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 Style feature.
MTV Ultrasound, MTV Spring Break, MTV Live (6/9)
New album NEVER - SAY - NEVER in stores June 9th

Dallas Austin for Dark Inc and Brandy for Brand N Ice
Monica appears courtesy of Arista Records Inc

www.atlanticrecords.com

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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 Edmonds, and Bob Welsh, among others.

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 Koserly of 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.
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...
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 Blors, 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
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 distributor of radio programs and 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.

Noting that the addition of Radio Today to the ABC fold 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, creativity, and relationships 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 millennium."

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.

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

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 Dain 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 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."

Capitol Records Realigns;
Up 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.

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."

“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

Revenues Jump 12% in March

Chalk up another consecutive month of 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.
**NEWS**

### GAVIN MAY 1, 1998

**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/AM, and WXPG/AM in West Palm Beach, for $85 million. Clear Channel then will exchange WJNA, WRMF, and WRLX, as well as WPTL-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/AM-Chicago, STARadio Corporation's WLRT/FM-Kankakee, IL; and DeKalb Radio Studios' WLBK/AM and WDEK/FM in DeKalb, IL. 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 WICG/AM 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 WQRS AM-FM in Knoxvile, Tenn. from Sequoyah Communications.

- 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.

### 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 Music2Lvd.com, and music channels Rocktropolis.com, Jazz2CentralStation.com, ClassicalInsite.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/VIH, 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 continuing international expansion and development of the Music Boulevard Network.

### 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 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 Interpub 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

- **URBAN** 13.0%
- **TOP 40** 9.3%
- **SPANISH** 11.0%

#### DETROIT

- **URBAN** 17.4%
- **NEWS/TALK** 11.2%
- **ROCK** 7.5%

#### LOS ANGELES

- **SPANISH** 20.4%
- **URBAN** 11.1%
- **NEWS/TALK** 10.0%

#### DALLAS

- **URBAN** 11.9%
- **COUNTRY** 11.8%
- **NEWS/TALK** 10.9%

#### CHICAGO

- **NEWS/TALK** 16.5%
- **URBAN** 13.2%
- **SPANISH** 6.3%

#### WASHINGTON

- **URBAN** 21.2%
- **NEWS/TALK** 10.7%
- **COUNTRY** 6.8%

#### SAN FRANCISCO

- **NEWS/TALK** 9.6%
- **ADULT ALT.** 8.1%
- **URBAN** 7.0%

#### HOUSTON

- **COUNTRY** 13.0%
- **URBAN** 12.2%
- **NEWS/TALK** 8.8%

#### PHILADELPHIA

- **URBAN** 12.7%
- **TOP 40** 12.1%
- **ROCK** 9.7%
- **NEWS** 6.8%

#### BOSTON

- **URBAN** 16.1%
- **TOP 40** 12.1%
- **OLVIDES** 7.9%

**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 Male Vocalist:** Lee Ann Womack
- **New Female 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, Fl.
BACK BY POPULAR DEMAND

Arbitron Rolls Out 1998 Program Director Seminar Schedule

Mark Your Calendar Now!

<table>
<thead>
<tr>
<th>When</th>
<th>Where</th>
<th>What</th>
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<tr>
<td>June 4</td>
<td>Dallas, TX</td>
<td>Beyond the Basics</td>
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<tr>
<td>Sept. 16 &amp; 17</td>
<td>Columbia, MD</td>
<td>Arbitron 101</td>
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<tr>
<td>October 1</td>
<td>San Francisco, CA</td>
<td>Beyond the Basics</td>
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<tr>
<td>Nov. 11 &amp; 12</td>
<td>Columbia, MD</td>
<td>Beyond the Basics &amp; Arbitron University</td>
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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) 385-5375.

Sign me up for the PD Seminar in:

<table>
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<th>Seminar Location</th>
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News

BACK STAGE

BY JAAN UHELSZKI

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 instead of Harry? But the best news is that Harry, along with guitarist Chris Stein, drummer Clem Burke, keyboardist Jimmy Destri, bassist Leigh Isowski, 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 Gottohrer.

Arbitron 101

Beyond the Basics

Beyond the Basics & Arbitron University

Debbie Harry

Arbitron University

Beyond the Basics

Beyond the Basics

Beyond the Basics

Beyond the Basics

Beyond the Basics

Beyond the Basics & Arbitron University
Jimmy de Castro earned $8.6 million last year at Chancellor Media — $3.4 million in salary and bonus and another $5.2 million in stock-option grants, 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 200,000 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 245,000 shares of Chancellor Media stock at $25.23 per share.
Smith Says 'Ng'

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, shortly after joining the label, will pursue specialized marketing opportunities for the entire Ng roster in addition to overseeing radio promotion.

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 Nolan is Senior Director of Marketing.

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 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 KKID/FM. Holley Atkinson moves up the ranks at MJJ Broadcasting to Vice President...

Friends of Radio

Hugh Surratt

VP. Marketing/Art Director, RCA Records

Hometown: Memphis

What radio stations did you grow up listening to?

WHQB-Memphis & KISN-Portland, WKNR-Detroit

What stations do you listen to now?

I live in Manhattan, so the only cars I'm in are taxis—no radio, just real-life-talking. But, when I'm on the road I love to listen. In Atlanta, 99X and Star 94. San Francisco, Alice@97.3 and KFOX. Chicago, WRIF and Q101, Detroit, CKDN, and Los Angeles, XTRA Sports.

The first record you remember buying? Either "Stagger Lee" by Lloyd Price or "It's Bassy 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 20.

Future ambition:

