

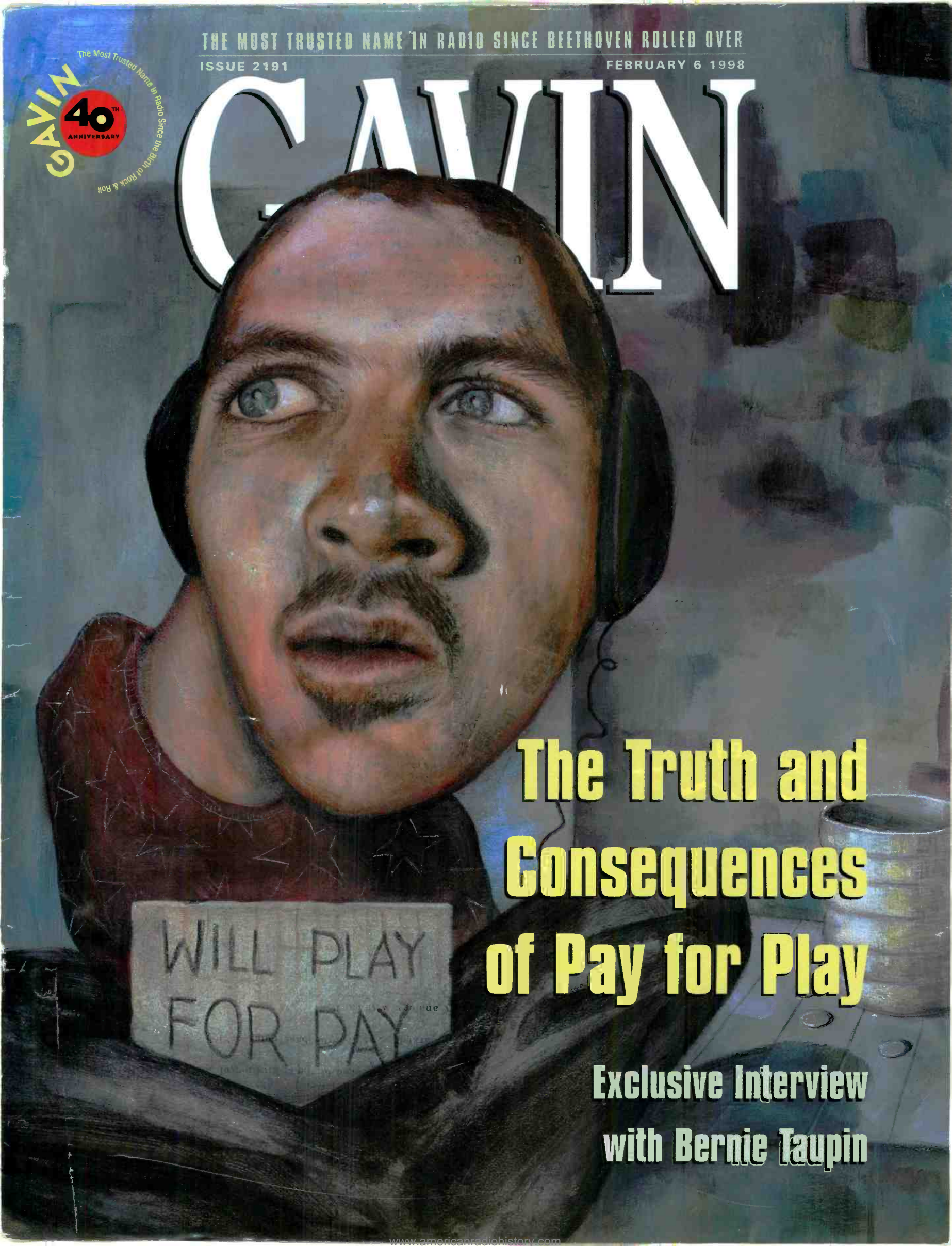
THE MOST TRUSTED NAME IN RADIO SINCE BEETHOVEN ROLLED OVER

ISSUE 2191

FEBRUARY 6 1998



GAVIN



The Truth and Consequences of Pay for Play

Exclusive Interview
with Bernie Taupin

LIVE at the Gavin,
Thursday, 2/5 at
Brick By Brick, 9PM

RICHIE SAMBORA

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undiscovered soul

"Richie possesses a clean, Claptonesque touch and an honest, unaffected feel for the blues influence...an excellent voice." - Los Angeles Times

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AS TOLD TO TONY SANDERS

Rick Blackburn

On Pay For Play

Rick has more than 20 years in the record business under his belt, with the last nine of those as president of Atlantic Records Nashville. Prior to Atlantic, Rick spent more than a decade as General Manager and Senior VP of CBS/Nashville's Columbia and Epic Records. As the "Pay for Play" issue heats up, label execs like Rick are being asked to sit on the dais of industry panel sessions to help keep up the radio-record-retailer dialogue. He'll be sitting on a panel with CBS's Rick Torcasso at the Country Radio Seminar later this month, but he gives us a preview of his comments this week.



Rick Blackburn

If there ever was a time when retail, radio, and the labels needed to work closer together and communicate, it's now. The sooner we can do that, the better. We all have one thing in common: we want to sell more. If we can break down these walls, sit in a room together, and talk, it's definitely a positive experience. The radio industry doesn't understand how pre-recorded music is marketed, and they won't know until we make the effort to tell them.

To me, "pay for play" means an "infomercial," not something like paying to have a song played once a week on a new-artist show. Pre-recorded music isn't sold on one play. People and the fans out there have to hear it a lot. They have to hear it 50 times a week and then make the determination "I think I like that." Playing anything one time a week is going to give an

unreasonable expectation all the way around.

You'd be crazy to put product on the shelves of a Blockbuster or a Tower Records or a Wal-Mart or a Kmart and stack it up and for one play a week. All you will get are returns. We lose, the artist loses, and the retailer loses.

For years, Wal-Mart and Kmart have done advertising in newspaper—and it obviously has been very successful for them. But newspaper, by itself, doesn't work very well for pre-recorded music, if you think about it. Newspaper is an "eye" experience and pre-recorded music is an "ear" experience. Newspaper works very well for the concert business; for example, people will say, "I went to see Bruce Springsteen at a concert last night." Seldom do they say "I went to hear Bruce Springsteen." If you look at any artist in a newspaper, your reaction is, "that picture is

nice," but it doesn't tell you anything about the music or what the songs are or what they sound like. It's a different experience. Newspaper simply doesn't do that, and you can't expect it to.

Retailers love to increase their traffic, their turns in inventory. They've got their ears open on that. Simply put, we would like to sell more records, as they would. As I told CBS Radio and I'll tell anybody: It's incumbent on radio to sell radio to these retailers; it's not the business of the record business to sell radio. We're not qualified to do that.

There's nothing wrong with the radio industry being aggressive about trying to increase revenues. If they make a better case for any retailer to use radio over newspaper and it gets results, we both win. But it has to have participation from the retailer, and it can't be done as an "add on." You can't say to the record company, "We have to support the whole newspaper campaign, everything these retailers want to do, and then by the way, let's add on the additional cost of doing it on radio."

Remember, we're only dealing with a \$10 item here. It's not like selling a car. I'm totally open to these ideas. Who knows what will happen until you try them? But it has to include a retailer saying, "Let's try something like that." If that happens, I don't think a record company would be against it at all. If it works, then you're on to something...and if it doesn't, then you move on to something else. GAVIN

First Words

Pay for play. Taken in the wrong context, the term evokes dubious images of suspicious characters meeting in dark roadhouses, exchanging cash or drugs under the table in return for airplay.

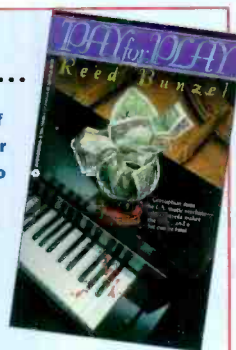
Perhaps that's why this issue has become so volatile so quickly. The collective media love a good story, and that's just what this is...sans trenchcoats and G-men. But the fact is, pay for play is not what many pundits would have us think. It is not about taking money in exchange for record spins. Nor, as Atlantic Nashville President Rick Blackburn says above, does it involve paying to have a record played once a week on a new artist show.

What radio groups and the record industry are looking at are ways to redirect promotion and marketing dollars into new programs that best reach the consumer—through radio. The most

positive element that could come out of this current discussion regarding pay for play is the creation of a new dialogue to explore how our respective industries can work together to reach radio listeners...a.k.a. record buyers.

Reed Bunzel

P.S. An entire book could be written about pay for play; in fact, it already has. Copyright 1992, Avon Books, New York.



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Our Seminar is underway, and in addition to all the official topics we'll be covering in the next few days, there's a new one that's nudged its way into the public consciousness. Pay for Play, anyone? Tony Sanders investigates this hot-button issue.

80 Classifieds

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NEXT WEEK Rap Gets Rolling

Rap Editor Thembisa Mshaka celebrates 10 years of Delicious Vinyl. Plus, other indie delicacies.

GAVIN

Founded by Bill Gavin—1958

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GAVIN NEWS

"I have nothing against royalty, but it means nothing to me. It's a dated and archaic institution that holds no relevance to me."

Bernie Taupin, page 52.

Gavin '98: The Only 'Real' Radio Seminar

Welcome to the party!

The 1998 Gavin Seminar arrives in San Diego this week, along with thousands of radio programmers,

of top-flight recording artists, innovative "new tech" demonstrations, individual format award presentations, and—of course—the



record executives, recording artists—and one long-anticipated but unregistered guest, El Niño.

San Diego provides a lush backdrop to a seminar that regular attendees already know will be packed full of entertaining, informative, and fun events. We've scheduled educational sessions covering virtually all aspects of radio, fabulous performances from dozens

of infamous GAVIN cocktail party.

Whether you listen to Dr. Deepak Chopra's keynote address on the physiology of stress, take part in the jukebox juries, learn how to manage your life and career better, or simply dig in your heels at the Club MCA lounge, we know you'll enjoy your stay in San Diego...and the entire GAVIN Seminar experience.

1998 U.S. Music Market Profile

Readied By Gavin, MBI

Just about everything you ever wanted to know about the U.S. music market is now available in one volume from Music Business International and GAVIN.

The U.S. Music Market 1998 is a definitive reference source that profiles the radio and record industries, the American consumer, and key demographic trends that affect radio listening and record buying habits. Targeting virtually all executives and managers in the radio and record industries, this valuable volume includes music sales data from RIAA and SoundScan, a detailed review of the retail environment, in-depth analysis of developments in the digital sector, profiles of prominent companies and associations in the media, retail, recording, and publishing sectors, market share data for all key record companies, and authoritative forecasts for music sales through 2005.

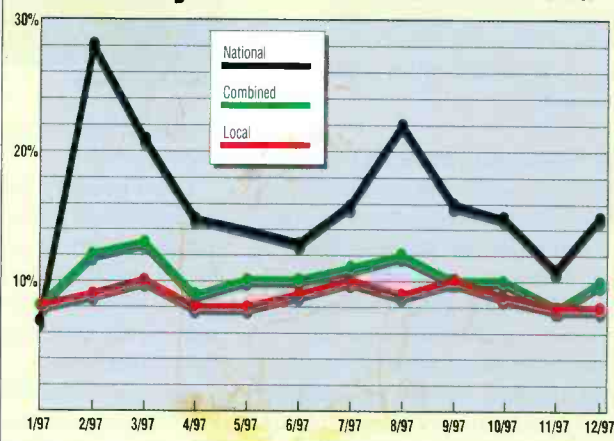
The U.S. Music Market 1998 is available for \$650 if purchased before March 31; call John Hurley or Chris Morgan at (212) 378-0406 to order.

Radio Finishes 1997 With 10% Revenue Gain

The year-end tallies are in, showing that radio posted a 10 percent overall revenue gain in 1997, with total ad dollars increasing from \$12.4 billion in '96 to \$13.6 billion in '97, while national

and national ad dollars compared with the same month last year. Local numbers, bolstered by a 14 percent jump in the Southeast region of the U.S., were up 8 percent, while national earnings were up 15 percent over December '96 figures.

Month-By-Month '97 Revenue Trend



spot revenues jumped 15 percent, to \$2.4 billion. Network radio was up 7 percent, with sales of just under \$500 million.

Meanwhile, radio posted its 64th consecutive month of revenue gains in December, with a 10 percent increase in combined local

Calling 1997 "a banner year," RAB President/CEO Gary Fries said that the increase represents "an unprecedented level of confidence on the part of the business community in the value of radio and our ability to deliver exceptional advertising results."



50 Years Ago...

It's 1948 and no, it's not a GAVIN Seminar. It's the American Federation of Artists' Convention in Boston, and Bill Gavin—at the head table in the rear—is Executive Secretary.

After establishing his own publication in 1958, Bill organized his first modest conference on August 23, 1964 in New York. How modest? "There

were maybe seven of us," says Neil McIntyre, then of WINA/AM. "We got together for breakfast and had bagels." Here's the complete list of attendees for that first "seminar," which actually numbered a few more than seven: McIntyre, Bertha Porter, Pete Myers, Mel Miller, Dick Smith, John Rook, Dave Scott, Buddy Deane, Larry Justice, Jack Lacy, Kal Rudman, Gary Stevens and, of course, Bill and Janet Gavin.



Since the Birth of Rock & Roll

Setting the Record Straight....

Last week GAVIN inexplicably ran the wrong photo identification on the cover, so we're going to try it again. Pictured are (on the left) Arista recording artist Jim Collins and (on the right) Decca recording artist Chris Knight. We regret the error.

Note: Jim Collins performs at the "Country's Three Cs" session Friday (Feb. 6) at the GAVIN Seminar in San Diego;

Chris Knight performs at the Americana Awards

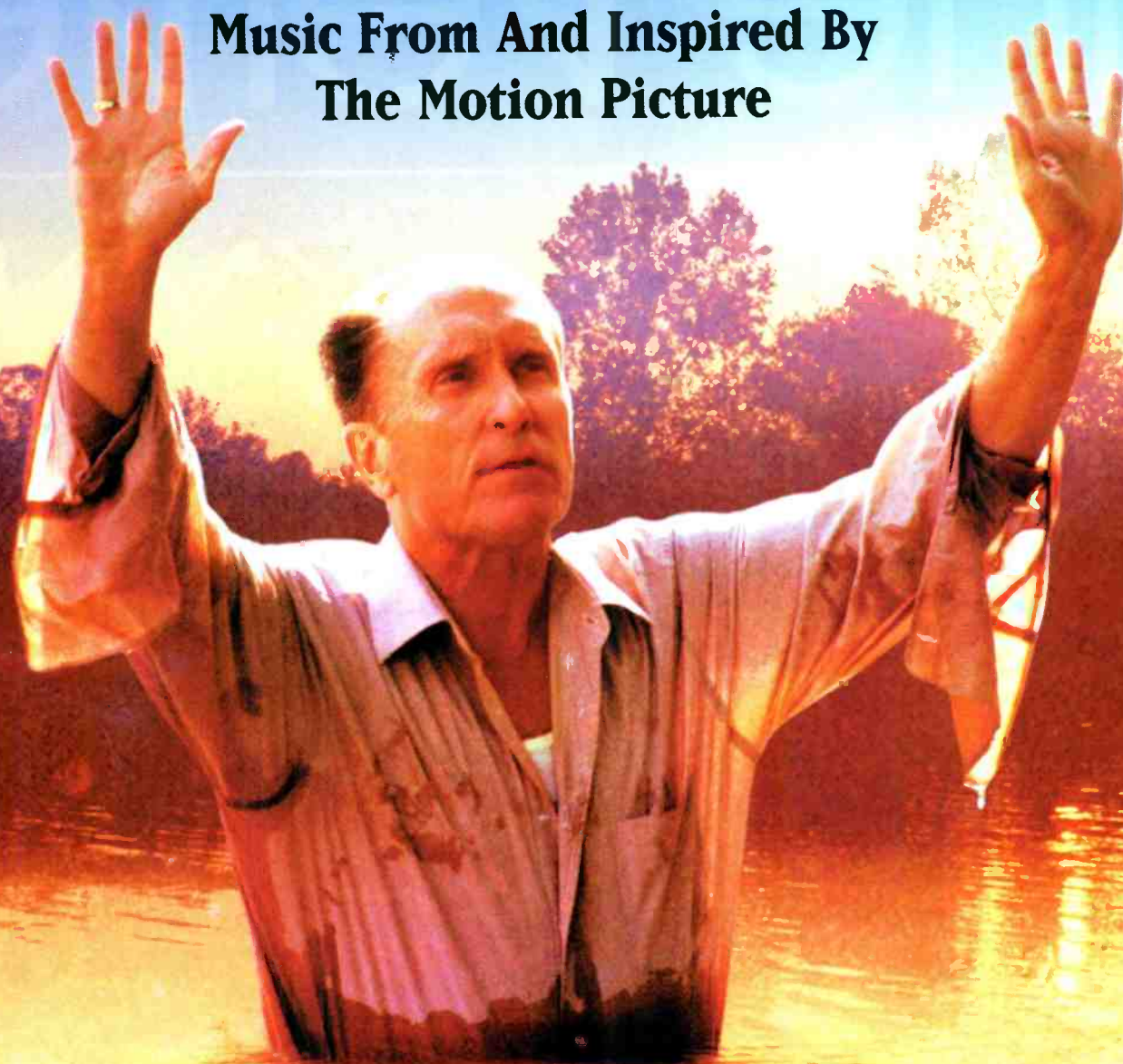
Presentation on Saturday (Feb. 7).



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BDS MODERN ROCK 4*-4*
BDS ACTIVE ROCK 29*-23*
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The Spice Girls pay-per-view special was the highest ranking in the last 7 years!

SPICE GIRLS

"We thought we would never play 'them', but they just crossed over to the soul side of town and guess what...the town is lovin' 'em.

The Spice Girls 'Too Much' is a hit!"

— Joey Arbagey-PD/KMEL

"55 spins into 'Too Much' and already it's #3 phones. It's obvious that 'Too Much' from the Spice Girls is not enough."

— Paul "Cubby" Bryant, MD/WHTZ



TOO MUCH

the new smash from the triple-platinum album **Spiceworld**

Spiceworld #3 movie in the country.
Spiceworld #3 LP in the country.

BDS Monitor Mainstream Top 40: 35*-31*
BDS Monitor Rhythmic Top 40: Debut 37*

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WIOQ KPTY WXKS WBLI

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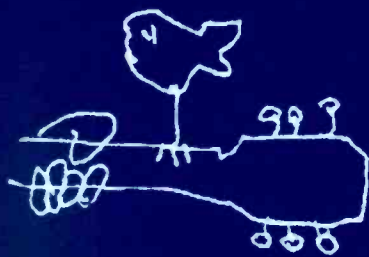
Z100	WFLZ	KHYS	KZHT	WHHH	WZJM	WHYI
KBXX	KKRZ	WXVY	WBBM	KTFM	WZPL	KSFM
KDWB	KIIS	WNCI	KRBE	KMEL	KHOM	KTFM
			KHTS	WPOW	KZQZ	WXXL

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- **Give a Yell and We'll Fight Like Hell... Together**

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*"If I could promote Woodstock into history,
I can promote great music onto radio."*

The G-files

- SINCLAIR announced it was selling seven stations to Entercom in Portland, Ore. and Rochester, N.Y. Included in the deal are KKSJ AM/FM and KKRH/FM in Portland, and WBEE/FM, WKLX/FM, WQRV/FM, and WBBF/AM in Rochester. The deal was made possible when Entercom and Jacor dropped their respective lawsuits that claimed Sinclair reneged on deals to sell the stations to them. Before Sinclair can complete this deal it first must finalize its deal with Heritage Media.
- CUMULUS continued its buying streak, picking up four stations in Savannah, Ga. in two separate deals. The company is acquiring WBMQ/AM, WIXV/FM, and WSGF/FM for an undisclosed amount from Savannah Communications, a licensee of Point Communications; additionally, WJCL/FM is being purchased from Lewis Broadcast Corp. for \$7.3 million.
- FOREVER OF PA INC. bought WMAJ/AM and WBHV/FM from Nittany Broadcasting in State College, Penn. For \$2.9 million. Broker: Michael Bergner, Bergner & Co.
- CAPSTAR BROADCASTING announced an agreement to purchase four stations in Maryland and Virginia from James L. Gibbons. Stations include WFMD/AM and WFRE/FM in Frederick, MD, and WFIR/AM and WPVR/FM in Roanoke-Lynchburg, Va. All stations will be managed by Capstar's Atlantic Star division.
- BONNEVILLE acquired WTOP/AM in Warrenton, Va. (serving the Washington, D.C. market) from Radio Broadcast Communications for \$2.6 million.
- Z SPANISH RADIO exercised its option to buy the final 51 percent of KZDL/FM-Dallas, for \$1 million. The company initially purchased 49 percent of the property in late 1997 for \$1.4 million from El Dorado Communications.
- ENTERCOM agreed to buy KBAM/AM in Longview and KRQT/FM in Castle Rock, both in Wash., from Armak Broadcasters for \$1 million.
- RADIO UNICA signed a deal to acquire WNMA/AM in Miami from One-On-One Sports Radio for an undisclosed sum.

MISCELLANY

- CAPSTAR got the go-ahead from the Department of Justice to close on its \$215 million purchase of 36 Patterson Broadcasting stations in 11 markets.
- CHILDRENS BROADCASTING CORP. called off its \$72.5 million deal to sell its 13 stations to Global Broadcasting Co. because the pending acquisition did not close "within the time provided under the purchase agreement."

Borchetta Tops Promo for DreamWorks Nashville

GAVIN congratulates to Scott Borchetta, who this week was appointed senior executive, promotion and artist development, for DreamWorks Records Nashville. Though the company doesn't use official staff titles, this post is equivalent to a Senior VP at other labels.

A Southern California native, Borchetta began his music industry career in 1982 in the mailroom of his father's independent promotion company. In 1985, he joined MTM Records, where his duties included country, AOR, and A/C promotion. Three years later, he founded Scott Borchetta Promotions, where he helped boost the careers of cutting-edge country performers like

Dwight Yoakam, Marty Stuart, Carlene Carter, and the Kentucky Headhunters.

He moved to MCA Nashville in 1991 as National Director of Field Promotion, and was quickly boosted through VP, Field Promotion and VP National Promotion to Senior VP, National Promotion, the post he held until his move to DreamWorks.

Said DreamWorks Nashville principle exec James Stroud, "Scott Borchetta is one of the most creative and influential promotion men in Nashville. We're very proud to have him on our team, and we have every confidence in his ability to continue his successful track record at DreamWorks."



ALL SAINTS

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- Airpower
- Rhythm Top 40 Monitor 31-28*
- Total Audience Over 15 Million
- Over 21 BDS Detections at Top 40
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- 870,000 Albums Scanned in the U.K. Alone!

New at: **KRBE & KTHT**

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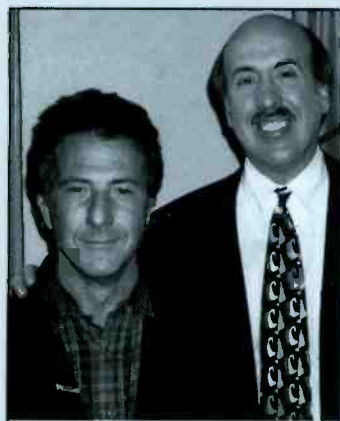


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Jacor: "For Whom Art Bell Toils"

As part of a \$9 million deal with Chancellor Broadcasting (not to be confused with Chancellor Media) and its Talk Radio Network parent, Jacor's Premiere Radio Networks has landed veteran late-night personality Art Bell. Bell's addition to Premiere's talk line-up adds fuel to the company's plans to develop programming in the overnight market.

Premiere entered late-night last year with its purchase of After MidNite Entertainment and *After*

MidNite with Blair Garner, which airs weeknights from 9 p.m. to 2 a.m. Pacific Time.

Steve Lehman, Premiere's President/CEO, sees the period of late and overnight radio as a new growth area for the company. He calls Bell's *Coast to Coast AM* in the weeknight 10 p.m. to 3 a.m. slot (PT) "an excellent strategic fit" in the Jacor subsidiary's programming mix.

"The key draw in the deal was Art Bell," said Premiere Senior VP/CFO

Dan Yukelson, who acknowledged that ABC and CBS/Westwood One also had shown interest in the talk show host.

Bell has a special interest in the paranormal, UFOs, out-of-body experiences, and politics, and airs a second show, *Dreamland*, three Sunday's per month from 6 p.m. to 9 p.m. Both programs are broadcast live from Pahrump, Nev. He has been syndicated by Chancellor since 1993. Yukelson told GAVIN that Bell's weekend show "gets a little more extreme" than the weeknight program. Nearly 400 stations air the two programs, including ABC O&Os WABC/AM-New York, KABC/AM-Los Angeles, and WLS/AM-Chicago.

As part of the package deal with Medford, Oregon-based Talk Radio Network and Chancellor (60 percent of which Chancellor owns), Jacor/Premiere bought KOPE/FM in Medford, and obtained 17 syndicated talk shows.

Yukelson said that there may be some additional affiliate changes besides those made prior to the show's acquisition. "Chancellor started shifting stations before we became involved with them," he explained. "Since we signed the deal we're asking them to confer with us on further changes."

Dave Richards: The Right Stuff

Seminars are not an exact science; neither is putting together panelist bios for a program. Apologies to Active/Alternative Crossfire panelist Dave Richards, whose photo ran in our program with the wrong information. Here's the right stuff:

Richards began his illustrious radio career in 1983 as a weekender at WZZO-Allentown, Penn. By 1985, he had moved to the morning show and become the station's Promotion Director. 1984 saw him splitting time between 'ZZO and WMMR-Philadelphia, where he held down another weekend shift. In 1986, Richards moved to WBAB-Long Island, where he served as Marketing and Promotion Director for a year. Station Manager/Program Director at WNRX-Providence was the next stop in Richards' travels; in 1992, he moved to KZOK AM/FM-Seattle as PD. Now Station Manager/PD at WRXC-Chicago, Richards continues to bang the rock drum, and should add some fireworks to our already steaming Active Alternative Crossfire panel.

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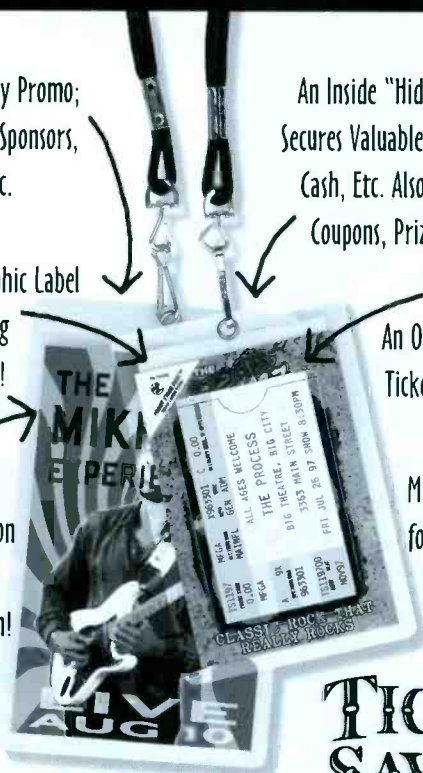
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Wonder Wins Battle In Anti-AFTRA Bid

Stevie Wonder, artist-owner of Urban-formatted KJLH/FM-Compton, Calif. has won his battle to keep the American Federation of Television & Radio Artists (AFTRA) out of his station.

AFTRA cancelled its drive to unionize the stations DJs two days before a union-sponsored election scheduled for Jan. 30.

In a statement, AFTRA noted that, "In the face of a serious anti-union campaign, the disc jockeys decided that at this time they prefer not to personally risk a public campaign against management and its union busting attorneys and consultants."

In a letter to the on-air staff, Wonder had urged them to reject union representation, even though he's been a member of the union himself for more than 30 years.

AFTRA officials claim several DJs came to them requesting union representation. The union's request for voluntary recognition by Wonder was denied, prompting AFTRA to file a petition for an election with the National Labor Relations Board. The election has been postponed indefinitely.

"SILVER LINING"

The first single from the forthcoming album "ONE LEFT SHOE"

Steve Poltz



WRITTEN BY STEVE POLTZ AND JEWEL PRODUCED BY J. STEVEN SOLES MANAGEMENT: ROBERT DUFFEY

<http://www.mercuryrecords.com/mercury>



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Still More Fall '97 Arbitron Numbers

Here are more highlights from the Fall 1997 Arbitron survey. All numbers are Mon.-Sun., 6 a.m. to midnight, 12+.

Miami/Ft. Lauderdale/Hollywood

	S'97	F'97
WPOW/F T40	6.1	5.7
WHQT/F Urb A/C	5.2	5.1
WLYF/F A/C	5.0	5.1
WEDR/F Urb	5.3	4.9
WAMR/F Span	4.8	4.5
WLVE/F SJ&V	3.4	4.1
WRMA/F Span	3.7	3.9
WFLC/F A/C	3.1	3.8
WKIS/F Cntry	3.8	3.8
WAQI/A Span	4.4	3.5
WHYI/F T40	3.6	3.4
WMXJ/F Old	3.6	3.4
WBGJ/F CI Rk	2.7	3.3
WZTA/F Rock	3.3	3.3
WTMI/F Class	2.8	3.0
WQAM/A Spts	2.4	2.8
WXDJ/F Tro	3.6	2.8
WINZ/A N/Spts	1.8	2.7
WCMQ/F Span	2.2	2.4
WQBA/A Span	2.5	2.4
WPLL/F Hot A/C	2.3	2.3

Atlanta

	S'97	F'97
WVEE/F Urb	9.7	9.7
WSB/A Talk	8.9	9.3
WSTR/F T40	7.0	8.1
WKHX/F Cntry	6.1	7.3
WALR/A Urb A/C	6.2	6.3
WSB/F A/C	5.5	5.7
WNNX/F Alt	5.1	5.5
WPCH/F A/C	5.9	5.1
WHTA/F Urb	5.1	5.0
WKLS/F Rock	4.7	4.5
WFOX/F Old	4.0	4.2
WZGC/F CI Hts	4.0	3.9
WYAY/F Cntry	4.0	3.4
WGST/A Talk	3.1	3.1
WJZF/F SJ&V	3.2	2.6
WAOK/A Rel	2.0	2.1

Seattle/Tacoma

	S'97	F'97
KIRO/A N/T	9.6	7.2
KUBE/F D/T40	6.9	6.3
KMPS/F Cntry	4.7	4.7
KVI/A Talk	4.6	4.7
KBSG A/F Old	4.8	4.5
KNDD/F Alt	4.2	4.2
KIXI/A Nost	3.7	4.0
KOMO/A N/T	3.4	3.9
KISW/F Rock	3.2	3.8
KPLZ/F Hot A/C	4.2	3.8

KBKS/F & KING/F Class	3.4	3.5
KRPM/A T40	3.2	3.5
KWJZ/F SJ&V	3.2	3.5
KLSY/F A/C	4.0	3.4
KZOK/F CI Rk	3.4	3.4
KMTT/F A3	3.1	3.1
KJR/F Old	2.2	2.9
KIRO/F Talk	2.3	2.8
KYCW/F Cntry	2.6	2.8
KJR/A Spts	2.9	2.6
KRWM/F A/C	2.6	2.6

Minneapolis/St. Paul

	S'97	F'97
WCCO/A FI Svc	11.6	12.3
KQRS/F Rock	10.5	11.2
KEEY/F Cntry	7.5	8.0
KDWB/F T40	8.1	7.8
WLTE/F A/C	6.5	6.3
KSTP/F Hot A/C	6.1	5.3
KSTP/A Talk	4.5	5.0
KQQL/F Old	5.3	4.5
KTCZ/F A3	4.5	4.0
WRQC/F Rock	3.1	3.8
KMJZ/F SJ&V	2.9	2.9
KXXR/F Rock	4.5	2.8
KFAN/A Spts	1.4	2.6
KZNR/F & KZNF	1.8	2.1
KLBB/A & WLOL/A Nost	1.9	1.6

San Diego

	S'97	F'97
KSON/F Cntry	5.5	6.4
KFMB/F Hot A/C	6.5	5.2

KYXY/F A/C	6.1	5.1
KOGO/A Talk	3.9	4.9
KGB/F CI Rk	3.8	4.5
XHTZ/F T40	4.6	4.3
KHTS/F T40	4.0	4.1
KIFM/F SJ&V	3.5	3.8
KFMB/A FI Svc	5.5	3.6
KBTZ/F Old	3.5	3.5
KIOZ/F Rock	3.6	3.5
KMCG/F A/C	3.5	3.3
KPOP/A Nost	2.6	3.1
XTRA/A Spts	2.3	2.9
XTRA/F Alt	2.7	2.3
KFI/A Talk	2.5	2.2
KKLQ/F T40	1.6	1.9
KPLN/F CI Hts	1.9	1.8
KJQY/F A/C	1.5	1.7
KXGL/F A/C	2.0	1.6
KXST/F A3	1.7	1.6

Nassau/Suffolk (Long Island)

	S'97	F'97
WALK/F A/C	5.8	5.3
WXRK/F Alt	5.3	5.3
WBLI/F T40	3.7	5.0
WHTZ/F T40	5.2	4.9
WCBS/F Old	3.9	4.4
WLTW/F A/C	4.3	4.3
WCBS/A News	3.8	4.2
WFAN/A Spts	3.7	3.9
WKTU/F T40	3.9	3.6
WBAB/F & WHFM/F Rock	3.3	3.5
WOR/A Talk	3.0	3.3

WQHT/F T40	3.2	3.3
WABC/A Talk	2.7	2.9
WPLJ/F Hot A/C	3.0	2.9
WBZO/F Old	2.3	2.8
WHLI/A Nost	2.8	2.8
WINS/A News	2.4	2.5
WKJY/F A/C	3.1	2.3
WQCD/F SJ&V	3.1	2.3
WNEW/F CI Rk	2.0	2.0

Phoenix

	S'97	F'97
KNIX/F Cntry	5.9	6.5
KTAR/A News	5.6	6.4
KOY/A Nost	5.0	5.3
KFYI/A News	5.0	5.2
KMLE/F Cntry	5.9	5.2
KOOL/F Old	5.4	5.1
KESZ/F A/C	4.2	4.9
KUPD/F Rock	4.2	4.9
KZZP/F Hot A/C	4.4	4.7
KKFR/F T40	5.9	4.3
KYOT/F SJ&V	3.9	3.6
KEDJ/F & KHOT/F Alt	2.8	3.5
KKLT/F A/C	2.6	3.0
KZON/F Alt	3.8	3.0
KDKB/F Rock	3.8	2.6
KSLX/A CI Rk	2.6	2.5
KGLQ/F CI Hts	2.1	2.4
KPTY/F T40	3.2	2.4
KWCY/F Cntry	1.4	2.2
KVVA/F Span	0.7	1.2

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Bonaduce to Lead NY's New Big 105

Danny Bonaduce, already announced as the new morning man for Chancellor's just-launched Big 105 FM-New York (WBIX/FM), has started his shift two weeks early. Bonaduce greeted Big Apple listeners for the first time February 2, 1998.

Explained station VP/GM Bennett Zier, "We originally intended to debut [Danny's] show in mid-February, but the City's contagious energy has rubbed off on him, and after only one week, he's primed and ready to share his excitement with New York."

Elements of the show will continue to develop over the next few weeks, but listeners can expect, "lots of music, because that's what Big 105 FM is about." An open casting call will be held next week to find sidekicks and backup personalities for the former *Partidge Family* member.

For his part, Bonaduce, who comes to the big chair from Chancellor's WKQI-Detroit, adds, "Though some would use the remaining two weeks for preparation, I like being a victim of my own show, and I'm looking forward to involving New Yorkers in its formation."

Free Clinton Game Available on Net

Radio air personalities Corey Deitz and Jay Hamilton have created *Sex, Lies & Audiotape*, a Windows-compatible game inspired by the Clinton sex scandal and available via the Internet.

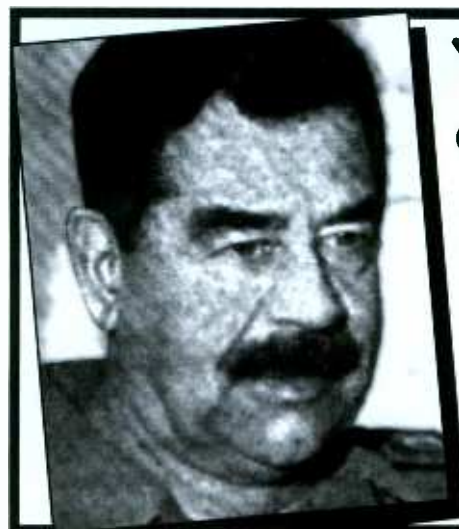
Opening with a sequence featuring the "Friends of Bill Band" doing a dance number to the song "Hot, Hot, Hot," the game consists of successive levels that provide a tongue-in-cheek look at various aspects of the Clinton/Lewinsky allegations. One level, entitled "Bimbos Across America,"

has the game-player guide the President past a series of women including Gennifer Flowers, Monica Lewinsky, and Paula Jones. In "So Many Bugs to Kill," the user is surrounded by pictures of Special Prosecutor Kenneth Starr and government worker Linda Tripp, while under attack by a variety of bugs.

"It's a satirical and humorous way of expressing our thoughts on this whole sex scandal," says Deitz, who wrote and programmed the game.

"As morning radio personalities, we're obligated by our profession to do things like this," adds Hamilton, who contributed concepts to the game. "Besides, we're 'between frequencies' right now and if this gets some PD's attention, maybe we'll get a job out of this!"

Deitz and Hamilton most recently were with WLTF-Cleveland, and currently are "between frequencies." *Sex Lies & Audiotape* is free and can be downloaded from the Web at www.radioearth.com/sla.htm.



