A/C COVERS THE BASES

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James Taylor
Jump Up Behind Me

The new track from the platinum album "Hourglass"—
1998 Grammy® Award-winning Pop Album Of The Year.

"His finest album in two decades,
and possibly his best ever."
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Going For Adds Tuesday, April 14.

- Live PBS Broadcast Saturday, May 30
- U.S. "Hourglass" tour continues this summer

www.sonymusic.com/Music/ArtistInfo/JamesTaylor

Produced & Remixed by Frank Filipetti and James Taylor
Management: Borman Entertainment
Lalo Schifrin

On Individual Compositions and Musical Diversity

Lalo Schifrin's creative output can be found in the jazz, classical, and film/TV movie bins at record stores. He is the ubiquitous music man. He refuses to be locked into artistic boundaries as a composer, arranger, or pianist. After recording for Verve, Atlantic, Columbia, and Warner Bros., he's opened his own label, Aleph, which can be found on the Internet (www.schifrin.com). When he's composing for other artists, whether instrumentalists or vocalists, he follows the axiom Duke Ellington once told him: "When you write, never write for the instrument. Think about the people you are writing for."

The reason I started my own record company is because my musical activities are very diversified and there was no record company that could deal with this. Record companies define artists by category. They put walls between them. In my music, I don't feel any walls. I'm comfortable with all the things I do—writing classical, jazz, and film compositions. I am the Artistic Director of Aleph and my wife Donna is the President. In our first year, we will release 10 records, including works by other artists besides myself.

The reason we started out on the Internet is because in order to have retail distribution you need a big catalog, and that's what I'm building. I've talked to some of the other record companies on the Internet and it's incredible what they're selling. The Internet is part of the technology that is changing the way we buy things. But I think record stores and the Internet will coexist.

We are talking to distributors in the U.S., Europe, South America, and the Orient about retail distribution. Our first two records on the Internet are Film Classics and a new version of Gillespiiana, which first came out in 1960 on Verve. The film tribute was recorded at a 1996 concert in Marseilles honoring the 100th anniversary of the invention of the film process by the Lumiere brothers. I did a three-hour concert, television special which ran one hour and 25 minutes and the CD which is 65 minutes. The record features vocals by Dee Dee Bridgewater and Julia Migenes. I did the new Gillespiiana one year ago in Cologne, Germany, with Jon Faddis, Paquito D'Rivera, Alex Acuna and the WDR radio big band. This is a totally different version from the original tribute to Dizzy Gillespie. Later this year we will have a record by tenor saxophonist Caesar Hernandez playing with the London Symphony, a new version of my Jazz Mass with Tom Scott and the WDR band recorded in Cologne a few weeks ago. The original Jazz Mass featured flautist Paul Horn in 1966 and earned me my first Grammy.

We'll also have the Dirty Harry collection from the movies as well as soundtracks from other films. In April I fly to London to record Jazz Meets the Symphony #4 with the London Symphony. In this latest edition of the series, Ray Brown is on bass, Jeff Hamilton on drums and James Morrison on cornet and trumpet. The record will feature for the first time "Rhapsody for Bix" my tribute to Bix Beiderbecke which was premiered last year and a tribute to Thelonious Monk, "The Miraculous Monk," which is a medley of some of his most significant compositions including "Round Midnight."

As a classical musician, I'm arranging two medleys of eight songs each for a July 10 concert the Three Tenors (Luciano Pavarotti, Jose Carreras and Placido Domingo) will sing at an outdoor concert in front of the Eiffel Tower in Paris to mark the end of the World Cup soccer festivities. I arranged music for them in 1990 and 1994. Placido recently recorded the title tune for the film Something to Believe In which I wrote with lyricist Tim Rice. I've also written the score for another new film, Tango, whose soundtrack will shortly be released on PolyGram. While being versatile allows you to express yourself in different idioms, the danger is people start knowing you for one thing. Many people know me for Mission Impossible and my other film work. They don't know me for my classical work. Some people like my classical work and don't care about anything else. Other people know me only as a jazz musician. Yet I feel comfortable in all these areas.
Carter Joins Gavin
From Billboard

Kevin Carter is leaving his position as Managing Editor of Billboard's Top 40 Airplay Monitor to join GAVIN in the senior position of Radio Editor, based in Los Angeles.

Carter, who joined Billboard in 1995 following five years as Senior Editor/General Manager at Hitmakers, will focus primarily on the Top 40 and AC formats under Gavin's "New Mainstream" editorial structure.