Avoid being in Manhattan on the evening of December 31, 1999.
### Gavin Top 40

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<thead>
<tr>
<th>TW</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>COMPANY</th>
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<tbody>
<tr>
<td>1</td>
<td>NATALIE IMBRUGLIA</td>
<td>Tom</td>
<td>RCA</td>
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<td>2</td>
<td>KYLIE MINOGUE</td>
<td>All At Once</td>
<td>Warner Bros.</td>
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<td>3</td>
<td>SAVAGE GARDEN</td>
<td>Truly Madly Deeply</td>
<td>Columbia/CRG</td>
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<td>4</td>
<td>MARCY PLAYGROUND</td>
<td>Sex and Candy</td>
<td>Capitol</td>
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<td>5</td>
<td>MATCHBOX 20</td>
<td>3AM</td>
<td>Interscope</td>
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<td>6</td>
<td>N SYNC</td>
<td>I Want You Back</td>
<td>RCA</td>
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<td>7</td>
<td>MADONNA</td>
<td>Frozen (Maverick/Warner Bros.)</td>
<td>Warner Bros.</td>
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<td>8</td>
<td>WILL SMITH</td>
<td>Gettin' Jiggy Wit It</td>
<td>Columbia/CRG</td>
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<td>9</td>
<td>JANET JACKSON</td>
<td>As Long As You Love Me</td>
<td>Jive</td>
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<td>10</td>
<td>THE TUESDAYS</td>
<td>It's Up To You</td>
<td>Arista</td>
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<td>11</td>
<td>DRIAN MCKNIGHT</td>
<td>Anything (Motown)</td>
<td>Motown</td>
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<tr>
<td>12</td>
<td>ERIC CLAPTON</td>
<td>My Father's Eyes</td>
<td>Reprise</td>
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<td>13</td>
<td>PAULA COLE</td>
<td>Me</td>
<td>Warner Bros.</td>
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<td>14</td>
<td>CELINE DION</td>
<td>My Heart Will Go On</td>
<td>Sony</td>
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<td>15</td>
<td>BILLIE MULLER</td>
<td>Kiss The Rain</td>
<td>Universal</td>
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<td>16</td>
<td>SHANIA TWAIN</td>
<td>Still The One (Mercury)</td>
<td>Mercury</td>
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<td>17</td>
<td>JANET JACKSON</td>
<td>Together Again</td>
<td>Virgin</td>
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<td>18</td>
<td>FASTBALL</td>
<td>The Way</td>
<td>Hollywood</td>
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<td>THIRD EYE BLIND</td>
<td>How It's Going To Be</td>
<td>Elektra/EEG</td>
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<td>20</td>
<td>MARIAH CAREY</td>
<td>All I Want For Christmas (Virgin)</td>
<td>Virgin</td>
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<td>21</td>
<td>EDWIN MCCAIN</td>
<td>I'll Be (Lava/Atlantic)</td>
<td>Atlantic</td>
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<td>DODD GEE DOLLS</td>
<td>(I'm) A Wanna Man</td>
<td>Warner Bros.</td>
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<td>ALANIS MORRISSETTE</td>
<td>Uninvited</td>
<td>Warner Bros.</td>
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<td>USHER</td>
<td>You Make Me Wanna...</td>
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<td>LAURYN HILL</td>
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<td>How's It Going To Be</td>
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<td>The Way</td>
<td>Hollywood</td>
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<td>My Heart Will Go On</td>
<td>Sony</td>
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<td>PAULA COLE</td>
<td>I'm Your Angel</td>
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<td>Interscope</td>
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<td>MARCY PLAYGROUND</td>
<td>Sex and Candy</td>
<td>Capitol</td>
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<td>3AM</td>
<td>Interscope</td>
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<td>ALANIS MORRISSETTE</td>
<td>Uninvited</td>
<td>Reprise</td>
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<td>THIRD EYE BLIND</td>
<td>How's It Going To Be</td>
<td>Elektra/EEG</td>
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**Most Added**

- NATALIE MERCHANT (58)
- ALANIS MORRISSETTE (39)
- **SEMSIONIC (26)**
- **THE WALLFLOWERS (26)**
- MEREDITH BROOKS (21)
- 600 GOOD DOLLS (10)

**Top Tip**

MATCHBOX 20

**Real World**

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

**Record to Watch**

DARIO G.

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

### Signals & Detections

**104 KRKE-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 Randy Klutch reports that Alanis Morissette's "Uninvited" is "kickin' ass" there. Plus, she likes Daze's Superhero.

### Artist Profile

**GARRISON STARR**

- **HOMETOWN & BIRTHDATE:** Hernando, Miss.; April 29
- **LABEL:** Geffen
- **PROMOTION CONTACT:** Steve
- **ADDRESS:**
- **CITY:**
- **STATE:**
- **ZIP:**
- **PHONE:**

**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 artist: "This month, it's Lisa Germano's Love Circus."
- "Favorite record by another artist: "If I Had a Million Dollars" by Toto.
- "Favorite food: "Pizza, spaghetti, pasta..."
- "Favorite colors: "Red, orange, and yellow."
- "Favorite music: "Country, rock, and roll."
- "Least favorite food: "Greens."
- "Least favorite music: "Classical.

**Personal Traits:**

- "Only child syndrome, which encompasses many bad traits.""Superhero"
- "Most fascinating person you'd like to know and why?:" "Anthony 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.""Superhero"
- "Future ambition:" "Learn to fly a plane."
- "On her music: "I believe that my music is meant to make a difference in people's lives. I want it to affect people.""Superhero"

**Signs & Detection**

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 10 requests. Their Number One requested song is K-CL & 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 WKBSE, 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

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**ARTIST PROFILE**

**ANNETTE M. LAI**

- **HOMETOWN & BIRTHDAY:**
- **LABEL:**
- **ADDRESS:**
- **CITY:**
- **STATE:**
- **ZIP:**
- **PHONE:**

**Current Single:** Superhero

**Debut Album:**

**Major Musical Influences:**

- "The Bangles, the Beatles, Indigo Girls, Red House Painters, Joni Mitchell, Mary Chapin Carpenter, and Peter Gabriel, to name a few."
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- "On her music: "I believe that my music is meant to make a difference in people's lives. I want it to affect people.""Superhero"
**Most Added**

**Natalie Merchant (32)**

**The Wallflowers (22)**

**Vonda Shepard (21)**

**Goo Goo Dolls (21)**

**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, KRPN, KIMX, 3WM, KKMY, WTBX, KZZO, and KOSO.

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**Gavin Not A/C**

**Insider A/C By Quincy McCoy**

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 unimaginable 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 station's strengths and weaknesses. Reassess all the promotional, marketing, music, personnel, and programming moves that you and your competition made during the previous six months. Once you've ascertained the strategy that's working well for your station, I'm talking about the basics of great breaks: effective breaks. Let's review the basics of great breaks:

1. **Back to the Basics**
   - **DO YOUR HOMEWORK**
   - **THE PEP RALLY**
   - **MAKE THINGS HAPPEN**

   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 numble-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 on the station.