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KAYL
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KWXX

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KCHA
WVHO
KGY

WBLG
KLKC
KBLQ

LIKE A ROLLING STONE

Gary Owens: The Tear of a Clown

Gary Owens is such a nice guy, such a great success, and possessed of such a naturally "up" delivery that it's hard to imagine him being upset. But, he told me in a recent interview for my book on the history of Top 40, he once tore the control room "hot phone" off the wall. "I hated it because it was like Pavlovian dog time," he said. "You hear the bell and you salivate. It always bothered me because it set off my pacing." When his PD at **KFWB**-Los Angeles called him twice one morning, "I got angry, and I ripped the phone off the wall and I put it in front of his door with some note, saying 'Don't do this when I'm on the air, please' or something to that effect." Watch out: Gary Owens, Terminator Too!

Any other rough spots? His first time on the air as a DJ at

KOIL in Omaha was an emergency, resulting in news director Owens being ordered to replace a jock who'd quit in mid-show. Forced to operate six turntables and two reel-to-reel tape machines, Owens survived the shift, only to be told by his boss, Don Burden, "You're one of the worst I've ever heard."

"I was really depressed because I wanted to do well but I just was not schooled technically," Owens recalls. "So I came home that day and Arleta [his wife] met me at the door of our apartment. And I just stood at the door for a while with a tear...I could only afford one tear—a plastic tear which I put under each eye alternately." With Arleta's encouragement, Owens per-

fectured his craft and, soon, was able to afford real cries.

Lee "Baby" Simms, a clas-



Gary Owens with Ben Fong-Torres outside **KEWB**-Oakland, Fall, 1960.

sic pop radio DJ, is celebrating high ratings at "the New **Kiss FM 98.1**" (**KISQ**)-San Francisco. I told him I wanted him in my book because

of his positive nature, especially given the many stations and formats he's worked. "I'm not switching stations a lot," he replied. Really? His resume shows no less than 27 stops in 13 cities in 36 years. But no, he says, "I have never felt that I have bounced around. I think I have seized opportunities!" Case in point: Simms read the **GAVIN** cover story last April on **Steve Rivers**, in which the **Chancellor Media's** Chief Programming Officer named Simms as his all-time favorite DJ. Simms, who'd never met Rivers, called him up right away. Before year's end, he'd gotten a great big Kiss...

Last time, I quoted **Robert W. Morgan** calling me "the

Rolling Stone anti-Top 40-christ." I took it well, but it is not fair, I must say, to allege that I only put down Top 40 in *Rolling Stone*. Here's proof: it's the lead graf of a review on a **Jackson Five** concert in 1974: "I remember the day my voice changed. I was at my after-school job at Moon's Chinese Kitchen in Emeryville, California, taking take-out orders over the phone. In the middle of confirming a shrimp fried rice and prawns, the 13-year old pipes gave out a pre-plunge squeak, and suddenly I was within reach of my lifetime ambition, to replace one of the Seven Swingin' Gentlemen on Color Radio, **KEWB**, Channel 91. I felt an ecstasy I would not feel again for, oh, too many years."

With a mid-March deadline looming, I'm taking leave of this column until the book is done.

BY BEN FONG-TORRES

RICK MONROE



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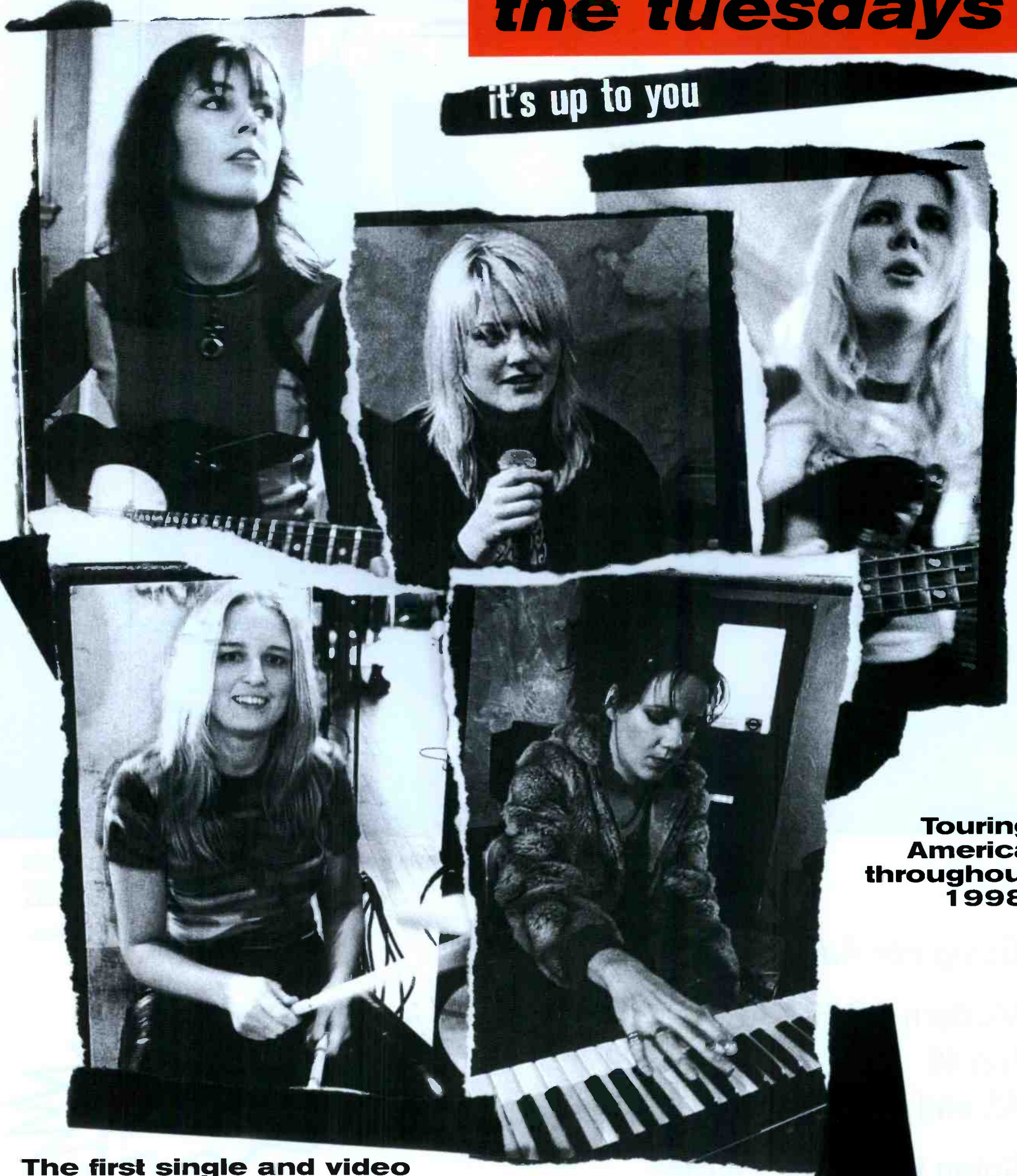
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Modern AC/Hot AC **3/2**

Top 40 **3/2**

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DAKOTA MOON

A PROMISE I MAKE

New this week:
WKSS Hartford
WSKS Utica
WHOT Youngstown
KISX Tyler
KBFM McAllen
WXYK Biloxi
WKFR Kalamazoo
WDDJ Paducah
and more...

Already on:
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THAT'S SHO-BIZ

By Dave Sholin

I'll give you better than even money that the big announcement at this year's Seminar will be **KKRZ-Portland PD Ken Benson's** "official" appointment as VP/Programming at **MTV**, with **KUBE-Seattle's Mike Tierney** taking a similar post over at **VH1**. Is **KKRZ APD/MD Tommy Austin** the front runner to take the reins at **Z100**? And who's headed to the Emerald City? Could it be **WERQ (92Q)-Baltimore PD Tom Calococci**, or maybe former **KBBT-Portland PD Michael Newman**?



Ken Pedersen

Pedersen to Exec VP, Virgin

Ken Pedersen has been named Executive VP of **Virgin Records America**. Formerly Senior VP/CFO, Pedersen will continue to oversee Virgin's Finance, Production, and Information Technology departments, and will now additionally manage relations with newly-acquired **Narada Records** and new affiliates **Higher Octave Records** and **Westwood Promotions**. Based in Los Angeles, he will report directly to Co-Presidents **Ashley Newton** and **Ray Cooper**.

N2K Expands Promo Dept.

N2K Encoded Music has tapped **Susanne White** as VP of Promotion; she joins already named VP of Field Promo, East Coast **Mike Stone**. **Scott Gordon** and **Jordan Zucker** will join the label as National Promotion Directors, West Coast and South, respectively. In addition, after an outstanding year establishing **N2K** on the jazz and urban charts, **Eulis Cathey** has been promoted to VP Jazz & Urban Promotion. Said label GM **Harry Anger**, "Eulis did a great job establishing our presence in the urban and jazz formats. In 1998, the goal is to develop our presence in the pop world. With Susanne, Mike, Scott, and Jordan working as a team, I have confidence that **N2K Encoded Music** will achieve great things."



Susanne White



Eulis Cathey

On the heels of **Mark DiDia** being named GM at **Hollywood Records**, could the future President of the **Disney Music Group** be **David Berman**, former chief at **Capitol**?

Is **New World Communications** Prez **Jerry Clifton** about to make some moves in the Lone Star State? Will he reveal any of these plans in San Diego this weekend?



Sister Hazel says hello to Charlotte (Top 40 radio that is) with a stop at **WNKS**. (L-r) are: Sister Hazel's **Mark Trojanowski**, **Kiss 95.1 PD Brian Bridgman**, **Universal's Dave Reynolds**, **Drew Copeland** of Sister Hazel, and **Kiss MD Danny Wright**.

Are serious negotiations taking place between **Trauma Records** and former **Epic** Senior VP **Craig Lambert**?

Is **Wendy Williams**, last heard on **Hot 97-New York**, joining the airstaff crosstown at **WBLS**?

Great opportunities await at **WJMN (Jammin 94.5)-Boston**, where **Cadillac Jack** flashes he's about to fill some part-time openings. Rush him those T&Rs.

All of us at **GAVIN** were shocked and saddened to hear that longtime crossover promotion ace **Mike Futagaki** died unexpectedly last Friday, January 30, at the age of 38. He was currently in the process of putting out music on his own label. Turn to page 74 for **Thembisa S. Mshaka's** tribute.

Laura Curtin, last as VP of Rock/A3 at **Epic**, lands at **DreamWorks** in a national capacity, based out of the label's New York office, which is due to open soon.

Is **KRTH-Los Angeles** the next stop for **Charlie Tuna**, who is set to appear at this year's "Legends of the Airwaves" session at **GAVIN**? Speaking of legends, how about this trio: **Dick Clark**, electric guitar pioneer **Les Paul**, and **WOR-New York/cheesecake wizard/Legends of the Airwaves moderator Joey Reynolds**.



"Philosophical differences" are being cited as the cause for the departure of **KISN-Salt Lake City PD Burke Allen**.

Lots of smiles at radio upon hearing the news that former **Geffen** promotion exec **Steve Leavitt** has resurfaced. Leavitt takes on VP, National Promo duties at **Disney-owned Mammoth Records**.

Former **WKXX (Kix 106)-Providence PD Joe Dawson** trades **Mack 10** for "Mack the Knife" as new PD of oldies-formatted **WTRG-Raleigh**.

It was a heavy dose of **The Artist** that set the stage for Smooth Jazz **KWWV (The Wave)-San Luis Obispo** flipping to rhythmic Top 40 under consultant **Steve Perun** and **Mark Feather**, PD at **American General Media** sister outlet **KISV-Bakersfield**. No PD is yet in place at the new **Kiss 99.7**.

Beau Richards is the new PD at hot A/C **WNST-Charleston, S.C.**, replacing **Michael Stuart**, now at **KKMG-Colorado Springs**. Richards leaves **KIXY-San Angelo**, where his post remains unfilled.

In the "How many will there be?" department, **Q102-Cinncy** is one of the first to air a **Monica Lewinsky** lookalike contest. Not to be outdone, **KIIS-Los Angeles** staged a "Zippergate Weekend."



Way Cool Music taps ex-**KSCA-Los Angeles PD Mike Morrison** for national promo duties, replacing **Mike Halloran**, now at **XHRM-San Diego**.

Among her many photos, this one has to hold a special place for **Julie Rhodes**, PD at A/C **WZDQ-Jackson, Tenn**. Rhodes is seen here getting a hug from rock pioneer the late **Carl Perkins** at **Suedes**, the Jackson restaurant owned by the cool cat himself.

Elektra Ups Dorfman

Greg Dorfman becomes Senior Director of Alternative Promotion for the **Elektra Entertainment Group**, it was announced this week. "Greg has come up through the ranks, displaying a keen understanding of the alternative radio format," said EEG Senior VP **Greg Thompson**. "His ability to deliver in the competitive and complex world of promotion makes him an invaluable asset to our home office." Dorfman was previously a regional promotion rep for the company.

Ingold Takes Left Coast Post



Doug Ingold

V2 Records appoints **Doug Ingold** West Coast Head of Promotion. Ingold comes to V2 from **Freeworld Recordings**, where he served as VP of Promotion; he's also worked promo for **Volcano** and **Zoo**.

"With his background in programming as well as his successes in promotion, Doug is the epitome of the well-rounded promotion executive," says V2 Head of Promotion

Matt Pollack. "He is another winning element in our growing team, and we're elated to have him aboard."

Embuido On Board

Philipp Embuido becomes West Coast Regional Promotion Manager/Urban Music for **Atlantic Records**, based in Los Angeles. He moves up from Regional Promotion Coordinator. "There are few in the field today who are more dedicated and capable than Philipp," said Senior VP/Urban **Manny Bella**. "His passion for music, paired with exceptional management skills and professionalism, make him the ideal person to take on this important post."

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Sho-Dates

February 8

David Bryan WDAF-Kansas City, Mo.
Kimberly Sexton MCA Records
Steve Lah WTBX-Hibbing, Minn.
Robyn Bentley WIOQ-Philadelphia, Pa.
Lenore Williams WUFO-Buffalo, N.Y.
Scott Chase WZOK-Rockford, Ill.
Thomas Lytle Def Jam Records
Merle Watson, Joshua Kadison, Josh Keaton (No Authority)

February 9

Jennifer Jones Jennifer Jones Promotion
Jay Phillippi WWSE-Jamestown, N.Y.
Jon Stockton Def Jam Records
Marty Ware (4 P.M.), **Allan Rust** (The Blenders), **Carole King, Travis Tritt, Joe Ely**

February 10

Eric Greene WBEC/FM-Pittsfield, Mass.
Judy Kemper Hollywood Records
Dude Mowrey, Roberta Flack, Lionel Cartwright

February 11

Troy Gourley MIX104.3-Grand Junction, Colo.
Regina Dawkins WJUN-Dothan, Ala.
Scott Sparks KRBE-Houston, Texas
Sergio Mendes

February 12

Fred Deane WJDF-Orange, Mass.
Mike Michaels WBBE-Port St. Lucie, Fla.
Don Clark WBEC/FM-Pittsfield, Mass.
Keri Lewis (Mint Condition), **Moe Bandy, Michael McDonald, Chynna Phillips, Kyle Vincent**

February 13

Christina Gonzalez Loggins Promotion
Leslie Fram WNNX (99X)-Atlanta, Ga.
Peter Gabriel, Peter Dinklage (The Monkees), **Henry Rollins**

February 14

Tony Kilbert Santana Management
Mark Raymond WAAA-Winston Salem, N.C.
Tony Rhone WRNB-Minneapolis, Minn.
Angie B. WRNB-Minneapolis, Minn.
Razzy Bailey

S.F. Rapper Sues Label



says are due him. He previously sued and collected royalty payments from Master P and No Limit Records for additional past earnings.

Sho-Case



MARIAH CAREY

When Mariah Carey's *Butterfly* album was certified triple-platinum by the RIAA last week, she became the first woman to have seven consecutive triple-platinum albums.

Sho-Prep

BONNIE RAITT

Bonnie Raitt's new album, *Fundamental*, will be released on April 7. It'll be her first album for Capitol that has not been produced by Don Was. It was Was who produced Raitt's triumphant *Nick of Time*



album, her Grammy-winning Capitol debut, in 1989.

PAULA COLE

The weekly Warner Bros. Television series *Dawson's Creek*, has secured the rights to Paula Cole's "I Don't Want to Wait" as its opening theme song.

BERNIE TAUPIN

Farm Dog Bernie Taupin, Elton John's fellow countryman and songwriting partner for three decades, wrote the lyrics for "Candle in the Wind" and the

biggest selling record of all time, "Candle in the Wind 1997." Although Elton was considered a close personal friend of Princess Diana, Taupin says he never met the Princess.

ERIC CLAPTON

Later this month, Reprise will release a long-form home video of Eric Clapton's June 29, 1996 concert in London's Hyde Park.

ROLLING STONES

The Rolling Stones will appear as a backing band on a forthcoming album from former Mamas & Papas vocalist John Philips. Appropriately called *The Lost Album*, it was recorded in the mid-'70s and subsequently lost by Philips.

GARTH BROOKS

Next up from Garth Brooks may be a boxed set of previously released music, followed by an anxiously-awaited collection of live music.

CYPRESS HILL

Sen Dog has re-joined B-Real and DJ Muggs for a Cypress Hill reunion album currently being recorded in Los Angeles.

IMANI COPPOLA

Imani Coppola is a classically trained violinist and pianist, and plays those instruments on her debut album, *Chupacabra*.

VANESSA WILLIAMS

Vanessa Williams and Gregory Hines will co-host this year's NAACP Image Awards which will air on Fox next month. The Isley Brothers will be inducted into the organization's Hall of Fame, and Babyface will be honored as Entertainer of the Year.

THE VERVE

1997 album sales for the

Verve in their native UK in were exceeded by only Oasis and Spice Girls.

MISSY ELLIOTT



The budget to produce Missy Elliott's video of the single "Sock It to Me" is reported to be \$1 million.

SHAUN RYDER

Ex-Happy Mondays and current Black Grape lead singer Shaun Ryder plays a drunk in a cameo appearance in the new *Avengers* movie, which is currently being filmed in London.

SMASH MOUTH

Smash Mouth's current hit single, "Walkin' on the Sun" was written by the group's Greg Camp almost six years ago for another band he was in at the time. They didn't like the song, so Camp just held on to it until his current band decided to record it for their debut.

BOB MARLEY

Through the marvels of modern electronics, the late Bob Marley will be joined by Erykah Badu, Lenny Kravitz, the Fugees, and Marley's son Stephen for a compilation album of Marley songs being put together by the family's record label, Ghetto Youth.

PEARL JAM

Pearl Jam's 1992 album *Ten* has registered sales in excess of nine million copies.

F.O.R. #221

Friends of Radio

Ron Alexenburg



President, National Record Company

Hometown: Chicago

What radio stations did you grow up listening to?
 WLS, WJJD, and WVON.

What stations do you listen to now?

WXRK, WPLJ, WKTU, Z100, CD101.9, WALK, and WFAN.

Why are independent labels important to radio?

Because they take chances on new music and, in many cases, start various trends that majors follow (i.e. rap, hip-hop).

Please complete the following. As head of the National Record Company, our mission is:

...to discover singer-songwriters and give them an opportunity to have their music reach the masses.

If you could sign anyone to the National Record Company today, who would it be and why?

Diane Warren, simply because she doesn't write a bad song.

One of your fondest GAVIN Seminar memories?

Being awarded the National Promotion Person of the Year (major label-Columbia) two out of three years, and having the award presented to me in front of my staff and wife Rochelle by Bill Gavin, as well as having been a part of every GAVIN Seminar in the past, present, and future.

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WIOQ, KTFM, KKSS, WILD106, KDGS, KHYS**

PAY 4 PLAY

New Tactics Emerge For Record-Radio Spin Control

BY TONY SANDERS

.....

The idea of getting record labels to pay for spins isn't really new.

Back in the late 1970s, for example, KFRC-San Francisco had developed its own form of "pay for play," airing five new songs several times a day, each with intros and back announcements—and for a fee. To keep everything above board, the songs and announcements were logged as three-minute commercial spots.

What's different now is that radio groups own enough stations—in specific formats—to deliver network-size numbers to advertisers looking to reach their target audience. This programming strength (think of it as a group's "depth of format") has made people on both sides of the aisle—label execs and radio execs—sit up and take notice of the new opportunity to deliver more song and artist choices to more music fans who want to buy records.

That means radio groups now have a new opportunity to generate new ad revenue. But we're not really talking about "pay for play" here; just a new chance to pitch the record companies and the record retailers to spend more of their marketing and promotion dollars on radio. In the course of this discussion, "pay for play" has become a catch-all phrase to describe radio's new ability to deliver format-specific programming on a wide scale.

STILL HAZY AFTER ALL THESE YEARS

There's a confusion about what's going on right now and about what "pay for play" really is. That has people like CBS's Rick Torcasso a little ticked off, because his group's attempt to get more Country record ad dollars has been dubbed by some trade press accounts as "pay for play."

"Everything has been tainted with this 'pay for play' phrase, and that's where everybody is missing the point," says Torcasso. "If people think they're going to be able to get money from record companies to play records, that isn't going to happen."

GAVIN reported last week that CBS had talked to the record labels in Nashville about sponsoring a new-music show that would air on CBS's Country stations. Torcasso says his group's campaign has "a whole new idea" that came out of those meetings with the labels, although he still



Luke Lewis

held out the possibility that a weekend show "could happen" if the record labels wanted one.

"Pay for play" was a term used by one PD who probably now regrets having said it," observes Luke Lewis,

president of Mercury Records in Nashville.

Paul Allen, who heads up the Country Radio Broadcasters association, explains that "We're still in an information-gathering mode on this issue, but we're going to have at least one panel on the topic at our Country Radio Seminar."



Ed Benson

Country Music Association President Ed Benson says his group won't take a position on "pay for play" either. "We're an organization with member constituents in all sectors of the business," he notes. "We've

got a lot of broadcaster members and we've got a lot of record company members. We try to act as a forum where these segments of the industry can discuss what they're trying to do—and I think that's where we're headed."

Benson says that one reason the "pay for

Plenty of Country Combines In Radio's Supergroups

CBS Radio recently floated the idea of producing an internally-syndicated Country network that, after closing on the purchase of American Radio Systems, would link their two dozen stations within that format. At last count there were several other radio supergroups that potentially could deliver a big Country audience because of their large portfolio of Country stations. While none of these groups has said anything official, GAVIN's own roster of powerful Country combines would include Capstar's 61 stations in the format (albeit in smaller markets), Chancellor Media's 11 (in the top-25 markets), Clear Channel's 21 (ranging from markets #21 on down), Jacor's 15, and Citadel's 17.

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Who's Next After Country?

Why is Country spotlighted in the current "pay for play" debate? Tom Barnes, of Sinton Barnes & Associates, says that part of the reason is that Country is a format that's very active in current releases. The suitability of using a per-spin "pay for play" tactic is going to depend on a format's inventory and exposure, or the number of times a current runs in the clock. Other formats Barnes sees as possible candidates include Rhythmic Top 40 and Hot A/C, because of the high exposure of currents.

play" issue has come up is that the dynamics of the radio industry have changed dramatically. "If you're a general manager at a station or a group of stations in a city all owned by the same company, you've got corporate expectations you've got to deliver, or else somebody else is going to have your chair," he says. "You're looking around trying to figure out how you can bring in new business and we're trying to get in that process because we need to help radio succeed. It's still the main contact between the creators and the consumers as far as music is concerned."

By most (but not all) accounts, "pay for play" falls somewhere between an infomercial and charging for record spins. When all the dust settles, it will probably turn out to be more the former than the latter.

"We were putting together our panels [for the NAB Radio Show] and 'pay for play' was one of the topics that came up," recalls Bob Moody, who served as Group PD for Nationwide's Country stations for 10 years, as well as PD for the group's Country WPOC/FM Baltimore. "As I understand it, there are two different plans out there. There's one where a broker would go to the labels and sell airtime in three-minute blocks. Somebody would come to you and say, 'Okay, your average unit rate is \$100 per spot, so I'm going to give you \$6,000 this week and I want you to play this three-minute song 20 times, 6AM-to-Midnight. We're going to go through a middleman like Wal-Mart, and on the air it'll be staged as 'The Wal-Mart' pick hit of the week, brought to you by Sony Music.' And then at the end maybe a 'Remember, you can go buy this at Wal-Mart.'"

The Politics of Pay for Play;

Why play if there ain't no pay? One industry exec who preferred anonymity made this point about the political dangers of adopting a per-spin version of "pay for play." "Say you're a label exec and you're going to devote \$50,000 to pay for play and you break it out as \$10,000 in each of five markets. Well, what about those stations where you're not spending any money and they're still playing your records? How do you think they're going to feel—and what do you think they're going to do?"

Some radio programmers like this idea, Moody says, because "in theory at least, it would replace a three-minute spot set. Now, PDs that I've talked to, most of them have said, 'Geez, you know, I can't think of a song that is so bad that I'd rather play three minutes of commercials.' So, on a once-an-hour basis, people might jump at that. The ultimate extension of that would be a station that would run no commercials at all and sell four songs an hour," he notes.

Of course, stations would always have the option to refuse the buy. "I can see some PDs saying 'this song is so bad you cannot pay me to play it,' which also is information that would be useful to the record labels," Moody adds.

Another form of "pay for play" would be to produce "a syndicated show that's going to be on all the stations of a certain group, and in order to get a song on that show you would have to pay," Moody adds.

SPOT BUYS OR LICENSING FEES?

"Everybody is convinced that, in some form, it's going to happen, and it's going to happen in 1998," Moody continues. "The question is, 'Who's going to jump first?' If the record labels place a spot buy, from their point of view that's a fairly manageable thing. They wouldn't be able to do that with every song they had out, so they would presumably be spending that money on artists they felt really had a shot and weren't getting enough attention. And they could do that for what a music video costs."

On the other hand, if the labels sit there and wait for radio to jump, radio is going to do something that's much more to radio's advantage, like imposing a licensing fee. In that scenario, if a label wanted a song played on any stations within a particular group, the record company could be charged for spins. "I don't know who's going to jump first, but if somebody doesn't jump it's going to get real interesting," Moody explains.

"I think we want to be very careful before we do anything like 'pay for play,'" says Charlie Ochs, General Manager at several Chancellor Media stations in Washington, including Country-formatted WMZQ/FM. "I like the separation the way it is right now. I like being completely separated from the record companies, but if somebody comes up with a new idea that can help generate revenues, then I'm the first person to say that's a great idea."

One problem with "pay for play," Ochs says, is that radio spends lots of time "sweating the details over the songs we're going to play and the order they're played. 'Pay for play' would just upset all that."

"I'd love to be in a position to spend more money with radio, but I don't want to talk to radio about 'pay for play,'" says Mercury's Lewis. "A lot of this is getting blamed on record companies and I don't know that some of this is not a failure on the part of the radio sales departments of some stations to convince major retailers that radio is a viable avenue for their

Record-Industry Economics

One funny thing about all this brouhaha over "pay for play" is that label execs and radio execs don't seem to really understand exactly how each other's business works. Here's a quick rundown on record-industry economics as explained by Atlantic Nashville's Rick Blackburn and Mercury Nashville's Luke Lewis.

"Somewhere in your market there's a



Rick Blackburn

newspaper box, and every day the distributors go around to put new papers in the box," says Blackburn. "Let's say this morning you go to your box to

put your papers in and there isn't anything in there. I would take the position that you have undersold because you have no papers left at all. Now, let's say the box holds 100. The next day you go in and there are 25 left in the box. Now I'll take the position that you oversold, because 25 of those papers have come back. Look at the record industry from that point of view. When you look at Country music, over 50 percent of our business is done in rural locations, at a Wal Mart, a Kmart. We don't sell directly to a Wal Mart or a K Mart, but rather sell to brokers, they're called 'rack jobbers' or sub-distributors. We sell to them directly and they, in turn, put records in and take them out of those stores. Now remember, pre-recorded music is not sold on a final-sale basis. What doesn't sell comes back.

Therefore, from a business standpoint, I become a bit more cautious than optimistic, because if you're too optimistic too many times you go out of business and you've got a warehouse somewhere full of finished goods that are of no use."

"The reason why Country labels are probably being confronted with this before anyone else is that a disproportionate amount of our sales go through Wal Mart and Kmart," observes Lewis. "Therefore, a proportionate amount of our funds are spent with those customers. A Pop label spends more money with a traditional record retailer, because that's where most of their sales come from. They aren't impacted as seriously by this issue."

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Keeping an Eye on CBS Radio's Country campaign

CBS Radio has been working on a campaign to "grow excitement for Country music," but the radio group's campaign does not—repeat, not—include any "pay for play" tactics, according to CBS VP Rick Torcasso. He characterized charging record companies for individual spins as "a stupid thing" that's "just not going to work."

"The fact is that what we're going to do at CBS is a concept that no one really understands at this point, other than the few people working on it. We want to keep it that way because it's simply too liquid for us to talk about. It's a campaign that we're growing to be beneficial to the two key entities it needs to help: record companies and radio."

funds, as opposed to print or television."

Pat Quigley, President of Capitol Nashville, says he was brought in last November to put some marketing strategies together to expand his label's presence with more suburban listeners. "I'm one of those people who believes that Country music would be attractive to a much broader audience if two things happened: One, if we advertise our product to a broader audience besides just the traditional core Country market; and two, if we let the Country music breathe a little bit; that is, be a little more progressive."

Quigley has started to pump some significant money into promoting his records on the radio, most notably on CBS's US 99 (WUSN/FM Chicago). "For me, a strategy is something I can do for five years, not five weeks," says Quigley, "Radio is the best partner you can have, not only because they play the music, but because that's where people go when they're shopping for music. Now, we have to find a way to make

it happen."

To Quigley, "pay for play" is "an infomercial," not a weekly show with a single spin. "I think the easiest thing is going to be a block of time that I can measure and see if it's worth the money.

Right now I can put an infomercial on TV and I can measure it. If I put on one song, I can't possibly measure it." He says he's looking at "pay for play" as "a test that could be good for radio and if it's good for radio then it's good for us because they're our partner."



THE CONSULTANTS' EYE VIEW

"We're about two-thirds of the way through the debate over 'pay for play,'" says Keith Hill, a partner in Hill & O'Malley Programming. "So far, our consensus seems to be 'We're afraid of it, we think it's a bad thing and it doesn't pass the smell test.'" "Pay for play" is abhorrent to a PD because they're sweating over every detail and the order of their playlist, Hill says, adding that this topic became a hot issue in his conference calls around the middle of last year. "We've probably heard the full spectrum of opinion, but the Keith Hill perspective is that, in about two years, we'll find that 'pay for play' will be declared a mistake," he observes.

Hill predicts that "the record labels will continue to see revenues stagnate or decline" over the next couple of years, and the reason will be that record companies "are 180 degrees off, because they're not focusing on what they're sending out on those tiny little discs." He says that a downtrend in Country is happening, in part, because the labels "are working on the edges and not paying attention to the core. They're giving it a Pop edge and a Rock edge and a Folk edge, when they should be concentrating on mainstream Country."

Still, Tom Barnes, of Sinton Barnes, says "pay for play" will be a tool for building and sustaining momentum on a given project" and that early in its adoption it should only affect markets 10-25, because many of the smaller markets "don't sell enough records or carry the influence required to stimulate airplay momentum."

Barnes believes that "pay for play" is going to require more "insight and tactical management" on the part of PDs and record execs alike, and cautions against adding songs just for pay. Barnes also sees another possible scenario unfolding if a station opts to go with "pay for play." "Say you're a PD and you bring in \$500,000 in 1998 from 'pay for play.' Well, in 1999 you're going to find out that you're now a new line item on the GM's budget," he warns.

THE LABEL POINT OF VIEW

Sponsoring a syndicated countdown show seems to be an efficient buy for the record labels. As Mercurys' Lewis puts it, "I don't want to sit down and have a conversation with CBS about 'pay for play.' That's not something I'm interested in. But if they come to us with a syndicated show that features new artists that they're looking for record companies to sponsor, I'd be all ears."

If a group like CBS elects to develop a new music program, it should be produced without regard to who was sponsoring that show, Lewis adds. "It would have to be entertaining and able to acquire an audience, and it should not matter whether my artists are involved or if my records are being spun," he says. "That kind of a dialogue is healthy for both parties and I would definitely be supportive of such a show if it had a wide audience."

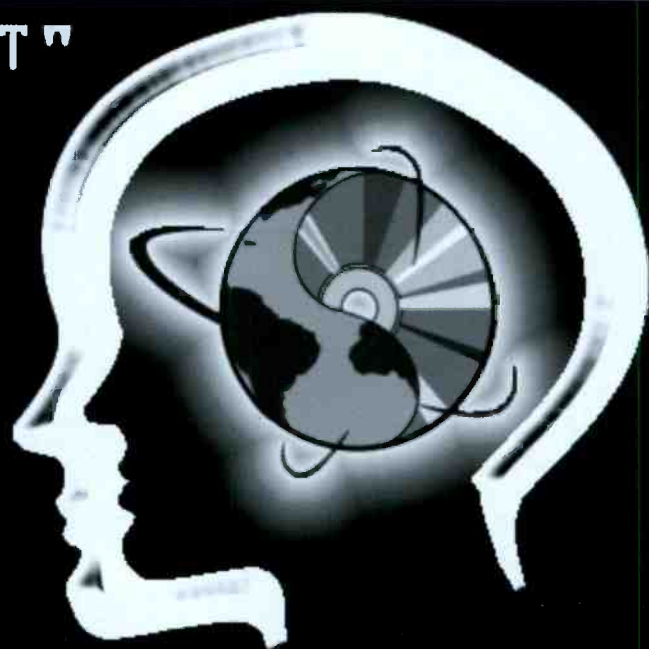
Bottom line: "I have to believe radio stations want to win, and that programmers don't want me asking them to play some record so they can get a couple extra bucks but lose listeners," Lewis concludes. "That just doesn't make sense for any of us." ●

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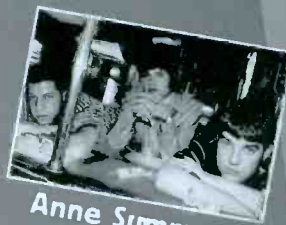
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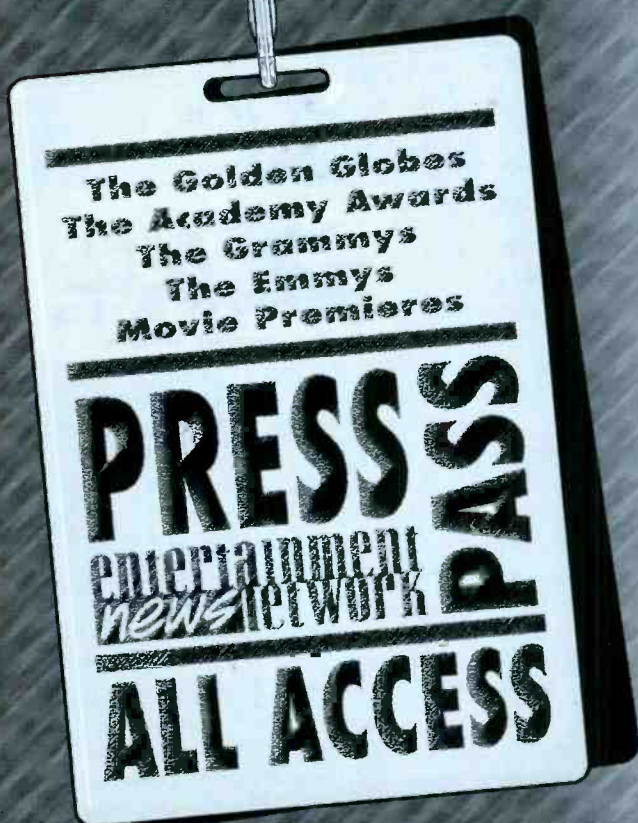
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MOST ADDED



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- AQUA (36)
- PAULA COLE (35)
- **MARCY PLAYGROUND (26)
- **TONIC (26)
- 'N SYNC (22)

TOP TIP

AQUA
"Turn Back Time"
(MCA)

A different tempo, but a similar result as this Danish phenomenon is set to race up the Top 40 with this ballad.

