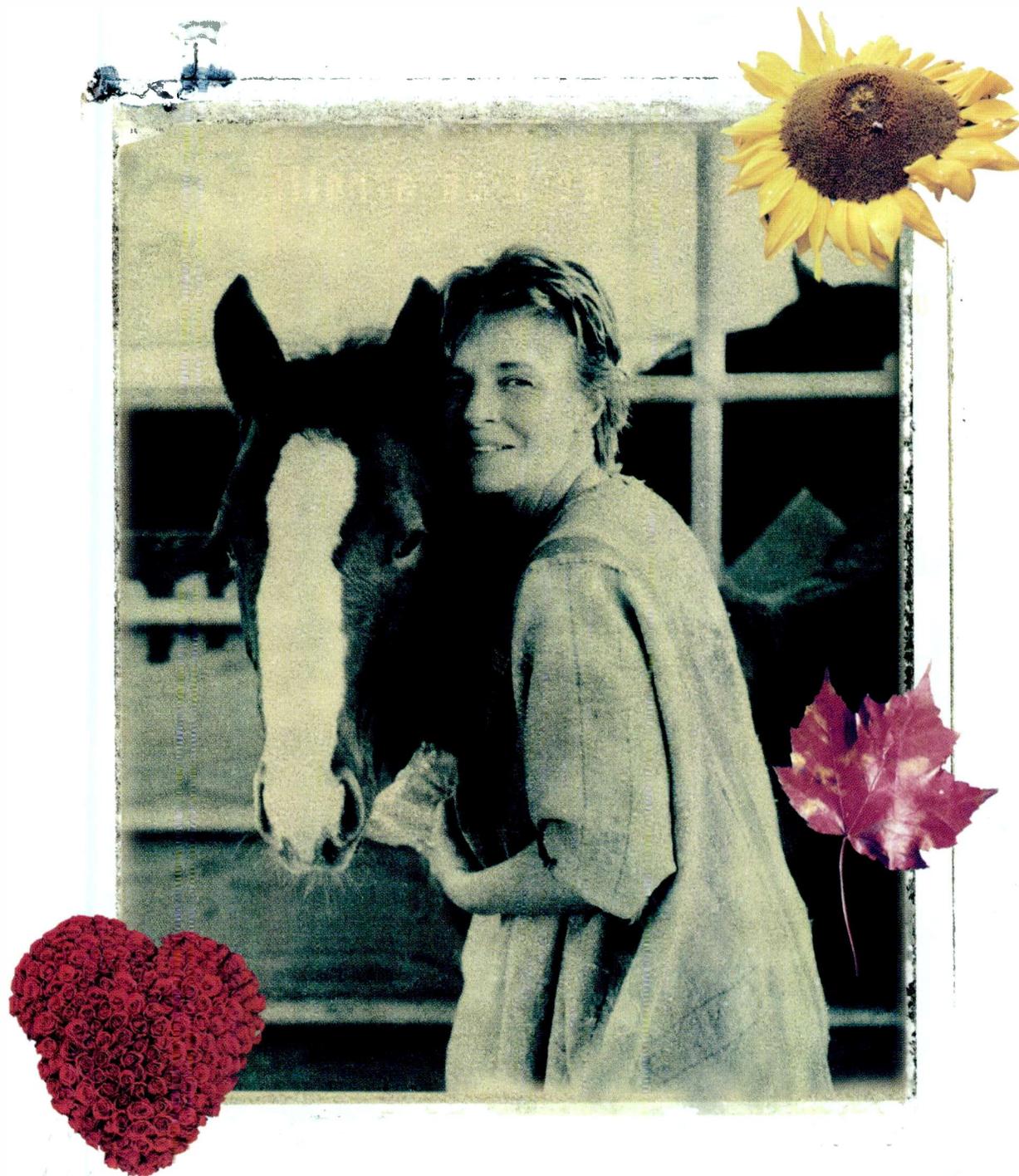
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JIMMY RAY

"I GOT ROLLED"

The follow-up to the Gold single "Are You Jimmy Ray?"
from the debut album "JIMMY RAY".



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