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**Chartbound**

**Gavin May 1, 1998**

**- Chartbound**

**- * Natale Merchant - "Kind & Generous" (Elektra/EEG)**

**- REBEKAH - "Shy Girl's Waltz" (Elektra/EEG)**

**- Jars of clay - "Five Candles" (Warner Bros/Reprise)**

**- Amy Grant - "Like I Love You" (ASAP)**
**MOST ADDED**

**CHICAGO (29)**
- **DAVE ROBYN** - "This Isn't Good" (High Time)
- **DANA MASE** - "A Little Light" (Water)
- **NATIAN WHITT** - "Shadow Jumpin'" (Lick)
- **MAFC COHN** - "Already Home" (Atlantic)
- **9ELTON JOHN** - "Recover Your Soul" (Rocket/Island)
- **34JUDEO** - "She's Got the Right Stuff" (RCA)
- **31GAVIN** - "Someday (I Know I Will)" (Kinetic)
- **30NATIVI** - "I Can't Imagine Life Without You" (Elektra)
- **29BERTO JAHNE** - "I Love You" (Sire)
- **28MARC COHN** - "Already Home" (Atlantic)
- **27AMY GRANT** - "Heaven's What I Feel" (Epic)
- **26MICHAEL BOLTON** - "Ain't No Mountain High Enough" (Motown)
- **25KATW/FM** - "I Can't Imagine Life Without You" (Elektra)
- **24JOHN TESH & JAMES INGRAM** - "I've Had the Time of My Life" (Elektra)
- **23SHANIA TWAIN** - "You're Still The One" (Mercury)
- **22CELINE DION** - "My Heart Will Go On" (550 Music)
- **21FULL MOON BAY** - "Paradise" (Hudson Valley)
- **20RECORDS** - "Back In Love" (Columbia)
- **19DANNY WILDE + THE REMBRANDTS** - "Left Shoe"
- **18MICHAEL MANN** - "I Can't Imagine Life Without You" (Elektra)
- **17MIKE ODIN** - "You're Still The One" (Mercury)
- **16BENNY MARDONES** - "I Can't Imagine Life Without You" (Elektra)
- **15EMMYLO** - "I Can't Imagine Life Without You" (Elektra)
- **14JOHN TESH & JAMES INGRAM** - "I've Had the Time of My Life" (Elektra)
- **13ERIC CLAPTON** - "You're Still The One" (Mercury)
- **12KATW/FM** - "I Can't Imagine Life Without You" (Elektra)
- **11SHANIA TWAIN** - "You're Still The One" (Mercury)
- **10BONNIE JUAREZ** - "I Can't Imagine Life Without You" (Elektra)
- **9GODFREY** - "I Can't Imagine Life Without You" (Elektra)
- **8MARC COHN** - "Already Home" (Atlantic)
- **7ELTON JOHN** - "Recover Your Soul" (Rocket/Island)
- **6GAVIN** - "Someday (I Know I Will)" (Kinetic)
- **5ERTO JAHNE** - "I Love You" (Sire)
- **4KATW/FM** - "I Can't Imagine Life Without You" (Elektra)
- **3RECORDS** - "Back In Love" (Columbia)
- **2MICHAEL BOLTON** - "Ain't No Mountain High Enough" (Motown)
- **1SHANIA TWAIN** - "You're Still The One" (Mercury)

**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 WWLI/FM, WJEK, WKST, KATW/FM, KGY, WICO, WGSY, WPXZ, WWHQ, and KLMI.

**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, WWLI/FM, WDEF, and KSCB.

**Gavin A/C**

**Adult Contemporary**

**TW**

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**A/C Picks**

**BOB SEGER & MARTINA McBRIIDE**
- "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 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/EGG)
  - 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 up-tempo tune that will surely liven up your playlist for spring and summer.
Sometimes you have to take a chance to fall in love.

“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"
ARTIST PROFILE

DIANA KRALL

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

LABEL: Impulse!

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.”


THINGS THAT MAKE YOU HAPPY: “My family and friends.”

THINGS THAT MAKE YOU SAD: “My family and friends.”

THE ROAD - Someone Like You (Buddy -X)
LOU RAW - Spring Again (Philadelphia International)
LANCE BAKER FENT - Watchin' Over Me (Greenman)
AGARTHA - It Could Be Love (Fearless)
SISTER 7 - Know What You Mean (Arista Austin)
PAUL LESLIE - All That I Am (Balance)
BLACKMORE'S NIGHT - Wish You Were Here (Edel America)
TOM HALL - Paris Rain (Cabana Boy)
PATTY O'HARA - I Love You (J-Bird)
BENNY MARDONES - Bless A Brand New Angel (Crave)
GOO GOD DOLLS - Iris (Warner Sunset/Reprise)
LISA LOEB - Let's Forget About It (Geffen)
BRIAN McKNIGHT - Anytime (Motown)
BHAKTI - Delusions Of Grandeur (Coast)
STEVIE NICKS - Reconsider Me (Modern/Atlantic)
NATALIE IMBRUGLIA - Torn (RCA)
SHAWN COLVIN - Nothin On Me (Columbia/CRG)
RICHIE SAMBORA - Hard Times Come Easy (Mercury)
AMY GRANT - Like I Love You (A&M)
BACKSTREET BOYS - As Long As You Love Me (Jive)
RICHELLE SAMBORA - Hard Times Come Easy (Mercury)
MADONNA - Frozen (Maverick/Warner Bros.)
SAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)
LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)
SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)
ERIC CLAPTON - My Father's Eyes (Duck/Reprise)
MATCHBOX 20 - 3 AM (Lava/Atlantic)
JOHN TESH & JAMES INGRAM - Give Me Forever (ETSP/Mercury)
JUJ - If I Were A Man (Almond Tree)
NATHAN WHITT - Shadow Jumpin' (Lick)
JANET JACKSON - Number One (Virgin)
MARILYN SCOTT - Starting To Fall (Warner Bros.)
FULL MOON BAY - Paradise (Hudson Valley)
UNO - The Rest Of Your Life (NLP)
NATHAN WHITT - Shadow Jumpin' (Lick)
BRENDA DOWMAN - A Man Who Talks To Me (DMG)
RICHIE SAMBORA - Hard Times Come Easy (Mercury)
SISTER 7 - Know What You Mean (Arista Austin)

FAVORITE FOOD: “Macadamia nuts”

LEAST FAVORITE FOOD: “Sea urchins and brussel sprouts.”

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 TRENSH - 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 - Recollect Me (Modern/Atlantic)
19 6 198 +72 BHAKTI - Delusions Of Grandeur (Coast)
18 3 403 +23 EDWIN MCCAIN - I Fell In (Love/Balance)
17 16 153 +115 ARLYNN & SABELA - Real Life (965 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 GOD DOLLS - Iris (Warner Sunset/Reprise)
15 5 143 +42 ALL - If I Were A Man (Almond Tree)
15 14 142 +135 BENNY MARDONES - Bless A Brand New Angel (C ValidationResult)
Drops: 2:2-Simon Apple, 2:6-C. Jackson & D. Warwick, 3:4-Jans Lan, 3:5-Tammy Trent, 3:7-Vanessa Williams, Aaliyah, the Tuesdays, the Coral, and New York Voices.

SPINS PER WEEK PER STATION

NATALIE IMBRUGLIA - Tom (RCA) 25.53
JOHN TESH & JAMES INGRAM - Give Me Forever (ETSP/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
SAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG) 22.88
LORENA McKENNITT - The Mummers' Dance (Warner Bros.) 22.52
STONE RAIN - The World Today (Luv/A) 22.45
PAULA COLE - Me (Imago/Warner Bros.) 22.27
MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG) 21.78
DOKU MOON - A Promise I Make Elektra/EGG 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
MADONNA - Frozen (Maverick/Warner Bros.) 20.48
MICHAEL DANIELIAN - Why Not Me? (War Bros) 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 (Netwerk/Arista) 19.32
KATHY MATTEA - Patiently Waiting (Mercury) 19.22
SHAWN COLVIN - Nuthin On Me (Columbia/CRG) 18.61
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros) 18.35
DIANA KRALL - Peep Me A Grace (Impulse!) 18.32

SPINCREDIBLES

RANKED INCREASE IN TOTAL SPINS

CHICAGO - All Roads Lead To You (Recite) 480
BONNIE RAITT - One Brief 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 - Nuthin On Me (Columbia/CRG) 276
NATALIE IMBRUGLIA - Tom (RCA) 274
PETER CETERA - She Doesn't Need Me Anymore (River North) 267
RITA COOLIDGE - Shorrah (404 Music Group) 242
SARAH MCLACHLAN - Adia (Netwerk/Arista) 241
LEANN RIMES - Looking Through Your Eyes (Curb/Atlantic) 217
SHANIA TWAIN - You're Still The One (Mercury) 199
X-CL & JOJO - All My Life (MCA) 157
MARILYN SCOTT - Staring To Fall (Warner Bros) 157
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LOU REED (16/18 reports)
The Connells (12/16 reports)
DAVE MATTHEWS BAND (10/58 reports)
LILITH FAIR (10/26 reports)

Blue entries highlight a stronger performance than on the combined A3.