RECORD TO WATCH

BACKSTREET BOYS
"Everybody"
(Jive)

Several key programmers, including KHKS-Dallas' "Mr. Ed" Lambert, popped this one early as an import. Bound to be this Florida quintet's third runaway smash.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CELINE DION - My Heart Will Go On (550 Music)	10	176	0	8623	+857
2	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	16	170	1	8111	+343
3	MATCHBOX 20 - 3 AM (Lava/Atlantic)	14	164	2	7278	+469
4	BACKSTREET BOYS - As Long As You Love Me (Jive)	15	160	0	7118	-5
5	SMASH MOUTH - Walkin' On The Sun (Interscope)	23	146	0	6197	-409
6	JANET JACKSON - Together Again (Virgin)	15	155	1	6086	+26
7	CHUMBAWAMBA - Tubthumping (Republic/Universal)	19	129	0	5089	-928
8	USHER - You Make Me Wanna... (LaFace/Arista)	23	118	0	5020	-182
9	ROBYN - Show Me Love (RCA)	21	126	0	4937	-396
10	LISA LOEB - I Do (Geffen)	15	138	0	4853	-226
11	BILLIE MYERS - Kiss The Rain (Universal)	22	142	2	4793	+401
12	GREEN DAY - Time Of Your Life (Reprise)	10	150	0	4706	+387
13	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	14	139	3	4179	+135
14	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	9	139	4	3763	+298
15	SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)	12	126	0	3704	-96
16	JIMMY RAY - Are You Jimmy Ray? (Epic)	5	148	13	3672	+1115
17	MEREDITH BROOKS - What Would Happen (Capitol)	16	115	2	3576	-227
18	BRYAN ADAMS - Back To You (A&M)	10	116	1	3533	-407
19	K-CI & JOJO - All My Life (MCA)	10	105	15	3270	+367
20	SUGAR RAY - Fly (Lava/Atlantic)	26	99	0	3106	-385
21	BLESSID UNION - Light In Your Eyes (Capitol)	13	101	1	3086	-222
22	ALL SAINTS - I Know Where It's At (London/Island) †	5	131	7	3069	+359
23	'N SYNC - I Want You Back (RCA) †	4	125	22	2858	+886
24	SPICE GIRLS - Too Much (Virgin)	5	121	16	2713	+600
25	AEROSMITH - Pink (Columbia/CRG) †	11	105	3	2708	+62
26	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	11	96	4	2706	+176
27	ALANA DAVIS - 32 Flavors (Elektra/EEG)	13	105	1	2674	-34
28	NU FLAVOR - Heaven (Reprise)	25	82	1	2531	-86
29	THE VERVE - Bitter Sweet Symphony (Virgin)	11	106	15	2504	+321
30	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	12	81	3	2458	+82
31	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	30	81	3	2227	-508
32	BOYZ II MEN - A Song For Mama (Motown)	12	80	3	2158	+109
33	SISTER HAZEL - Happy (Universal)	11	87	1	2135	-360
34	BEN FOLDS FIVE - Brick (550 Music)	6	105	20	2095	+430
35	ALLURE featuring 112 - All Cried Out (Crave)	26	68	0	2075	-515
36	INQJ - Love You Down (So So Def/Columbia/CRG)	29	68	1	1989	-181
37	TONIC - If You Could Only See (Polydor/A&M)	47	59	0	1788	-110
38	SOMETHIN' FOR THE PEOPLE - My Love Is The Shhh! (Warner Bros.)	19	58	0	1722	-271
39	USHER - Nice & Slow (LaFace/Arista)	7	55	15	1627	~
40	AUDRA & ALAYNA - Tell Me (Remington)	10	58	1	1493	-13

† = Daypart

Total Reports This Week 204 Last Week 202

Chartbound	Reports	Adds	SPINS	TREND
AQUA - "Turn Back Time" (MCA)	66	36	677	+482
SHANIA TWAIN - "You're Still the One" (Mercury)	64	7	1166	+318
JANA - "Near Me" (Curb)	62	8	1184	+239
MARCY PLAYGROUND - "Sex and Candy" (Capitol)	62	26	865	+95

Inside Top 40 BY DAVE SHOLIN

Top 40 San Diego Style



There is no doubt that the city in which GAVIN is celebrating its 40th anniversary is one of America's crown jewels with plenty to see and do, most likely under sunny skies and balmy nights (El Niño willing). But what can Top 40 radio junkies attending this year's Seminar expect to hear as they scan the dial? As you will discover, with four players all laying claim to a slice of the contemporary music pie, the format cuts a wide path in this town.

KHTS "CHANNEL 933"
(93.3 FM)

Owner Jacor Broadcasting

GM Mike Glickenhaus

PD Todd Shannon

APD Ron Geronimo

MD Hitman Haze

Airstaff: Chio the Hitman (6-10 a.m.), Randy "Ran-Man" Dewitt (10 a.m.-2 p.m.), Cha-Cha (2-6 p.m.), 6 p.m.-10 p.m. Haze on the Radio (6-10 p.m.), Butch "Tha Baker" (10 p.m.-2 a.m.), Angel (2-6 a.m.)

PD Todd Shannon's philosophy at KHTS is "play the hits." The station's primary target is people 18-34; secondary target is "anyone with a pulse."



Todd Shannon

"We just ran a "Prince of a Throne" contest," relays Shannon. "Instead of doing a lame Super Bowl promotion, we wanted to do something that stood out. We gave away tickets to see The Artist (hell, Prince) to the ninth caller when we played two in row from the Purple One. The winner received tickets to the show and a porcelain throne. Prince, throne—get it?"

Anyway, we had six winners that took their seat at the San Diego Spectacular (a local Super Bowl showcase). They had to eat before they could straddle their potty, then drink a glass of water each hour of the contest. Bottom line, if they had to pee, they had to leave. If they had to...you know, they were shit out of luck. The last one on the 'throne' won Super Bowl tix and front row seats to see The Artist."

PD Shannon analyzes things this way: "in the last Arbitron, KHTS was only two tenths away from competitor XHTZ. This time last year, there was a separation of two and three tenths shares. With our recent gains, XHTZ flipped their format and became an urban station. In light of those changes, KHTS is in the process of paving the way to becoming a truly accessible Rhythmic Top 40 for San Diego."

XHTZ "Z90"

Owner Califormula Inc.

GM None

PD Lisa Vasquez

MD Dale Soliven



Airstaff: Chino & Boogie featuring DJ Rags (5:30-10 a.m.), Alexa (10 a.m.-2 p.m.), Billy B (2-6 p.m.), Big Daddy (6-10 p.m.), Eddie Love (10 p.m.-2 a.m.), Devin Scott (2-5:30 a.m.)

PD Lisa Vasquez cites persons 18-34 as her station's primary focus with the secondary focus being persons 12-24. She notes, "Z90 was, for all intents and purposes, the only Top 40 in town. With the arrival of competition, which signed on as all dance, we had to decide on a specific direc-

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

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Up & Coming

Reports	Adds	SPINS	TRENDS	
58	41	561	+389	NATALIE IMBRUGLIA - Torn (RCA)
57	26	700	+331	TONIC - Open Up Your Eyes (Polydor/A&M)
56	14	894	+180	EDWIN McCAIN - I'll Be (Lava/Atlantic)
48	35	431	+209	PAULA COLE - Me (Imago/Warner Bros.)
46	2	1251	+63	LOS UMBRELLOS - No Tengo Dinero (Virgin)
40	10	561	+210	JONNY LANG - Missing Your Love (A&M)
39	5	949	+93	MARIAH CAREY - Breakdown (Columbia/CRG)
39	4	752	+7	PUFF DADDY & THE FAMILY - Been Around The World (Bad Boy/Arista)
35	2	848	+39	LUTRICIA McNEAL - Ain't That Just The Way (Crave)
33	—	684	-209	BIG HEAD TODD & THE MONSTERS - Please Don't Tell Her (Revolution)
31	4	578	+247	FLEETWOOD MAC - Landslide (Reprise)
27	4	795	-31	ERICK SERMON, KEITH MURRAY & REDMAN - Rapper's Delight (Priority)
27	6	707	+206	BRIAN McKNIGHT - Anytime (Mercury)
26	—	517	-83	RICKY JONES - Still In Love (Universal)
25	—	628	-8	COLLECTIVE SOUL - She Said (Capitol)
25	2	496	-47	THE BLENDERS - It Wouldn't Have Made Any Difference (Universal)
23	1	462	-91	CHANTAL KREVIKZUK - Surrounded (Columbia/CRG)
21	1	414	-21	PEARL JAM - Given To Fly (Epic)
20	—	713	+16	DESTINY'S CHILD - No, No, No (Columbia/CRG)
20	1	577	+108	SWV - Rain (RCA)
20	—	561	-78	QUEEN PEN - All My Love (Lil' Man/Interscope)
20	9	273	+207	ROLLING STONES - Saint Of Me (Virgin)
18	1	455	-4	WYCLEF JEAN - Gone 'Til November (Columbia/CRG)
18	3	348	+134	GARY BARLOW - Superhero (Arista)
18	4	344	+146	CHUMBAWAMBA - Amnesia (Republic/Universal)
18	1	274	-16	STAR - Do U Want My Love (Def Beat)
18	9	242	+125	* ROBYN - Do You Really Want Me (RCA)
17	—	529	+108	TIMBALAND & MAGOO - Luv 2 Luv U (Atlantic)
16	4	386	+13	NEXT - Too Close (Arista)
16	4	205	+71	TOUCH THE SKY - Suffered For The Last Time (Copper Plate)
16	10	136	+136	DAKOTA MOON - A Promise I Make (Elektra/EEG)
15	1	445	+39	MASE - What You Want (Bad Boy/Arista)
15	3	308	+40	CORNERSHOP - Brimful Of Asha (Luaka Bop/Warner Bros.)
15	—	263	-170	LAUREN CHRISTY - Magazine (Mercury)
14	1	468	-4	KAI - Say You'll Stay (HD/Geffen)
14	2	382	-11	KP & ENVYI - Swing My Way (EastWest/EEG)
14	1	373	+2	BUSTA RHYMES - Dangerous (Flipmode/Violator/Elektra)
14	2	248	+127	STEREOPHONICS - Traffic (V2)
13	1	352	+53	DUNCAN SHEIK - Wishful Thinking (Atlantic)
13	1	281	-81	DRU HILL - 5 Steps (Island)
13	2	263	+100	ALLURE - Last Chance (Crave)
12	1	172	+33	BABYBIRD - You're Gorgeous (Atlantic)
11	3	302	+131	* 2 PAC - Do For Love (Amaru/Jive)
10	2	311	+42	* AMBER - One More Night (Tommy Boy)
10	—	217	-96	LIL' SUZY - Memories (Metropolitan)
10	2	208	+88	* MISSY "MISDEMEANOR" ELLIOTT - Beep Me 911 (The Gold Mine, Inc./EastWest)

Drops: #39-Mase, Olive, Missy "Misdemeanor" Elliott ("Sock"), Everclear, Behan Johnson * Indicates Debut

tion. We felt it was a perfect time to define the difference between Z90 and the competition. SoundScan has shown for a long time now that the best-selling records are what Z90 plays, specifically rap and R&B. We recognized this and delivered what San Diego was asking for. We focused our attention on a more specific genre of music. We went from a Top 40 playing the best dance, rap, ballads, and R&B to a very focused and successful hip-hop and R&B station. The Top 40 sound for each market will always vary, and we believe Z90 is a Top 40 station focused on hip-hop and R&B."

According to Lisa, Z90's music philosophy is "if it's a hit we want to play it now! Anything that's phat, no matter who the artist or what the label, if we like it, it's on! We play songs with a message, that make you happy, that make your head bob and make you turn the stereo and make you not want to get out of your car. I love this music and, as Accuratings reports, so does San Diego. We're number one everywhere we want and need to be. We are very proud of Z90 and look forward to welcoming everyone to the 40th Anniversary of GAVIN."

KFMB/FM "STAR 100.7"

Owner *Midwest Television Inc.*

GM Bob Bolinger

PD Tracy Johnson

MD Greg Simms

Airstaff: Jeff & Jer (6-10 a.m.),



Greg & Anita (10 a.m.-2 p.m.), Jagger & Kristi (2-6 p.m.), The New Guy (6-10 p.m.).

At Star, says PD Tracy Johnson, the primary target audience is "psychographic, not demographic. It's any adult over age 18 that listens to pop music. That's most likely a 23-32 year old woman. Secondary target is adult women 25-39."

"We try to maintain an open mind and think like our audience thinks," explains Johnson, "so if [a song] attracts them, you've got our attention. We all work hard to listen through the ears of our target audience. This helps us eliminate stereotypes and preconceived notions."

1997's most memorable promotion in Tracy's opinion was the "Star 100.7 Roller Coaster Marathon. We called it 'Whirl Til You Hurl.' It was one of those "once in a lifetime" promotions that captured the imagination of the public and became an international



Tracy Johnson

event." Among regular features on Star are *'80s at Noon* and Jagger & Kristi's *5 O'Clock Fever*.

"Top 40 in San Diego, as in all mar-

kets, is a moving target," he concludes. "Audience tastes continue to change and music trends and styles are always evolving. Star 100.7 will win by focusing in on listeners' tastes, lifestyles, and attitudes, then reflecting those values on the air in every way."

KKLQ "Q-106"

Owner *Jacor Communications of San Diego*

GM Mike Glickenhous

PD Todd Shannon

MD Open

Airstaff consists of The Smiley Morning Show in a.m. drive, Ryno for nights, and Roscoe Cherry overnight. All other dayparts are open at the moment.

Q-106 made the switch to Top 40 just this week, so things are still, understandably, up in the air. But PD Todd Shannon is already sure of a few things, like the primary target: "women 18-34," he says. "Jacor Communications LMA'd Q-106 on February 27, 1997, and since then, *everything* has changed—from logos and music to the entire air staff."



The Smiley Morning Show: Matt, Kim and Dave

As for last year's most memorable promotion he points to "What Would You Do For \$5,000? The vision of someone eating a cockroach on a cracker, a 300-pound man bathing in Nair, and a woman pulling a noodle through her nose and out her mouth are all visions you don't forget quickly!" Despite all the recent changes, Shannon continues to follow Q-106's mission: "Now more than ever, listeners can enjoy today's best music." ●

TONIC

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MOST ADDED!!

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Q102/Cincinnati

Q106/San Diego

WFLZ/Tampa

WKSS

KSLZ

WZNY

WDJX

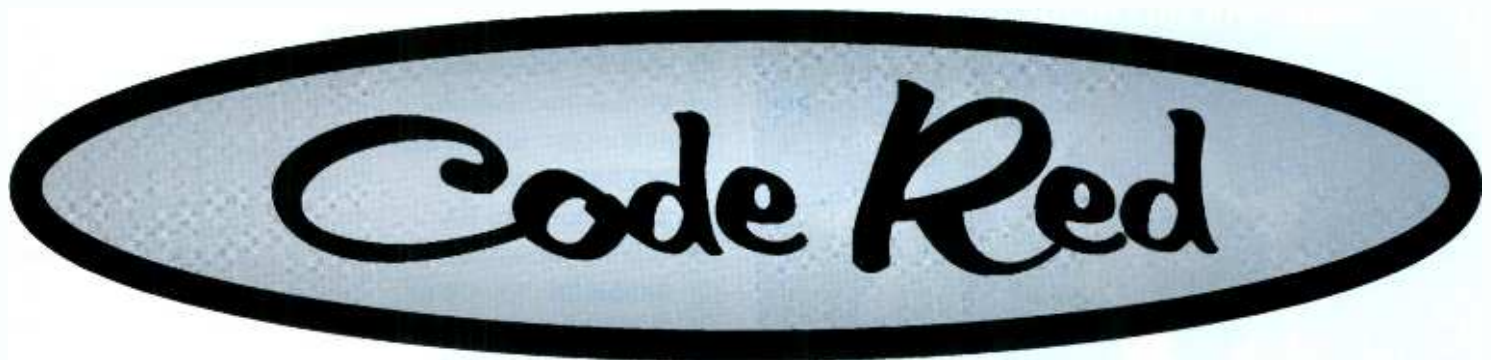
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GO Chart

GO MOST ADDED

- AQUA (22)
- **'N SYNC (17)
- **PAULA COLE (17)
- **TONIC (17)
- BEN FOLDS FIVE (14)

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

TW		SPINS	TREND
1	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	4158	+219
2	MATCHBOX 20 - 3 AM (Lava/Atlantic)	4010	+222
3	CELINE DION - My Heart Will Go On (550 Music)	3947	+396
4	BACKSTREET BOYS - As Long As You Love Me (Jive)	3772	+206
5	JANET JACKSON - Together Again (Virgin)	3310	+151
6	SMASH MOUTH - Walkin' On The Sun (Interscope)	3200	+58
7	LISA LOEB - I Do (Geffen)	3014	+94
8	GREEN DAY - Time Of Your Life (Reprise)	2912	+317
9	BILLIE MYERS - Kiss The Rain (Universal)	2779	+230
10	BRYAN ADAMS - Back To You (A&M)	2592	+15
11	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	2532	+168
12	SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)	2495	+46
13	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	2433	+252
14	CHUMBAWAMBA - Tubthumping (Republic/Universal)	2410	-159
15	MEREDITH BROOKS - What Would Happen (Capitol)	2243	+75
16	ROBYN - Show Me Love (RCA)	2209	-80
17	BLESSID UNION - Light In Your Eyes (Capitol)	2071	+54
18	USHER - You Make Me Wanna... (LaFace/Arista)	1958	+54
19	JIMMY RAY - Are You Jimmy Ray? (Epic)	1922	+748
20	ALANA DAVIS - 32 Flavors (Elektra/EEG)	1875	+157
21	THE VERVE - Bitter Sweet Symphony (Virgin)	1797	+202
22	ALL SAINTS - I Know Where It's At (London/Island)	1701	+236
23	SISTER HAZEL - Happy (Universal)	1632	+6
24	AEROSMITH - Pink (Columbia/CRG)	1629	+123
25	AUDRA & ALAYNA - Tell Me (Remington)	1456	+8
26	SPICE GIRLS - Too Much (Virgin)	1447	+383
27	'N SYNC - I Want You Back (RCA)	1412	+569
28	SUGAR RAY - Fly (Lava/Atlantic)	1350	+20
29	BEN FOLDS FIVE - Brick (550 Music)	1257	+360
30	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1218	+77
31	K-CI & JOJO - All My Life (MCA)	1158	+223
32	NU FLAVOR - Heaven (Reprise)	1142	+93
33	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	1085	+95
34	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	1035	-147
35	ALLURE featuring 112 - All Cried Out (Crave)	995	-50
36	JANA - Near Me (Curb)	951	N
37	BOYZ II MEN - A Song For Mama (Motown)	917	+109
38	SHANIA TWAIN - You're Still The One (Mercury)	857	N
39	INOJ - Love You Down (So So Def/Columbia/CRG)	844	-19
40	SOMETHIN' FOR THE PEOPLE - My Love Is The Shhh! (Warner Bros.)	721	-25

Crossover

URBAN/DANCE

- BRIAN MCKNIGHT** - "Anytime" (Mercury)
- LOS UMBRELLOS** - "No Tengo Dinero" (Virgin)
- PUFF DADDY & THE FAMILY** - "Been Around the World" (Bad Boy/Arista)
- MARIAH CAREY with BONE THUGS-N-HARMONY** - "Breakdown" (Columbia/CRG)
- ALLURE** - "Last Chance" (Crave)
- TIMBALAND & MAGOO** - "Luv 2 Luv U" (Atlantic)

SWV - "Rain" (RCA)

ALTERNATIVE

- CHUMBAWAMBA** - "Amnesia" (Republic/Universal)
- PEARL JAM** - "Given To Fly" (Epic)
- CORNERSHOP** - "Brimful of Ashra" (Luaka Bop/Warner Bros.)
- OASIS** - "All Around the World" (Epic)
- STEREOPHONICS** - "Traffic" (V2)

Hey, listen up!!!

Pearl Jam "Given to Fly" #1 at Rock, #3 at Alternative.

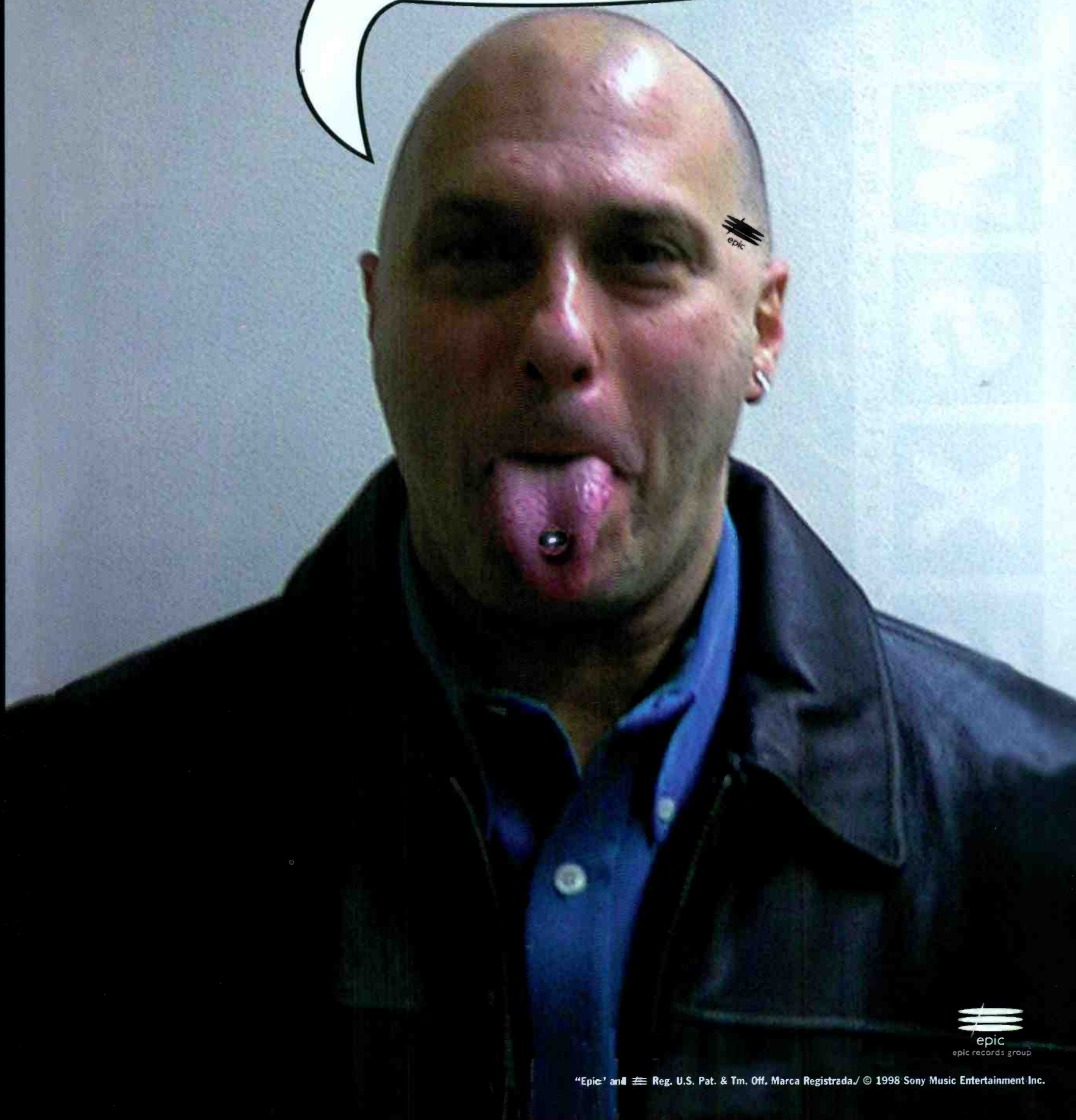
Uncle Sam "I Never Want to See You Again" D-40* Mainstream Monitor, 3* at Crossover and 4* Rhythm.


Jimmy Ray "Are You Jimmy Ray" 20-13* on Mainstream Monitor, 30* Adult-Top 40, and we just got added

to  (Stress) & . Don't forget **Oasis "All Around The World"** 21-16* at Alternative and

Save Ferris "Goodbye" is 35* this week on the Alternative Monitor.

And if that doesn't excite you, let me show you my piercings.



"Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada/ © 1998 Sony Music Entertainment Inc.

S **X** **S** **W** **9** **8**
K **S** **X** **S** **W** **9** **8**
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MOST ADDED



PAULA COLE (22)
NATALIE IMBRUGLIA (19)
BEN FOLDS FIVE (13)
JIMMY RAY (11)
THE VERVE (8)

TOP TIP

PAULA COLE

"Me"

(Imago/Warner Bros.)

Grammy favorite Paula Cole leads the format's Most Added this week. On board already are KBBT, KPLZ, KRUZ, KOSO, KLLC, KMMX, WYSR, WTMX, WQAL, WBMX, WLCE, WAKS, WLNK, WMXB, KMXC, and KURB.

RECORD TO WATCH

TONIC

"Open Your Eyes"

(Polydor/A&M)

An ear-opener for KPLZ, KRUZ, KNNN, KMMX, KKYS, KKMY, WVMX, WHIZ, K107, KZLT, KQMX, and KDEC.

Gavin Hot A/C

TW		Reports	Adds	SPINS	TREND
1	MATCHBOX 20 - 3 AM (Lava/Atlantic)	107	1	4113	+92
2	LISA LOEB - I Do (Geffen)	106	0	3783	-186
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	102	1	3775	+202
4	CELINE DION - My Heart Will Go On (550 Music)	95	1	3554	+347
5	SMASH MOUTH - Walkin' On The Sun (Interscope)	93	1	3420	-59
6	SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)	104	1	3376	-44
7	BILLIE MYERS - Kiss The Rain (Universal)	93	1	3009	+80
8	LOREENA McKENNITT - The Mummurs' Dance (Warner Bros.)	98	6	2859	+366
9	SUGAR RAY - Fly (Lava/Atlantic)	82	0	2549	-161
10	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	81	0	2472	-342
11	CHUMBAWAMBA - Tubthumping (Republic/Universal)	77	0	2421	-538
12	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	83	2	2244	-55
13	BRYAN ADAMS - Back To You (A&M)	79	0	2086	-173
14	GREEN DAY - Time Of Your Life (Reprise)	82	5	2025	+167
15	ALANA DAVIS - 32 Flavors (Elektra/EEG)	81	1	1984	-20
16	TONIC - If You Could Only See (Polydor/A&M)	61	0	1869	-200
17	BACKSTREET BOYS - As Long As You Love Me (Jive)	67	1	1841	+107
18	BLESSID UNION - Light In Your Eyes (Capitol)	70	0	1791	-120
19	MEREDITH BROOKS - What Would Happen (Capitol)	70	2	1714	+55
20	SISTER HAZEL - Happy (Universal)	71	5	1409	-73
21	SISTER HAZEL - All For You (Universal)	53	0	1408	-25
22	ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island)	50	0	1352	-162
23	BEN FOLDS FIVE - Brick (550 Music)	64	13	1317	+296
24	THE VERVE - Bitter Sweet Symphony (Virgin)	60	8	1317	+191
25	MATCHBOX 20 - Push (Lava/Atlantic)	52	0	1236	-54
26	CHANTAL KREVIKZUK - Surrounded (Columbia/CRG)	53	1	1205	-25
27	THE SUNDAYS - Summertime (DGC)	45	0	1203	-268
28	JANET JACKSON - Together Again (Virgin)	41	3	1150	+54
29	ROBYN - Show Me Love (RCA)	41	1	1076	-85
30	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	39	0	1030	-188
31	JIMMY RAY - Are You Jimmy Ray? (Epic)	49	11	926	+315
32	LeANN RIMES - How Do I Live (MCG/Curb)	38	0	857	-39
33	JEWEL - Foolish Games (Atlantic)	37	0	673	-183
34	FLEETWOOD MAC - Landslide (Reprise)	36	5	621	N
35	JOHN MELLENCAMP - Without Expression (Mercury)	26	1	580	-188
36	EDWIN McCAIN - I'll Be (Lava/Atlantic)	31	5	576	+133
37	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	30	0	568	+2
38	NATALIE IMBRUGLIA - Torn (RCA)	33	19	547	N
39	FIONA APPLE - Criminal (Clean Slate/WORK)	23	0	532	+31
40	SHANIA TWAIN - You're Still The One (Mercury)	32	7	489	N

Hot Stuff BY RON FELL



Seven Signs of Successful Hot A/C

With all due respect to author **Stephen Covey**, I've put together my little list of seven things that are particularly prevalent in successful Hot A/C stations

1. WOMEN, WOMEN, WOMEN

Hot A/C can't live without them. Women drive the domestic economy, and Hot A/C spot sales are obsessively driven to and by women, specifically 25 to 34 years of age. These targeted women have tasted Top 40 radio in a former life and are now in the process of weaning themselves from a format that dropped them like a hot penny earlier in this decade.

2. LEADERS, NOT FOLLOWERS

Hots don't wait for other formats to dictate hit material. Hots are also "lifestyle" leaders, with a keen sense of "hot button" issues. Hots don't wait for anything.

3. PRODUCTION SMELLS LIKE TOP 40

The energy of the station, as established by production values, is rooted in kinetic Top 40 radio. The attention to detail and the sense of theatrics in production, always the benchmark of Top 40 radio, are always in evidence with today's Hot A/Cs.

4. TURNOVER OF THE HITS

All successful Hot A/C stations have disciplined current playlists that turn over the real hits at least five times per 24 hours. That rotation splits the difference between Top 40's penchant for eight to ten times a day, and mainstream A/C's tendency to limit hit singles to three or four times a day.

5. EACH STATION WAS ONCE A TOP 40 STATION, OR AT LEAST THE PD AND MD HAVE ROOTS IN TOP 40.

Almost no one in a position of programming power at any leading Hot A/C station can claim that his/her strongest previous format experience was a string of successful stints in mainstream or Lite A/C radio.

6. STRONG CONNECTION TO THE CORE ARTISTS OF THE FORMAT

The passion for music is much stronger in Hot A/C than with mainstream A/C. Music is a high priority, and it's the centerpiece of programming.

7. MORE LIKELY TO SUCCEED WHERE TRADITIONAL TOP 40 IS WEAK AND OTHER A/Cs ARE TOO PASSIVE OR CONSERVATIVE

The perfect strategic location for winning Hot A/Cs is where the void is wide and wanting. Top 40s that exploit the extreme leave plenty of middle ground for hit-based pop stations like Hot A/C.

It's Their Town, We're Only Tourists

Star 100.7's Jeff & Jer welcome everyone to San Diego



Total Reports This Week: 112 Last Week: 113

Editor: **RON FELL** • Associate Editor: **ANNETTE M. LAI**

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

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

Chartbound

Reports Adds SPINS TREND

Reports Adds SPINS TREND

* PAULA COLE - "Me" (Imago/Warner Bros.)	33	22	416	+285
LAUREN CHRISTY - "Magazine" (Mercury)	18	2	337	+31
EDDIE MONEY - "Can You Fall in Love Again" (CMC)	17	3	256	-13
SPICE GIRLS - "Too Much" (Virgin)	17	2	334	+81

COLLECTIVE SOUL - "She Said" (Capitol)	14	3	260	+43
JONNY LANG - "Missing Your Love" (A&M)	14	4	190	+57
MARCY PLAYGROUND - "Sex + Candy" (Capitol)	14	3	203	+67
* TONIC - "Open Up Your Eyes" (Polydor/A&M)	12	4	263	+124

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MOST ADDED



HALL & OATES (26)
FLEETWOOD MAC (22)
 * **AMY GRANT (17)**
 * **STONE RAIN (17)**
CHIP DAVIS (15)

TOP TIP

AMY GRANT -
 "Like I Love You"
 (A&M)

Official add date is Feb. 9, but 32 A/Cs can't wait. Already on at WLTE, WMGN, KELO, KWAY, WMT, KCRE, KQIS, WAFY, etc.

RECORD TO WATCH

DAKOTA MOON
 "A Promise I Make"
 (Elektra/EEG)

The moon rises early at WAZY, WRCH, WDOK, WMYI, WLIF, WEAT, KSBL, WLIT, WFMK, WWLI, WDEF, KKLI, WBEB, WRWC, and WGSY.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - My Heart Will Go On (550 Music)	10	170	2	4478	+316	87	45	34	4
2	BRYAN ADAMS - Back To You (A&M)	10	141	0	3173	+100	53	37	25	19
3	VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	10	138	7	3004	+310	45	32	40	17
4	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	17	134	14	3002	+373	53	29	26	19
5	RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)	17	117	0	2661	-278	37	31	34	13
6	BLESSID UNION - Light In Your Eyes (Capitol)	13	127	5	2649	+131	44	27	27	20
7	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	4	143	14	2480	+530	20	29	55	28
8	MICHAEL BOLTON - The Best Of Love (Columbia/CRG)	16	117	1	2464	-463	31	27	40	17
9	BACKSTREET BOYS - As Long As You Love Me (Jive)	15	124	8	2444	+422	33	28	31	27
10	KENNY G - Loving You (Arista)	11	109	3	2224	+162	27	31	30	16
11	KENNY LOGGINS - Now That I Know Love (Columbia/CRG)	12	104	3	2198	+146	31	29	28	13
12	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	30	97	1	2116	+60	30	20	29	17
13	SARAH McLACHLAN - Sweet Surrender (Network/Arista)	17	101	5	2114	+333	29	27	26	15
14	ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island)	23	98	0	2064	-165	25	24	28	18
15	FLEETWOOD MAC - Landslide (Reprise)	3	129	22	1995	+640	6	31	44	34
16	LISA LOEB - I Do (Geffen)	16	76	2	1834	+71	31	20	19	6
17	JIM BRICKMAN with ASHTON & RAYE - The Gift (Windham Hill)	18	86	0	1667	-260	12	25	31	14
18	SUPERTRAMP - Sooner or Later (Oxygen/Silver Cab)	12	77	0	1662	-45	20	23	27	5
19	MATCHBOX 20 - 3 AM (Lava/Atlantic)	17	70	2	1593	+138	26	16	18	10
20	SHANIA TWAIN - You're Still The One (Mercury)	4	104	10	1555	+320	7	20	32	35
21	BILLY JOEL - Hey Girl (Columbia/CRG)	14	83	0	1554	-362	17	11	34	19
22	DONNY OSMOND - Echo Of Your Whisper (Nightstar)	10	73	4	1528	+116	18	25	17	11
23	BETH NIELSEN CHAPMAN - Sand And Water (Reprise)	13	80	0	1493	-447	17	13	31	15
24	RAY VEGA - Even More (BNA Records)	11	95	6	1484	+113	5	25	29	29
25	JOHN MELLENCAMP - Without Expression (Mercury)	12	64	1	1332	-508	11	27	18	8
26	EDDIE MONEY - Can You Fall In Love Again (CMC International)	4	81	6	1259	+199	5	16	34	19
27	TONI BRAXTON with KENNY G - How Could An Angel Break My Heart (LaFace/Arista)	14	64	0	1250	-319	11	19	22	10
28	DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	2	88	26	1113	N	1	10	35	31
29	LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)	5	58	10	1019	+208	6	16	25	6
30	B.E. TAYLOR - Love You All Over Again (Christinae)	16	61	3	979	+26	3	16	22	18
31	LeANN RIMES - How Do I Live (MCG/Curb)	36	55	0	979	-122	8	11	19	13
32	DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	25	58	0	946	-198	6	7	24	18
33	JOEY LAWRENCE - Never Gonna Change My Mind (Curb)	12	54	2	923	+29	3	16	22	13
34	GARY BARLOW - So Help Me Girl (Arista)	23	58	0	906	-308	5	9	20	20
35	LINDA HORNBUCKLE - There Was A Time (FT)	13	53	2	892	+59	3	18	20	10
36	GARY BARLOW - Superhero (Arista)	3	70	14	877	N	1	8	27	24
37	CHUCK JACKSON & DIONNE WARWICK - If I Let Myself Go (Wave Entertainment)	7	52	5	857	+143	5	14	18	13
38	VENICE - Running Home (Vanguard)	3	59	10	780	N	1	4	28	22
39	AMY GRANT - Takes A Little Time (A&M)	29	40	0	676	-156	7	5	10	15
40	JANET JACKSON - Together Again (Virgin)	13	31	2	652	N	8	7	9	7

Chartbound

	Reports	Adds	SPINS	TREND
JULIE EISENHOWER - "Shadoan" (TIG)	53	6	645	+94
BARBRA STREISAND - "If I Could" (Columbia/CRG)	48	14	569	+264
CHANTAL KREVIUZUK - "Surrounded" (Columbia/CRG)	40	7	580	+126

Total Reports This Week: 178 Last Week: 176
 Editor: **RON FELL**
 Associate Editor: **ANNETTE M. LAI**
 Assistant: **LILY SHIH**
 A/C reports accepted: Mondays
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.
 Station Reporting Phone: (415) 495-1990
 GAVIN Fax: (415) 495-2580

Inside A/C

BY RON FELL



A/C Listeners Love Delilah

Syndicated air personality **Delilah**, who has been described as a cross between **Dr. Laura Schlessinger** and **Mr. Rogers**, has championed Love Songs-type programming for more than a dozen years now. Perfecting the mix of telephone



Delilah on the air in Studio A at Broadcast Programming In Seattle.

interaction with songs of love and compassion, her career path has taken her from tiny Reedsport, Oregon, to Eugene, Oregon, to Seattle, Boston, Philadelphia, and back to her current home base in Seattle. Recalls Delilah, "Early in my career I was spending more time off the air on the phone with my listeners than I was doing things like reading meters and such."

Now Delilah is the most listened-to syndicated show host in A/C radio, thanks to *Delilah After Dark*, which has been syndicated by **Broadcast Programming** since March of 1996. Her nightly program has been cleared on more than 125 stations and is heard by more than a million and a half people a week. Clearances have more than doubled since last summer.

Delilah After Dark, produced in Seattle, is a refreshing mix of listener phone calls and love songs. In an average night's program, Delilah can get in 55 records and 25 phone calls that will include dedications, requests, and a healthy dose of relationship problem solving and emotional counselling, though



Amy Grant
Like i love you

THE NEW SINGLE
FROM THE ALBUM BEHIND THE EYES
PRODUCED AND ARRANGED BY KEITH THOMAS FOR YELLOW ELEPHANT MUSIC, INC.,
THROUGH THE COURTESY OF SONY MUSIC, A GROUP OF SONY MUSIC ENTERTAINMENT, INC.
EXECUTIVE PRODUCERS: DAVID ANDERLE, MICHAEL BLANTON AND AMY GRANT
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A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
38	4	501	+91	THE BLENDERS - It Wouldn't Have Made Any Difference (Universal)
35	11	446	+148	ATLANTA RHYTHM SECTION - I Don't Want to Grow Old Alone (River North)
34	2	476	+11	AGARTHA - Crossing (Fearless)
34	17	348	+151	STONE RAIN - The World Today (Uvula)
33	5	379	+100	SIMON APPLE - It's Over (Trunk)
32	12	390	+166	RICK MONROE - Life Goes On In L.A. (Divorce)
32	17	363	+206	AMY GRANT - Like I Love You (A&M)
31	2	652	+91	JANET JACKSON - Together Again (Virgin)
29	13	233	+108	DAKOTA MOON - A Promise I Make (Elektra/EEG)
27	2	511	+89	MEREDITH BROOKS - What Would Happen (Capitol)
27	7	343	+131	MICHAEL DAMIAN - Why Not Me? (Weir Brothers)
27	11	268	+112	DIANA KRALL - Peel Me A Grape (Impulse!)
26	9	315	+149	SPICE GIRLS - Too Much (Virgin)
26	6	336	+116	PETER TRIPP - Back Alley (Dolphin)
25	2	642	+138	BILLIE MYERS - Kiss The Rain (Universal)
25	1	467	+81	ALANA DAVIS - 32 Flavors (Elektra/EEG)
25	5	254	+42	JOE'S BAND - Listen (Rag)
24	1	233	+6	SAMANTHA COLE - Without You (Universal)
21	1	406	+6	SISTER HAZEL - Happy (Universal)
18	8	207	+95 *	THE SAMPLES - Sacred Stones (W.A.R.)
16	3	151	+33 *	FICTION - I Could Cry (Coast)
15	5	294	+123 *	THE VERVE - Bitter Sweet Symphony (Virgin)
15	15	137	+137 *	CHIP DAVIS "DAY PARTS" - Slo Dancin' In The Living Room (American Gramophone)

Dropped: Backstreet Boys (Quit), Paul Carrack, LeAnn Rimes, and Patty O'Hara.