He is a 20-year veteran of radio, having pulled two stints at KYNO AM/FM in Fresno, he also programmed KMGX/FM-Paso, and previously worked at KQSA-San Antonio.

On announcing Carter's appointment, Gavin COO Bob Galliani said, "We asked Dave Sholin if he could select his successor, who would he pick, and he said 'Just one name comes to mind. Kevin Carter.' We went for the top, we went for the best, and we feel fortunate that Kevin said 'yes.'"

"Fifty years ago, Bill Gavin founded this publication by placing honesty and integrity first, and we feel no one reflects those qualities better than Kevin Carter," added Editor-in-Chief Reed Bunzel. "He understands the priorities of radio stations and record labels, and will play a key role as GAVIN realigns its products and services to serve the needs of both industries."

"I look forward to being on board for the launch of GAVIN: The Next Generation," Carter commented. "I'm thrilled to be working with a staff of people I've long admired, including Reed Bunzel, Bob Galliani, Quincy McCoy, and Annette Lai."

Carter lives in Valencia, Calif., with his wife Cindy, daughter Sara, and son Morgan.

To paraphrase a recent movie classic, radio broadcasters are leaving Las Vegas.

Despite the 100,000-plus reported attendees at this week's NAB Convention, very few of them had anything to do with radio... which is just as well, considering that the confab has evolved into an exposition of digital video, multimedia programming, and interactive technologies. The NAB says it doesn't break out radio attendance figures (although it collects such data upon registration), but several broadcasters who obtained print-outs of paid attendees placed the number at just over 1,000. This is not to say the Las Vegas meeting

Lambert Goes Into Trauma

Craig Lambert, a veteran industry promotion executive who was most recently Senior Vice President of Sony Music, has joined Trauma Records as Senior Vice President/General Manager. Lambert will oversee all promotion activities on behalf of Trauma artists.

Lambert has previously held senior executive positions at Elektra Records, EastWest Records, and Arco Records. He was instrumental in the merger between EastWest and Elektra in 1995, and has acquired a reputation for building strong departments, making him one of the industry's most sought-after executives.

"Craig was at the top of our wish list," said Trauma President Rob Kahane. "His experience and success as a management and promotion executive will be an integral part of our effort to create a full-service, globally competitive label."

Shriver New VP of A&R

Evelyn Shriver has been named President of Asylum Records, while Susan Nadler becomes VP of A&R. Both women come to the label from their own companies, Evelyn Shriver Public Relations and Susan Nadler Management, respectively, and are well-known to the Nashville music community.

Through ESPR, Shriver was instrumental in launching the careers of such country superstars as Randy Travis, Alan Jackson, Ricky Van Shelton, Trisha Yearwood, and Travis Tritt. She also has represented such legends as Willie Nelson, George Jones, and Tammy Wynette. "I'm fortunate to be stepping into a label that already has such an exciting roster," said Shriver. "I believe the timing is right for a change, and I look forward to the support of the entire country community."

Ms. Nadler has an extensive background in the entertainment industry, including stints in journalism, publishing, publicity, marketing, and management.

"As the first female executive to be appointed President of a country label, Evelyn brings with her the musical orientation and creative vision necessary to impact such an important role," said Sylvia Rhone, Chairman/CEO of the Elektra Entertainment Group. "Her ability to relate to artists, as well as her expertise in working with talented executives such as Susan Nadler, will enhance Asylum's presence as a growing, formidable force in country music."
Hot A/C FRESH Adult Contemporary

★ Holly Cole
★ Bonnie Raitt
★ Marcy Playground
★ Everclear

Boost your productivity and performance
### Online Copyrights: A New Agreement

**By Laura Sweere**

The country's online companies and copyright industries reached an agreement last week on legislation designed to protect copyrighted works in cyberspace. The settlement paves the way for the House Judiciary Committee to approve legislation aimed at protecting copyrighted works online.

The legislation is included in a package of copyright law changes that are needed for the United States' compliance with the World Intellectual Property Organization treaties, which were signed by 160 nations last year.

Making it illegal to manufacture, import, or traffic in devices circumventing technologies designed to protect copyrights delivered by the Internet, the legislation would also make altering copyright management information illegal.

### Epic: That's Entertainment

Sony Music’s Epic Records label, to bolster its presence in the black music market, has joined forces with music entrepreneur Lance Riveria in a long-term joint venture dubbed Untertainment Records.