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PAUL CARD (Warner Bros.)
25 26

REAL TRAVELER (Elektra)
27 28

JIMMY PAGE & ROBERT PLANT (Atlantic)
29 28

REJUN (Espresso)
29 29

JOLIE (Sony)
30 29

MARY CHAPIN CARPENTER (MCA)
30 31

EVERYDAY (Roadside) (MCA)
30 31

Bobby Clark (Atlantic)
30 31

PETE BRIDGE (Epic)
31 30

TRIBUTE TO OWEN GEORGE (Epic)
31 30

LISA CABIN (Atlantic)
32 30

WIDE OPEN PANIC (Capitol)
32 30

GERALD COLVIN (Enigma)
32 30

SUSAN TAYLOR (MCA)
32 30

JOLIE (Sony)
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EVERYDAY (Roadside) (Atlantic)
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SUSAN TAYLOR (MCA)
40 39

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41 40

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41 40

A.J. CRAYCROFT (Capitol)
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ONE (RCA)
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Bobby Clark (Atlantic)
42 41

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Bobby Clark (Atlantic)
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PETE BRIDGE (Epic)
43 42

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43 42

ONE (RCA)}
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 prana crap and back issues. Moving down the hall to new digs also meant unearthing some relics and old photos, namely the very first marketing package I got from Dave Lanove of RCA and manager Coran Capshaw when they were pushing an unknown group from Charlottesville—the Dave Matthews Band—to play the Gavin Summit in 1994. (Of course the band headlined ‘94’s Saturday night Fox Theater show that August.) The package included hand-generated marketing literature, Hana Rags albums and EPs, and some promising ITC posters. Looking back, it’s both amusing and impressive to read through the press quotes. Here was a band who really lined up their grassroots support before jumping onto a major. And here are the people who saw it coming first:

“It’s as if no one has gotten around to telling this South African-bred Virginian that he’s fronting probably the hottest club act in America.” —Boulder Weekly

“a jazzed-up, rockin’-out tour de force and a sneaky charisma on stage.” —Durham Herald-Sun

“Imagine Michael Stipe fronting Blies Traveler.” —Washington Post

“If you can sit still while listening, you’ve missed your funeral and the undertaker is looking for you.” —Changing Hill Spectator

DMB Today. With Before These Crowded Streets hitting retail and radio with a vengeance, as well as a sold out tour (Giants Stadium ticks were immediately already announced), it’s been an amazing ride to the top for DMB—and there’s no end in sight. Clearly the group is the top touring act out there right now. We recently contacted A&R maven Bruce Phlor who, along with Peter Robinson helped bring the DMB to RCA, and he maintained that compliant success is nowhere on the DMB agenda. “The band certainly got into the process of challenging themselves,” Phlor said, “especially in terms of writing an album of new material, you can really feel that on this record.

“I think it’s Steve Lillywhite’s best production job ever with the band, and some of the best songs the band has ever written. ‘Crush’ is a phenomenal song; ‘The Dreaming Tree’ has some of Dave’s best lyrics; ‘I Love You More Than You’ll Never Know’ is a phenomenal song; ‘The Dreaming Tree’ has some of Dave’s best lyrics; ‘I Love You More Than You’ll Never Know’ is a phenomenal song; ‘The Dreaming Tree’ has some of Dave’s best lyrics; ‘I Love You More Than You’ll Never Know’ is a phenomenal song.”

In addition, the Matthews Band to play the GAVIN roots support before jumping onto a band who really lined up their grass-

To new digs and back...
"I've got my heart around my ankles and then it feels like last night feels just like Prozac"
them as opposed to making the band work for the industry.

Ooops, She's Gone. Harley-riding, music-motivated Kim Rowe is no longer at WCIZ-Portland, Maine, and that's a shame, because Kim is one of our most respected correspondents. She's looking for her next challenge. 'I'm a city girl, so any major market is good for me,' says Kim. She's longer at WCLZ-Portland, Maine, and 'any major market is good for me.'

You can reach Kim at (207) 929-3740 or drop her a line at Box 10586, Portland ME 04104, where there aren't any of those noisy helmet laws.

Fog Lifts. Triple A bell-weather KFQG's Winter AMB numbers are extremely strong. Adults, 25-54, 4.5-4.8, ranks #2. Men, 25-54, 5.0-5.2, ranks #2, topping all rock-related formats.

A3 FAVORITE THINGS

A few of the new and near releases that are getting the mega-decibel treatment here include:

Natalie Merchant "Kind & Generous" (Elektra). An even kinder and gentler Natalie Merchant na-na-na's her way through the first single from Ophelia, which follows up the triple platinum Tigerlily. Natalie co-headlines this year's red hot Lilith Tour.

Grant Lee Buffalo "Truly, Truly" (Warner Bros.). This band got an across-the-board thumbs-up from the Gavin Rock department. Grant Lee Phillips and Joey Peters have enlisted the likes of producer Paul Fox, the multi-talented Jon Bon, Wallflower Rami Jaffee, Michael Stipe, E of the Eels, and Robyn Hitchcock.

Five Easy Pieces "Lovers" (MCA). After a massive soul-search, Marc Dauer resigned from a surgically rectified UCLA to front Five Easy Pieces. "My family thought I was out of my mind," recalls the 29-year old guitar player. Keeping the music simple, multi-talented Jon Brion, Wallflower Lee Phillips and Joey Peters have enlisted Rami Jaffee, Michael Stipe, E of the Eels, and Robyn Hitchcock.

Spin Trends

1. THE WALLFLOWERS .+267
2. LENNY KRAVITZ .+170
3. NATALIE MERCHANT .+162
4. LILITH FAIR .+131
5. TORI AMOS .+100
6. SCOTT THOMAS BAND .+74

A3 Gridboard

<table>
<thead>
<tr>
<th>Artist - Title (Label)</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
<th>Week 7</th>
<th>Week 8</th>
<th>Week 9</th>
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<tbody>
<tr>
<td>BONNIE RAFT (Capitol)</td>
<td>26</td>
<td>23</td>
<td>25</td>
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<td>39</td>
<td>34</td>
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<tr>
<td>DAVE MATTHEWS BAND (Capitol)</td>
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<td>SARAH McLACHLAN (Nettwerk)</td>
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<td>STEVE POLTZ (Mercury)</td>
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<td>AM DiFRANCO (Righteous Babe)</td>
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**THE WALLFLOWERS**

- A3 Gridboard
- **Spin Trends**

**A3 Gridboard**

- **Spin Trends**

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**Spin Trends**

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4. LILITH FAIR +131
5. TORI AMOS +100
6. SCOTT THOMAS BAND +74
GREG KROLL