* Indicates Debut

ARTIST PROFILE

JANIS IAN



HOMETOWN & BIRTHDATE: "All over New Jersey; April 7."

LABEL: Windham Hill

PROMOTION CONTACT: Andrea Paulini (310) 358-4800

CURRENT SINGLE: "Getting Over You"

MAJOR MUSICAL INFLUENCES: "Billie Holiday, Flashing Bunnies, and Pete Seeger."

THINGS THAT MAKE YOU HAPPY: "Work, home, dogs, gerbils."

THINGS THAT MAKE YOU SAD: "No work, no home, being broke."

THINGS THAT INSPIRE YOUR SONGWRITING: "Single malt

Scotch, good music, success."

FAVORITE WAYS TO RELAX: "Prone"

PET PEEVE: "You don't really want to know..."

WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE: "...an orchestra."

YOUR MOST TREASURED MATERIAL POSSESSION: "I got completely wiped out in the '80s and had to sell everything. I don't have any treasured material possessions now, just stuff."

MOST INTERESTING PERSON YOU KNOW OR WOULD LIKE TO KNOW AND WHY? "I'd like to meet Jimi Hendrix again, just to say thanks."

THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND: "Water, food, and a satellite modem."

PROUDEST CAREER ACHIEVEMENT TO-DATE: "Being the first solo female to get five Grammy nominations for one album; Leonard Cohen liking my work."

FUTURE AMBITIONS: "Wealth, recognition, and a settled life."

DARYL HALL JOHN OATES

The Sky Is Falling

THE NEW SINGLE FROM THEIR HIT CD
Marigold Sky
THE FOLLOW UP TO THE TOP 5 SMASH!
Promise Ain't Enough

Highest Debut 28*!
#1 Most Added *Again!*
88/26!
+527 Spins!



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DISTRIBUTION

"Give Me Forever (I Do)"

The Brand New Single from
JOHN TESH
Featuring the Vocals of
Multi-Grammy Winner James Ingram

From the album
Grand Passion



JUST LISTEN.....
TO THE MUSIC

Contact: Scott Meyers
Director of National Promotion
PolyGram/GTSP
Toll Free: 866-54-TUNES

Visit the official website:
<http://www.tesh.com>

Top 10 in only 4 Weeks!!

Jumps to #7 with 14 adds this week!!
A spin increase of +530, and 143 stations!!

"John Tesh's keyboards, and James Ingram's vocals are an excellent compliment to each other. The combination snaps right out of the radio and grabs the listener's attention!"

Don Kelly
WMJX - Boston

"Give Me Forever (I Do)" is THE "dedication" & love song of the year!! Every time we play it, the phones light up! Outstanding audience response!!"

David Joy
WPCH - Atlanta

"The minute I played this song the phones went crazy!! Females young and old alike... weddings... anniversaries... people in love for years, days, hours, you name it, this song brought forth all these emotions and more!"

Rose Diehl
KMAJ-FM - Topoka

GTSP
RECORDS

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WAS IT SOMETHING I DIDN'T SAY

Written and Arranged by Diane Warren

Spending another night alone
Wondering when I'm gonna ever see you again
Thinking what I would give to get you back baby
I should have told you how I felt then
Instead I kept it to myself, yeah
I let my love go unexpressed
'Til it was too late
You walked away

**Was it something I didn't say
When I didn't say "I love you"**

Was it words that you never heard

All those words I should have told you

All those times, all those nights when I had the chance to

Was it something I didn't say

Always assumed that you'd be there
Couldn't foresee the day you'd ever be leaving me
How could I let my world slip through my hands baby
I took for granted that you knew, yeah
I guess you never had a clue
'Til it was too late
You walked away

(Chorus)

All the words were in my heart
They went unspoken
Baby now my silent heart is a heart that's broken
I shoulda said so many things
Shoulda let you know you're the one I needed near me
But I never let you hear me

(Chorus)

early believers include:

WGLM

WKSE

WCVQ

WWLI

KELI

WTCB

WLVY

KIXR

WGSY

KMVR

KQMQ

WQCD

WHAJ

KLKC

KWXX

KQID

WCKQ

KKRB

KOKO

KGY



a PolyGram company



TOP 40
ENTERTAINMENT

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www.americanradiohistory.com

Donny Osmond

“The Echo of Your Whisper”

From #23 to #22 (GAVIN A/C)

1528 total spins

73 stations

Thank You Radio!

Listen for this week's
interview with Delilah

From the forthcoming EP “Four”

Produced by Ricky Peterson & Paul Peterson

Management: Jill Willis Renaissance Management, Inc.

Promotion: Tom Mazzetta Mazzetta Promotion

Phone: (303) 545-9990 • Fax: (303) 545-9993

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Delilah is quick to point out her advice is not based on any schooling in psychotherapy or social science. Hers is the advice of life's hard-knock school of logic and experience.

The program's success in its evening time slot (usually 7 p.m. to midnight) is an anomaly in A/C radio, because traditionally, to be successful in that time period calls for a departure from normal daily program content. While love songs and dedication shows have become staples in evening-hour time blocks in the past two decades, it's Delilah's effective use of listener calls as fodder for advice and counselling on relationships that keeps her ahead of the pack. “The real meat of my show is about relationships,” she says. “About love and life and kids and hope and dreams. **God** wants people to know they are valuable, they are loved, and that they have worth despite the heartaches and the troubles. The show encourages people not to give up and to build strong relationships. It's not about offending anyone, or chewing them out.”

Delilah After Dark's listeners listen—and respond. Proof can be found in the instant impact of a song like **Bob Carlisle's** “Butterfly Kisses.” “One of our affiliates had played it on the morning show and thought it would fit with our format.” Delilah remembers. “Late in '96, he sent it to me and I listened and cried. I decided to play it, and when I came out of the song, I wanted to encourage all fathers to love their children that way. I ended up losing it on the air and sharing the story of my abusive father. I had not intended to do that, but I couldn't help myself. I felt so foolish, but within minutes, I started to get e-mails asking how to get the record. The next day, five of our affiliates—we had ten at the time—called requesting that we send them dubs of the record. The rest is musical history.”

AVERAGE DELILAH AFTER DARK LISTENER?

Delilah says, “I don't have an average listener. Most A/C stations target adult females—a working mom in her mid-30s. But though we do great with target A/C demos, this show is unique in that it encompasses all demographics. I get calls from kindergartners who won't go to sleep in their room, and from grandfathers calling to brag about the little ones. I talk to single moms, single dads, to military personnel, to lovesick teens, and to retired widows. The only common denominators my listeners seem to have are sensitivity and compassion.”

DELILAH'S ROLE MODELS?

“**Jerome and Steve Kenegy**, and **Wes Lockher**, owners of **KDUN-Reedsport**, Oregon where I grew up.

My first radio experiences were there in junior high. Later I moved to Seattle when I was 21 and I worked at **KING**, where I met **Edith Hilliard** who was then the GM. Then at **KLSY**, also in Seattle, I worked with another wonderful woman, **Chris Mays** at **KZAM**. She was bright, hard working, and talented, and she gave me the opportunity to develop this show concept, which helped me reach for my dreams.”

SHOULD THERE BE A SEQUEL TO SLEEPLESS IN SEATTLE?

“Sure. **Sam** would call saying he and **Annie** were having problems, and that she had met some guy via the Internet and had dumped him for the other guy. I would say ‘What do you expect? She already dumped a perfectly nice guy for some dude she met via the radio waves.’”

DELILAH'S TOP 10 LOVE SONGS

1. “True Companion” **Marc Cohn**
2. “When a Man Loves a Woman” **Percy Sledge**
3. “The Gift” **Jim Brickman with Susan Ashton and Collin Raye**
4. “Sweet Love” **Commodores**
5. “Endless Love” **Lionel Richie and Diana Ross**
6. “Beautiful” **Gordon Lightfoot**
7. “You Are So Beautiful” **Joe Cocker**
8. “Almost Paradise” **Mike Reno and Ann Wilson**
9. “Go There With You” **Stephen Curtis Chapman**
10. “Give Me Forever” **John Tesh feat. James Ingram**

A/C Picks

ERIC CLAPTON

“My Father's Eyes” (Reprise)

A very strong father/son relationship from Eric Clapton is enhanced by some wonderfully soulful bass playing, a strong chorus, and more guitar-pickin' than on any other recent EC singles. This is Clapton's finest and most refreshing single of the decade.

ELTON JOHN

“Recover Your Soul” (Rocket/Island)

Get over the tough times with this four-step set of free advice; “release, relax and let go, and let's recover your soul.” This tune's simple attitude and modest arrangement are the proper antidotes to the heavy-handed production and emotional sincerity that made “Candle in the Wind 1997” the biggest selling single in musical history.

PAULA COLE

“Me” (Imago/Warner Bros.)

This is gonna be a big month for Paula Cole, and it starts with a powerful new single. The multi-Grammy nominee invokes the first person throughout this self-produced and self-written, haunting, and soul-searching confessional. ●

M-C-A

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AQUA

- Aquarium Album Multi-Platinum
- Third Hit Track "Turn Back Time"
- Featured In Sliding Doors Soundtrack



K-CI & JOJO

- "All My Life" Multi-Format Hit Exploding at Pop Radio
- Video MTV Active Rotation
- 900,000 Albums Shipped



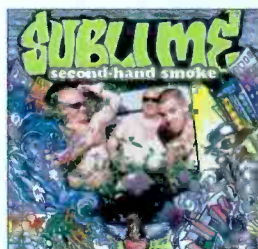
BLINK-182

- Album Dude Ranch Now Gold
- 100,000+ Orders in 4 Weeks
- "Dammit" Video Top 20 MTV Active Rotation
- Alternative Smash Crossing To Rock



SUBLIME

- Album of the Year and Best Band Rolling Stone Reader's Poll
- "Badfish" MTV Active Rotation
- sublime Triple Platinum
- Second-Hand Smoke Gold



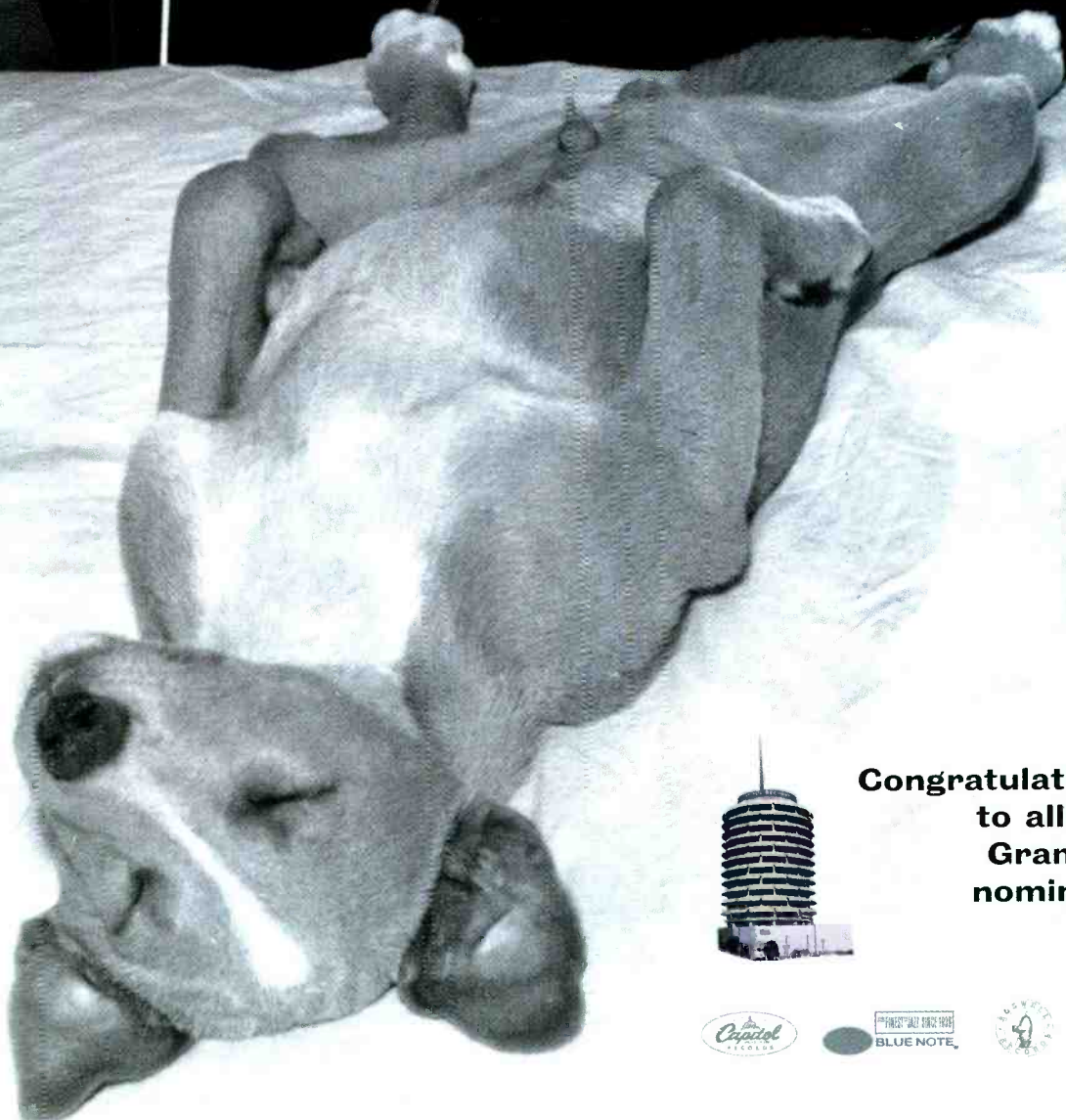
B.B. KING

- New Release Deuces Wild
- Gold in 10 Weeks
- Fastest Selling Album of His Career

CURIOUSLY STRONG HITS



Is it cool in here or is it just us?



Congratulations to all our Grammy nominees.



PAUL McCARTNEY
Album Of The Year
FLAMING PIE

RADIOHEAD
Album Of The Year
OK COMPUTER

MEREDITH BROOKS
Best Female Rock
Vocal Performance
BITCH

FOO FIGHTERS
Best Hard Rock Performance
MONKEY WRENCH

MEGADETH
Best Metal Performance
TRUST

ERIC JOHNSON
Best Rock Instrumental
Performance
S.R.V.

MEREDITH BROOKS
Best Rock Song
BITCH

FOO FIGHTERS
Best Rock Album
THE COLOUR AND
THE SHAPE

RADIOHEAD
Best Alternative
Music Performance
OK COMPUTER

KURT ELLING
Best Jazz Vocal Performance
THE MESSENGER

JOE LOVANO
Best Jazz Instrumental
Performance, Individual
or Group
CELEBRATING SINATRA

VINCE MENDOZA
Best Instrumental
Arrangement
DON'T TALK (PUT YOUR
HEAD ON MY SHOULDER)

SKELETON KEY
Best Recording Package
FANTASTIC SPIKES
THROUGH BALLOON

BLIND MELON
Best Music Video, Long Form
LETTERS FROM A PORCUPINE

VARIOUS ARTISTS
Best Music Video, Long Form
BLUE NOTE - A STORY OF
MODERN JAZZ

GAVIN PICKS

Singles

BY DAVE SHOLIN

JAMES HORNER "Southampton" (WORK)

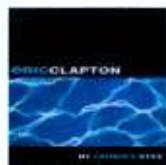
Is there anything hotter right now than *Titanic*? Fagedaboutit. Now, from KKRZ-Portland PD Ken Benson, who made news at last year's GAVIN when he played his "Secret Garden/Jerry Maguire" mix, comes his latest marriage of music and dialogue. Those in San Diego will have already heard this played at the "Top 40 Jukebox Jury." Public demand will guarantee many more spins in the weeks ahead.

THE TUESDAYS "It's Up to You" (Arista)

More than a few musical influences heard on this '60s-tinged production from this Norwegian quintet. The Tuesdays shine

not only as vocalists but players as well, and with early adds at stations like WKSE-Buffalo, their U.S. debut is poised to be an impressive one. Pop music to the max.

ERIC CLAPTON "My Father's Eyes" (Reprise)



Eric Clapton has again written about a subject that has greatly affected his life. His sincerity and emotion can be heard in every phrase and felt with every guitar note on this release from *Pilgrim*, his first studio album in eight years. Tour begins at the end of March.

RICHIE SAMBORA "Hard Times Come Easy" (Mercury)

Easily Sambora's finest solo performance, it seems the time is finally right for Jon Bon Jovi's best known partner to connect with a potent combination of rock and

pop. Producer Don Was is at the top of his game.

EDWIN MCCAIN "I'll Be" (Lava/Atlantic)

Story is simple: where this song gets exposure, audiences react. Word has spread in the past few weeks, and a growing number of programmers are confirming top five requests or better for this tender and heartfelt expression of love, which arrives just in time for Valentine's Day.

THE SUNDAYS "Cry" (DGC)

GAVIN has been publishing for 40 years, but I'll bet this is the first time that two groups named after days of the week appeared on the picks page together. Solid fan base has been built at alternative for the Sundays, and the group now stands its best chance yet at scoring a Top 40 winner based on the strength of this haunting effort.

Albums

CHRIS KNIGHT Chris Knight Decca

I can only imagine how his fellow songwriters react when they hear Chris's work for the first time. I am sure it is humbling. Chris Knight is truly gifted, and his self-titled



debut on Decca Records is exceptional testimony to that. Noteworthy cuts include the losers' anthem "It Ain't Easy Being Me," a self-deprecating look at the trials of being born male, "Framed" a song about the relative nature of guilt, and "William" a battered boy whose adult years reflect the damage of his victimization.

Knight is a storyteller whose tales are filled with heartbreak, betrayal, and misfortune. His songs accentuate the thing we spend most of our lives running from—reality. He makes us feel and think. He doesn't soft-sell the truth, and his songs are not cleverly designed to be pitched to some hat as the next single. Which is not to say that his album doesn't contain hits—on the contrary, there is likely more than one, as radio programmers will discover once they present it to their listening audience.

—CHRIS MARINO

KIFM, Cont. from page 64

Mike: Some songs go through our whole Smooth Jazz music cycle, then get auditorium-tested and come out awful. We played them weeks on end thinking they were good current product.

Kelly: Many libraries have gone from 3000 down to 700. When you focus a station, you're trying to get it into the mainstream. You have to use your resources to compete in the big leagues.

What's KIFM's take the format becoming so track-oriented?

Mike: Kelly may disagree, but I think track mentality is good. Meaningful rotation builds hits, whether it's A/C, country, or Smooth Jazz. You need to create songs that elicit passion from the audience. If you throw a bunch of stuff at them too quickly, they never have a chance to grasp them and get excited about them. You build lukewarm support for the music and that hurts the format.

Kelly: People are developing a passion for instrument-

tal music like they never have before. The tracking has benefited artists who used to get marginal play on several tracks. When you hear the artists play that song live, you sense that rock star passion from the audience.

What about vocals?

Kelly: We argue and pull out our hair. There isn't one exclusive testing group that can tell you what vocals work for this format. Some are homeruns; some turn out to be complete misses. Unless you're Sade, you're in question. Vocals can be a problem for this format—regionally and ethnically. It depends on each market; you have to know your own audience and its changing tastes.

Mike: The problem with this format is we have so few format vocalists. We have to use Sade and George Benson library material because there's not a lot out there. I'd like to see labels realize there is a market for vocal music specific to this format.

Kelly: We have a vocalist like Bobby Caldwell, but then he records a big band record. He's a core artist who is away from it for a while. Labels have a hard time supporting vocalists with weak sales.

Mike: We hear great, no-brainer instrumentals at our music meetings. Then we listen to vocals that sound [too] A/C, urban, or just plain weak. You won't find a lot of blatant heavy A/C crossover stuff like the Natalie Cole, Celine Dion, or Whitney Houston on this station. Sometimes I worry more about saying their names than playing their music. It "unhypes" the music.

How many vocals do you play per hour?

Kelly: In the morning it's every other song. Once morning drive is over, it goes to 35 percent of an average hour. At night, one out of five tunes are a vocal.

What's up for the station in 1998?

Mike: We're going to launch another major marketing cam-

paign. This time we've created a video mailer featuring Rick Braun. It sells the format better than anything I've ever seen.

Kelly: We just put our new logo into the video package.

Who do you consider your main competition?

Mike: Most of our sharing is done with the soft A/C, KYXY, and the urban A/C, KMGC.

No butting heads with News Talk?

Mike: Not a lot, really. For instance, San Francisco has a much bigger AM market than San Diego. It's not the same factor. We try to bring this format mainstream without diluting it and making it less special. We can take it proudly to the listeners and say, "This is a great body of music. You're going to like this." We do share audience with KSON and KBZT because it's very much a 35+ format. In the latest Arbitron, KSON was number one, 35-64, and KIFM was number two, and KBZT was number four. Everybody is your competition. ●

GAVIN

Miller Freeman Entertainment Group
140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
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CHIEF EXECUTIVE OFFICER DAVID DALTON
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FAX: (805) 542-9997;
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Executive Producer: Allen "Allstar" Gordon, Jr. for Starcyde Entertainment Inc. Associate Executive Producers: Merlin Bobb and Troy Patterson
Management: Reynold Martin for A.G. & Associates*



On-line

BY QUINCY MCCOY

The Big P: Personality

Last week I began a series called "Getting Your P's In Order." The Ps are the essential elements every station must incorporate into its identity—if being Number One is its goal. The Ps include promotion, production, public affairs and this week's component—personality. Personality is one of my favorite subjects because I believe all successful radio—whatever the format—is personality based. It's a no-brainer: In radio we are paid to entertain. It's our job to create an environment that adds enjoyment to our listeners' lives. Personality is the heart and soul of radio and it is the hardest ingredient to maintain on a daily basis. Only stations with personality can separate themselves from today's generic-sounding stations that are programmed strictly by the numbers.

Since the 1970s, radio has attached itself to research to explore the market, and to music testing to set its strategic goals and direction. Our industry has become dominated by numbers, information, and analysis. This makes it much harder to tap into intuition, feelings, and nonlinear thinking—the skills that great personalities and programmers need to *entertain*. Research is important, but it plays only a small part in what makes radio such a great escape. Remember—radio is a live art form, and showmanship is the star of the show.

What ingredients go into developing and sustaining a great personality radio station? What makes great air-personalities stand out and attract listeners? What can PDs do to create a good environment in which personalities can flourish? The answers are in the definition of the word itself.

My old dictionary defines personality as: "habitual patterns and qualities of behavior of any individual as expressed by mental activities and attitudes; distinctive

individual qualities of a person, considered collectively. b) the sum of such qualities likely to impress others."

Distinctive Individual Qualities

Every great radio station and personality has its own unique sound. You know when you're listening to Howard Stern and you can feel the good vibes that the Doug Banks Show sends out. These two shows couldn't be more opposite in their style and approach but they both achieve great results, primarily because they both entertain. Banks and Stern are personal and relate to

on the radio.

What is the difference between a good jock and a great one? I asked Buzz Bennett years ago and he gave me an example that I've never forgotten—and that still applies today. He said a good jock is like a small steel ball rolling effortlessly through a shag carpet. It speeds along, evenly, straight, to the end. The shag carpet represents the listeners who fold over for a second as the steel ball passes by, then bounce back in place. But a great jock, he continued, is that same steel ball with a piece of gum on it. Now when you roll it on the shag carpet, its path is

that, a lasting relationship develops into ratings and revenue. Today in most cases, radio is so "surface" that people are hearing only formulas.

Mental Activities and Attitudes

Radio affects people intimately. Offering a one-to-one communication between speaker and listener, it has a magical power to touch remote and sometimes-forgotten chords in all of us. Personalities and great radio stations with personality have a special attraction that draws listeners to them. Think about some of your favorite stations and how important it was to

listen everyday for the dose of excitement and energy it added to your life.

The toughest job, of course, falls to the program director, who has to motivate his talent to stretch and sometimes walk the high wire to achieve those special moments

person-al-ity \,pər-s'n-'a-lə-tē, ,pər-'sna-\ n, pl -ties [ME *personalite*, fr. LL *personalitat-*, *personalitas*, fr. *personalis*] (15c) **1 a**: the quality or state of being a person **b**: personal existence **2 a**: the condition or fact of relating to a particular person; *specif*: the condition of referring directly to or being aimed disparagingly or hostilely at an individual **b**: an offensively personal remark (angrily resorted to *personalities*) **3**: the complex of characteristics that distinguishes an individual or a nation or group; *esp*: the totality of an individual's behavioral and emotional characteristics **4 a**: distinction or excellence of personal and social traits; *also*: a person having such quality **b**: a person of importance, prominence, renown, or notoriety (a TV ~) **syn** see **DISPOSITION**

people. They wrap their humor around issues that matter to people. And that's what counts.

Great personalities today don't use prepared bits and punchline humor. They don't rely on contests or silly wake-up calls as an insurance for high ratings. Today, great personalities are interested in what's happening in the real world. They talk about subjects that listeners can relate to such as: wives, family, coworkers, the job, movies, TV, current events and, of course, sex. Nowadays you have to be unpredictable and never succumb to expectations.

Radio in the '90s is beginning to show signs of a creative rebirth. While radio is still using facts and logic to provide the foundation for overall decision making, the use of intuition and emotion are being applied in the search for new ideas. Some of the positive indications are the success of strong personalities like Dr. Dre and Ed Lover, Rick Dees, Mancow, Mark and Brian, and, of course, Banks and Stern. The national success of these performers echoes our need for more creative showmanship

slower, rougher, uneven, and by the time it gets to the end its got pieces of the rug stuck all over it. The pieces of rug are listeners clinging to him. Which type of jock are you? And which one would you want on your station?

Habitual Patterns

The only way to sound spontaneous and clever is to be prepared.

This is the key to any great performance. A professional is always reading, writing, and gathering information pertinent to their show. This is the difference between relating to your listeners and being out of touch. Great personalities get involved with their communities. You should be the listeners' social director and keep them plugged in to what is happening in town. On a consistent basis, this can add up to a tremendous entertainment level that's hard to beat.

Great personalities have the ability to communicate and strike an internal cord with their listeners. They work hard to develop an interactive process—a "human-ness"—with listeners that cultivates into a mutual friendship. From

that produce precious memories for the listeners. To make great radio a PD's job is simply to bring out the best in the people who are working with him. Okay, right about now a lot of you are saying that star personalities are noisy, pushy, self-centered, brash, a just plain management nightmares. I'll take the arrogant overachievers anytime because their energy is positive and energizes others, plus they set challenging performance goals for themselves. You can't build a winner without that attitude, and team members who are afraid to ruffle feathers won't make it to Number One. Personalities are people who believe that they are special.

I believe if the young Muhammad Ali had come into the boxing world with a PC attitude, he probably never would have beaten Sonny Liston and become champion. MCI when facing ATT has the same "I am the greatest" attitude that Ali employed to compete. Give your personalities their due: some special care, and they'll feed on your competition. That's called winning...and winning is the soul of a great personality.



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MOST ADDED

KEITH WASHINGTON (44)

Bring It On (Silas/MCA)
WQOK, WZFX, WBL, WFLM, KMJK, KBCE, KRIZ, WKGN, WDZZ, WDAS, KYEA, KTBT, WJZD, KXZZ, WNFQ, WIBB, KHRN, KRRQ, KMJJ, WILD, WCKX, WZHT, WQHH, WNHC, KDKO, WJUN, WTMP, WFXE, WHRK, WJLB, WJTT, KVSP, WIZF, WKYS, WJFX, KZWA, WJMI, WOWI, WGCI, WPEG, WZAK, KPRS, WXQL, KJMM

ELUSION (43)

Reality (RCA)
KBMS, WDZZ, KBCE, WKGN, WPLZ, KYEA, KTBT, WJMG, WJZD, WRKE, WIBB, WAAA, KHRN, KRRQ, KMJJ, WILD, WJMM, WCKX, WZHT, WQHH, WBLX, WJUN, WTMP, WMNX, WFXE, KMJM, WHRK, WKKV, WQOK, KVSP, WIZF, WJFX, KZWA, WOWI, WZFX, WCDX, WPEG, WZAK, KPRS, WPAL, WXQL, KJMM

2 PAC (41)

Do For Love (Amaru/Jive)
WFXA, WRSV, WKGN, WDZZ, WPHI, KYEA, KTBT, WJMG, WJZD, WRKE, WIBB, KHRN, KMJJ, WILD, WCKX, WZHT, WQHH, WUSL, WJUN, WTMP, WROU, WVEE, WFXE, KMJM, WHRK, WJLB, WJTT, KVSP, WIZF, WKYS, WJFX, KZWA, WOWI, WZFX, WGCI, WPEG, WZAK, KPRS, WPAL, KKDA, KJMM

L.L. COOL J (41)

4,3,2,1 (Def Jam Recording Group)
WPLZ, WFXA, WRSV, WKGN, WDZZ, KXHT, WJXX, KYEA, KTBT, WJMG, WJZD, WNFQ, WRKE, WIBB, KHRN, KRRQ, WEUP, KMJJ, WCKX, WZHT, WQHH, WTMP, WMNX, WFXE, KMJM, WHRK, WJTT, KVSP, WIZF, WKYS, WJFX, KZWA, WZAK, KPRS, WPAL, WXQL, WPEG, KJMM, KVSP, WJUN, WBLX

H-TOWN (33)

Natural Woman (Relativity)
WPLZ, KBCE, WKGN, WDZZ, WJXX, KYEA, WMCS, WJMG, WJZD, KXZZ, KHRN, KQXL, KRRQ, WEUP, KMJJ, WJMM, WCKX, WQHH, WBLX, KDKO, WJUN, WMNX, WHRK, WKKV, WJLB, KVSP, WIZF, WJFX, WJMI, WZFX, WZAK, KPRS, KJMM

BLACK A/C

Most Played Current Hits

BRIAN MCKNIGHT

"Anytime" (Mercury)

BOYZ II MEN

"A Song For Mama" (Motown)

UNCLE SAM

"I Don't Ever Want To See You Again" (Stonecreek/Epic)

JANET JACKSON

"Together Again" (Virgin)

DRU HILL

"We're Not Making Love No More" (LaFace/Arista)

(LaFace/Arista)

Q-FILE

We'll see you all at the convention in San Diego!!! Be there at these scheduled events:

THURSDAY, FEB. 5 AT 12:30 PM -

Urban Keynote: Cathy Hughes, CEO Radio One, Inc.

FRIDAY, FEB. 6 AT 10:45 AM -

Radio One, Inc. presents:

Superserving the African

American Market (Moderated by:

VP of Programming, **Steve Hegwood**)

SATURDAY, FEB. 7 AT 11:30 AM -

Women of the Radio and Music

Landzcape, No More Tears:

Entitlement and Empowerment in

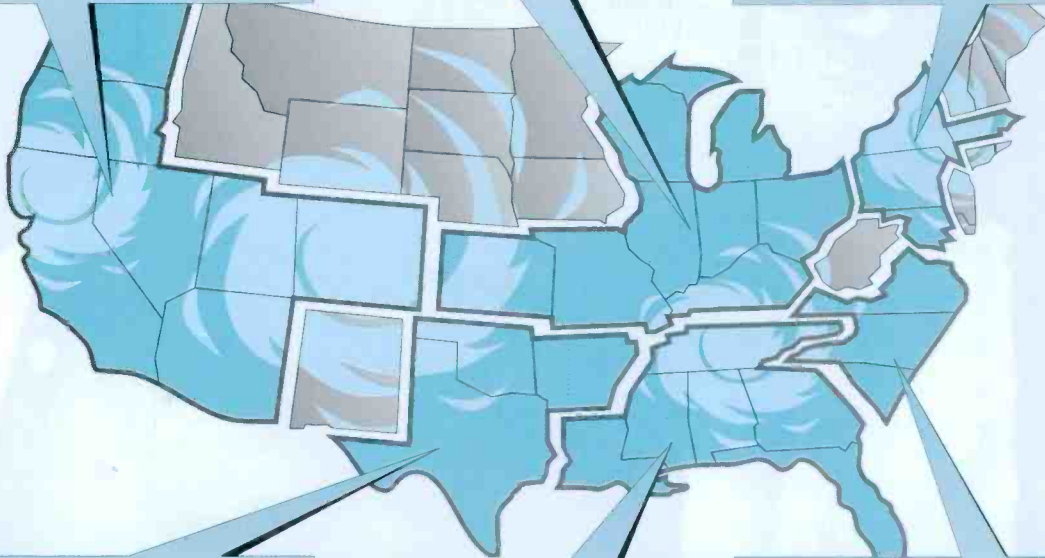
1998 (Moderated by **Helen Little, OM**

of WUSL/FM-Philadelphia)

WEST COAST
ELUSION +28 "Reality" (RCA)
OL' SKOOL +27 "Am I Dreamin'" (Universal)
LSG +26 "Curious" (Eastwest/EEG)
CECE WINANS +25 "Well, Alright!" (Atlantic)
MARY J. BLIGE +23 "7 Days" (MCA)

MIDWEST
OL' SKOOL +57 "Am I Dreamin'" (Universal)
KEITH WASHINGTON +54 "Bring It On" (Silas/MCA)
LL COOL J +52 "4,3,2,1" (Def Jam)
TIMBALAND AND MAGOO +44 "Luv 2 Luv U" (Background/Atlantic)
MARY J. BLIGE +39 "7 Days" (MCA)

EAST COAST
LL COOL J +106 "4,3,2,1" (Def Jam)
CECE WINANS +84 "Well, Alright!" (Atlantic)
2 PAC +81 "Do For Love" (Amaru/Jive)
LSG +58 "Curious" (Eastwest/EEG)
JANET JACKSON +52 "Together Again" (Virgin)



SOUTHWEST
LSG +81 "Curious" (Eastwest/EEG)
OL' SKOOL +62 "Am I Dreamin'" (Universal)
MISSY "MISDEMEANOR" ELLIOTT +56 "Beep Me 911" (The Gold Mind/Eastwest)
USHER +55 "Nice & Slow" (LaFace/Arista)
JODY WATLEY +52 "Off The Hook" (Atlantic)

SOUTHEAST
2 PAC +146 "Do For Love" (Amaru/Jive)
MARY J. BLIGE +139 "7 Days" (MCA)
K-CI AND JOJO +120 "All My Life" (MCA)
LSG +113 "Curious" (Eastwest/EEG)
KEITH WASHINGTON +105 "Bring It On" (Silas/MCA)

CAROLINAS/VIRGINIA
PATTI LABELLE +175 "Someone Like You" (MCA)
MARY J. BLIGE +124 "7 Days" (MCA)
MARIAH CAREY +112 "Breakdown" (Columbia/CRG)
OL' SKOOL +99 "Am I Dreamin'" (Universal)
CECE WINANS +81 "Well, Alright!" (Atlantic)

TOP TEN SPINZ

1	BRIAN MCKNIGHT "Anytime"	3684	3337	3366
2	UNCLE SAM "I Don't Ever Want To See You Again"	3337	3366	
3	DRU HILL "5 Steps"	3105	3288	
4	USHER "Nice & Slow"	2926	3224	
5	MARY J. BLIGE "7 Days"	2293	2780	
6	K-CI AND JOJO "All My Life"	2247	2638	
7	JANET JACKSON "Together Again"	2505	2612	
8	SWV "Rain"	2255	2557	
9	DESTINY'S CHILD "No, No, No"	2221	2428	
10	TIMBALAND/MAGOO "Luv 2 Luv U" 2077	2284		

SPINZ LAST WEEK
SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

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#42

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D. Meka

Taken from the album
"NOW...FEEL ME!"
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**"Going for Adds
NOW!"**

in stores Feb. 10, 1998.

Produced by:
Uncle Jamz, E-Bo, GuyWes
for DEAD END STREET Productions

Tyrone Hill

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Morning co-host needed for 100,000 watt, hot AC in market #158, A.S.A.P! Females and minorities encouraged. T&R's to: Greg Owens-PD, WYCO-FM, P.O. Box 778, Wausau, WI 54402-0778.

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

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The One and Only Debbie Wyld is looking for an on-air, or MD position. Do not let this chance go to waste!
WJZM-AM is currently looking for a part-time Board Operator who can work evenings and weekends. We prefer the candidate to have experience in this related area. Send resumes to: Dave Eubanks, Zebra Broadcasting Corp., 2510 St. Clair Avenue, Cleveland OH, 44114. E.O.E.

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New Mexico Country FM seeks air talent for all dayparts including mornings. T&R to Jim West, PD KBFG, 2400 Monroe N.E., Albuquerque 87110. EOE.
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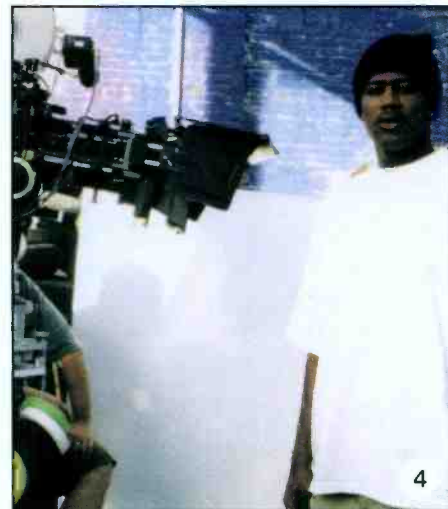
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PRIORITY RECORDS PICKS OF THE WEEK

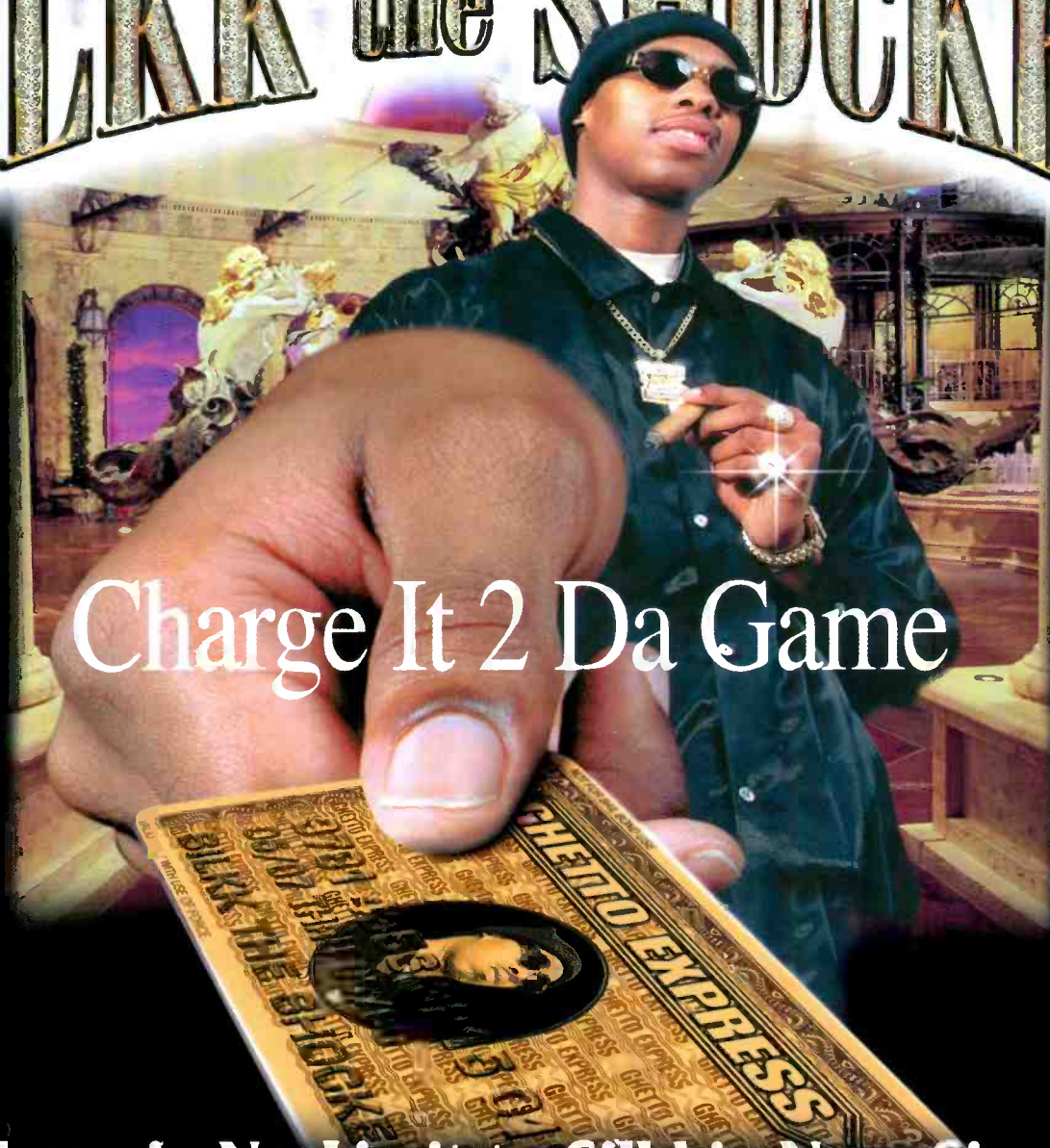
1) Uhhh!...Master P and the No Limit family are "Bout it, Bout it" as they celebrate Master P's multi-platinum success of Ghetto D. 2) Ice Cube and Mack 10 tear up the stage at Billboard Live in Hollywood. 3) Ruck and Rock of Heltah Skeltah let the competition know what they think of them. 4) CEO/ Filmmaker/ Director/ Movie Star/ Artist...Master P oversees the filming of his next movie "I Got The Hook Up" (No Limit & Priority Films), opening this spring. 5) The expressions of CJ Mac, Daz Dillinger (Death Row) and Ant Banks sum up their feelings after watching the infamous Tyson/Holyfield II fight at their homeboy Ice T's house. 6) Mack 10, Squeak Ru (Allfrumtha i), Ice Cube and Binky (Allfrumtha i) representin' the Westsiide at Allfrumtha i's "County Jail" video shoot. 7) Young Bleed counts how many platinum albums he's anticipating. 8) Silkk the Shocker puts the finishing touches on his highly anticipated second solo album, Charge It To The Game. 9) Steele and Tek of the Cocoa Brovaz take time out to discuss The Rude Awakening they have in store for you. 10) Priority Records Promotions Staff gearing up for '98.



Priority Records '98...Stay Tuned...



SILKK the SHOCKER



Charge It 2 Da Game

There is No Limit to Silkk's New Single
"Just Be Straight With Me"



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ADD IT
FEB 12

BODY ROCK

ADD IT
FEB 12



TASH

appears courtesy of Loud Records

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• DJ Ran,
WUSL/Super Radio

MOS DEF

"Hot to death. I am feelin' it!"
• Funkmaster Flex/HOT 97

"Dream team collabo, tight production... another Rawkus classic. Watch, Listen and Learn."
• Bahamadia/V103

"Kids on the street is feelin' it, it's hot like gonorrhea so jump on it."
• Baka Boyz

Q-TIP

appears courtesy of Jive/Zomba

"I expect it to be one of the hottest underground joints of the year to the point where it breaks the commercial barrier. I already wore out my copies."
• Revolution

Video Directed by Nick Quested

Lyricist Lounge Vol.1
DOUBLE ALBUM Spring '98

COLLEGE RADIO CONTACT:
Wes @ Seven Heads 718.622.2526
COMMERCIAL MIX CONTACT:
Ben or Chris @ Rawkus 212.358.7890



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Gavin Rap Retail

2W	LW	TW	Singles
2	2	1	EPMD - Richter Scale (Def Jam Recording Group)
1	1	2	PUFF DADDY & THE FAMILY - Been Around The World (Bad Boy/Arista)
3	4	3	GANG STARR - You Know My Steez/So Wassup?! (Noo Trybe/Virgin)
4	6	4	MASE - Feel So Good (Bad Boy/Arista)
5	5	5	RAKIM - Guess Who's Back? (Universal/MCA)
6	3	6	BUSTA RHYMES - Dangerous (Flipmode/Violator/Elektra)
10	8	7	QUEEN PEN - All My Love (Lil' Man/Interscope)
—	21	8	L.L. COOL J - 4,3,2,1 (Def Jam Recording Group)
9	10	9	THE NOTORIOUS B.I.G. - Sky's The Limit (Bad Boy/Arista)
8	11	10	JAY-Z - Sunshine/Streets Is Watchin' (Roc-A-Fella/Priority)
13	9	11	BIG PUNISHER - I Ain't A Player (Loud)
7	7	12	2 PAC - I Wonder If Heaven Got A Ghetto (Amaru/Jive)
14	13	13	STING & THE POLICE - Roxanne '97 (Puff Daddy Remix) (A&M)
NEW	14	14	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
11	12	15	THE BEATNUTS - Off The Books (Violator/Relativity)

2W	LW	TW	Albums
2	1	1	MASE - Harlem World (Bad Boy/Arista)
1	2	2	2 PAC - R U Still Down (Amaru/Jive)
3	3	3	VARIOUS ARTISTS - In The Beginning...There Was Rap (Priority)
6	5	4	PUFF DADDY & THE FAMILY - No Way Out (Bad Boy/Arista)
4	4	5	BUSTA RHYMES - When Disaster Strikes (Flipmode/Violator/Elektra)
NEW	6	6	THE LOX - Money, Power, Respect (Bad Boy/Arista)
5	6	7	JAY-Z - In My Lifetime Vol. 1 (Roc-A-Fella/Priority)
8	7	8	RAKIM - The 18th Letter (Universal/MCA)
7	8	9	EPMD - Back In Business (Def Jam Recording Group)
10	10	10	THE FIRM - The Firm (Aftermath/Interscope)
9	9	11	MASTER P - Ghetto D (No Limit/Priority)
12	11	12	VARIOUS ARTISTS - Gang Related Soundtrack (Death Row)
13	12	13	M.J.G. - No More Glory (Suave/Universal)
16	17	14	COMMON - One Day It'll All Make Sense (Relativity)
14	13	15	LUNIZ - Lunitik Muzik (C-NOTE/Noo Trybe)

Compiled by Matt Brown and Justin Torres

Mixshow REAL SPINZ

TW	Spinz	Trend
1	90	+9
2	87	+36
3	75	-15
4	72	N
5	69	-31
6	65	+10
7	65	+10
8	63	-5
9	49	+4
10	45	+9
11	43	+2
12	40	N
13	38	+6
14	38	-8
15	32	+3
16	32	-21
17	30	N
18	29	+1
19	26	+4
20	25	

Rap Picks

LA THE DARKMAN
"Heist of the Century" featuring Killa Sin
(Big Beat/Atlantic)

I have been waiting to hear La for years now. My fascination with him began with "AZ The World Turns," an indie release he cut with Raekwon back before Rae's album dropped. La represents with an authority and clarity that makes you sit up and take notice. "Heist" has the intense, cinematic feel his voice demands, making this major label debut a winner. Contact Dwight at (212) 707-2424.

MOS DEF FEATURING Q-TIP & TASH
"Body Rock" b/w KWELI
"Manifesto"
(Rawkus)

On a mission to unite in the name of hip-hop, three great emcees bring the old school into the 21st Century. A jazzy bassline plays tag with crisp snares as Mos Def plays host, passing the mic in freestyle fashion. Then the vinyl transports you to the Lyricist Lounge, as Kweli delivers a treatise loaded with clever metaphors and great advice. Contact



ason at (212) 358-7890.

BUSTA RHYMES
"Turn It Up" (Flipmode/Elektra/EEG)
 When Busta breaks into this during a show, the crowd never fails to lose even more of its mind! Something about Busta's explosive lyrical attack, juxtaposed with the cool of Al Green's organ and horns gets you going. I think even Al would agree that this jam is hot as a fresh pot of grits. Contact Eric or Rene at (212) 275-4058.

NEXT WEEK:
Gavin celebrates 10 Years of Delicious Vinyl
The Hip-Hop Indie Market: Saturated, Successful, or Both?
Plus: Danja Mowf, Galaxy 9 and more...
Check for John Austin if you want to place an ad...he's here at the Seminar! Copy and art deadline: Tuesday, Feb 10

Michael Futagaki 1960 - 1998

It fills me with sorrow to report the passing of Michael Futagaki, promotion man extraordinaire. Though the exact cause is still unknown, he apparently went into cardiac arrest on a Los Angeles street on Friday, January 30. His death is a crushing blow to his friends and colleagues, who all remember him with a smile on his face and kind words for all.

Futagaki, a native of the Bay Area, was embarking on a label venture after working with Powerspan, Priority Records, Crowbar Management, and GAVIN (he served as GAVIN Rap's first mixshow columnist). His understanding of our industry and his love of people were gifts that will be sorely missed. Funeral services take place Friday, February 6, in Oakland, California. Our deepest condolences to his loved ones. —TSM

WE JUST WANNA PARTY WITH YOU...



SO NATURALLY...

THE PARTY CONTINUES

**ON YOUR DESK NOW
THE NEW SINGLE FROM
JD FEATURING DA BRAT & USHER
IMPACT DATE FEBRUARY 16.**

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COLUMBIA



SO SO DEF

MOST ADDED



RAKIM
The Saga Begins
 (Universal)
**KRS-ONE, METHOD
 MAN, KAM &
 PRODIGY**
Bulworth (Interscope)

TOP TIP

MOOD
Karma
 (Blunt)
 37 adds—a fine showing for
 an impressive emcee!

RECORD TO WATCH



CAPPADONNA
Slang Editorial/The Pillage
 (Razor Sharp/Epic)
 Wu-Bangin' with 56 stations,
 including 33 new adds, at
 Saturday's Rap Awards...

Gavin Rap

2W	LW	TW	
—	1	1	ICE CUBE - We Be Clubbin' (Heavyweight/A&M)
3	3	2	KILLAH PRIEST - Cross My Heart (DGC/Noo Trybe/Virgin)
1	2	3	CANIBUS - How We Roli/Variou Freestyles (Universal/MCA)
9	5	4	THA ALKAHOLIKS - All Night (Loud)
\$	18	5	2 PAC - Do For Love (Amaru/Jive)
2	4	6	PUMPKINHEAD - Dynamic/It's Over (Makin' Records)
\$	14	7	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)
\$	26	8	LUNIZ - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)
34	24	9	DAS EFX - Rap Scholar (EastWest/EEG)
5	6	10	WHORIDAS - Keep It Going (Delicious Vinyl/Interscope)
11	8	11	DIAMOND - J.D.'s Revenge/This One (Mercury)
4	7	12	McGRUFF - Gruff Express/Before We Start (Uptown/Universal)
\$	10	13	L.L. COOL J - 4,3,2,1 (Def Jam Recording Group)
\$	9	14	COMMON - Retrospect For Life Feat. Lauryn Hill (Relativity)
NEW	15	15	SENSELESS SDTRK. - Unexplained/12 Jewelz (Gee Street)
\$	13	16	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)
12	12	17	L-FUDGE - Liquid/What!? (Rawkus Entertainment)
27	21	18	COCO BROVAZ - Spanish Harlem/Drama (Duck Down/Priority)
23	17	19	FRANKENSTEIN - The UV (Knowledge Of Self)
—	32	20	MOBB DEEP - Rare Species (Loud)
—	30	21	RIDE SOUNDTRACK - Wu-Tang & Onyx: The Worst/Noreaga & Nas: Blood Money Pt. II (Tommy Boy)
\$	11	22	BUSTA RHYMES - Dangerous (Flipmode/Violator/Elektra)
NEW	23	23	JOHN FORTE - All You Gotta Do/Hot (Refugee Camp/Ruffhouse/Columbia/CRG)
25	23	24	GHETTO MAFIA - I Can Feel It (Fully Loaded)
29	27	25	FATAL HUSSEIN - Ghetto Star (Relativity)
—	33	26	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)
37	—	27	MIC GERONIMO - Nothing Moves/Vendetta(remix)feat.Black Rob/dmx (Blunt Recordings)
\$	19	28	THE FIRM - Phone Tap (Aftermath/Interscope)
✓	22	29	GANG STARR - You Know My Steez (Noo Trybe/Virgin)
NEW	30	30	CAPPADONNA - Slang Editorial/The Pillage (Razor Sharp/Epic Street)
8	16	31	O.C. - Dangerous Feat. Big L and Remixes (Payday/FFRR)
NEW	32	32	BULLWORTH - BULLWORTH/feat. KRS-1 Method Man... (Integrity)
21	29	33	STYLES OF BEYOND - Killer Instinct Feat. Divine Styler (Bilawn Records)
NEW	34	34	RAKIM - Saga Begains (Universal/MCA)
38	34	35	DMX - Get At Me Dog (Def Jam Recording Group)
32	31	36	WYCLEF - Gone Til November (Ruffhouse/Columbia/CRG)
19	28	37	SAUCE MONEY - Against The Grain (DGC)
\$	40	38	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
\$	15	39	RAKIM - Guess Who's Back? (Universal/MCA)
16	20	40	UNSPOKEN HEARD - Cosmology (7 Headz Recordings)

\$ — Indicates Gavin Rap Retail Action.

Chartbound

- SADAT X/DIAMOND - Feel It (H.O.L.A.)
- EPMD - Do It AGain (Def Jam Recording Group)
- MONEY BOSS PLAYERS - Area/Dollar Bill (Warner Bros.)

Up & Add 'Em

- LA THE DARKMAN - Heist of the Century (Atlantic) 2/12
- TIMBALAND & MAGOO - Clock Strikes (Remix) (Atlantic) 2/19

Like That!

BY THEMBISA S. MSHAKA



Breaking Seminar News

Welcome to San Diego! For more than a few, this is their maiden voyage to California. We hope it's all you expected and more, and we hope you can take back positive vibes, 'cause it's all about cultural growth and exchange. Can I get a shout out to **Z-90**, **DJ Rags**, **Big NMZ** and **3 Deep's Tim** and **Craze-1** for making their city feel like home? You are appreciated.

Here is the very latest on this weekend's events, so heads up:

- If you received an invitation to **Red Ant's** luncheon at **Pokeez** Friday, Feb. 6, it's now starting at 2 p.m. instead of 1 p.m. to give you time to get over there after the "Back to Basics" panel. **Pokeez** is at 947 E. Street.

- **Gee Street** has moved the location of today's *Senseless* screening from the San Diego Convention Center to **The United Artists Theater at Horton Plaza**. Shuttle departs at 3 p.m. from the Hyatt (screening begins at 4 p.m.) If you miss the shuttle, catch a quick cab. You might win a PlayStation! Cocktails at **Planet Hollywood** in the mall immediately following.

- Ever met **Goodie MoB**? They are four of the coolest brothas on Earth. Get to know them and hear the new album in the **LaFace Suite**, Hyatt Suite 933 at 8 p.m. tonight!

- Check out **Z-90** tonight after 8 p.m.; the worldwide **Whoride** continues in Diego as **King Saan** and **Mr. Taylor** take to the airwaves!

- Make sure you visit the **Exhibit Hall**. Many contacts are to be made down there, so don't cheat yourself! **Patchwerk**, **LaFace**, **Fearless Music**, **Ocean Floor**, **Rock the Vote**, **Lifebeat**, **Liquid Audio**, **Quick Distribution**, and **Arkadia Records** await you...

- The **Silent Auction** has great items up for the bidding, including a **Shaquille O'Neal** signed basketball and an autographed **X-ecutioners** double vinyl album! Proceeds go to the **Musicians Assistance Program**, a great artist advocacy organization. The wine and cheese reception to announce winning bids takes place Saturday at 5 p.m.

- **Untertainment** invites you to **Pure Platinum**, 2431 Pacific Coast Hwy., to experience **The Undressing** Saturday beginning at 9 p.m. with open bar the first hour and **Z-90's DJ Rags** spinning. Details at the **Epic Rap Awards** luncheon...

- Speaking of the Rap Awards, **Cam'Ron** has been added to the bill, and he's packin' lyrical heat, y'all!

Moving right along...some of the **Poly Rhythm Addicts** wax for "Not Your Ordinary" is defective when played on certain equipment. **Mack A. Docious** apologizes for the drama, and promises new wax for all with a new add date shortly...This week, **Rakim** takes the Most Added record, scoring a whopping 70 adds for "The Saga Begins." He's at the top of an elite family of Most Added record holders, including **2Pac** and **Ice Cube**, and he—along with **Ralph** and **Garnett** at **Universal**—are to be congratulated...I'm taking the time and space to thank each of you for coming to the Seminar, for supporting the rap department, and for representing with your artists, station and label staffs, your ideas, and your positivity. We can't continue to break artists, bring our community together, or recognize our achievements and plan our format's future without you. **John**, **Ayoka**, **Justin** and I send much love to you all...*like that*.—One Love ●

Editor: THEMBISA S. MSHAKA • Rap Assistant: AYOKA MEDLOCK
 Rap reports accepted Thursdays 9 a.m.-4 p.m.
 Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

Rock Picks

GHODSONIC
Piss Hooker (Twice Your Heavies)

Once in a great while, the towering GAVIN Rocks mail stacks reveal a gem that stands out above the, well, dare I say, crap. When this happens, we rejoice with drink and smoke, and turn the stereo up until blood squirts out of our ears. The culprit for all this excitement this week is San Antonio, Texas' Ghodsonic. Several GAVIN Hard Rock reporters might be familiar with the band's ten-song full-length, *Piss Hooker*, because it was mailed to you through our CD mailing service a few months back. If the name Ghodsonic draws a blank however, rest assured that the band's whopping hooks, guttural grinds, and gritty melodies will make a huge impression; so I urge you to go back and find this CD. *Piss Hooker* delivers several hook-laden tracks that exude the true sound of what we refer to as hard rock. Armed with low, low(I meand low)-end guitars, booming bass lines, and burly vocals, Ghodsonic disposes of any cheese-ball metal antics and delivers just raw meat. From "Coward" to "Sleeping Butterfly," to "Down" to "Let," Ghodsonic gets down with nitty gritty hard rock. —ROB FIEND

NEBULA
Let It Burn (Tee Pee)

Bring your seats to the upright position and extinguish your mind, for Nebula is upon us. Featuring Fu Manchu founding guitarist Eddie Glass and drummer Ruben Romano, Nebula explodes with a barrage of psychedlia on its debut release, *Let It Burn*. Rounding out the Nebula trio is bassist Mark Abshire, who helps enhance the band's groovyhard rock sound with his rhythmic bass vibes. "Raga in the Bloodhot Pyramid" is the first track mentioned, because anything with a remotely Eastern Indian sound merits top billing. Blast this tune and you'll find yourself floating down the Ganges River, smoking some of the best hash West of Nepal. "Elevation" and "Down the Highway" showcase excellent hooks that wind around a variety of acid-laced sounds and booming bass lines. In true stoner fashion, the titles for track four and five were inadvertently switched, so bare in mind that track four is "Vulcan Bomber" and track five is "Dragon Eye." But ultimately, the order in which these songs appear is inconsequential, since both tunes rock as does the title track. The bottom line is that Nebula is for rockers who prefer their riffs fat, reverberating with mind-sizzling pops and chock full of blotter inspired melodies. —ROB FIEND

ARTIST PROFILE

STUCK MOJO



BACKGROUND: Stuck Mojo's vicious musical style projects so well during live performances that it earned the group a solid reputation in the South and East Coast even before the band released its debut, *Snappin' Necks*, back in 1995. The band has stayed on the road to support both their new and old releases, which has helped them become Century Media's top-selling band.

ABOUT THE ALBUM: Produced by Andy Sneap (Skinlab, Machine Head) *Rising* is the band's most comprehensive and volatile work to date. It flows naturally from one song to the next, bombarding the listener with an array of heavy rock and metal ditties.

TOURING: The band will be touring for the rest of the year, doing 30 dates in the South, West Coast, and through the Midwest before starting a second leg in March that will cover other markets.

FROM: Atlanta, GA.

LABEL: Century Media

RADIO PROMOTION CONTACT:
Andrew Sample (310) 574-7400 x111

ALBUM: *Rising*

ADD DATE: The "Rising" single adds Feb. 16/17, and the full-length adds on March 2/3

THE BAND IS:

Bonz, vocals/lyrics, Rich Ward, guitars, Corey Lowery, bass; Bud Fontsero, drums.

KING DIAMOND
Voodoo
Emphasis track -
"One Down Two To Go"
ADDING at radio on Feb. 16th & 17th

ALSO AT RADIO:
GOD DETHRONED & AMON AMARTH
COMING SOON... **CAMPAIGN 98: The Re-Introduction**

FOR MORE INFO CONTACT: JOEY SEVERANCE AT (401) 831-2960
OR SEND E-MAIL TO: METALRADIO@AOL.COM

World Wide Web sites: http://www.iuma.com/Metal_Blade or
http://home.earthlink.net/~metal_blade/

STUCK MOJO
"Rising"
The title track and first single from the new album, goes for adds on February 16 & 17!

Rising, the album, on your desk and in stores March 3.

ON TOUR NOW...
and playing the Gavin Rocks Awards Banquet on Saturday February 7th aboard the Lord Hornblower Yacht. Don't miss this chance to rock the Pacific with the Mojo Groove!

Contact:
Andrew at Century Media (310) 574-7400 x111
e-mail: andrew@centurymedia.com
or call McGathy Edge at (888) 744-8636.

MOST ADDED
NEW YORK'S HARDEST 2 (44)
JUDAS PRIEST (41)
MOONSPELL (34)
AMON AMARTH (32)
EVERDAWN (24)

TOP TIP
UNSAFE
Occupational Hazard (Relapse)
 55 reports and double-digit spins from WMHB(28), WFCS(15), WKKL(14), and WSOU(10) allow Unsane to take its rightful place at this week's top debut spot.

RECORD TO WATCH
25 TO LIFE
Strength Through Unity, The Spirit Remains (Triple Crown)
 Abrasive, aggressive, and brutal are the main ingredients to 25 To Life's latest effort. Hard rock/metal radio will be all over this like Clinton on a new intern.

Hard Rock

TW		SPINS	TREND
1	DEFTONES - Around The Fur (Maverick)	389	-21
2	JUDAS PRIEST - Jugulator (CMC International)	379	+10
3	PRO-PAIN - Pro-Pain (Mayhem/Raw Head)	344	+67
4	INCUBUS - Science (Immortal/Epic)	308	-6
5	METALLICA - Reload (Elektra/EEG)	304	-11
6	RAMMSTEIN - Sehnsucht (Slash)	295	+110
7	DEICIDE - Serpent of Delight (Roadrunner)	264	+10
8	MISERY LOVES COMPANY - Not Like Them (Earache)	261	-5
9	TWO - I Am A Pig (Nothing/Interscope)	253	+105
10	FU MANCHU - The Action Is Go (Mammoth)	252	+12
11	HATEBREED - Satisfaction Is The Death Of Desire (Victory)	250	+30
12	COURSE OF EMPIRE - Telepathic Last Words (TVT)	222	+141
13	OVERKILL - From the Underground and Below (CMC International)	220	-22
14	TESTAMENT - Demonic (Mayhem/Fierce/Burnt Offerings)	218	+1
15	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	212	-44
16	GOD DETHRONED - The Grand Grimoire (Metal Blade)	211	+56
17	OZZY OSBOURNE - The Ozzman (Epic)	204	-10
18	UNSAFE - Occupational Hazard (Relapse)	194	NEW
19	ENTOMBED - To Ride, To Shoot Straight, and To Speak The Truth (Music for Nations)	192	-7
20	KMFDM - KMFDM (Wax Trax!/TVT)	190	-13
21	FULL ON THE MOUTH - Collide (Pioneer Music Group)	185	+42
22	MESHUGGAH - The True Human Design (Nuclear Blast)	178	-16
23	KISS - Carnival Of Souls (Mercury)	177	-13
24	CRISIS - The Hollowing (Metal Blade)	169	-34
25	DAY IN THE LIFE - Dayinthelife (Building/TVT)	164	-26
26	SOIL - Soil (Olympic Records)	158	+39
27	DREAM THEATER - Falling Into Infinity (Elektra Entertainment Grp.)	158	-3
28	MORTAL KOMBAT - Annihilation (TVT)	151	-29
29	SIX FEET UNDER - Death or Glory (Metal Blade)	150	+9
30	SACRED REICH - Still Ignorant (Metal Blade)	139	-22
31	STRATOVARIUS - Visions (F.A.D.)	137	NEW
32	HUMAN WASTE PROJECT - Elux (Hollywood)	134	-17
33	AC/DC - Bonfire Sampler (Elektra)	134	-29
34	ACE FREHLEY - Loaded Deck (Megaforce)	132	+28
35	PANTERA - Official Live: 101 Proof (Elektra Entertainment Grp.)	130	+17
36	IN FLAMES - Whoracle (Nuclear Blast)	130	+2
37	TREPONEM PAL - Renegade (Mercury)	129	-10
38	PARADISE LOST - One Second (Music for Nations)	122	-17
39	NON COMPUS MENTIS - Smile When You Hate (Wonder Drug)	120	+6
40	HYPOCRISY - The Final Chapter (Nuclear Blast)	117	+6
41	MEGADETH - Trust (Capitol)	116	+6
42	ACCEPT - The Final Chapter (CMC International)	102	+4
43	SKREW - Angel Seed XXIII (Metal Blade)	101	-12
44	KREATOR - Outcast (F.A.D.)	100	-11
45	SHAI HALUD - Hearts Once Nourished With Hope And Compassion (Revelation)	100	-21
46	BRUTAL TRUTH - Sounds of the Animal Kingdom (Relapse)	95	-11
47	WING COMMANDER - Prophecy (Ede! America)	94	NEW
48	YNGWIE MALMSTEEN - Face In The Animal (Mercury)	94	NEW
49	SNOT - Get Some (Geffen)	93	-9
50	SEVENDUST - Sevendust (TVT)	89	+6

Hard Kopy BY ROB FIEND



Three Memorable Days

By the time your eyes glimpse this page, the 1998 GAVIN Seminar will be in full swing. Panels, showcases, parties, more showcases, parties, boat soirees, and more parties are all happening at this very moment. For those of you who could not be in San Diego with the rest of the music industry, you may consider skipping the rest of this column—after you educate yourself on what's going for adds below—to avoid suffering from extreme bouts of envy and depression when you discover what you are missing.

For those of you who are scampering around the Hyatt in search of the record person with the largest expense account (look for Earache's Rob Gill), here's a quick rundown of Hard Rock panels and nighttime activities. Please keep in mind that your mind is subject to change at all panels, and it will certainly be diluted with spirits at all showcases. The person most likely to vomit first, however, will be KMSA's Kelton Coppinger who, under my supervision, will drink five consecutive shots of my choosing in 30-second intervals. The young and naive Coppinger was foolish enough to bet that the Denver Broncos would defeat the San Francisco 49ers when they met last December. Since I didn't want to take any of Coppinger's money (those Civil War-era Grand Junction, Colorado, currency notes are worthless anyway) it was decided that the loser would drink five shots at this year's Seminar. As usual, the 49ers cremated the Broncos, and Denver went back home with their tails between their legs and gave serious thought to changing their name to the Ponies and joining the Canadian Football League. Those of you who are thinking "Gee Rob, the Broncos won the Superbowl. Give him a break." I say hell no, because the bet was between my team and his and I'm still in denial regarding the Superbowl's outcome.

Coppinger, I'm looking for you; you are scheduled for a consulting session with a Mr. Jack Daniels. He's extremely anxious to make your acquaintance. San Diego is not that big of place, and I will find you even if it means missing all the Top 40 and Adult Contemporary panels.

FEBRUARY 5, 12:30-2 P.M.

Gibbons Room-Fourth Floor
Unnecessary Evil: Chart Exploitation
Joey Severance, Metal Blade Records; **Marc Meltzer**, The Syndicate; **Sean McKnight**, Nuclear Blast Records; **Kevin Rose**, Mayhem/Fierce Records; **The Tink**, WVUD-Newark; **Stef Wood**, KCSU-Fort Collins

FEBRUARY 6, 1:30-2:45 P.M.

Regency Room DJ/E-4th Floor
Hard Rock Jukebox Jury
Tom "Smitty" Smith (Moderator)
D.J. Peluso, WCWP-Brookville; **Pete Marluzzi**, WVUM-Coral Gables; **Chip McCabe**, WFCS-New Britain; **Suzanna Paradise**, WXJM-Harrisburg

The following is a list of shows that you should check out while you're in San Diego.

- **Thursday, February 5:** Incubus, The Urge, Far, and Gold O at the Evolver. Fu Manchu, Crisis, and Sprung Monkey at Schooners.
 - **Friday, February 6:** 10 Speed, Fat, and Jimmy's Chicken Shack at Brick by Brick. Hed (pe), SX-10, and Ultraspank at Baja Brewing Co., but be sure to catch Nebula at Schooners at Midnight.
 - **Saturday February 6:** the 1998 GAVIN Rock/College Awards Boat Bash featuring performances by Century Media's Stuck Mojo, Jive/Silvertone's HED(PE), Cyber Octave's Buckethead, and Slipdisc's ICOS. The Boat leaves the Marriott docks (across the street from the Hyatt) at 7 p.m.
- Adds for February 9/10 include **Coalesce**, *Give Them Rope* (Edison); **Overcast**, *Fight Ambition to Kill* (Edison); **Hump Muscle**, *Wichita Drawl* (BAM); **25 To Life**, *Strength Through Unity the Spirit Remains* (Triple Crown); **W.A.S.P.**, *Double Live Assassins* (CMC); **Yngwie Malmsteen**, *Face in the Animal* (Mercury). ●

Editor: ROB FIEND • Assistant: HEATHER WHITAKER

Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m.
 Station Reporting Phone: (415) 495-1990 Ext. 618 • GAVIN FAX: (415) 495-2580

Radioactive BY ROB FIEND



The True 1998 GAVIN Hard Rock Nominees

Since all the Hard Rock nominees listed in the GAVIN Seminar Program are incorrect, this week's *Radioactive* column will be used to list the correct nominees.

COMMERCIAL HARD ROCK STATION OF THE YEAR:

- KNDI-Honolulu, Hawaii
- WKTA-North Brook, Ill.
- WTFX-Louisville, Ky.
- WYKT-South Diamond, Ill.
- WKLL-Utica, N.Y.

COLLEGE HARD ROCK STATION OF THE YEAR:

- WSOU-South Orange, N.J.
- WDBM-East Lansing, Mich.
- WFCS-New Britain, Conn.
- WELH-Providence, R.I.
- WVUM-Coral Gables, Fla.

COMMERCIAL HARD ROCK DIRECTOR OF THE YEAR:

- Scott Davidson/WKTA-North Brook, Ill.
- Harvey Weinstein/KNDI-Honolulu, Hawaii.
- Lloyd Satterfield/WTFX-Louisville, Ky.
- Paul Wilbur/KRXQ-Sacramento, Calif.

COLLEGE HARD ROCK DIRECTOR OF THE YEAR:

- Darrin Fieber/WDBM-East Lansing, Mich.
- Chip McCabe/WFCS-New Britain, Conn.
- The Tink/WVUD-Newark, Del.
- DJ Peluso/WCWP-Brookville, N.Y.
- Peter Merluzzi/WVUM-Coral Gables, Fla.

HARD ROCK INDEPENDENT PROMOTION PERSON OF THE YEAR:

- Mark Meltzer/The Syndicate
- Dave Ciancio/The Syndicate
- Steve Krucher/McGathy Edge
- Munsey Ricci/Skateboard Marketing
- Dustin Goldfarb/Concrete Marketing

HARD ROCK/METAL ALBUM OF THE YEAR:

- Sevendust, *Sevendust* (TVT)
- Snot, *Get Some* (Geffen)
- Crisis, *The Hollowing* (Metal Blade)
- Testament, *Demonic* (Mayhem/Fierce/Burnt Offerings)
- Machinehead, *The More Things Change* (Roadrunner)

BEST NEW HARD ROCK/METAL ARTIST OF THE YEAR:

- Sevendust (TVT)
- Snot (Geffen)
- Limp Bizkit (Flip/Interscope)
- Human Waste Project (Hollywood)
- Drain STH

Century Media, Cyber Octave, Jive/Silvertone and Slipdisc Records present the 1998 Gavin Rocks/College Awards Boat Bash.



Stuck Mojo

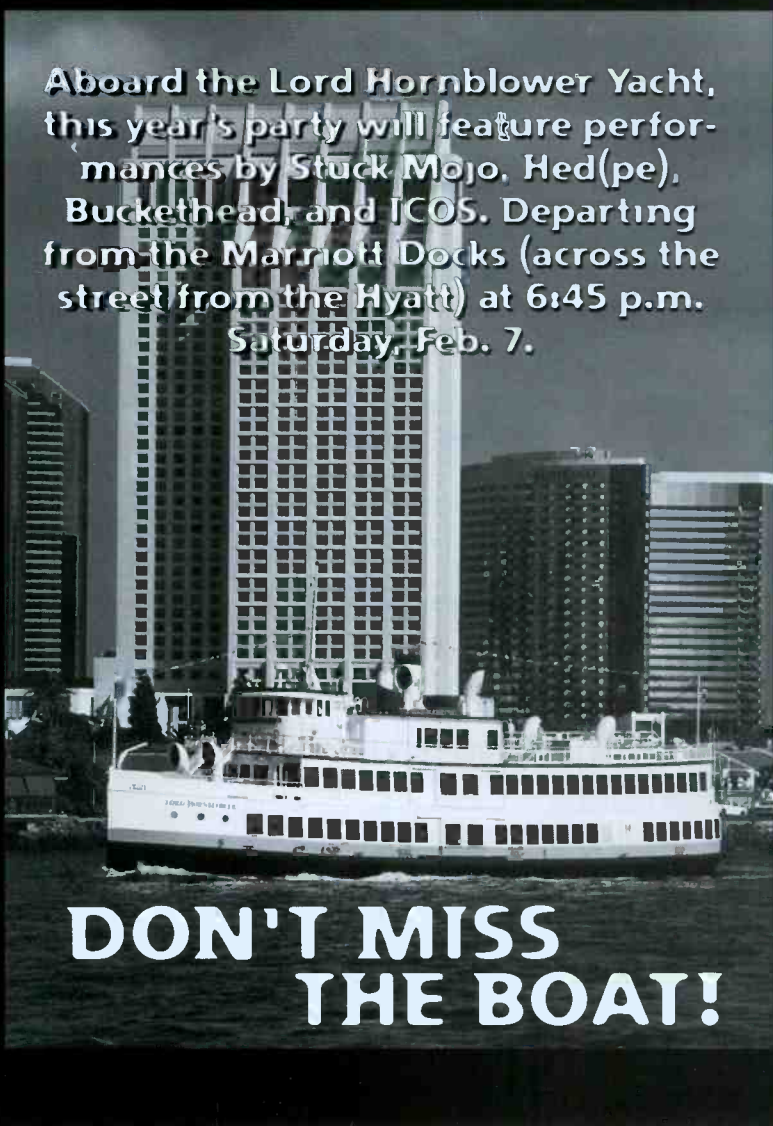


buckethead



hed(pe)

Aboard the Lord Hornblower Yacht, this year's party will feature performances by Stuck Mojo, Hed(pe), Buckethead, and ICOS. Departing from the Marriott Docks (across the street from the Hyatt) at 6:45 p.m. Saturday, Feb. 7.



DON'T MISS THE BOAT!