Living On Ritalin

AudioMatic ENTERTAINMENT
**Most Added**

**New (26)**
- Bernard Butler
- Creeper Lagoon (28)
- Pere Ubu (26)
- Frank & Walters - Grand Parade (Setanta)
- Trans Am - The Surveillance (Thrill Jockey)
- Most Added Songs: Ohia (24)
- Fugazi - End Hits (Dischord)
- Dirty Three - Ocean Songs (Touch & Go)
- Tuscadero - My Way or the Highway (Elektra/EEG)
- Cornelius - Fantasma (Matador)
- Pulp - This Is Hardcore (Island)
- Yo La Tengo - Little Honda (Matador)
- The Reverend Horton Heat - Space Heater (Interscope)
- Kodachrome - Frame & Canvas (Polyvinyl)
- Samiam - You Are Freaking Me Out (Ignition)
- Spoon - A Series of Sneaks (Elektra/EEG)
- Big Bad Voodoo Daddy - Big Bad Voodoo Daddy (Coolsville)
- Gastor Del Sol - Camoufleur (Drag City)
- Make-Up - In Mass Mind (Dischord)
- rins - Over the James (Lookout!)
- Morcheeba - Big Calm (China/Sire)
- Jesus Lizard - Blue (Capitol)
- Neutal Milk Hotel - In the Aeroplane Over the Sea (Merge)
- Richard Davies - Blue (Capitol)
- Gaunt - Bricks And Blackouts (Warner Bros.)
- Sean Lennon - Into the Sun (Grand Royal/Capitol)
- Bangs - Tiger Beat (Kill Rock Stars)
- Mars Accelerator - Frankfurt: Telephonics (Rn Remedy)
- Adam F - Colours (Astralwerks)
- Clutch - The Elephant Riders (Columbia/CRG)
- Superdrag - Head Trip in Every Key (Elektra/EEG)
- Lisa Gerrard & Pieter Bourke - Duality (4-AD/Warner Brothers)
- Air - Moon Safari (Source/Caroline)
- Quasi - Featuring "Birds" (Up)
- Braid - Frame & Canavs (Polyvinyl)
- UI - Lifelike (Southern)
- Ani DiFranco - Little Plastic Castle (Righteous Babe)
- Far - Water & Solutions (Immortal/Epic)
- I-variedrivert - 99th Dream (Zero Hour)
- Telegraph (FlydaddyN2)
- 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 fingers, 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 an 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 70's, 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 fm station RC, 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 residencies at "Metro Jazz," "Succotash," and now "Release" at 1015, where I spin down-tempo "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.

**STATION REPORTING PHONE:** (415) 495-1990
**FAX:** (415) 495-2580

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.
IN STORES NOW  ON TOUR THIS SUMMER
Explaining Morcheeba’s sound to those still unfamiliar can be a rather daunting task. Their first album, 1996’s *Who Can You Trust* (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 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 pigeon-holed 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 hands such as Oasis, who have no problem baring the hand that feeds them.

“I love the openness in America,” says Paul, “and the fact that you can communicate directly without hammer 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

GAVIN MAY 1, 1998
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. Deservedly, 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 MAINTENANCE 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!
S

o...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 recalls 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 broad-casting: 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 upempo, 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 "day-parted," 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.

**SELECTOR(TM):** 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 02 to 05, followed by another stop-set, then music from 04 to 05, another stop-set, and then music, taking the clock back up to 00. Clocks vary 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
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 stations listeners contribute to 72 percent of its listenership; these are the 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 a 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 certain 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.

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**Unwritten Law:**

Add Date: May 11+12

For more info contact Yigal, Xavier, Lenny or Joanna at 800.992.6553 or rad@interscoperecords.com

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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
RARZ & 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, snooty, 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, to not 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 you learned? To be more flexible. The key is to find a balance between your passion and how you execute your passion in a corporate setting.

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 at the time, 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 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 was 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 gets 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
WNUR-CHICAGO

I had set up a radio station at my high school and got to know people at the local AOR station, KFPI 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. I was a part of the L.A. scene, and I talked into a PD job at a 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 preserve, 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.

Mike Shephard
Assistant VP Operations & Programming
JEFFERSON PILOT (KFIM, KSON, KEXT)

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.

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Susan Levin
President
COAST TO COAST PROMOTION, INC.

My first paid job in the record business...
LOOK What's up at Atlantic

¡T'S a boy!
We're proud to announce our bouncing, rosy-cheeked new college radio rep -
gary gorman
Tell him what you like to play at
(800)898-2237, (212)707-2086 or
collegerradio@atlantic-records.com

Let'S Play
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 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  
WBGW-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 at Top 40 station, WKNY, 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, then going 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 glamour, 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 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 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 music 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 waiter 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."
**Active Rock**

**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: KXZ, KIBZ, KZZK, WBIZ, WZBR, WMMS, WMX, WTX, WYKT
KENNY WAYNE SHEPHERD "Blue on Black" (Revolution)
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)

**EAST COAST**
Reporters: WAAF, WCCC, WNY, WSO, WTSO, WYRK
MEGADETH "Use the Man" (Capitol)
JERRY CANTRELL "Cut You In" (Columbia/CRG)
PEARL JAM "Wishful" (Epic)
FOO FIGHTERS "My Hero" (Roswell/Capitol)
FUEL "Shimmer" (Epic)

**WEST COAST**
Reporters: KILO, KISW, KRDQ, KIQ, 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: KEJY, KISS, KLBJ, KUPD, KIRK, 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)
MEGADETH "Use the Man" (Capitol)
CREED "Torn" (Wind-Up)
DAYS OF THE NEW "Shelf in the Room" (Outpost/Geffen)
PEARL JAM "Wishful" (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" (AGM)

"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 I Make" (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" (Wind-Up)

**GOO GOO DOLLS**
"Iris" (Warner Sunset/Reprise)

**Penetrations**

**DLR BAND**
"Slam Dunk" (Wind-Up)

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

**Associate Editor MATT BROWN**
Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m.
Station Reporting Phone: (415) 495-1990 Ext. 615  GAVIN Fax: (415) 495-2580
e-mail: matt@mail.gavin.com
Memphis in the summertime. 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. mainstay the Connells perform live at Sun Studios.

I feared it’d be special for the band as well,” explains TTV 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 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 “Open Up Your Mind,” the Connells’ only Top 40 hit, recorded at Sun Studios, didn’t have me doing a little bit of a mental handstand.

The whole vibe reminded me of downtown Austin during SXSW—mixed with the crowds that religiously line Bourbon Street on any given day. I strode the drag, checking out numerous local blues outfits for several hours before finally turning in for the night. I had to rest up for Saturday, and 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. (It hit off immediately with Doug, as I was able to quote dialogue from his portrayal of Linus Tate in the little-seen independent film Batouvanug). As the noon time approach, 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 Wimberly, George Huntley, producer/sound man Tim Harper, and Zeke (an old chumly) joined us there for ribs galore.

After thoroughly hand-wiping ourselves down, it was off to Graceland to pay homage to the estate devoted solely to his 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 Rialford’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.

By Spence D.