Active Rock

UNDER CONSTRUCTION

Editor: **ROB FIEND** • Assistant: **HEATHER WHITAKER**

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. 618 • GAVIN Fax: (415) 495-2580

MOUNTAIN SPINS

Reporters: **KDOT, KILO**

- 134 **CREED** "My Own Prison" (Wind-Up)
- 125 **PEARL JAM** "Given To Fly" (Epic)
- 117 **METALLICA** "The Unforgiven II" (Elektra)
- 111 **MEGADETH** "Almost Honest" (Capitol)
- 109 **GREEN DAY** "Time Of Your Life (Good Riddance)" (Reprise)

MIDWEST SPINS

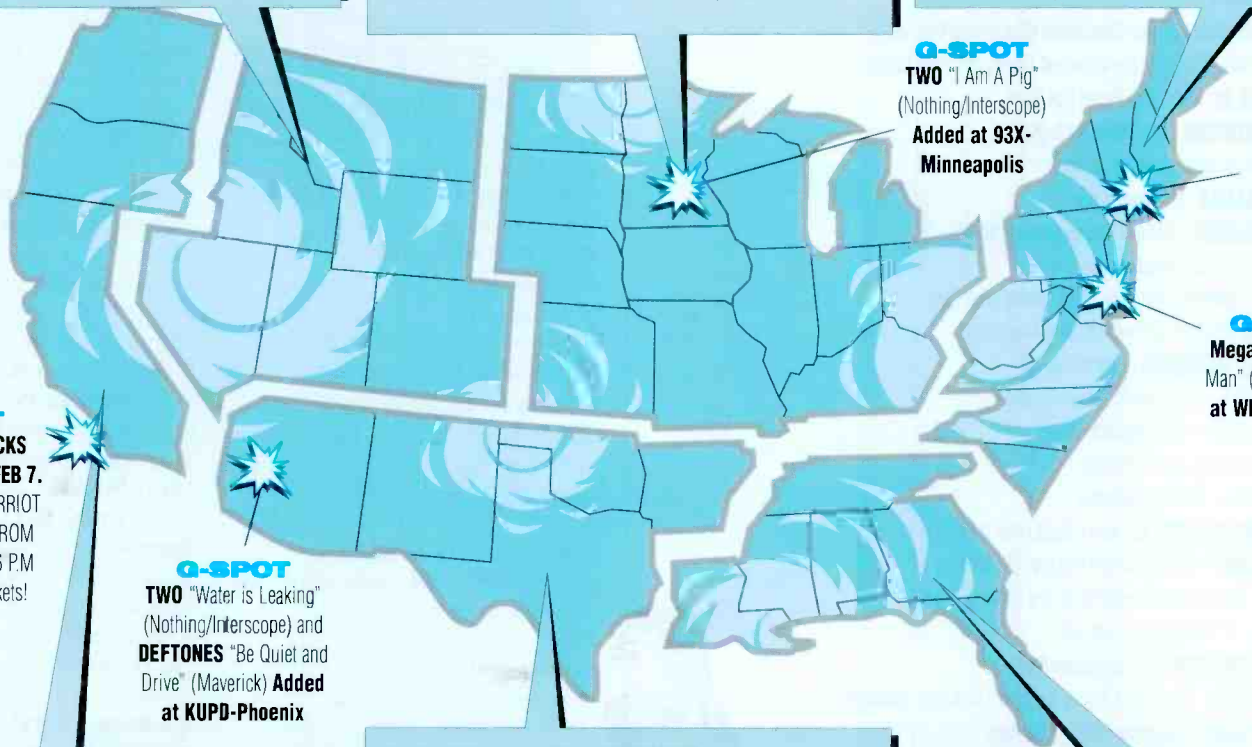
Reporters: **93X, KIBZ, KZZK, WBUZ, WLZR, WMMS, WRCX, WTFX, WYKT**

- 269 **PEARL JAM** "Given To Fly" (Epic)
- 210 **CREED** "My Own Prison" (Wind-Up)
- 199 **METALLICA** "The Unforgiven II" (Elektra)
- 145 **AEROSMITH** "Taste Of India" (Columbia/CFG)
- 143 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)

EAST COAST SPINS

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

- 131 **PEARL JAM** "Given To Fly" (Epic)
- 115 **BIG WRECK** "The Oaf" (Atlantic)
- 110 **OUR LADY PEACE** "Clumsy" (Columbia/CRG)
- 109 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 101 **CREED** "My Own Prison" (Wind-Up)



Q-SPOT

1998 **GAVIN ROCKS BOAT BASH SAT. FEB 7.** BOARD AT THE MARRIOTT DOCKS ACROSS FROM THE HYATT AT 6:46 PM Bring your life jackets!

Q-SPOT

TWO "Water is Leaking" (Nothing/Interscope) and **DEFTONES** "Be Quiet and Drive" (Maverick) Added at **KUPD-Phoenix**

Q-SPOT

TWO "I Am A Pig" (Nothing/Interscope) Added at **93X-Minneapolis**

Q-SPOT

TWO "I Am A Pig" (Nothing/Interscope) Added at **WCCC-Hartford**

Q-SPOT

Megadeth "Use The Man" (Capitol) Added at **WIYY-Baltimore**

WEST COAST SPINS

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

- 73 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 71 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 71 **METALLICA** "The Unforgiven II" (Elektra)
- 71 **BLACK LAB** "Wash It Away" (Geffen)
- 70 **AEROSMITH** "Taste Of India" (Columbia/CRG)

SOUTHWEST SPINS

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

- 163 **PEARL JAM** "Given To Fly" (Epic)
- 152 **BLACK LAB** "Wash It Away" (Geffen)
- 152 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 133 **METALLICA** "The Unforgiven II" (Elektra)
- 132 **CHRIS CORNELL** "Sun Shower" (Atlantic)

SOUTHEAST SPINS

Reporters: **KTUX, WXTB, WMFS**

- 82 **CHRIS CORNELL** "Sun Shower" (Atlantic)
- 77 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 73 **METALLICA** "The Unforgiven II" (Elektra)
- 68 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 64 **PEARL JAM** "Given To Fly" (Epic)

Most Added

- TWO (15)**
"I Am A Pig" (Nothing/Interscope)
KEYJ, KSJO, KXXR, KZRK, WBUZ, WCCC, WTOS, WXTB, WYKT, KRXQ, KUPD, KFMW, KDOT, KIOZ, WLZR
- MEGADETH (10)**
"Use the Man" (Capitol)
KBAT, KEYJ, KXXR, KZRK, WBUZ, WIYY, WTOS, WXTB, KRXQ, WLZR
- PEARL JAM (7)**
"In Hiding" (Epic)
KFMW, KSJO, WBUZ, WLZR, KILO, KISW
- TEA PARTY (5)**
"Release" (Atlantic)
KEYJ, KISW, KSJO, WYKT, KDOT
- CREED (4)**
"Torn" (Wind-Up)
WIYY, WTOS, WYKT, KIOZ

Top Ten Spinz

1. **PEARL JAM** "Given To Fly" (Epic) **786**
2. **METALLICA** "The Unforgiven II" (Elektra) **693**
3. **CREED** "My Own Prison" (Wind-Up) **678**
4. **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen) **596**
5. **MARCY PLAYGROUND** "Sex & Candy" (Capitol) **594**
6. **CHRIS CORNELL** "Sun Shower" (Atlantic) **569**
7. **GREEN DAY** "Time Of Your Life (Good Riddance) (Reprise) **512**
8. **BLACK LAB** "Wash It Away" (Geffen) **506**
9. **BIG WRECK** "The Oaf" (Atlantic) **503**
10. **AEROSMITH** "Taste Of India" (Columbia/CRG) **495**

Top 5 Demands

- MARCY PLAYGROUND**
"Sex & Candy" (Capitol)
- METALLICA**
"The Unforgiven II" (Elektra)
- CHRIS CORNELL**
"Sun Shower" (Atlantic)
- CAROLINE'S SPINE**
"Sullivan" (Hollywood)
- PEARL JAM**
"Given To Fly" (Epic)

Infiltrating

FEEDER
"Cement" (Elektra/EEG)
Generous spins from **KDOT(22), KFMW(19), KRZR(19), KEYJ(16), KUPD(13), WTOS(12), and KRXQ(11)** help Feeder claim this week's highest debut position.

MOST ADDED
KRISTEN HERSH (37)
SYLK 130 (29)
16 HORSEPOWER (29)
CAP'N JAZZ (26)
THE C-60's (22)

TOP TIP
THE HALO BENDERS
The Rebel's Not In
 (K)

I think we're going to make it mandatory that anything on K or Kill Rock Stars will automatically debut in the Top 5. We obviously do not need to tell you how good this band is, since everyone is already playing it!

RECORD TO WATCH
THE SKATALITES
Ball of Fire
 (Island/Jamaica Jazz)

Wow! We are both impressed by the quality of this recording. This is easily one of the best albums they've recorded in years. Glad to see the Ska's still have it.

Gavin College

2W LW TW

2	1	1	DJ SHADOW - Preemptive Strike (Mo'Wax/ffrr/London)
5	4	2	PEE SHY - Don't Get Too Comfortable (Blue Gorilla/Mercury)
4	2	3	UNWOUND - Challenge For a Civilized Society (Kill Rock Stars)
26	9	4	JUNE OF 44 - Four Great Points (1/4 Stick)
NEW	5		HALO BENDERS - The Rebels Not In (K)
40	10	6	AIR - Moon Safari (Source/Caroline)
9	14	7	THE PASTELS - Illumination (Up)
—	24	8	HIGH LLAMAS - Cold and Bouncy (Alpaca Park/V2)
—	3	9	HUM - Downward is Heavenward (RCA)
1	5	10	MODEST MOUSE - The Lonesome Crowded West (Up)
—	12	11	MOMUS - Plays Ping Pong (Le Grand Magistry)
14	13	12	VALERIE LEMERCIER - Chante (March)
6	11	13	KOMPUTER - The World Of Tomorrow (Mute)
8	7	14	MICK HARVEY - Pink Elephants (Mute)
—	6	15	BUNNYGRUNT - Jen-fi (No Life)
3	8	16	PELL MELL - Star City (Matador)
44	19	17	VARIOUS ARTISTS - Big Rock'n Beats (Wax Trax!/TVT)
34	18	18	RODEO BOY - How Is It Where You Are? (Sit-N-Spin)
10	15	19	NOFX - So Long And Thanks For All The Shoes (Epitaph)
NEW	20		HOME - 13: netherregions (Jet Set)
NEW	21		MARY LOU LORD - Got No Shadow (WORK)
28	16	22	MARK EITZEL - Caught In a Trap & I Can't Back Out... (Matador)
—	20	23	GODHEADSILO - Share the Fantasy (Sub Pop)
18	21	24	SERGE GAINSBURG - Great Jewish Music (Tzadik)
—	22	25	SONGS: OHIA - Hecla + Griper (Secretly Canadian)
—	41	26	OF MONTREAL - The Bird Who Ate The Rabbit's Flower (Kindercore)
NEW	27		SPATULA - Despina By Land (Squealer)
NEW	28		THE POSIES - Success (Pop Llama)
—	40	29	RECEIVER - Chicken Milk (Cup Of Tea/Iron America)
NEW	30		RADIOLARIA - Fuzz is Verse (Twist Top)
—	26	31	RAMMSTEIN - Sehnsucht (Slash)
13	23	32	AQUABATS - The Fury Of The Aquabats (Golden Voice/Time Bomb)
NEW	33		BEN FOLDS FIVE - Naked Baby Photos (Caroline)
7	17	34	JULIANA HATFIELD - Please Do Not Disturb (Bar/None)
NEW	35		16 Deluxe - Emits Showers of Sparks (Warner Bros.)
NEW	36		MONO - Formica Blues (Mercury)
—	38	37	BLACK GRAPE - Stupid Stupid Stupid (Radioactive)
16	25	38	PORTISHEAD - Portishead (Go! Discs/London)
—	36	39	DUMP - A Plea for Tenderness (Brinkman)
NEW	40		NON - God and Beast (Mute)
—	34	41	SILVER APPLES - Silver Apples (MCA)
NEW	42		SKATALITES - Ball Of Fire (Island/Jamaica)
—	33	43	UNSAINE - Occupational Hazard (Relapse)
15	31	44	FREE KITTEN - Sentimental Education (Kill Rock Stars)
NEW	45		FREAKWATER - Springtime (Thrill Jockey)
NEW	46		AUTOUR DE LUCIE - Immobile (Netwerk)
17	32	47	GET UP KIDS - Four Minute Mile (Doghouse)
—	39	48	PROPELLERHEADS - Bang On! (Dreamworks)
48	—	49	AVAIL/YOUNG PIONEERS - Fall of Richmond (Lookout!)
NEW	50		TRANSISTOR SOUND & LIGHTING CO. - Transistor Sound & Lighting Co. (Vik)

Inside College

BY MATT BROWN & VINNIE ESPARZA

Shop 'til You Drop



Welcome to San Diego everyone! Hope yer having a blast here in sunny (??) California. Seeing as how most of you are record fiends, we college chaps felt compelled to rattle off a list of local record stores, just waiting for you to blow your cash in. Remember, you never know what you'll find in the dollar bins at these places.

OFF THE RECORD

3849 5th at University
 (619) 298-4755
 CDs and a ton of new and used vinyl, including 7" and 12"

LOU'S RECORDS

434 N. Hwy 101
 Encinitas, CA
 (760) 753-1832
 A bit of a drive, but the store is supposedly phenomenal. Lots of CDs, vinyl, and videos. The store for used stuff is located right next door.

MUSIC TRADER

931 4th Ave.
 (619) 232-2565
 This is a chain store, but each location specializes in one thing or another, and only a select few stores carry vinyl. The downtown location is CD only and specializes in hip-hop, r&b, and jazz.

ELEVATOR

915 E Street between 9th & 10th
 (619) 233-7336
 This store sells only electronic music—a DJ shop if you will—and carries both vinyl and CDs.

COW

5029 Newport Ave. at Abbott
 (619) 523-0236
 New and used CDs and vinyl.

TOWER

3601 Sports Arena Blvd. at Kemper
 (619) 224-3333
 You know the deal. The San Diego store is supposedly quite big and even carries vinyl.

TAANG

706 Pismo Ct.
 (619) 488-5950
 Super-indie store for those of you who chain smoke and have holes

in your jeans. On the beach, near the boardwalk.

News: A scholarship fund has been set up for **Donovan Finn's** youngest sister. The family asks that, in lieu of flowers, you send a check to "Finn Scholarship" c/o the Brennan Methena Funeral Home, 800 West 6th Street, Topeka, KS 66603. As many of you know, Donovan's father recently passed away in an auto accident. Our heartfelt condolences to him and his family...Former **WICB** Music Director **Mike Powers** has taken over Lelle's college duties at **Maverick**. His new numbers are (310) 385-6427 and (888) 333-5819...**Brent Reineke** has left **Interscope** to become a smarty-pants at U.C. Santa Barbara. He says we all have a place to crash if we're ever in that party town. His replacement is former **KSSB** Music Director **Joanna Mamone**...**WRVU-Nashville** has a new MD by the name of Eric Watts...Where's the Want Adds? Yes, the Want Adds have called it quits after many years of promoting to college radio. **Chuck Arnold** has decided to go plant trees. **No Life** Records and retail store are still with us, however. We wish Chuck and the crew the best of luck...Yes, we will be taking reports the week after the seminar.

Adds for February 9/10: Feeder (Echo/Elecktra), Good Riddance (Fat), Wild Strawberries (Netwerk), William Fairey (Mute/Blast First), Tom, Dick, & Harry (Tripek), Pain (Birdcage), Hawke (Sunburn), NovaMute Comiplation (NovaMute), Rock*A*Teens (Kill Rock Stars), Nusrat Fateh Ali Khan & Michael Brook (RealWorld), Supernova (AmRep), Curve (Estupendo/Universal), Goldie (London/ffrr), Gerald Collier (Revolution). ●

College Crew: MATT BROWN and VINNIE ESPARZA

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

today about a convergence of mainstream rock and alternative.

The mainstream rock stations have awakened from a long slumber and are once again "active" and adventurous. Alternative stations are becoming more "reactive" and safe. Of course I'm generalizing here. Each market is different, and one has to do what's right for one's own market. (Incidentally, I don't buy into the rationale du jour which states that consolidation has put enormous new pressures on stations to perform. When AOR became ubiquitous at the end of the '70s, there was tremendous pressure on each programmer to deliver the ratings; whether they

were owned by one stand-alone company or they were part of a large corporation.) Thankfully though, on the whole, this format is still current intensive. We have not retreated into our "retro" shell. But more and more programmers are afraid to be diverse.

Programmers are not taking as many chances with new and different records. Hey boys and girls, the hits don't come to us; we make the hits. That's supposedly why programmers who were fed up with Top 40 and bad AOR came here in the first place.

Ah well, I'm tired of arguing this point. Maybe it's supposed to happen this way. Everything is, after all,

cyclical. Maybe the lines are supposed to blur. It all just becomes "rock," setting the stage for the next struggling underground format no one will pay attention to for six or seven years until it too breaks out. But, in closing, here's my advice to those of you still willing to carry the mantle of alternative:

- Develop your own unique identity and bang the crap out of the songs you believe in. Let Arbitron take its course.
- Believe in songs that are not necessarily spoon-fed to you by the industry.
- Make nice nice with your sales department, but keep them out of your office.

•Don't get hung up on having the "powerhouse" high-priced morning show. It rarely works in this format anyway. Try a good, basic jock who can relate and have him/her play music.

- Music testing is a research tool, not the bible. Even the researchers will tell you that.
- Less fests, more concentration on basic programming. Question: how many stations can directly link their once-a-year station fest to higher ratings? Answer: Damn few.
- Add everything I ask you to from A&M, especially Fat, Fretblanket, 10 Speed, and God Lives Underwater.
- Take my call. Please. ●

BE ON THE LOOKOUT

F.Y.I. — Lookout is strictly Alternative.

Field any questions, comments or laments to Spence D. @ fon: (415) 495-1990 x 648 fax: (415) 495-2580

e-mail: dookey@gavin.com

FEBRUARY 9

Bedhed	Transaction De Novo	(Trance Syndicate)
Brownie Mary	Naked	(Blackbird)
Coldcut	Timber	(Ninja Tune)
Come	Gently Down The Stream	(Matador)
The Din Pedals	The Din Pedals	(Epic)
Dwarves	"Everybody's Girl"	(Elektra)
Feeder	Polythene	(Elektra)
Fret Blanket	Home Truths From Abroad	(Polydor)
Jerry Cantrell	"Cut You In"	(Columbia)
Natacha Atlas	Halim	(Beggars Banquet)
v/a	NovaMute Kompilation	(NovaMute)
Own	The Other's Parts	(Channel 83)
Pulp	"Like A Friend"	(Island)
Q Burns Abstract Message		(Astralwerks/Caroline)
Sue Garner	To Run More Smoothly	(Thrill Jockey)
Tea Party	"Like A Friend"	(Atlantic)
To Rocco Rot	Paris 25	(Emperer Jones)
Ultrahorse	"Telecom"	(911)
Veruca Salt	"benjamin"	(Mammoth/Capitol)
Williams Fairey Band	Acid Brass	(Mute/Blast First)

FEBRUARY 16

Air	"Sexy Boy"	(Source/Caroline)
Ani DiFranco	Little Plastic Castle	(Righteous Babe)
Bob	Sonic Hedges	(Bullstitter/Bullshi'vic)
Bogmen	"Mexico"	(Arista)
Chocolate Weasel	Music For Body Lockers	(Ninja Tune)
Chris Hicks	Funky Broadway	(Sonova Beach)
Deep Forest III	Comparsa	(550)
Jack Black	Jack Black	(Cacophone)
Love Tractor	Love Tractor w/Til The Cows Come Home	(Altered/DB)
Portishead	"Only You"	(Island)
Rebekah	"Sin So Well"	(Elektra)
Whiskeytown	"Yesterday's News"	(Outpost)

FEBRUARY 23

Bent Scepters	"No Way Down"	(Bizarre Planet)
China Drum	Self Made Maniac	(Beggars Banquet)
Craig Armstrong	The Space Between Us	(Melankolic/Caroline)
Eván & Jason	"And Then She Says"	(Island)
Getaway People	"She Gave Me Love"	(Columbia)
Insane Clown Posse	"How Many Times" (Island)	
Liquor Giants	Every Other Day At A Time	(Matador)
Liz Phair	Whitechocolatespaceegg	(Matador)
Moist	"Tangerine"	(Arista)
Pussy Galore	Right Now!	(Matador)
Pussy Galore	Sugar Shit Sharp	(Matador)
Pussy Galore	Dial M For Motherfucker	(Matador)
Red Crayola	Live In The 1960s	(Drag City)
Scott Weiland	"Barbarella"	(Atlantic)
Spacetime Continuum	Propeller	(Astralwerks/Caroline)
Steve Stoll	"Model T"	(NovaMute)
Third Eye Blind	"Losing A Whole Year"	(Elektra)
Tommy Keene	Isolation Party	(Matador)
Training For Utopia	Plastic Soul Impalement	(Tooth & Nail)

MARCH 2

Bond	"Nothing Fits (Fictitious Circle)"	(Work)
Cola	Whatnot	(Interscope)
Drill Team	"Hold You Down"	(Reprise)
Foam	Big Windshield Little Mirror	(Epic)
Green Apple Quick Step	New Disaster	(Columbia)
Rebekah	Remember To Breathe	(Elektra)
Sister 7	"Know What You Mean"	(Arista Austin)
Stabbing Westward	"Save Yourself"	(Columbia)

MARCH 10

Athenaeum	"What I Didn't Know"	(Atlantic)
Buffalo Daughter	New Rock	(Grand Royal)
Cat Power		(Matador)
Fastball	All The Pain Money Can Buy	(Hollywood)
Frodus	Conglomerate International	(Tooth & Nail)
v/a	Going Home Alone	(Matador)
Laika	Silver Apples of the Moon	(Beggars Banquet)
Laughing Us	tba	(Risk)
Long Fin Killie	Valentino	(Beggars Banquet)
Long Fin Killie	Houdini	(Beggars Banquet)
Mach Five	"I'm Alive"	(Island)
Mouse on Mars	laora Tahiti	(Beggars Banquet)
Mouse on Mars	Vulvaland	(Beggars Banquet)
v/a	Random 2: Remixes/Gary Numan	(Beggars Banquet)
Rebekah	Remember To Breathe	(Elektra)
Robbie Robertson	Contact From The Underworld Of Red Boy	(Capitol)
Seely	Julie Only	(Beggars Banquet)
Stereolab	Peng	(Beggars Banquet)
Stereolab	The Groop Played Space Age Bachelor Pad Music	
Superdrag	"Do The Vampire"	(Elektra)
Two	Voyeurs	(nothing)
Yo La Tengo	Little Honda EP	(Matador)

MARCH 24

Drill Team	Hope and Dream Explosion	(Reprise)
Foil	Spread It All Around	(Mute/13th Hour)
Shift	"I Want To Be Rich"	(Columbia)
Solex		(Matador)
Sportsguitar		(Matador)
Superdrag	Head Trip In Every Key	(Elektra)

MARCH 30

Soul Asylum	"I Will Still Be Laughing"	(Columbia)
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APRIL 7

Long Fin Killie	Amelia	(Beggars Banquet)
Perfume Tree	Feeler	(World Domination)
Suicide Machines	Battle Hymns	(Hollywood)
Tones On Tail	Everything	(Beggars Banquet)

APRIL 28

Suncatcher	Suncatcher	(Restless)
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Gavin Alternative

Static BY MAX TOLKOFF

The End of Me

In the immortal words of Captain Spaulding, "I'd like to stay, but I really must be going."

I have no idea where the last two-and-a-half years went. It's hard to believe I've written roughly 126 weekly columns, and as many weekly faxes (by the way, the jury is still out on whether I do, in fact, possess any writing skills whatsoever). Frankly, I'm amazed I found 126 different things to talk about.

However, it's nothing compared to colleagues like the Zimmermen, Ron Fell, and Dave Sholin, who have ten zillion times that under their belts. I have much more respect now for people who write for a living; it's harder than it looks—especially when you're staring at a deadline and the words won't come (or they only come out as fast as frozen molasses). Add to that some fun and frivolity organizing and hosting sessions at conventions and you're talking a busy existence.

Since my new job will force me to talk to you (especially the "radio" you) on an even more frequent basis, I will not get sappy. Instead, I'll try to maintain the high smart-ass level I've been flying at all along. Let's talk about the format, shall we? I'm going to give you my thoughts, even though you may not want

them: 1998 is a year in which the alternative format is going to have to struggle to maintain its identity. I'm worried (those of you who know me from years past are rolling your eyes about now). Back in the '80s, I used to worry that the format was never going to grow beyond the ten or 15 stations that were currently alive and kicking at the time. Be careful what you wish for, right? Now,

The motto of this format in the '80s should have been: "No charts, no 'indies', no fear."

we all worry that the "alternative" has become mainstream. And do you know what happens when you hit the mainstream? Generally, greed, corruption, and (most horrifying of all) fear.

Mainstream rock as a format withered in the late '70s and early '80s because programmers let fear do the driving. Stations became over-researched and "safe," and the percentage of currents per hour shrank until most stations were only thinly disguised classic rock outlets. No one was taking chances on new music. Like lem-

ings, mainstream rock stations around the country seemed to follow each other single file into the quagmire of sameness and conformity. Where do you think the term "corporate rock" came from (It's a phrase that's almost 20-years old, but do I sense a comeback)? This is essentially what paved the way for stations who were willing to stop battling the other two rock outlets in their markets for the same audience and play something different. Now, depending on the execution, those early pioneers met with varying degrees of success.

WLIR, with a weak signal and never more than a two share, still managed to inspire a willing sales staff to go out and conquer Long Island. They made money. KROQ, with a weak signal and exponentially expanding ratings at the dawn of the '80s also capitalized on their new-found fame. They made money. 91X, with a huge signal and huge ratings, made lots of money. And they shared almost no artists with cross-town heritage AOR powerhouse KGB. The motto of this format in the '80s should have been: "No charts, no 'indies', no fear." However, poor execution in Philadelphia, San Francisco (pre-Live 105), Dallas, and a few other markets at that time caused a setback in the expansion of the format. But I digress. I'm worried



Data

MOST ADDED

FASTBALL (29)
The Way (Hollywood)
WXEG, WPBZ, KQXR, WHMP, WBRU, WXDG, KFGX, WDST, KFTE, WKQX, WENZ, WEQX, WXDX, WPGU, KNDD, KNRK, WMAD, WLIR, XHRM, XTRA, KOME, KDGE, KKND, KTOZ, KROX, KMYZ, KXPX, KEDG, KTEG

NATALIE IMBRUGLIA (16)
Torn (RCA)
WEND, KLZR, KTEG, KXRK, CFNY, KKDM, WIXO, WPGU, WAQZ, KKNB, KOME, KDGE, KTOZ, KXPX, WLUM, WWDX

FRETBLANKET (12)
Into The Ocean (Atlas/A&M)
KTCL, KLZR, KQXR, KRZQ, WDST, KFTE, KTEG, WHTG, WEQX, KCXX, XTRA, KMYZ

TWO (10)
I Am A Pig (Nothing/Interscope)
WPBZ, WQXA, KFTE, WBZU, WHTG, KCCX, KRZQ, KXTE, KQXR, WWDX

PEARL JAM (10)
Wishlist (Epic)
WDST, WWCD, WQXA, KGDE, KOME, CIMX, KTEG, KTBZ, WMAD, WEJE

MOST REQUESTED

MARCY PLAYGROUND
"Sex & Candy" (Mammoth)

BLINK 182
"Dammit" (Cargo/MCA)

BEN FOLDS FIVE
"Brick" (550)

CREED
"My Own Prison" (Windup)

PEARL JAM
"Given To Fly" (Epic)

MOST BUH-UZZ

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

LOREENA MCKENNITT
"The Mummer's Dance" (Warner Bros.)

BEN FOLDS FIVE
"Brick" (550)

FATBOY SLIM
"Going Out Of My Mind" (Astralwerks)

OUR LADY PEACE
"Clumsy" (Columbia)

BLINK 182
"Dammit (Growing Up)" (Cargo/MCA)

MOST LIKELY TO SUCCEED

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

FINLEY QUAYE
"Sunday Shining" (550)

BLACK GRAPE
"Marbles" (Radioactive)

HUM
"Comin' Home" (RCA)

NAKED
"Raining on the Sky" (Red Ant)

FAT
"Numb" (A&M)

Editor: MAX TOLKOFF • Assistant: SPENCE D. Alternative Reports accepted through Tuesday 3:00 p.m.
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580



They Prefer *Jonathan Fire Eater*

New ADDS This Week include:

XHRM **KTCL**

Already On:
WHTG 16x **KEDJ 20x**
WBTZ 15x **WHMP 12x**
and many more!


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MOST ADDED
RAY BRYANT TRIO (48)

LIVE AT SMALL'S (46)

BARBARA MORRISON (39) KENNY

DREW, JR. (34)

RAY BARRETTO (33)

TOP TIP

CLAIRE MARTIN

Make This City Ours

(Honest Entertainment/Linn)

British vocalist Claire Martin releases her best record yet, a collection of different styles, including hop, blues, ballads, and some clever modern stuff.

RECORD TO WATCH

RAY BRYANT TRIO

Ray's Tribute To His Piano Friends
(JMI/JVC Music)

Ray Bryant pays homage to a wide range of players from Ramsey Lewis and Horace Silver to Thelonious Monk and Kenny Barron.

Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
2	1	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (Malpas/Warner Bros.)	74	0	62	9	3
4	2	TEDDY EDWARDS (Highnote)	76	0	61	12	3
3	3	JIMMY PONDER (Highnote)	77	2	59	14	3
5	4	DOUG LAWRENCE (Fable)	73	0	54	18	1
1	5	DIANNE REEVES (Blue Note)	73	0	63	5	5
7	6	PAQUITO D'RIVERA & UNITED NATION ORCH. (Jazz MCG)	71	0	57	11	3
8	7	HANK CRAWFORD & JIMMY McGRUFF (Milestone)	69	0	48	19	2
11	8	MELISSA WALKER (Enja)	65	0	45	17	3
10	9	HERBIE MANN (Lightyear)	67	1	44	14	8
9	10	GENE HARRIS/JACK McDUFF (Concord Jazz)	60	0	51	8	1
6	11	CHICK COREA/GARY BURTON (Stretch/Concord)	62	0	43	15	4
31	12	STEPHANE GRAPPELLI/MARTIN TAYLOR (Honest/Linn)	71	2	13	40	16
16	13	BILL COSBY AND FRIENDS (Verve)	60	0	31	22	7
15	14	JAVON JACKSON (Blue Note)	56	0	36	12	8
26	15	FRED SANDERS (Leaning House Jazz)	61	1	23	25	12
25	16	TERELL STAFFORD (Candid)	61	3	24	26	8
40	17	MINGUS BIG BAND (Dreyfus Jazz)	67	7	12	30	18
30	18	CALDERAZZO/WATTS/GAGNON (Lost Chart)	60	1	15	31	14
13	19	JOEY BARON (Intuition)	55	0	27	18	10
24	20	CAROL SLOANE & CLARK TERRY (Concord Jazz)	54	1	22	28	3
18	21	STEVE KHAN (Evidence)	54	0	23	23	8
19	22	KANSAS CITY BAND (Verve)	55	0	20	26	9
14	23	KENNY BARRON (Verve)	52	0	27	16	9
17	24	BUDDY MONTGOMERY (Sharp Nine)	54	0	17	30	7
12	25	HORACE SILVER (Impulse!)	49	0	25	20	4
27	26	NIELS-HENNING ORSTED PEDERSEN (Verve)	49	0	22	19	8
46	27	HOWARD JOHNSON & GRAVITY feat. TAJ MAHAL (Verve)	63	5	3	30	25
41	28	GEORGE RABBAI & CO. (DBK Jazz)	56	5	7	32	13
34	29	BRUCE BARTH (Double Agent)	47	0	17	23	7
48	30	FRED HERSCH (Nonesuch)	62	7	5	26	24
22	31	JEROME RICHARDSON (TCB)	43	0	23	14	6
35	32	BILL HEID (Savant)	48	0	14	21	13
20	33	DEE DEE BRIDGEWATER (Verve)	43	0	22	15	6
36	34	MOSCOW SAX QUINTET (Arkadia Jazz)	46	2	18	17	9
28	35	HOWARD PRINCE (Cat's Paw)	44	0	18	17	9
—	36	CLAIRE MARTIN (Honest/Linn)	63	8	1	23	32
44	37	ERIC ALLISON (Contemporary)	50	1	4	25	20
47	38	JOHN PISANO (Pablo)	54	2	3	22	27
23	39	RON CARTER (Blue Note)	37	0	17	14	6
—	40	ALLEN FARNHAM (Concord Jazz)	57	12	5	12	29
49	41	HARRY CONNICK, JR. (Columbia/CRG)	42	4	10	15	13
29	42	BENNY CARTER (Music Masters)	39	0	11	15	13
33	43	BRIAN LYNCH QUARTET (Sharp Nine)	36	0	12	17	7
32	44	PONCHO SANCHEZ (Concord Jazz)	38	0	12	12	14
21	45	CECILIA SMITH (Brownstone)	31	0	17	12	2
37	46	BOB DOROUGH (Blue Note)	34	0	11	11	12
43	47	DAN PAPAILA (Challenge)	35	1	7	17	10
45	48	BOB BERG (Stretch/Concord)	31	0	7	16	8
38	49	RALPH SHARON TRIO (DRG)	32	0	6	17	9
39	50	JOE HENDERSON (Verve)	27	0	12	8	7

SJ&V Chartbound

*MELROSE PLACE/BRAXTON BROS.

(Windham Hill)

*BRIAN BROMBERG (Zebra)

JEANNE NEWHALL (Marzipan Music)

*DENNY JIOSA (Blue Orchid)

*YULARA (Higher Octave)

LOREENA McKENNITT (Warner Bros.)

A TWIST OF JOBIM/ERIC MARIENTHAL

(i.e. music)

RIPPINGTONS (BEST OF) (GRP)

*VANESSA RUBIN (RCA)

*MARION MEADOWS (Discovery/Sire)

*PHIL PERRY (Windham Hill Jazz/Peak)

*RICK RHODES (Award)

*PHAJJA (Warner Bros.)

*BILL EVANS (Escapade)

SJ&V Spin Trends

1. BRIAN HUGHES +160

2. CHUCK LOEB +137

3. RANDY CRAWFORD +101

4. JOHN TESH +90

5. CHIELI MINUCCI +83

6. PAUL HARDCASTLE +81

Jazz Chartbound

*RAY BRYANT TRIO (JMI/JVC Music)

*TIM HAGANS & MARCUS PRINTUP (Blue Note)

*LIVE AT SMALL'S (Impulse!)

*BARBARA MORRISON (Chartmaker)

NEW YORK NONET (Short Notice Music)

CHARLIE BYRD TRIO (Concord Jazz)

*RAY BARRETTO (Blue Note)

PAUL ARSLANIAN (DBK Jazz)

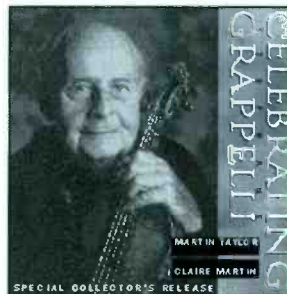
*DAVELL CRAWFORD (Bullseye/Rounder)

*KENNY DREW, JR. (Arkadia Jazz)

*BUSTER COOPER/THURMAN GREEN (Chartmaker/Blue ***)

*ARKADIA ALL-STARS (Arkadia Jazz)

Thank You Radio

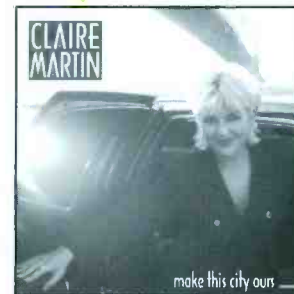


GRAPPELLI/TAYLOR

GAVIN JAZZ

TOP TIP

Gavin Jazz #31 to #12



CLAIRE MARTIN

GAVIN JAZZ

RECORD TO WATCH

Gavin Jazz

Debut at #36

See Claire Martin at THE GAVIN SEMINAR
 February 7th, 1998 11:30 a.m. Jazz Meeting
 Gibbons Room/Hyatt Regency

Promotion: Groov Marketing

(818) 883-5755

Label Contact: Jen Gies

(615) 242-4452 ext. 35

E-mail: jen@onemusic.com

HONEST

33 Music Square West, Suite 100

Nashville, TN 37203

(615) 242-4452

Fax (615) 242-4453

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



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the legendary
keyboardist
and songwriter

JEFF LORBER

to the **JMI** family.

career direction:
Leanne Meyers



The first single "The Simple Life"
scheduled for adds March 12.

The album **MIDNIGHT** in stores March 17.

For more information contact
Tim Fitzgibbon or Jeff Neben
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JVC JMI

MOST ADDED
BRAXTON BROTHERS/
MELROSE PLACE
(28/28 reports)
BRIAN BROMBERG
(20/20 reports)
OENNY JIOSA
(12/18 reports)

TOP TIP
JOHN TESH
"Give Me Forever"
(GTSP/Mercury)

Nonstop John Tesh with guest star James Ingram is the third youngest record on the chart at three weeks. Jumps 40-31!

RECORD TO WATCH
PHAJJA
"So Long (Well Well)"
(Warner Bros.)

Phajja is "new beginning" in Arabic. It's also a vocal trio, Kena and Nakia Epps and Karen Johnson.

Gavin Smooth Jazz *vocals*

LW	TW	Reports	Adds	Spins	Differences	
1	1	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	60	1	992	+53
2	2	CANDY DULFER - For the Love of You (N2K Encoded Music)	57	0	974	+41
3	3	AVENUE BLUE feat. JEFF GOLUB - Nightlife (Blue Moon/Atlantic)	52	0	858	+3
4	4	KENNY G - Greatest Hits (Arista)	50	1	774	-46
9	5	PAUL HARDCASTLE - Cover To Cover (JVC)	57	2	734	+81
5	6	BOB JAMES - Playin' Hooky (Warner Bros.)	49	0	703	-93
8	7	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	55	0	678	+22
6	8	BRIAN CLBERTSON - Secrets (Blue Moon/Atlantic)	53	1	636	-59
7	9	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	51	5	604	-76
12	10	DAVID BENOIT - American Landscape (GRP)	47	0	569	+30
18	11	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	50	1	550	+70
14	12	PAT METHENY GROUP - Imaginary Day (Warner Bros.)	43	0	534	+10
11	13	JOYCE COOLING - Playing It Cool (Heads Up)	48	1	520	-33
13	14	PETE BELASCO - Get It Together (Verve Forecast)	47	2	510	-20
15	15	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	50	3	508	-10
16	16	KIRK WHALUM - Colors (Warner Bros.)	50	0	492	-10
10	17	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	38	1	485	-114
21	18	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	42	0	482	+32
17	19	RICK BRALN - Body and Soul (Blue Moon/Atlantic)	41	0	477	-14
20	20	RICHARD SMITH - First Kiss (Heads Up)	51	3	473	+13
19	21	PIECES OF A DREAM - Pieces (Blue Note)	45	0	455	-11
23	22	BONEY JAMES - Sweet Thing (Warner Bros.)	44	7	451	+47
34	23	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	57	7	447	+137
24	24	PAUL TAYLOR - Pleasure Seeker (Countdown/Unitz)	38	1	445	+46
25	25	DEAN JAMES - Intimacy (Brajo)	46	1	421	+24
26	26	CHARLES FAMBROUGH - Upright Citizen (Nu Groove)	46	2	396	+29
35	27	CHIELI MINUCCI - It's Gonna Be Good (JVC)	57	9	393	+83
28	28	DIANA KRALL - Love Scenes (Impulse!)	40	3	387	+29
39	29	RANDY CRAWFORD - Every Kind of Mood (Blue Moon/Atlantic)	39	3	382	+101
27	30	YANNI - Tribute (Virgin)	35	0	367	+1
40	31	JOHN TESH - Grand Passion (GTSP/Mercury)	42	2	365	+90
29	32	EVAN MARKS - Coast to Coast (Verve Forecast)	42	3	358	+13
32	33	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	34	3	344	+18
33	34	VANESSA WILLIAMS - "Next" (Mercury)	30	0	330	+11
22	35	CHRIS BOTT - Midnight Without You (Verve)	31	0	312	-103
30	36	JIMMY SOMMERS - James Cafe (Gemini)	29	0	302	-40
37	37	DOC POWELL - Don't Let the Smooth Jazz Fool Ya (Discovery/Sire)	25	0	282	-25
38	38	SPECIAL FX - Here to Stay (JVC)	35	0	281	-7
31	39	JIM BRICKMAN - The Gift (Windham Hill)	28	0	259	-70
42	40	MICHAEL BOLTON - Best of Love (Columbia/CRG)	22	0	237	-22
36	41	EARL KLUGH - The Journey (Warner Bros.)	29	0	237	-72
41	42	ENYA - Paint the Sky With Stars-The Best of (Reprise)	20	0	232	-34
—	43	BRIAN HUGHES - One 2 One (Higher Octave)	39	8	210	N
43	44	BOB BALDWIN - Cool Breeze (Shanachie)	20	0	201	-39
50	45	CHRIS SPHEERIS - Eros (Essence)	18	0	190	+29
47	46	TIM WEISBERG - Undercover (Fahrenheit)	23	1	183	-5
46	47	AARON NEVILLE - Say What's in Your Heart (A&M)	18	0	178	-46
49	48	FINGER ROLL - Still Rollin' (Bama Sweet)	19	0	177	+10
44	49	BOB MAMET - Adventures In Jazz (Atlantic)	20	1	172	-60
—	50	VIBRAPHONIC - On a Roll (Hollywood)	18	0	169	N

On Z Corner BY KEITH ZIMMERMAN



KIFM: New Logo, Same Tradition

A few weeks prior to GAVIN's invasion of San Diego for this year's Seminar, we spoke with KIFM group programming exec Mike Shepard and Assistant PD Kelly Cole about KIFM being one of the true pioneers of the Smooth Jazz revolution.

KZ: So there's a change of logo at KIFM.

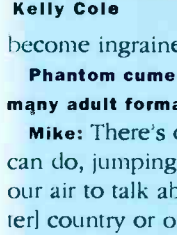
Mike Shepard: Everything is different, at least in terms of external



Mike Shepard

We've had some top-of-mind recall and phantom cume problems with the radio station, and people rarely got it right when they tried to fill out the diaries with "Jazz 98."

Kelly Cole: We're hoping that, as it evolves, we'll eventually be able to say "The Breeze" and the audience will know exactly what we're talking about.



Kelly Cole

Eventually it will become ingrained.

Phantom cume is a problem for many adult formats.

Mike: There's only so much we can do, jumping up and down on our air to talk about it. On [our sister] country or oldies stations, we can put Viet Nam sounds on the air and call attention to ourselves. You can only do so much on a Smooth Jazz station.

When you climbed onboard to run KIFM, how was it adapting from a country background at KSON?

Mike: I've always been a fan of the station. It's been a good marriage.

I've learned a lot from Kelly about the music, the texture, and the history. Hopefully, I've brought research and marketing to the table. We had people who knew Smooth Jazz very well here, and then [Jefferson Pilot] brought along the research disciplines of other formats.

Your responsibilities lie with KIFM, [country] KSON, and [oldies] KBZT. You were doing group programming before consolidation was cool.

Mike: It's crazed. It's a whole new dynamic now where everybody works really hard. It's amazing how much we get done with the multiple hats that we wear. Kelly pulls an air shift, does the music, schedules announcers, and is pulling our next music test together. We do it on all levels with fewer people.

Mike, what are your current views on Smooth Jazz?

Mike: The format is still in a state of evolution. Programmers can gravitate towards either extreme with this format. Some A/C programmers want to treat this like a soft A/C with a few more instrumentals; some want to treat it like an eclectic art form. We try to guide KIFM somewhere down the middle. It's interesting to try to weave between those extremes.

As listeners grow older, Smooth Jazz has to use research to detect burn-out on songs.

Mike: If you're playing songs in any meaningful rotation, ultimately you need to determine when there is fatigue. If you have 6,000 records in your library, burn isn't a factor. Like the country station, we are now going to employ call-out research for our currents at the Breeze. We're not going to do it every week because the spins are lower, but we're going to look closely at how the currents are faring.

Kelly: Especially the vocals.

Continued on page 86

Country Notes

BY JAMIE MATTESON



Welcome! Welcome!

We made it! We're here, you're here, and it's going to be a great seminar!

THE COUNTRY LUNCHEON

Friday, February 6 1:30 p.m.
(Gallery Room)

Special performance by **Brad Hawkins** (Curb/Universal)

A self-described "dreamer," Brad Hawkins is living his dream. He developed his country roots early, and during his college years Hawkins spent a lot of time playing music with his father. After sending a demo he'd recorded to the Nashville Network's television show, *Be a Star*, an audition was offered, but no bookings resulted. Encouraged to take up acting, Hawkins moved to L.A. and in just six months, he



Brad Hawkins

landed the lead-role on Sabans #1 rated children's television show *V.R. Troopers*. During his two years on the show, Hawkins was introduced to a manager in the music industry who forwarded a tape of Brad's to producer Steve Diamond. Diamond and Hawkins recorded a demo which caught the ears of Mike Curb, and a recording deal with Curb/Universal resulted. After three years of preparation, Hawkins, Diamond, and co-producer Chuck Howard now debut with the first single, "We Lose."

THE COUNTRY MEETING
The Three C's: Consolidation, Competition, and Congestion
Friday February 6, 3:30 pm
(Windsor)

Moderator: **Eric Logan**,
KYCY-San Francisco

Logan joined KYCY two years ago, and previously spent a year-and-a-half at KYCW-Seattle. He has since seen these stations change ownership from Alliance to Infinity and, eventually, move under the CBS umbrella. In an intimate open forum setting,

Logan will help our country attendees focus on the key issues that our industry faces and what's in store for the future.

SPECIAL PERFORMANCES BY JIM COLLINS (ARISTA) AND MELODIE CRITTENDEN (ASYLUM)

JIM COLLINS (ARISTA)

The singer the *Dallas Observer* dubbed "The King of the Texas Honky-Tonks" made his living for years playing to standing-room-only crowds at clubs and dance halls throughout his native Texas. Never having a day job, Jim's been a professional musician since high school. He's recently



Jim Collins

entered the newest phase of his career, as a Nashville recording artist on Arista Records releasing his debut album, *The First Step*.

MELODIE CRITTENDEN (ASYLUM)

Melodie's many credits include touring with Kathy Mattea and singing demos for such hit songs as "It Matters to Me" and



Melodie Crittenden

songwriter Stephony Smith ("It's Your Love"), the two formed a friendship and became co-writers; Smith eventually produced Melodie's debut project. Melodie's songwriting efforts appear in three of the album's songs. The first single, "Broken Road" was penned by Marcus Hummon, Jeff Hanna (Nitty Gritty Dirt Band), and Bobby E. Boyd. ●

"Someone Else's Dream" (Faith Hill), and "I'd Rather Ride Around With You" (Reba McEntire).

After hook-

ing up with

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With the all important spring ratings close at hand, most managers and programmers find themselves, once again, looking for methods to increase cume and TSL. The desired result, of course, is a larger listening audience for the station, and, more important, an increase in revenue. While planning for 1998, you may discover new ways to market and promote your product or find a new twist to an old idea. One effective idea that's making a huge comeback is the old-fashioned idea of recruiting.

Here are some examples of ideas you might use to help recruit listeners:

- Take your morning show out of the studio and put it into homes and neighborhoods.
- Any time there is a major station promotion or community event, have the morning show carry autograph books to get the listeners' autographs.
- Make morning show games interactive; play them on air with a listener.
- Create interactive Web sites. Collect listener e-mail addresses. Send them an e-mail newsletter that contains specific reasons to listen.
- Use your listener database to send birthday cards (personally signed by air staff!) to listeners in their birth month. Have jocks phone them on their birthday or anniversary.
- During nice weather, award a backyard barbecue or pool party. Avoid apartment complexes (since diary return from apartment complexes tends to be low). Get the chosen listener to invite their entire neighborhood to the party, hosted by the morning show. Try to get an artist the station plays to come to the event.
- Recruit with a purpose. Simply getting the station van out is not accomplishing the goals. Do something positive and memorable—even at remote broadcasts. For example, tie in with the local Humane Society and have animals on hand for the public to see. Set up a lemonade or orange juice stand and accept donations for a homeless shelter while you are doing the live broadcast.

The point is to have a point. Just being there with a banner hanging or a van parked doesn't improve your image any more—if it ever did. Recruiting listeners will help increase your ratings shares, but only if your product is compelling and meets listener expectations.

KSON's Mike Shepard/Steve Barnes "Top Ten Must Do's While Visiting San Diego"

10. Get a burger at Rocky's in Pacific Beach
9. See Coronado—All of it!
8. Ride the roller coaster in Mission Beach
7. Cruise into Lahaina's in Pacific Beach (very casual beach attire required)
6. Shop til ya drop at Horton Plaza.
5. Pick up a cup of Java at one of our many Starbucks
4. Sip a cocktail and watch the sunset from high atop the Hyatt
3. Rent bikes or skates and cruise the Boardwalk in Mission Beach
2. Eat lunch anywhere in Old Town
1. If El Niño cooperates, watch San Diegans drive in the rain!

Editor: JAMIE MATTESON • Chart Editor: JEFF HOUSE

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

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

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

Gavin Country

REPORTS THIS WEEK: 202 LAST WEEK: 202

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
5	1	LILA McCANN - I Wanna Fall In Love (Asylum)	19	202	1	7379	+311	139	56	7	0
6	2	ANITA COCHRAN & STEVE WARINER - What If I Said (Warner Bros.)	12	202	0	7231	+243	133	62	6	1
3	3	DIAMOND RIO - Imagine That (Arista)	14	201	0	7159	-5	129	63	5	4
7	4	LEE ANN WOMACK - You've Got To Talk To Me (Decca)	14	202	0	7098	+239	125	64	13	0
2	5	TIM MCGRAW - Just To See You Smile (Curb)	10	196	1	7017	-284	127	60	8	1
8	6	KENNY CHESNEY - A Chance (BNA Records)	16	201	1	6452	+165	89	82	29	1
11	7	GEORGE STRAIT - Roundabout Way (MCA)	5	202	0	6443	+724	86	78	37	1
4	8	SHANIA TWAIN - Don't Be Stupid (You Know I Love You) (Mercury)	11	192	0	6422	-652	114	54	13	11
9	9	BRYAN WHITE - One Small Miracle (Asylum)	10	202	0	5937	+163	64	82	52	4
14	10	GARTH BROOKS - She's Gonna Make It (Capitol Nashville)	4	202	2	5922	+702	59	85	56	2
12	11	LORRIE MORGAN - One Of Those Nights (BNA Records)	13	200	0	5773	+146	55	84	57	4
13	12	COLLIN RAYE - Little Red Rodeo (Epic)	8	202	0	5721	+300	39	103	58	2
17	13	CLINT BLACK - Nothin' But The Tailights (RCA)	5	201	1	5273	+485	30	86	81	4
16	14	WYONNNA - Come Some Rainy Day (Curb/Universal)	8	200	0	5084	+159	25	86	79	10
15	15	NEAL McCOY - If You Can't Be Good (Be Good At It) (Atlantic)	16	192	0	5051	-15	37	78	65	12
1	16	SAMMY KERSHAW - Love Of My Life (Mercury)	15	165	0	4896	-2439	86	29	23	27
19	17	DAVID KERSH - If I Never Stop Loving You (Curb)	8	200	1	4673	+334	18	73	89	20
21	18	WADE HAYES - The Day That She Left Tulsa (In A Chevy) (Columbia/DKC)	13	193	4	4581	+400	16	74	87	16
24	19	TRISHA YEARWOOD - Perfect Love (MCA)	5	202	5	4448	+565	8	71	100	23
22	20	THE KIMLEYS - Just Between You And Me (Epic)	7	198	4	4341	+364	7	72	92	27
23	21	DIXIE CHICKS - I Can Love You Better (Monument)	12	191	9	4309	+407	10	69	89	23
29	22	ALAN JACKSON - A House With No Curtains (Arista)	4	199	6	4120	+745	3	60	104	32
18	23	TRAVIS TRITT - Still In Love With You (Warner Bros.)	11	175	0	4024	-388	16	61	76	22
28	24	CLAY WALKER - Then What (Giant)	6	191	6	3960	+513	9	53	95	34
27	25	DAVID LEE MURPHY - Just Don't Wait Around Til She's Leavin' (MCA)	12	172	3	3672	+177	19	46	66	41
33	26	TRACE ADKINS - Lonely Won't Leave Me Alone (Capitol Nashville)	4	200	18	3658	+785	5	36	102	57
20	27	MARK CHESNUTT - It's Not Over (Decca)	9	157	1	3625	-559	12	55	72	18
26	28	DARYLE SINGLETARY - The Note (Giant)	10	179	2	3613	+106	10	52	71	46
32	29	JODEE MESSINA - Bye Bye (Curb)	5	187	14	3457	+579	2	43	89	53
10	30	LeANN RIMES - On The Side Of Angels (MCG/Curb)	17	129	1	3453	-2313	44	29	28	28
31	31	MILA MASON - Closer To Heaven (Atlantic)	9	180	7	3276	+252	7	36	72	65
37	32	MARTINA McBRIDE - Valentine (RCA)	3	184	43	3132	+1047	3	28	83	70
35	33	MINDY McCREADY - You'll Never Know (BNA Records)	5	170	13	2703	+342	2	24	62	82
40	34	TOBY KEITH - Dream Walkin' (Mercury)	3	163	48	2463	+877	1	12	72	78
46	35	PATTY LOVELESS - To Have You Back Again (Epic)	2	163	59	2402	+1012	0	15	68	80
45	36	MICHAEL PETERSON - Too Good To Be True (Reprise)	3	162	51	2303	+899	0	9	67	86
38	37	SARA EVANS - Shame About That (RCA)	8	116	0	1931	-131	3	17	47	49
42	38	JOHN ANDERSON - Takin' The Country Back (Mercury)	5	131	21	1922	+388	2	12	44	73
43	39	MELODIE CRITTENDEN - Broken Road (Asylum)	6	125	10	1703	+190	0	12	40	73
49	40	LONESTAR - Say When (BNA Records)	3	124	28	1676	+502	1	4	45	74
47	41	SONS OF THE DESERT - Leaving October (Epic)	4	121	17	1648	+316	1	4	39	77
48	42	RHETT AKINS - Better Than It Used To Be (Decca)	4	107	17	1544	+276	0	11	31	65
—	43	TRACY BYRD - I'm From The Country (MCA)	2	106	66	1498	NEW	1	7	35	63
39	44	RIVER ROAD - Somebody Will (Capitol Nashville)	8	69	0	1216	-661	1	13	31	24
—	45	SHERRIE AUSTIN - Put Your Heart In It (Arista)	2	97	42	1208	NEW	0	1	31	65
—	46	SAWYER BROWN - Another Side (Curb)	3	83	24	1151	NEW	0	2	36	45
50	47	JEFF CARSON - Cheatin' On Her Heart (MCG/Curb)	5	79	6	1082	+89	1	3	26	49
30	48	CHELY WRIGHT - Just Another Heartache (MCA)	10	58	1	1064	-2239	4	12	21	21
—	49	THE MAVERICKS - To Be With You (MCA)	2	70	17	943	NEW	1	1	23	45
34	50	KEVIN SHARP - There's Only You (Asylum)	11	43	0	863	-1804	2	13	15	13

Most Added

TRACY BYRD (66)

"I'm From The Country" (MCA)

PATTY LOVELESS (59)

"To Have You Back Again" (Epic)



MICHAEL PETERSON (51)

"Too Good To Be True" (Reprise)

TOBY KEITH (48)

"Dream Walkin'" (Mercury)

MARTINA McBRIDE (43)

"Valentine" (RCA)

Spinincreases

ALAN JACKSON +745

"A House with No Curtains" (Arista)

GEORGE STRAIT +724

"Roundabout Way" (MCA)

GARTH BROOKS +702

"She's Gonna Make It" (Capitol)

TRISHA YEARWOOD +565

"Perfect Love" (MCA)

CLAY WALKER +513

"Then What" (Giant)

Top Requests

ANITA COCHRAN & STEVE WARINER

"What If I Said" (WB)

SHANIA TWAIN

"Don't Be Stupid" (Mercury)

TIM MCGRAW

"Just To See You Smile" (Curb)

GEORGE STRAIT

"Roundabout Way" (MCA)

GARTH BROOKS

"She's Gonna Make It" (Capitol)

Record to Watch

TRACY BYRD

"I'm From the Country" (MCA)



WE SAY: "Country is the operative word. This is a perfect lead-off single for Tracy's upcoming album."

RADIO SAYS: "The minute I got this in, I put it on the air." Steve Randall, PD, KUBB-Merced, Calif.

STATS: Debut #43/Most Added with 66/106 stations

Up & Coming

Rpts.	Adds	Spins	Wks		Rpts.	Adds	Spins	Wks	
60	41	726	1	* RICOCHE - Connected At The Heart (Columbia/CRG)	42	42	588	1	* SHANIA TWAIN - You're Still The One (Mercury)
53	34	659	1	* MATRACA BERG - Back In The Saddle (Rising Tide)	38	37	535	1	* ALABAMA - She's Got That Look In Her Eyes (RCA)
49	2	686	4	CACTUS CHIOR - Step Right Up (Curb/Universal)					

includes cuts from **Charley Pride**, **Stoney Edwards**, **The Midnight Cowboys**, **Ray Charles**, **Big Al Downing**, **Esther Phillips**, and **Joe Hinton**..... **Sugar Hill's Terry Allen** has just completed the soundtrack for the new film *Baby Dance* starring **Laura Dern** and **Stockard Channing**. The film set in "Trailer Park, Louisiana," is being produced by **Jodie Foster's Egg Productions** and is to be in theaters in August....**Ruthie and the Wranglers** were honored by the **Washington Area Music Association**—or Wammies—on January 28. The Wranglers walked away with four awards: Country Duo/Group, Country Album: *Wrangler City*, Debut Recording and Country Male Vocalist: Mark

Noone.....Rock and Roll Hall of Famer and Bluegrass **Chris Hillman** is set to release a new CD, "Like a Hurricane" in early June on Sugar Hill.....**Jeremy Tepper's Diesel Only Records** has finished the soundtrack for **Michael Moore's** (*Roger and Me*) film *The Big One* featuring the **World Famous Blue Jays**. Instrumental themes include "Western Twang," "Diesel Only Theme," and "Mud Flap Boogie." Look for it at a truck stop near you.....Rumor has it that **Rounder** with **Skaggs Family Label** will put out a CD of the **Opry Bluegrass Band** featuring **Ricky Skaggs**, **Alison Krauss**, **Marty Stuart**, **Earle Scruggs**, and **Vince Gill**, to be released sometime in '98. ●

Sorrowful Jones



Absence

A Gavin Americana Most Added

"A ready top ten here. This one crosses all formats for us: Americana, Folk, Bluegrass"

Mary McMahon – KGLT 91.9,
Bozeman, MT

"... *Get Off The Phone*, redone by Sorrowful Jones, gets a well deserved second life on the Absence CD. This time around it's perfect for play at Americana, A3, or any other cool format, as is the rest of the CD."

Meg Griffin – WFUV 90.7
Bronx, NY

"Familiar listing for radio fans not accustomed to Americana. A unique blended style sure to gain wide acceptance as the format grows."

Mark Hammond – PM MUSIC
Boston, MA

Must Add Dates 2/10 and 2/17



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Americana forefather Willie Nelson and his sister Bobbie Nelson perform on-air for KSYM-San Antonio, Texas' popular Third Coast Music program.

Introducing Kevin Gorden and his debut release on Shanachie Entertainment Cadillac Jack's #1 Son



Add date:
February 10th, 1998

Emphasis tracks:
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Robin & Linda Williams *Devil of a Dream*
SH-1059 (CD/CASS)

"The accomplished yet soulful Williamses have found a winning way to patch together scraps of the Americana sprawl into a captivating whole." – Jon Weisberger, *No Depression*



Austin Lounge Lizards *Employee of the Month*
SH-3874 (CD/CASS)

"Hilarious, endearing, and literary." –Billboard
"Employee of the Month is the best thing I've heard since Roger Miller left town." —Kinky Friedman

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etc.) and their Web page, which has also been important to the station's identity. "My job is to sell the station to the listeners, and to a large portion of the radio audience, what surrounds the music is just as important as the music itself; that's just reality." *David Stone can be contacted at www.wmlb.com, or (770)-889-1170*

Americana Picks

BY CHRIS MARINO

CHERI KNIGHT The Northeast Kingdom (E Squared)



Recorded in Nashville under the tutelage of the twangtrust (Steve Earle and Ray Kennedy) this is Cheri's second solo project and her first at E Squared. The record is richly textured, due in part to great production and guest appearances

by Jimmy Ryan, Steve Earle, Tammy Rogers, and Emmylou Harris to name a few. But ultimately it is Knights writing and interpretation that makes this mosaic of influences and styles fly. Standouts include "Dar Glasgow," a Celtic inspired dirge that is intoxicating; "If Wishes Were Horses," elusive love plus Tammy Roger's fiddling; "The Hatfield," a bluegrass laden rocker with Jimmy Ryan on mandolin; "White Lies," a steel filled honky tonker that is about as good a two step number as there is; and "All Blue," an organic rocker with its roots firmly planted in Appalachia. They don't get much better than this.

Americana News

"The Grand Tour" continues when **George Jones** invites guests **Vince Gill** and **Patty Loveless** to perform in his television special to be aired on February 17 (10-11 p.m., ET) on TNN. Titled *The George Jones Show*, it is the first of six that TNN will telecast during the 1998 season.....February 10 is the release date for *From Where I Stand: The Black Experience In Country Music* on **Warner Brothers Records**. The three disk anthology is a tribute to black artists in country music, and



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CHRIS KNIGHT
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CHRIS KNIGHT

MOST ADDED

- JIM LAUDERDALE (32)**
- CHRIS KNIGHT (27)**
- "APOSTLE" SOUNDTRACK (14)**
- CHERI KNIGHT (12)**
- HANGDOGS (11)**
- CONTINENTAL DIVIDE (11)**

TOP TIP

PAUL BIRCH & THE WPA BALL CLUB
Pan-American Flash (Checkered Past)
 If you don't like lap steel stay clear of this LP and see a shrink. Pan-American Flash is filled to the brim with wonderful heritage country sounds. "Losers Way To Get Along" and "13 Nights" are enough to make this CD worth buying, and there are 11 other great ones for your listening pleasure.

RECORD TO WATCH

BLUE HIGHWAY
Midnight Storm (Rebel)
 Flooding the airwaves on KCMU, KBCR, WKZE, WJTH, KFDI, KFAL, KNOT, WMMT, WGBU, KFAN, WNCW, and WRFL to name a few.

Gavin Americana

The Other Country

LW	TW		Rpts.	Adds	H	M	L
1	1	THE DERAILERS - Reverb Deluxe (Watermelon/Sire)	67	0	38	22	7
2	2	RICKY SKAGGS - Bluegrass Rules (Rounder)	63	0	36	16	11
3	3	FRED EAGLESMITH - Lipstick Lies & Gasoline (Razor & Tie)	66	1	32	16	18
7	4	JAMIE HARTFORD - What About Yes (Paladin)	61	1	25	26	10
4	5	STEVE EARLE - El Corazon (E-Squared/Warner Bros.)	62	0	29	19	14
5	6	DELBERT McCLINTON - One of the Fortunate Few (Curb/Rising Tide)	58	0	28	14	16
8	7	TOM T. HALL - Home Grown (Mercury)	55	2	26	16	13
6	8	ROBBIE FULKS - South Mouth (Bloodshot)	58	0	22	18	18
9	9	THE WOODYS - The Woodys (Rounder)	58	2	14	24	20
16	10	PETER CASE - Full Service No Waiting (Vanguard)	51	6	10	21	20
20	11	CHERI KNIGHT - Northeast Kingdom (E-Squared)	54	12	12	13	29
10	12	CHESAPEAKE - Pier Pressure (Sugar Hill)	51	0	10	21	20
24	13	ROBIN & LINDA WILLIAMS - Devil Of A Dream (Sugar Hill)	48	10	9	18	21
11	14	RECKLESS KELLY - Millican (Cold Spring)	45	0	12	17	16
17	15	JOHN FLYNN - John Flynn (Sliced Bread)	47	2	6	21	20
18	16	BIG HOUSE - Big House (MCA/NASHVILLE)	38	2	17	11	10
12	17	TIM O'BRIEN - When No One's Around (Sugar Hill)	41	0	15	11	15
13	18	KEVIN JOHNSON & THE LINEMEN - Parole Music (Sam)	48	0	7	16	25
31	19	THE HOLLISTERS - Land Of Rhythm And Pleasure (Freedom)	42	6	6	18	18
15	20	LONGVIEW - Longview (Rounder)	42	0	8	15	19
40	21	HANGDOGS - East Of Yesterday (Crazyhead)	41	11	5	16	20
22	22	SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)	43	0	8	8	27
14	23	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	41	1	9	11	21
19	24	GREG BROWN - Slant 6 Mind (Red House)	39	0	6	15	18
30	25	BOBBY HICKS - Riddle Patch (Rounder)	37	4	7	14	16
23	26	JAMES INTVELD - James Intveld (Risk/Innerworks)	38	0	6	11	21
N	27	PAUL BURCH - Pan-American Flash (Checkered Past)	34	10	6	12	16
27	28	DONNIE FRITTS - Everybodys Got a Song (Oh Boy!)	36	1	6	12	18
N	29	JIM LAUDERDALE - Whisper (BNA Records)	37	32	6	10	21
33	30	HANK THOMPSON - ... And Friends (MCG/Curb)	31	1	6	16	9
21	31	CHIP TAYLOR - Last Chance (Train Wreck)	36	0	4	13	19
28	32	BUDDY MILLER - Poison Love (HighTone)	34	0	7	8	19
36	33	PAUL THORN - Hammer and Nail (A&M)	32	1	6	11	15
26	34	TIM RYAN - Tried, True, and Tested (Warner Western)	29	0	11	6	12
N	35	BLUE HIGHWAY - Midnight Storm (Rebel)	29	10	5	8	16
29	36	TINA ADAIR - Just You Wait & See (Sugar Hill)	34	0	3	9	22
35	37	RAY CONDO AND HIS RICOCHETS - Door To Door Maniac (Joaquin)	33	0	3	8	22
25	38	WYLIE & THE WILD WEST SHOW - Way Out West (Rounder)	31	1	3	11	17
N	39	KNOWN ON THE UNDERGROUND - Various Artists (Rank Records)	29	2	2	13	14
32	40	THE EX-HUSBANDS - The Ex-Husbands (Tar Hut)	29	0	4	12	13

Chartbound

CHRIS KNIGHT (Decca)	PRICKLY PAIR (Rockhouse)
MICHAEL RENO HARRELL (Rank)	THOMPSON BROTHERS (RCA)
LIBBI BOSWORTH (Freedom)	JANET LYNN (Austex)
"APOSTLE" SOUNDTRACK (Rising Tide)	MONK WILSON (Tangible)

Americana Inroads

BY CHRIS MARINO



Taking Your Station's Sound Seriously

My last couple of columns have focused on ways to raise the visibility of your station, including some examples of simple marketing strategies with proven track records. During the **Pro-Active Programming and Creative Marketing** session at the Seminar, we will be discussing more strategies from both label and radio perspectives, that will be applicable to many of your situations.

While marketing is an important component of a station's success, there are of course several other factors. Getting listeners to your dial position is key, but once they're there, what they hear will determine whether or not they come back. Just imagine being invited to a barbecue, but when you get there, all that's left are hamburger rolls. You're probably not going to stay unless there's some sort of nudity involved, and if you get invited back you're not going. The point is that the music and its presentation is crucial to a station's success.

One Americana programmer who takes his station's sound very seriously is **David Stone, PD at WMLB, Cumming,**



David Stone

spent time at major market stations, focuses heavily on "music programming, imaging, and air

talent," saying, "We don't have to sound like a 5000 watt AM station just because we are one. Who made that rule?"

Over the years, WMLB has won quite a few awards and garnered a lot of attention in the press, and Stone believes it's important for them to live up to the acclaim by identifying themselves as the source for Americana music. One of the ways he does this is with imagers in three categories: liners, stingers, and sweepers. His liners are short without any effects, the stingers are also short but are produced with effects, and the sweepers are longer—some up to 25-30 seconds—and contain various elements of production, including collages of current song hooks that the station is playing. If a jock is not introducing or back selling a song, Stone uses these to segue between tracks. "We use these elements to let people know what we're about at WMLB. I also emphasize to the jocks that I want the artists we play identified. It's basic stuff," says Stone, but "You'd be surprised at how many people overlook these elements in the overall sound of their station."

When asked about the costs of doing this, he added, "It cost us very little—about a hundred dollars and quite a few hours in production. I knew a guy with a great voice in a another market. I scripted them, he cut 'em dry, and I produced them. Because they were cut dry, I can remix them any time to freshen up the sound." David uses these elements to promote the station's music, weather, news, current promotions, alternative programming (sports, specialty shows,

Editor: CHRIS MARINO • Assistant: TOBY FRENCH
 Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
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work of two high caliber musicians locked in a studio control room.

PEARL JAM
Yield (Epic)

Born of the ashes of Mother Love Bone and nurtured by subsequent success on MTV, rock radio, and hard Alternative, Pearl Jam's role on Triple A radio has always been a source of mystery to us. Maybe we're falling prey to odd single choices, but their music is now sounding potentially thrilling to adults who like their music austere and intense, yet familiar. By digging thoughtfully beneath the single-oriented exterior, you'll be rewarded with "Wishlist," surely one of Eddie Vedder's most heart-felt per-

formances. And listen carefully for the fadeout lyric, "I was I was a radio song, the one that you turned up."

ANI DIFRANCO
Little Plastic Castle (Righteous Babe)

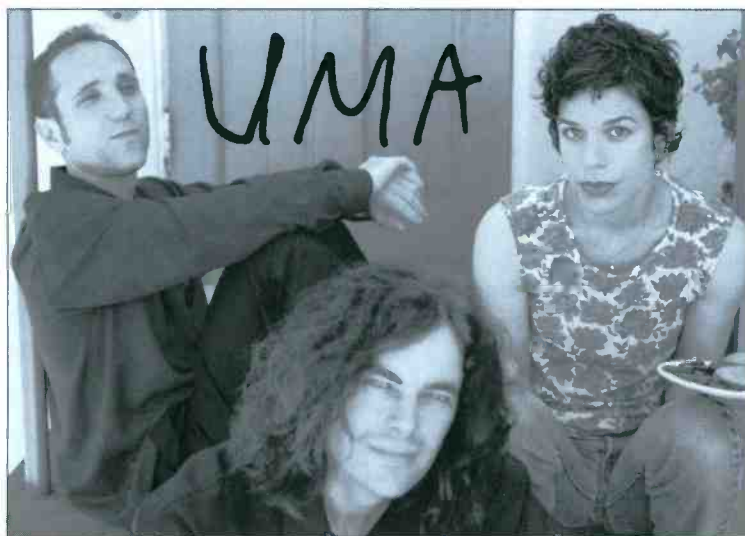
We have a deep admiration for Ani DiFranco's body of work. And if *Little Plastic Castle* wasn't so good, so honest, so shoot-from-the-hip, we might ask her to slow down, but...why? The opening title cut (and a few of the songs that follow) are still wrestling with the paradox most independent artists face—reconciling their success with the scrutiny of a rabid, possessive following. Extremely rootsy (mixing anti-folk, ska, and tight musicianship),

DiFranco's style is sharp and conversational, quite nearly spoken-word at times. It's hard to decide whether DiFranco is a poet laureate who missed her calling in favor of becoming a sub-cultural icon, or vice versa. Love it!

MARY LOU LORD
Got No Shadow (WORK)

Programming the music of Mary Lou Lord means operating on a couple of different fan levels. On the first level are the hardcore fans who remember her as a busking alterna-folkie; they're a possessive lot, proud and keyed into obscure single vinyl releases and fanzine writings. In fact, the Internet is crammed with homespun sites singing Mary Lou's praises. The next

wave constitutes those of us discovering her with her band, as *Got No Shadow* swerves and veers in a bevy of directions, from melodic charm, to hard pop, to soft punk, always resting on a foundation of solid and sound songwriting. Befriended by Shawn Colvin and reviled by Courtney Love, personalities aside, Lord's first major label effort (a couple of years in the making), is a clear standout in today's crowded field of singer/songwriters. It doesn't take a chic collection of colored vinyl to hear the glory in songs like "His Lamest Flame" and "Lights Are Changing." One listen and Mary Lou Lord's commercial potential is evidently clear.



"FRIDAY MORN"

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The debut album *Fare Well*

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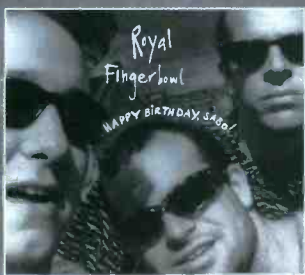


Royal Fingerbowl (My Money)

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"TWISTED ODES TO ONANISM, ALCOHOLISM, AND AMBIVALENCE"
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2/8/98	CATTLE ANNIE'S	LYNCHBURG, VA	2/21/98	DRAGON'S DEN	NEW ORLEANS *
2/9/98	BOHAGER'S	BALTIMORE	2/23/98	MERMAID LOU, GE	NEW ORLEANS *
2/10/98	BOHAGER'S	BALTIMORE	2/25/98	VARSITY THEATRE	BATON ROUGE
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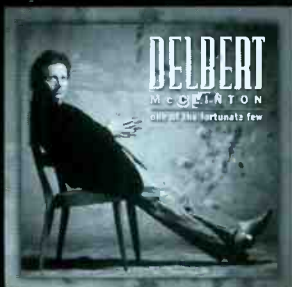
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THE NEW SINGLE FROM

ONE OF THE FORTUNATE FEW



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seem to have the ability to write good hooks and put the words in the right place. Actually, I'm the worst person to answer that question. The people I work with can give you a better analysis.

I particularly like the opener, "Foreign Windows." What was on your mind writing that?

I wrote that in a hotel room in London when I was finishing off the last Elton album. It's not an anti-European song, but at the same time I'm saying, "You gave me a lot, but I'm done with you." There's the analogy of an affair, where you've gotten the best out of a relationship and it's time to move on, no point in belaboring it. That's how I feel about England. England gave me a great upbringing, but I no longer feel a part of it whatsoever. When I go back there, I feel like a stranger in a strange land. I can't relate at all. Europe is a ghost. While the references are probably over the top, the song contains one of my favorite verses I've ever written; "*Anarchy is everywhere/a handbag holds a rusty crown/and only hawks and horses rule/these thirty acres that I've found.*" I have nothing against royalty or the monarchy, but it means nothing to me. It's a dated, deposited, and archaic institution that holds no relevance to me. Where I live, the only people who rule are the wild animals.

A good time for me to insert that you left England in 1970 to live in America.

The minute I came here, I fell aground and kissed the earth. I knew I belonged here. I'd dreamt about it all my life. Everything I loved and admired about history emanated from here.

Surely it wasn't exactly what you expected.

It was better! Bear in mind, when I first came here, I was 20 years old, neither well-seasoned nor traveled. Moving to London in 1967, I was a small fish in a big pond, but I was green when I first got to America. Imagine California in 1970—sun, sex, sin, surf, sand, and palm trees! It was like dying and going to heaven!

The first single is "Daria."

"Daria" is just a bad bitch song, although she's not as bad as the one in "Bird of Prey." Abstract. Totally invented. The imagery was an excuse for fun and word play. Daria is a good name to sing, with plenty of bite. It wasn't based on anyone. A nasty-assed rock n roll song.

I assume the writing process for Farm Dogs is radically different from you and Elton, writing with fax machines or Fed Ex.

That's because we live on two ends of the world, unless I'm with him in the studio, or in the same locale, giving the lyrics to him. When I write lyrics, I write with a guitar. I put my lyrics together with a chord structure.