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

MOS T ADDED

S U R P R I S E (C ap ital)

KTTW, WXNT, WLIR, WKBX, WNRX, WLGX, WCENT, WDCX

MOST REQUESTED

F STRAIGHT

"The Way" (Hollywood)

ALANIS MORISSETTE

"Unintended" (Maverick)

HA RT EYE

"flagpole Sitta" (Splash London)

K T V R

"Push It" (Almo Sounds)

T OR I AMOS

"Spark" (Atlantic)

K R E S

"I'm Gonna Be (500 Miles)" (Ariola)

R O F T Y

"Sweet Child O' Mine" (Elektra/EEG)

G AL R Y

"What is Love" (Hollywood)

J O N N Y B L U E

"Hard Rain Comes" (Blue Cheer)

R I C H E Y D A N G E R

"I'm In Love" (Capitol)

H I R E N N O T O N E A T

"The Sublime" (Atco)

W REX D E L I T E R I U M

"The Truth" (Mercury)

D R E M E R

"The Way" (Hollywood)

E V E N T

"This Is the Way It Is" (Mercury)

M A R C Y P L A Y G R O U N D

"The World Has Gone " (Capitol)

T O R Y A M O S

"Sparks" (Atlantic)

S O N I C Y O U T H

"I'm Your (T)own" (RCA)

W A N K

"Forgive Me" (Maverick)

L E N N Y K R A V I T Z

"Waiting for a Girl Like You" (Mercury)

Assoc iate Editor: Spence D. - Alternative Reports accepted through Tuesday 3:00 p.m.

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

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GAVIN ALTERNATIVE

BE ON THE LOOKOUT

F.Y.I. — Lookout is strictly Alternative.
Field any questions, comments or facts to Spence D.
fax: (415) 495-2580

MAY 8

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

MAY 11

Comet 9
Dandy Warhols
Hayden
Hi Fi Killers
Lenny Keswitz
Massive Attack
Method 51
Screwi
Smashmouth
Sonic Youth
Soul Asylum
v/a

MAY 15

Add N To X
Arab Strap
Brougham
v/a

MAY 18

"That Song"
"Josie"
"The Medicine Is All Gone"
A To Z
"Matter of Time"
"High"
The Puniz Scheme
Erotic Terrorism
"Park Avenue"
Goldo
Blue
AHS 1005 + bonus tracks
A Promise Is A Promise
On Fyre
"Kind and Dangerous"
"Sex"
Songs From Alley McBeal
Like Mercury
"Everyday Should Be A Holiday"
The Closer I Get
S
Mezzanine
Method 51
Nature File
"Can't Get Enough Of Your Love, Baby"
A Thousand Leaves
Dandy From A Stranger
On The Wires Of Our Nerves
Philophobia
"I Walked In (The Party)"
Can't Hardly Wait Soundtrack
Filter
Gloritone
Heather Nova
Inch
Loud Family
The Mysteries of Life
Naked Aggression
Natalie Merchant
Sean Lennon
v/a

MAY 23

Scott Thomas

CATALOG

Catatonia
Esther
Girls Against Boys
Pitchshifter
Scott Thomas
v/a

Charlatans UK
Kid Koala
Lida Huslik
Liz Phair
Neil Finn
Robert Pollard
Sugarplast

SPOON

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

"One"
Cup Runeth Over
"London Rain (Nothing Heals Me Like You Do)"
This Will Fall On Deaf Ears
Day's For Day's
Come Clean
Gutwringing Machine
Ophelia
Sound of a Revolution
California
"Mudder and Scully"
"Heaven Sent"
"Roll On"
"Black Valentine"
"Car Radio"
As Above, So Below
Mermaid Avenue
Miracle
Kid Koala
Beggars Banquet
Ninja Tune
Charlatans Beggars Banquet
World Domination
Charlatans Beggars Banquet

FM RADIO 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: Odeo Ollos/c/o WBCN, 1205 Boylston St, Boston MA, 02215. No phone calls. EOE.

RADIO BROADCAST MAINTENANCE TECHNICIAN. 1100 watts WAVE in Los Angeles needs individual to maintain broadcasting equip. in studios and transmitters component level repair. Remote broadcast, maintain antennas, STL, satellite, phone, computer and 7/11 digital systems. Must be flexible, can work evenings and weekends. Must be able to travel. Send T&R with references to: Ken Brown. NO PHONE CALLS.

FOOD COURT PART-TIME. Immediate availability. Shifts are available for on-air, production, promotions and board operators. Must be outgoing, team oriented, flexible and able to work late nights and weekends. Send T&R with references to: Don Wayne, PO Box 39102, CO Springs, CO 80905. No calls. Women and minority applicants encouraged. EOE.

SUNNY 102, MODESTO seeks seasoned AC team player to guide our top rated midday daypart to even greater heights! Great $$. With a successful, stable company. Production & Personal Appearances. No Beginners. T&R to: Gary Michaels, KJSM-FM, 3600 Sisk Rd. STE 2-8, Modesto 95356. EOE/MAF. No Calls Please.

FULL-TIME AIR TALENT...COUNTRY 102.3 KOLK, Sioux City, IA has a position open for an evening air-personality with our 100,000 watt station that services IA, NE and SD. Please send T&R to: Dan Archenhold/Colt Country 102.3, 353 Jackson St., STE 706, Sioux City IA 51101. NO PHONE CALLS PLEASE! DOU.

GAVIN CLASSIFIEDS

MUSIC/RESEARCH DIRECTOR

KRXL, 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 resumes, references and photo to KRXL, 56 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 80905. 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 310-286-1122.

Opportunities of a lifetime! Gavx provides free (25 words) listings to radio stations and record labels at no charge available "space available" 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 Gavx Classifieds today! Contact Parker Gibbs at (415) 495-3990, ext 647.

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: Gavx Classifieds, 140 2nd. St. CA 94105.

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

Raleigh, NC: "Oldies 100.7" Seeking full & part timers to join our seasoned, professional on-air staff! Knowledge of the oldies format a must. T&R snap 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 WPLR, rush your T&R to: Jeff Levine, Director of Programming and Marketing, Jarad Broadcasting 1103 Stewart Ave., Garden City, NY 11530.

Contact Parker Gibbs at (415) 495-3990, ext. 647.

WBEZ-FM, Chicago seeks experienced, creative, self-starter, 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 resume, writing 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 airstrip, production, promotion, leadership skills. Help us build a winner! T&R: Manager P.O. Box 20339 York, Pa 17402 EOE.

Gavin May 1, 1998
## Top Requests

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<tr>
<th>Artist</th>
<th>Song Title</th>
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<td>REBA &amp; BROOKS &amp; DUNN</td>
<td>&quot;If You See Him/If You See Her&quot; (MCA &amp; Arista)</td>
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<td>&quot;Holes in the Floor of...&quot; (Capitol)</td>
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<td>JONAH BERRY</td>
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<td>GEORGE STRAIT</td>
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## Record to Watch

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

## Stats

<table>
<thead>
<tr>
<th>Artist</th>
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<tr>
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<td>MARTINA MCBRIIDE</td>
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<td>MILA MASON</td>
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## Gavin Across the Country

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<td>TRENT HILTON</td>
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<td>CLAY WALKER</td>
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<td>MONTY HOBBIE</td>
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<td>DERYL DODD</td>
<td>&quot;Time On My Hands&quot; (Columbia/29)</td>
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<td>THE KINKS</td>
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<td>LONESTAR</td>
<td>&quot;Say When&quot; (BNA Records)</td>
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<td>ALLISON MOORER</td>
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## Most Added

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## Spinincreases

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## Gavin May 1, 1998
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.

"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!
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 sheer 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 soulmate, 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. ❗
**Gavin Americana**

**The Other Country**

**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 KBKR, KFDI, KKOY, KVVO, 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, WHTY, WJTH, and WJMQ to name a few.

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**List of 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 25 in Wilkesboro, N.C., Merlefest began, and Americana reporter WNOV was there. All day Saturday, the station broadcast performances and interviews from the event back to the mothership in Spindale, N.C. PD Mark Koonce 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, Ripen 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 Vidalas 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." Said a producer, "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 Delairers' 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 program manager, it was great to see a band I've been supporting for years get the exposure they deserve.

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**Chartbound**

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**Add Date: May 5, 1998**

**Laurie Lewis**

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
Denver, Colorado

Independents in the frontier...

AFIM - The Association For Independent Music (formerly NAIRD) is heading for the frontier in Denver, Colorado this spring.

Join us....

May 13-17, 1998
Adam's Mark Hotel

CLICK IT! GRAB IT!
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the future is in the frontier of independent music!

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Fax: 606.633.1160
email: info@afim.org • web: www.afim.org
Hotel reservations: 1.800-444.ADAM or 303.893.3333
**Gavin Rap Retail**

**Singles**

1. LORD TARIO & PETER GUNZ - Deja Vu (Cedric)
2. CANIBUS - Second Round K.O (Group Home/Universal)
3. ICE CUBE - We Be Clubbin' (ASAP)
4. BUSTA RHymes - Turn It Up/Fire It Up (Flipmode/Violator/Elektra/EEG)
5. TIMBALAND & MAGGO - Clock Strikes (Atlantic)
6. WYCLEF JEAN - Gone Til November (Columbia/CGR)
7. MASE - What You Want (Bad Boy/Arista)
8. MASTER P - Make 'Em Say Uhh (No Limit/Priority)
9. QUEEN PEN - Party Ain't A Party (Lil' Man/Interscope)
10. GANG STARR - Royalty (No Trey/VPN)
11. DAZ DILLINGER - In California (Death Row)
12. THE LOX - Money, Power & Respect (Bad Boy/Arista)
13. AZ - Pieces Of A Man (Noo Trybe/Nirgin)
14. PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)

**Albums**

1. GANG STARR - Moment Of Truth (No Trey/VPN)
2. CAPPADONNA - The Village (Razor Sharp/Epic Street)
3. VARIOUS ARTISTS - The Players Club Soundtrack (A&M)
4. VARIOUS ARTISTS - Ride Soundtrack (Tommy Boy)
5. AZ - Pieces Of A Man (Noo Trybe/Nirgin)
6. MASTER P - Ghetto D (No Limit/Priority)
7. DAZ DILLINGER - Retaliation, Revenge, & Get Back (Death Row)
8. COCO BROVAZ - The Rude Awakening (Domino/Interscope)
9. SILK THE SHOCKER - Charge It 2 Da Game (No Limit/Priority)
10. SCARFACE - My Homies (Fatboy/Def Jam)
11. TIMBALAND & MAGGO - Welcome To Our World (Atlantic)
12. BUSTA RHymes - When Disaster Strikes (Flipmode/Vio/Rob/Elektra/EEG)
13. THE LOX - Money, Power, Respect (Bad Boy/Arista)

**Mixshow Real Spinz**

**TW**

1. GOODIE MOB - They Don't Dance No More (Lil' C/Atlantic)
2. ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweights/UAM)
3. LORD TARIO & PETER GUNZ - Deja Vu (Codexine)
4. QUEEN PEN - Party Ain't A Party (Lil' Man/Interscope)
5. THE LOX - Money, Power & Respect (Bad Boy/Arista)
6. MYSTICAL - The Man Right (C/Def Jam/Atlantic)
7. RUFUS BLAO - Artifacts Of Life/Out Of Sight (A&M)
8. BUSTA RHymes - Turn It Up (Flipmode/Violator/Elektra/EEG)
9. CANIBUS - Second Round K.O (Group Home/Universal)
10. DJ HOMA - Memory (Relativity)
11. PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)
12. LUNIZ - Hypnotize Feat. Redman (C-Def Jam/Atlantic)
13. BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)
15. MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)

**Spins Trend**

-15 -5 -10 +15 +10

**Chartbound**

- CAPPADONNA - The Pillage (Razor Sharp/Epic Street)
- HIEROGLYPHICS - Go To The Length (Hieroglyphics)
- ALL NATURAL - Phantoms/Thinking Cap (All Natural Recordings)
- DEF SQUAD - Full Cooperation (Def Jam/Mercury)
- BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)
- COCO BROVAZ - The Rude Awakening (Domino/Interscope)
- VARIOUS ARTISTS - Ride Soundtrack (Tommy Boy)
- SCARFACE - My Homies Feat. 2Pac & Master P (Rap-A-Lot)
- TIMBALAND & MAGGO - Welcome To Our World (Atlantic)
- BUSTA RHymes - When Disaster Strikes (Flipmode/Vio/Rob/Elektra/EEG)
- CANIBUS - Second Round K.O (Group Home/Universal)
- DJ HOMA - Memory (Relativity)
- PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)

**Up & Add 'Em**

- COSMIC SLOP SHOP - Sentai (MCA)
- CORMEGA - One Love (Def Jam/Mercury)
- HIP HOP INDEPENDENCE DAY - Compilation (Nevius)
- NEW - CAPPADONNA - The Pillage (Razor Sharp/Epic Street)

**Compiled by Matt Brown and Justin Torres**
**Top Ten SpinZ**

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<tr>
<td><strong>1</strong></td>
<td>JANET JACKSON “I Get Lonely”</td>
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<td><strong>2</strong></td>
<td>ARETHA FRANKLIN “A Rose Is Still A Rose”</td>
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<td><strong>3</strong></td>
<td>MONTELL JORDAN “Let’s Ride”</td>
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<td>MYA featuring SISQO “It’s All About Me”</td>
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<td><strong>5</strong></td>
<td>TAMIA “Imagination”</td>
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<td><strong>6</strong></td>
<td>KEITH WASHINGTON “Bring It On”</td>
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<td><strong>7</strong></td>
<td>JUN B. “They Don’t Know”</td>
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<td>PUBLIC ANNOUNCEMENT “Body Bumpin’”</td>
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<td><strong>9</strong></td>
<td>XSCAPE “The Arms Of The 0”</td>
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<td><strong>10</strong></td>
<td>NEXT “Too Close”</td>
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**MOST ADDED SPARKLE (46)**

Be Careful feat. R. Kelly (Rockland/Interscope)