When I'm writing, I'm also singing, which doesn't necessarily mean Elton will end up with that melody.

Does Elton ever hear those melodies?

No. What I give him is an idea of what kind of song I feel it should be. Sometimes I'll give him a reference toward an existing song. There was one album we did called *Sleeping With the Past*, where every song I gave him had a reference to an old song, like "When a Man Loves a Woman" or "Georgia on my Mind." With *Farm Dogs*, I'm more instrumental, projecting to the boys how I think the song should be. Maybe I'll sing an opening line. I'm much more influential on the melodic structure with *Farm Dogs* than I am with Elton.

So you've reinvented your role as a high-profile lyricist, a rare breed. The only other example I can think of is Keith Reid of Procol Harum.

I've lost track of other people who might work in the same process. Another guy is [Grateful Dead lyricist] Robert Hunter. Without blowing my own trumpet, neither have reached the celebrity status I have, like it or not. The volume *has* been intense.

Can life get any better for Bernie Taupin?

I'm riding that pink cloud you're talking about. Without sounding corny, this is the best time of my life. Without a doubt, I've got the best of everything. I have a high profile career with Elton that I dig tremendously. I love him to death. He's one of the only great talents out there; an extraordinary musician, singer, and a great human being. We have nothing in common, and that's what holds us together. With *Farm Dogs*, I'm out here with my best buddies in the world, making the kind of music I've always dreamed of making. I'm playing live, which I never thought, in my wildest dreams, I would ever do. My personal life is great. I've got my ranch, horses, and dogs. And it doesn't faze me in the slightest that I have to go back to the bottom of the ladder and start climbing. I don't care where we go or stay. As long as we're together making music, I'm fine. In fact, I'm healthy and in good shape. If you're performing, you've got to be. It's good exercise. ●

A3 Picks

ERIC CLAPTON
"My Father's Eyes" (Reprise)

The latest Eric Clapton single could roughly be described as the last in a trilogy of introspective singles. Taken in context with "Tears in Heaven" and "Change the World," "My Father's Eyes" also comes from Clapton's central core. Produced by Climie Fischer (on whose TDF, *Retail Therapy* album Clapton anonymously appeared), there is a mixture of organic guitar work and high-tech rhythm tracks, clearly the



He's always pushed the boundaries. Until there were none.

Robbie Robertson

Unbound

The first single from the forthcoming album *From The Underworld Of Redboy*



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of his heart
and soul.

steve EARLE
"somewhere out there"

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EL CORAZÓN



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important for people to realize this isn't a dilettante thing," warns Taupin, "Farm Dogs is the most important venture in all our lives."

Does the fact that, until recently, Farm Dogs never played outside California attest to the informality of the group?

For the first year, after the first record, we weren't even thinking in terms of performing. Once we did, we got the bug. Most of the gigs we'd done were self promoted at my wife's restaurant, or local club dates. When the company saw us live, they wanted us to go back and make a record more representative of our live sound. Then it was time to go back and start recording *Immigrant Sons*. Our gig [with WRLT] in Nashville was the first gig generated through a radio station. They were very together and worked hard for us.

How much experience have you had performing on-stage?

Me? Zero. This is the beginning. I had to be encouraged by Robin and Jim. Beforehand, I had no inclination to take this thing to the stage. It's a daunting challenge, but luckily I've taken to it. People remark that I seem comfortable, like I've been doing it for years. There's a certain amount of nerves involved, but I've known people with terrible stage fright. Once you get up there, it all disappears, especially if you have a crowd that's receptive—then it's a blessing.

Would you agree that Farm Dogs vaguely recall Tumbleweed Connection and Madman Across the Water, which have tinges of Americana in the packaging?

That's the closest comparison you can make. I still like the same type of music I liked when I started out with Elton, and I was able to influence him enough to make those kind of records. I grew up listening to story songs—Woody Guthrie, Huddie Ledbetter, storytelling country like Johnny Cash, Johnny Horton, and Marty Robbins. It was those people who influenced me to write. But I can't tell those stories through Elton. They don't fit his format anymore, whereas Farm Dogs is the perfect vehicle. I guess I got sidetracked for 30 years. I just want-

ed to be in a band with these guys. Robin was the catalyst. I saw him a couple times, sitting in at clubs. Through Robin came Jim.

Did you experience any skepticism on the part of the musicians, as far as backing you as a vocalist?

Everyone was gung ho from the beginning. The first record I initially wanted to make was more in line with [Bruce Springsteen's] *Nebraska*. That was the original blueprint, but I knew that when we went in and started writing the songs, we would come up with what the Farm Dogs represented. We were inventing ourselves. The songs became more fleshed out and not quite as dark as *Nebraska*, and I was willing to let that happen. I wanted to see which direction the music would go. Then we added bass and drums, which were sparse on the first record. The guy who played bass, although he was a fabulous bass player, wasn't really Farm Dog material.

What makes for good Farm Dog material?

A great sense of humor and capacity for alcohol. There's definitely a pedigree in these Dogs. It's the ability to blend in and work with everybody else. Sense of humor is important, especially at our ages, so we can feed off each other. The talent is insurmountable. For instance, I have three favorite drummers, and Tony Brock is one of them.

How did you get so adept at turning a phrase?

(laughs) I have no idea. I never question it. In fact, I believe it's very dangerous to question what you do. It's just a natural ability. I'm sure there are critics out there who can't stand my writing. Then there are people who get a kick out of it. I have the ability to tell stories. I

Continued on page 56

Spin Trends

1. AGENTS OF GOOD ROOTS +107
2. FASTBALL +103
3. PEARL JAM +97
4. PETER CASE +94
5. NATALIE IMBRUGLIA +90
6. MARK KNOPFLER +88

A3 Gridbound

- | | |
|-----------------------------------|--|
| BOX SET (Capricorn) | *MAX CARL & BIG DANCE (Mission) |
| MARY LOU LORD (WORK) | *BARENAKED LADIES (Reprise) |
| FARM DOGS (Sire) | JAMES IHA (Virgin) |
| DAVID POE (550 Music) | *MARIA MULDAUR (Telarc Blues) |
| FASTBALL (Hollywood) | *JULES SHEAR (High Street/Windham Hill) |
| TED HAWKINS (Evidence) | *RADIOHEAD (Capitol) |
| BETH ORTON (Dedicated) | *KRISTEN HERSH (Ryko) |
| JAMES INTVELD (Risk/Innerworks) | *ANI DIFRANCO (Righteous Babe) |
| LONG JOURNEY HOME (Unisphere/BMG) | *NATALIE IMBRUGLIA (RCA) |
| *CHERI KNIGHT (E-Squared) | Dropped: #45 Ben Harper, #49 Wallflowers, Pete |
| CORNERSHOP (Warner Bros.) | Belasco, Fred Eaglesmith, Fleetwood Mac. |

anchorless
kacy crowley

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- TIME

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and james barton
management: lookout management -
frank gironda / elliot roberts

Cross the borderline of a hundred year thing

CHRIS STILLS

100 YEAR THING

featuring the debut single "Razorblades"



MANAGEMENT:
WARREN ENTNER MANAGEMENT



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Garvin A3 Boomer Grid

SPINS In BLUE are ADDS

Artist - Title (Label)	KXL	WAPS	WRCS	WBZC	WICR	WICL	WDET	WEEK	WEEK	WERU	WFFK	WFLV	WIS	WNCZ	WMAX	WMMM	WMMY	WMMY	WNCB	WNCW	WYND	WRLT	WRHR	WRKA	WRXK	WRSE	WYOD	WPRV	WVCD	WYLE	WXPW	WYRT	WYRV	WYCP	
LOREENA MCKENITT (Warner Bros.)	6	6	30	10	6	5	10			6		8		16	33	25	15	12	14			22	13	12	2	12	24	10		49	13	12	33	8	
SARAH McLACHLAN (Nettwerk/Arista)	20	7		7	4					8	12	9	13	12	41	23	14	20			16		6		22	4		33	47	4	19	32	9		
B.B.KING (MCA)	5	7			9		16	7	17	9	8	7		16		25	8	14	10	16			9		2	18						14	4	11	
MATCHBOX 20 (Lava/Atlantic)			45	8		5		9					12		33	26	15		8			19		24			30	16	48		16	31			
LISA LOEB (Geffen)	5	5	30		99					4			13	12	20	15	10	10	16	8		17	6	24					29	13	10	10	8		
ROLLING STONES (Virgin)		3				2	8		36	7	4		12	16	20	13	14	15	14			12		27	8	18				7	24		5		
ALANA DAVIS (Elektra/EEG)	5	4	15			9			17		12	2		12	28	9	20	17	4	6	18	13	28		6	8			34	12		18	11		
THE VERVE (Virgin)		11	45	12	6	7	5	15		6			13		20		12		9	15	24	14	14	4	6		24	29	40	6	14	18	8		
MARK KNOPFLER (Mercury)		3				4	14	13			4		4	12		13		7	4	4	3	8	13		4	6					9	10			
THE SUNDAYS (DGC)	34	7	15						17				4	14	6	28		8	9		4	3	8	13							9	10			
THIRD EYE BLIND (Elektra/EEG)		7	30	10				7					17		11			7				7					21	20	19	46		28			
BLUES TRAVELER (A&M)					9			7	7				5		61	8	15	12				7		11			25	19		7	4	16			
KENNY WAYNE SHEPHERD (Revolution)		7	7				11	11					17		13	6	5			6	6	8				11				8	32				
AGENTS OF GOOD ROOTS (RCA)		5	7			3		21				5			20	9	4	7	10		3	16	7	8			24					16	9		
GREEN DAY (Reprise)			45	6				8					15									24				6	24	32	18	36		17			
GREGG ALLMAN (550 Music)						6	12	12			4			6		14	13			16	15		15		8						11	9		7	
JONATHAN BROOKE (Refugee/MCA)	11	7		18	6	6	16			9	12	5		16			4	10	13	16	15				4	18						18	11		
STEVE EARLE (E-Squared/Warner Bros.)		5			9		13	7		10	12	9		16		8	14	8	16			4	9		9	18					9		8		
DELBERT McCLINTON (Curb/Rising Tide)									6		2			12		9	8	14				13		10	5	12				2	11		8		
SISTER HAZEL (Universal)			15										11		41	23	9					17		27					17			17			
FREDDY JONES BAND (Capricorn)			7			1		17					13		20	9	5	10	11			6	14				23				8		7		
ABRA MOORE (Arista Austin)	5		15			4		36								7		8				6		12					6		12		5		
PETER CASE (Vanguard)		6			3	10	14			5	8	2		6		4	6	6	16	15	8	7			6		14			2		8	7		
HOLLY COLE (Metro Blue/Capitol)		9	7	17	9	4	4		17	8	8	7		16			6	16	16			7			3								11		
HUFFAMOOSE (Interscope)			7			5		17				2				15	5		8			9	5	9		19		18				17	6		
BOB DYLAN (Columbia/CRG)				9		13	8		10	8	9			16		13	12		7	16					2	18				10	3		5		
SING IT (Rounder)		5			6	15	14	7		8				6		5	13	7	16	15			7		3				5			5			
PEARL JAM (Epic)							15					15				9						24						30	40		5	30			
BEN FOLDS FIVE (550 Music)			45			5				4												8	5		5		33	14	31	11		17			
PAUL SIMON (Warner Bros.)	11	8			9	6				8	7			16			5	7	2	16	15				2							7		9	
DOG'S EYE VIEW (Columbia/CRG)	0	4	15			5		50								16	5	5				7		25		19			19						
PAULA COLE (Warner Bros.)	5		30	12											61		3	10						22				34	27				7		
JOHN MELLENCAMP (Mercury)	5					4		3					11	12		24		10			3	8		24		12					8				
CHRIS STILLS (Atlantic)		6	7			5	8	21	50			5				9	4		7			14		6		11							8	11	
MARCY PLAYGROUND (Mammoth)			15			3							15									25					32	27	18			1			
JEB LOY NICHOLS (Capitol)						5		17	13		9			16			4	7	10			11			4				7	14			7		
WILLIAM TOPLEY (Mercury)						4		9	7							16	13		10			18	9	10											
VICTORIA WILLIAMS (Atlantic)				9		16	13	3	4	8	7			12		9	2			16	15		12		6		11			6					
GREAT EXPECTATIONS SOUNDTRACK (Atlantic)	6	7				5		21					5			10	8		9					6	13		19			7		10	7		
PATTY LARKIN (High Street/Windham Hill)		3								6	8	10	6	16		8		14	10			8	6		2	18	11					11			
SCREAM 2 SOUNDTRACK (TVT)		6	30	9		6		13														7		6			24			15			5		
NAKED (Red Ant)		7	7					7										5	1			7			2		12		9			10			
DAR WILLIAMS (Razor & Tie)		6							6		10					14	7	7	13			7		9	6	23				5			5		
BARENAKED LADIES (Reprise)			21										13		41		4		8					9					18		7				
BRUCE COCKBURN (Rykodisc)					6	9	9	7			12	2		12		14	5	10	8	4	3														
BILLIE MYERS (Universal)			15										14			17	7						17						35						
JONNY LANG (A&M)		8	7																										6						
WHISKEYTOWN (Outpost)			7						9		5												8		8	12	13			6					
SMASH MOUTH (Interscope)								19					11														11	25	50						
TODD THIBAUD (Doolittle)		4			6	2		15		3	4		4									7	10	4										10	

Extension 606 BY KENT ZIMMERMAN



Farm Dog Bernie Taupin

Starting at the Bottom of the Ladder and Loving It

Bernie Taupin is excited. Check that; he's jubilant, riding a pink cloud. Having just played his first out-of-state gig in Nashville for WRLT, California resident Taupin and the rest of the members of his band Farm Dogs are ecstatic, bubbling with enthusiasm like a young band that's just tasted its first success. In fact, judging by their attitudes, you'd be hard pressed to believe that, between them, Farm Dogs

members can probably boast more road miles and artistic credits than most of the acts currently topping our charts. Besides Taupin, who has a musical rap sheet a mile long, co-writing scores of classics including "Your Song," "Candle in the Wind," and "Mona Lisa and Mad Hatters," Farm Dogs includes a cast of veteran British musicians (including Rod Stewart band refugees Jim Cregan, Robin LeMesurier, and Tony Brock). Farm Dogs write and perform as storytellers and as elder statesmen rife with experience. Between the

five of them (including the sole Yank, bassist Tad Wadhams), these dawgs have logged a twisted legacy with the likes of Elton, Rod, Van Morrison, Pink Floyd, the Babys, Sheryl Crow

Take note.

GOING FOR ADDS FEBRUARY 9!

JEN TRYNNIN **WRITING NOTES**

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from her album **gun shy trigger happy**

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Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	QDR	KACY	KBAC	KBCO	KBVR	KEPC	KFAN	KFLX	KFGG	KFRD	KBSR	KWKW	KZLN	KLRQ	KAMMS	KMTT	ANBA	KOTR	KPCC	KPIG	KRCL	KROK	KRSH	KRVM	KRRS	KSPN	KSUT	KTAO	KTCZ	KTRK	KUNR	
1	LOREENA MCKENITT (Warner Bros.)	858	-2	30	23	17	12	21	13				23	21	25	12			19		9	7		1	29	18	15	14	13	9	6	6	11	5	
2	SARAH McLACHLAN (Neltwerk/Arista)	785	-131	23		10	13	21				22	12	22	20	38	22		19		7	7			35	6	20	14	20	11		11	12		
3	B.B.KING (MCA)	776	-11	20		7	13	14	12	25	23	13		20	15	12	5		6	9	9	7	13	3	31	15	14	20	14	11	10	90	5		
4	MATCHBOX 20 (Lava/Atlantic)	733	-27	31		16	24	21			9	17	8			39	22	15	13	6		7			37	3	15	14			31	10	3		
5	LISA LOEB (Geffen)	731	-51	32		7	2	20		16	18	19	7	12	17	31			19	10		6		2	37	3	10	14	20		6	5			
6	ROLLING STONES (Virgin)	683	-48	22				10		10	7	23	17	11	17	10	8	16	10	7	4	5	12	3	32	22	20	23	20	6	10	11	12	5	
7	ALANA DAVIS (Elektra/EEG)	682	+14	32	24	16		19	12				13	20	16	13			18	5	9	7	3	37	9		20	11	12		10	5			
8	THE VERVE (Virgin)	677	+17	31			17	21	8				24	21	7	12	20	16	20		14	7		1		6	10	14	10		6	8			
9	MARK KNOPFLER (Mercury)	545	+88	13	25	17		35	8		17	20	5	20	10	30			19	10	4	5	10		32	18	10		4	11	25	12	5		
10	THE SUNDAYS (DGC)	493	-1		20			11			9	6	13	10	6	12									25	11	15	12					3		
11	THIRD EYE BLIND (Elektra/EEG)	475	+39		24		12	8		15			17			15	11	5				7			37	17		14	10		5				
12	BLUES TRAVELER (A&M)	472	+25		21	8					17	18	7		7	13	8	11		5	7	2	7		25	19	10	12	20			11			
13	KENNY WAYNE SHEPHERD (Revolution)	450	+38			9	5	8	11	10	8	17	17				13	16	12	10		7			16	20	24	20		6	12	11	3		
14	AGENTS OF GOOD ROOTS (RCA)	439	+107	20		8	17	10			8	11	7	8	5		5		6	9	7	5			24	8		9	13		5	11	11	3	
15	GREEN DAY (Reprise)	438	+11	10	24	18	25					12				12	15		6		7	5			37		10	14		7		3	8		
16	GREGG ALLMAN (550 Music)	426	-26			5	13	20		10	18	12		11	12		9	13	18		14	5	10	3			10	12		10	12	11	5		
17	JONATHA BROOKE (Refuge/MCA)	415	-41						11	5		6	8		15				6		7	7		2	25	15		13	9	9	9	9	5		
18	STEVE EARLE (E-Squared/Warner Bros.)	414	-13	10	23			10	7	10			10						6		8	7	14		13	10		13	9	12		14	5		
19	DELBERT McCLINTON (Curb/Rising Tide)	406	-69			16	16	14	7	20			1	23			13			6	9				24	10	14	10	12	13	12	9	13	5	
20	SISTER HAZEL (Universal)	401	-95	23	18	8	16	10				3				24									38	10	10	12	13			11		3	
21	FREDDY JONES BAND (Capricorn)	388	+10		16	9	12			10	9		24			13	9			7		2			37	8	10	9	20		6		6		
22	ABRA MOORE (Arista/Austin)	364	-29	11	24			20	9	30	8	9	24			13	15	10				7			4	10	12						9		
23	PETER CASE (Vanguard)	364	+94		13	9				7	7	10								11	12	7	14	3		9			10	13	6		9		
24	HOLLY COLE (Metro Blue/Capitol)	343	-27	14					13	10			8		6					9	9	5		1	38	15		10		6		9	5		
25	HUFFAMOOSE (Interscope)	339	-10	20		8				9		6	4	10					7	9		7			33	8	10	9	13			11			
26	BOB DYLAN (Columbia/CRG)	334	-18					8	6	10			9									9	5	10	3		10	15	14	13	5	6		23	5
27	SING IT (Rounder)	329	+20		6	3			6	10												9	5	14	10	13	10		13	7			5		
28	PEARL JAM (Epic)	326	+97		23		6	10				8	12				14	13	11		7				24			9		6					
29	BEN FOLDS FIVE (550 Music)	317	+85			17		19				23	11			37			18											5					
30	PAUL SIMON (Warner Bros.)	313	-41			9			10		19				12				5	9	9	2	2	4				15	9	10	10	5		7	5
31	DOG'S EYE VIEW (Columbia/CRG)	311	-24		18			10	8				11	17		13				10		3				9	10		13				8		
32	PAULA COLE (Warner Bros.)	309	+2	22									6		6											3	7			5					
33	JOHN MELLENCAMP (Mercury)	306	-98	7					6	20						13		15		4		7	2			7	14	10		6	29	9			
34	CHRIS STILLS (Atlantic)	295	+73		13	10					8		7	12					1		12			10	2		9			11			3		
35	MARCY PLAYGROUND (Mammoth)	295	+54		24	17	25					12				8	5		17							4			5				9		
36	JEB LOY NICHOLS (Capitol)	294	+10	10				10			8				8	15				7		2	9	1		4	10		13	5		10	3		
37	WILLIAM TOPLEY (Mercury)	294	-8	17			37			20		17	18		20	11							3	3	13	10						11			
38	VICTORIA WILLIAMS (Atlantic)	273	-18										4								11	12	3	5	3	12	4	7		7	5			5	
39	GREAT EXPECTATIONS SOUNDTRACK (Atlantic)	263	-34		18	15		10	9													4	3			14		9	10		6		3		
40	PATTY LARKIN (High Street/Windham Hill)	261	-12			9			11											12	10	4			3	12	12		13	9	4		11	3	
41	SCREAM 2 SOUNDTRACK (TVT)	246	+32		15				0			12			9	17				6								12	10		4				
42	NAKED (Red Ant)	237	+28		17	8					8		24		6	12	8		3	8		5	5			17	7	7	9	10		5		3	
43	DAR WILLIAMS (Razor & Tie)	231	-68	8					6			18														12	13			8			8		
44	BARNAKED LADIES (Reprise)	227	+27				34	11				1													33	4							8		
45	BRUCE COCKBURN (Rykodisc)	219	-37			1			6		18										10	16	2	7	2		9			8					
46	BILLIE MYERS (Universal)	219	-20	17	25							6			16								5			23	19							3	
47	JONNY LANG (A&M)	213	-55	20			7		10			7	13	10	19				11	3			10			17	10	9		5	6	10			
48	WHISKEYTOWN (Outpost)	204	-18			4						12	6	6			12			7			6	3			15	12		7	5	12			
49	SMASH MOUTH (Interscope)	196	-41		16		10										8								25										
50	TODD THIBAUD (DooLittle)	195	NEW														7	13					4	3	7			9	13	12					

Susan Tedeschi

Rock Me Right

ADD DATE: FEBRUARY 10TH!

From her brand new release *Just Won't Burn*. Tone Cool 1364.

• Opened for Jonny Lang
1/17 Pittsburgh, PA
1/18 Washington, DC

“An unbelievable voice. I didn't want to go on stage after hearing her sing.”
—Jonny Lang

• Future dates with Bonnie Raitt and Delbert McClinton

IMPACTING NEXT WEEK

one dance

DAN BERN

music from the motion picture

ZERO EFFECT

Written by Dan Bern
Produced by Ani DiFranco

WORK

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MOST ADDED
ANI DIFRANCO (11/15 REPORTS)
KRISTEN HERSH (11/15 REPORTS)
B.B. KING (10/60 REPORTS)
FASTBALL (9/23 REPORTS)
MARIA MULDAUR (9/17 REPORTS)

TOP TIP
PEARL JAM
Yield (Epic)
BEN FOLDS FIVE
"Brick" (550 Music)
 Two Alternative crossovers jump the A3 chart. Pearl Jam goes 44-28 followed by Ben Folds Five, 43-29.

RECORD TO WATCH
MARY LOU LORD
Got No Shadow (WORK)
 30 stations are dipping their toes in the water with light spins. Still, Mary Lou Lord more than doubled her play, 172 spins, +79. Action on "Lights Are Changing" and "His Lamest Flame."

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
2	1	LOREENA MCKENNITT (Warner Bros.)
1	2	SARAH McLACHLAN (Netwerk/Arista)
3	3	B.B.KING (MCA)
5	4	MATCHBOX 20 (Lava/Atlantic)
4	5	LISA LOEB (Geffen)
6	6	ROLLING STONES (Virgin)
7	7	ALANA DAVIS (Elektra/EEG)
8	8	THE VERVE (Virgin)
12	9	MARK KNOPFLER (Mercury)
10	10	THE SUNDAYS (DGC)
16	11	THIRD EYE BLIND (Elektra/EEG)
15	12	BLUES TRAVELER (A&M)
19	13	KENNY WAYNE SHEPHERD (Revolution)
28	14	AGENTS OF GOOD ROOTS (RCA)
17	15	GREEN DAY (Reprise)
14	16	GREGG ALLMAN (550 Music)
13	17	JONATHA BROOKE (Refugee/MCA)
18	18	STEVE EARLE (E-Squared/Warner Bros.)
11	19	DELBERT McCLINTON (Curb/Rising Tide)
9	20	SISTER HAZEL (Universal)
22	21	FREDDY JONES BAND (Capricorn)
21	22	ABRA MOORE (Arista Austin)
39	23	PETER CASE (Vanguard)
23	24	HOLLY COLE (Metro Blue/Capitol)
26	25	HUFFAMOOSE (Interscope)
25	26	BOB DYLAN (Columbia/CRG)
29	27	SING IT (Rounder)
44	28	PEARL JAM (Epic)
43	29	BEN FOLDS FIVE (550 Music)
24	30	PAUL SIMON (Warner Bros.)
27	31	DOG'S EYE VIEW (Columbia/CRG)
30	32	PAULA COLE (Warner Bros.)
20	33	JOHN MELLENCAMP (Mercury)
46	34	CHRIS STILLS (Atlantic)
40	35	MARCY PLAYGROUND (Mammoth)
35	36	JEB LOY NICHOLS (Capitol)
31	37	WILLIAM TOPLEY (Mercury)
34	38	VICTORIA WILLIAMS (Atlantic)
33	39	GREAT EXPECTATIONS SOUNDTRACK (Atlantic)
36	40	PATTY LARKIN (High Street/Windham Hill)
48	41	SCREAM 2 SOUNDTRACK (TVT)
50	42	NAKED (Red Ant)
32	43	DAR WILLIAMS (Razor & Tie)
NEW	44	BARENAKED LADIES (Reprise)
38	45	BRUCE COCKBURN (Rykodisc)
41	46	BILLIE MYERS (Universal)
37	47	JONNY LANG (A&M)
47	48	WHISKEYTOWN (Outpost)
42	49	SMASH MOUTH (Interscope)
NEW	50	TODD THIBAUD (Doolittle)

LW	TW	COMMERCIAL
1	1	SARAH McLACHLAN (Netwerk/Arista)
2	2	MATCHBOX 20 (Lava/Atlantic)
4	3	LOREENA MCKENNITT (Warner Bros.)
5	4	THE VERVE (Virgin)
3	5	ROLLING STONES (Virgin)
6	6	B.B.KING (MCA)
7	7	LISA LOEB (Geffen)
8	8	ALANA DAVIS (Elektra/EEG)
9	9	SISTER HAZEL (Universal)
13	10	BLUES TRAVELER (A&M)
14	11	THIRD EYE BLIND (Elektra/EEG)
21	12	GREEN DAY (Reprise)
17	13	MARK KNOPFLER (Mercury)
11	14	THE SUNDAYS (DGC)
15	15	GREGG ALLMAN (550 Music)
12	16	DOG'S EYE VIEW (Columbia/CRG)
16	17	DELBERT McCLINTON (Curb/Rising Tide)
19	18	ABRA MOORE (Arista Austin)
25	19	WILLIAM TOPLEY (Mercury)
10	20	JOHN MELLENCAMP (Mercury)
20	21	PAULA COLE (Warner Bros.)
34	22	KENNY WAYNE SHEPHERD (Revolution)
30	23	FREDDY JONES BAND (Capricorn)
27	24	HUFFAMOOSE (Interscope)
43	25	AGENTS OF GOOD ROOTS (RCA)
22	26	JONNY LANG (A&M)
18	27	STEVE EARLE (E-Squared/Warner Bros.)
44	28	MARCY PLAYGROUND (Mammoth)
39	29	BEN FOLDS FIVE (Caroline)
37	30	BILLIE MYERS (Universal)
23	31	BOB DYLAN (Columbia/CRG)
24	32	SMASH MOUTH (Interscope)
28	33	GREAT EXPECTATIONS SOUNDTRACK (Atlantic)
47	34	PEARL JAM (Epic)
31	35	BEN HARPER (Virgin)
35	36	DAR WILLIAMS (Razor & Tie)
NEW	37	CHRIS STILLS (Atlantic)
36	38	BARENAKED LADIES (Reprise)
29	39	JONATHA BROOKE (Refugee/MCA)
33	40	JEB LOY NICHOLS (Capitol)
40	41	EDWIN McCAIN (Atlantic)
41	42	PATTY LARKIN (High Street/Windham Hill)
49	43	SCREAM 2 SOUNDTRACK (TVT)
26	44	THE WALLFLOWERS (Interscope)
NEW	45	NAKED (Red Ant)
NEW	46	FLEETWOOD MAC (Reprise)
46	47	DAVE MATTHEWS BAND (RCA)
45	48	FIONA APPLE (Clean Slate/WORK)
32	49	CATIE CURTIS (Guardian)
42	50	HOLLY COLE (Metro Blue/Capitol)

LW	TW	NON-COMMERCIAL
1	1	JONATHA BROOKE (Refugee/MCA)
2	2	B.B.KING (MCA)
4	3	LOREENA MCKENNITT (Warner Bros.)
12	4	LISA LOEB (Geffen)
3	5	HOLLY COLE (Metro Blue/Capitol)
13	6	VICTORIA WILLIAMS (Atlantic)
6	7	STEVE EARLE (E-Squared/Warner Bros.)
5	8	PAUL SIMON (Warner Bros.)
27	9	SING IT (Rounder)
8	10	ALANA DAVIS (Elektra/EEG)
11	11	BOB DYLAN (Columbia/CRG)
10	12	SARAH McLACHLAN (Netwerk/Arista)
7	13	DELBERT McCLINTON (Curb/Rising Tide)
16	14	GREGG ALLMAN (550 Music)
9	15	ROLLING STONES (Virgin)
NEW	16	PETER CASE (Vanguard)
18	17	FRED EAGLESWORTH (Razor & Tie)
17	18	ARCHIE ROACH (HighTone)
19	19	BRUCE COCKBURN (Rykodisc)
15	20	THE VERVE (Virgin)
14	21	JEB LOY NICHOLS (Capitol)
22	22	LIVE ON LETTERMAN (Reprise)
24	23	MARK KNOPFLER (Mercury)
29	24	PATTY LARKIN (High Street/Windham Hill)
26	25	KENNY WAYNE SHEPHERD (Revolution)
23	26	PETE BELASCO (Verve Forecast)
21	27	THE BRIDGE SCHOOL CONCERTS (Reprise)
35	28	GREAT EXPECTATIONS SOUNDTRACK (Atlantic)
20	29	PAINT IT BLUE (House of Blues)
28	30	DAR WILLIAMS (Razor & Tie)
31	31	ABRA MOORE (Arista Austin)
32	32	PAUL THORN (A&M)
34	33	THE SUNDAYS (DGC)
25	34	CORNERSHOP (Luaka Bop/Warner Bros.)
30	35	GREG BROWN (Red House)
33	36	PATTI SMITH (Arista)
48	37	TED HAWKINS (Evidence)
NEW	38	WHISKEYTOWN (Outpost)
37	39	CATIE CURTIS (Guardian)
36	40	G LOVE & SPECIAL SAUCE (OKeh/550 Music)
38	41	FIONA APPLE (Clean Slate/WORK)
44	42	JAMES INTYELD (Risk/Innerworks)
NEW	43	CHERI KNIGHT (E-Squared)
47	44	REFRESHMENTS (Mercury)
NEW	45	MARY LOU LORD (WORK)
39	46	JOAN BAEZ (Guardian)
49	47	BLUES TRAVELER (A&M)
NEW	48	DEANNA KIRK (Blackbird)
NEW	49	FREDDY JONES BAND (Capricorn)
NEW	50	AGENTS OF GOOD ROOTS (RCA)



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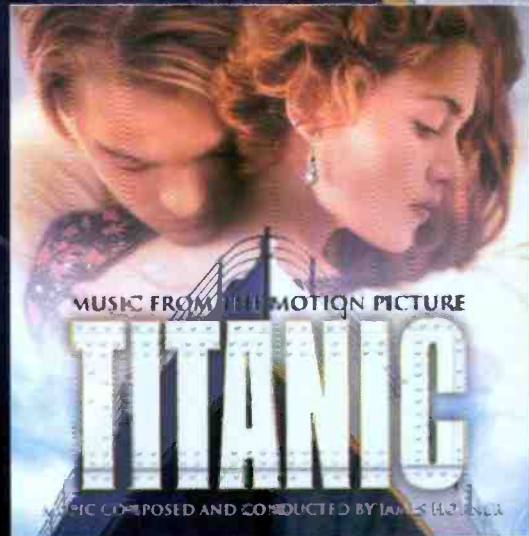
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ELTON JOHN

RECOVER YOUR SOUL

THE FOLLOW UP TO THE
MULTI PLATINUM SINGLE
SOMETHING ABOUT THE WAY
YOU LOOK TONIGHT

FROM THE ALBUM
THE BIG PICTURE

ELTON JOHN



THE BIG PICTURE

Impact Date 2/9

Produced by Chris Thomas
Management: John Reid
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rocke





GAVIN's own Annette M. Lai was treated to a backstage visit with stage and recording star (and soon-to-be TV talk show host) Donny Osmond following his stellar performance in Andrew Lloyd Webber's *Joseph and the Amazing Technicolor Dreamcoat* in Salt Lake City. Osmond just couldn't resist clowning with Annette...see her new "rabbit ears"?



Columbia recording artist and sometime movie star Harry Connick, Jr. recently stopped by 106.7 Lite/FM (WLTW)-New York City for an on-air interview promoting his latest album, *To See You*. Shown (l-r) are: the label's Pete Cosenza, Connick, and WLTW PD Jim Ryan.



GTSP/Mercury recording star John Tesh stopped by WAFY-Middletown/Frederick, Md. to say "hi" and promote his latest single, "Give Me Forever." Pictured in front of the station are (l-r): WAFY MD Norm Schmidt; Tesh, the station's Cathy Harrison; and the label's D. Scott Meyers.

S/P/W

SPINS PER WEEK PER STATION

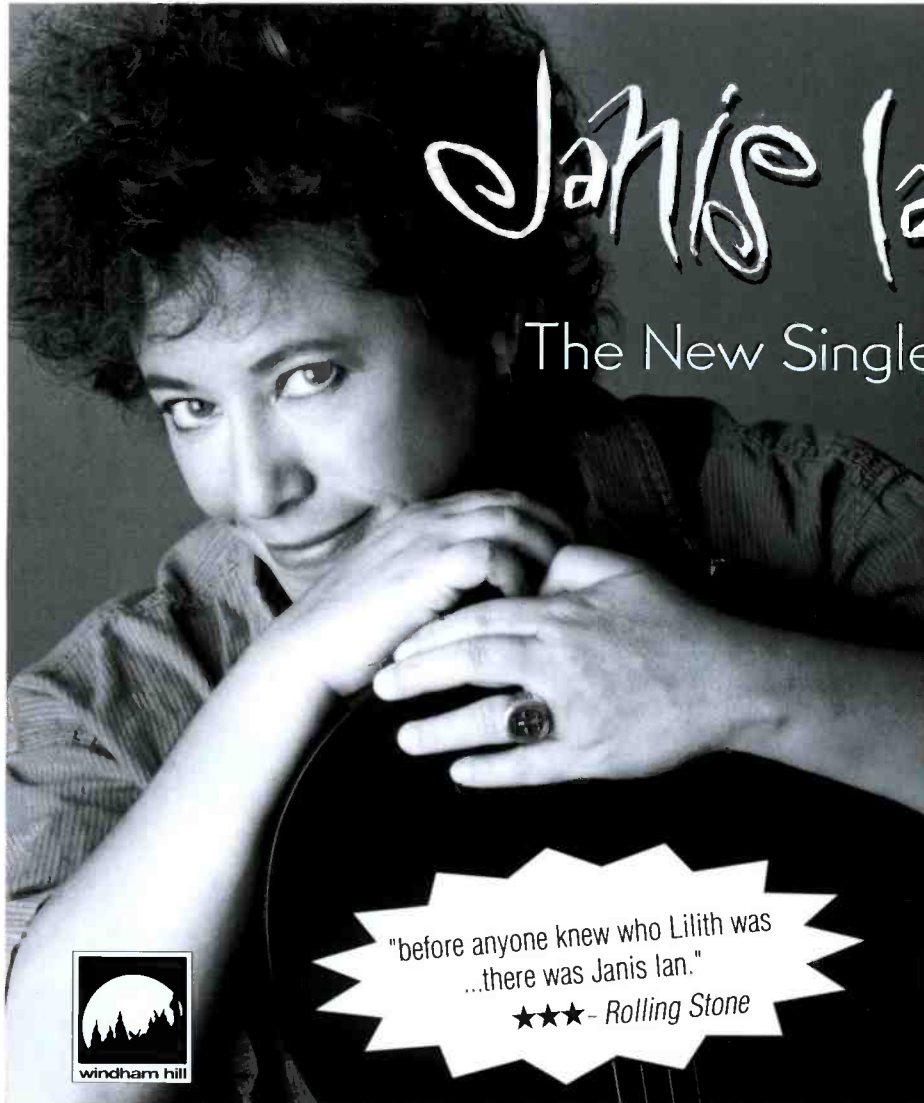
CELINE DION - My Heart Will Go On (550 Music)	26.34
BILLIE MYERS - Kiss The Rain (Universal)	25.68
LISA LOEB - I Do (Geffen)	24.13
MATCHBOX 20 - 3 AM (Lava/Atlantic)	22.76
RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)	22.74
BRYAN ADAMS - Back To You (A&M)	22.50
SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	22.40
THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	22.14
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	21.81
VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	21.77

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

FLEETWOOD MAC - Landslide (Reprise)	640
JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	530
DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	527
BACKSTREET BOYS - As Long As You Love Me (Jive)	422
SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	373
SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)	333
SHANIA TWAIN - You're Still The One (Mercury)	320
CELINE DION - My Heart Will Go On (550 Music)	316
VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	310
GARY BARLOW - Superhero (Arista)	279



Janis Ian
The New Single



"Getting Over You"

from her critically acclaimed album

Hunger

ADD DATE: February 17th

ON YOUR DESK NOW!

RADIO CONTACT: ANDREA PAULINI 310-358-4849

"before anyone knew who Lilith was
...there was Janis Ian."

★★★ - Rolling Stone