**WEST COAST**

- SPARKLE featuring R. KELLY +49
  - “Be Careful” (Rockland/Interscope)
- MARY J. BLIGE +34 “Seven Days” (MCA)
- DI OR DIE +34 “Still Pimpin’” (Rap-A-Lot)
- EPA/AK 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)

**SOUTHWEST**

- SPARKLE featuring R. KELLY +250
  - “Be Careful” (Rockland/Interscope)
- BRIAN MCKNIGHT +124 “The Only One For Me” (Motown)
- USHER +11 “My Way” (LaFace/Arista)
- 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 Yurr/550)

**SOUTHEAST**

- 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 Hook Up” (No Limit/Priority)
- USHER +89 “My Way” (LaFace/Arista)
- THE LOX +89 “Money, Power..” (Bad Boy/Arista)
- XSCAPE +81 “The Arms Of...” (SoSoDef/Columbia)
- JON B. +81 “They Don’t Know” (Yab Yurr/550)

**BLACK A/C**

- 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” (Bad Boy/Arista)
- MONTELL JORDAN “Let’s Ride” (Def Jam/Mercury)

**Q - FILE**

Need to get a hold of Quincy? E-mail: quincy@mail.gavin.com

We are also taking playlists by E-Mail!!! E-Mail: 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.
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 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 more stations that make the job.

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.

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

Put Time On Your Side

By Quincy McCoy

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.
On Z Corner

BY KEITH ZIMMERMAN

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 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 'Foxey Lady' on stage 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 green territory and to leave New York City for green territory and to leave New York City for green territory and to leave New York City for green territory and to leave New York City for green, before he went to Europe and became a superstar. Later on, Jimi used to play 'Foxey Lady' on stage and dedicate it to Bunny Jones."

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

GAVIN May 1, 1998
"There are simply two kinds of music, good and the other kind." — Duke Ellington

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


With:

- Joey Calderazzo - piano
- James Genus - bass
- Jeff 'Tain' Watts - drums
- and special guest Don Alias - percussion

IMPACT DATE: MAY 7th

Impulse!... the Good Stuff
Gavin Smooth Jazz

**Most Added**

- **Kenny G** (8/18 reports)
- **Dakota Moon** (7/32 reports)
- **Keiko Matsui** (7/48 reports)

**Top Tip**

PAMELA WILLIAMS

_Eight Days of Ecstasy_ (Heads Up International)

Debating after four weeks with 31 reporters and four new adds. Primary action 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-SAHH, the track is "Waves."

**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 Deccaings 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 "Tooie" Heath, Teddy Edwards, and Anthony Wilson. Pike's vibe playing is in top form and will satisfy 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

**SJ&V Spin Trends**

1. **CHRIS CAMOZZI** +111
2. **KIM PENSYL** +111
3. **RICK RHODES** +111
4. **KIMBERLY GRAY** +111
5. **BRIAN SAVAGE** +111

**SJ&V Chartbound**

- **N*WYNTON MARSALIS** (Columbia)
- **RAVI COLTRANE** (RCA Victor)
- **TANARIEF** (Evidence)
- **BUSTER WILLIAMS QUINTET** (TCS)
- **DON SEBESKY** (RCA Victor)
- **SUSANNAH MCCORKLE** (Round About)
- **TRICIA TAHARA** (Savant)
- **WYNTON MARSALIS** +111

**Jazz Chartbound**

- **RICK RHODES** (Verve)
- **TOM BRAXTON** (Positive Tone)
- **MATTHEW LUPP** (Chartmaker)
- **JEFFREY SMITH** (Verve)

Dropped: **#45 Paul Taylor,** **#44 Barbara Morrison, #43 Ray Bryant,** **#38 Paul Bollenbeck, #37 Dewey Redman, #36 Anthony Wilson, #35 Ritenour.** Pronounced Bah-JEE Ah-SAHH, the track is "Waves."

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

**BADI ASSAD**

_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 arrangement that's highly reminiscent of Miles Davis' _Bitches Brew_ with bass clarinet fills by Bob Mintzer and Sammy Figueroa's tribal conga. ●

**KEVIN JONES**

_Five Standouts_ (Columbia)

On the jazz side, we now have a reporter in Austin. Contact Jay Trachtenberg at KLT 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 Reports accepted Thursdays 9 a.m.-5 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580**
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 well 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,

[Signature]

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THE ART AND MUSIC CORPORATION LIMITED
Telephone 0113 250 3538  Fax 0113 250 7343
esc@a-m-c.demon.co.uk

Directors: E.S. Coxhead P.A. Stewart
Registered in England No. 1917569
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 Way," 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.—Jaye House

DAVE MATTHEWS BAND
Before These Crowded Streets
(RCA)

Before These Crowded Streets is the Dave Matthews Band walking into the studio cold, without read-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 DBM'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

Singles

By Annette M. Lai

BRANDY & MONICA
"The Boy Is Mine" (Atlantic)

"The Boy Is Mine," from 104 KRBE-Houston, radio isn't holding back; that's been racing onto the charts, while songs like "The Boy Is Mine" (Maverick/Warner Bros.) and "For What It's Worth" (Atlantic) from 104 KRBE-Houston, radio isn't holding back; that's been racing onto the charts, while songs like "The Boy Is Mine" (Maverick/Warner Bros.) and "For What It's Worth" (Atlantic) are 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

Simply Red
"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 WJMN-East Lansing, WRKS-Buffalo, WKTI-New York, WBLL-Long Island, WKL-Memphis, and KKRZ-Portland, to name a few.

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

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 290-San Diego.

Alarms

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

May 4
John McKeighn WQUB-FM-Urbana, Ill.
Dave Shollin Island Records
Tim Dubois Aista Records
Helan Farmer CMA
Michael Saunders Elektra Entertainment
Fan Mekeighn (Depeche Mode)
Killah

May 5
Meredith Cotter CMA
Nick Ashford, Randy Travis, Janice Jones KDKO-Denver, Colo.
Robert Ellis arra!! (Drell & Wright), Jackson
Helen Farmer CMA
Irwin, Christopher Cross
Toni Tennille, Phillip Bailey, Billy Ocean, Mylady Show, James Taylor, Burt Bacharach, Elton John, Michael McDonald, Barbra Streisand, and many more.

May 6
John Flansburgh (They Might Be
Giants), Bob Seger, Alanna Davis

May 7
Shervah Edwards RCA Records
Todd Bisson
Thelma Houston, Janis Ian
"One Step at a Time"

May 8
Helen Farmer CMA
Meredith Cotter CMA
Nick Ashford, Randy Travis, Janice Jones KDKO-Denver, Colo.
Robert Ellis arra!! (Drell & Wright), Jackson
Helen Farmer CMA
Irwin, Christopher Cross
Toni Tennille, Phillip Bailey, Billy Ocean, Mylady Show, James Taylor, Burt Bacharach, Elton John, Michael McDonald, Barbra Streisand, and many more.
A renowned photographer.

A passionate activist.

A devoted mother.

A loving partner.

An indescribable life.
He's on a roll...

JIMMY RAY

"I GOT ROLLED"

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