Epic will provide administrative support, funding, and consultation for marketing, publicity, and promotion, while Riveria, who is known professionally as Un, will handle A&R duties, production, and recording activities for Untertainment Records.

“The joint venture marks another important step in our plans to extend our reach and build on our credibility in the black music arena,” Epic Records Group Chairman David Givel said. The label plans to release albums by rappers Charli Baltimore and Cam’Ron early next year.

Riveria previously had a production deal called Undeus Entertainment, conceived by the two rappers Notorious B.I.G., which discovered artists such as Lil’ Kim and Junior M.A.F.I.A.

Not everyone is happy with the legislation. Broadcasters announced their intention to block the measure, contending it would prevent them from making digital copies for replay on radio stations or from broadcasting information about upcoming programs as the credits roll.

Electronics manufacturers, meanwhile, believe that some language in the legislation goes too far. For instance, it would be illegal to sell a “black box” to circumvent a copyright security code, and the wording could also render the next generation of VCRs illegal.

### RIAA's Soundbytes Address MP3 Sites

The Recording Industry Association of America has announced a new education campaign, called Soundbyting, aimed at stemming the development of MP3 sites at colleges across the country. MP3 sites are Internet sites that typically offer full-length sound recordings for downloading; many of these sites either ignore—or are unaware of—copyright laws.

The purpose of the Soundbyting campaign is to explain what copyright is and how it applies in cyberspace. Ten colleges and universities will participate in the beta-program, aimed at educating students and alerting school officials to the importance of developing ethical approaches to the Internet—and the serious consequences that ongoing defiance can incur.

### Geffen, MCA Share Roster

MCA and Geffen Records have signed a joint venture agreement which transfers all of Geffen’s black music roster to MCA’s newly-vi

MCA and Geffen Records have signed a joint venture agreement which transfers all of Geffen’s black music roster to MCA’s newly-revised R&B division. As part of the agreement, Geffen A&R executive Wendy Goldstein will move to MCA.

Before the deal, Geffen’s black music was promoted and marketed by independent street teams, but now all operations will be brought in-house through a sister label MCA. “We feel our artists will be best served by MCA, which has a long tradition of dominance in urban music and is better equipped to build on the success of artists like the Roots and Genius,” Geffen explained in a prepared statement.

DreamWorks Records, which is expected to announce a black music division soon, will work releases partially through Geffen.

### Curb Curbs Pay for Play

No "pay for play" for Curb Records. That’s what the label announced last week in an official statement explaining that "under no circumstances will Curb Records pay a radio station to either play a record or make an announcement about a record that it would not make under the former course of business." Curb Records Exec VP/GM Dennis Hannon stated that Curb will continue to advertise on radio, and "explore methods to be a better partner with radio company."
To celebrate our 40th anniversary, we are honoring the 40 greatest names in Top 40 radio. But which names? That’s where you come in. We are inviting you, the radio and music industry professionals, to help us determine the greatest, most influential people in the history of Top 40 radio.

They might be legendary pioneers like Gordon McLendon, Todd Storz, Bill Stewart, or Chuck Blore. They might be programmers from the Fifties through today. They might be announcers, local and national, small market and large, world-famous, or forgotten.

Whoever they are, we want to hear about them. The Top 40 of Top 40 will be recognized and profiled in an upcoming special edition 40th anniversary publication from GAVIN.

**ON THE AIR:** *40 Years That Shaped the Sound of America*

**VOTE**

List your nominees in order of preference.
Fax to the GAVIN offices by April 16, 1998

1. 
2. 
3. 

**Fax To:** 415-495-2580 **Attention:** Kathryn Gallagher
Time-Warner Revamps Warner, Reprise Labels; Will New Blood Help Break New Artists?

BY TONY SANDERS

To many industry observers, the recent reorganization at the Warner Bros. and Reprise labels has been due for a while—if for no other reason than neither label has been breaking enough new artists.

"The fact is, Warner and Reprise have been pretty reliant on their superstars," says Ron Phillips, Senior VP/Purchasing for Valley Media. "They have not broken many new acts, so I'd say it's pretty normal for these changes to take place."

Late last month, Warner Bros. Records announced restructuring at three key divisions—the Reprise and Warner Bros. labels and the company's Black Music Division—along with consolidation of several departments, including A&R, product management, sales, and publicity.

All told, the changes have meant job losses for about 40 employees, including three in the A&R and creative services division at Warner/Reprise Nashville and two in the Contemporary Christian division of Warner Alliance Industry vet Jon Leshay is the new Senior VP/Marketing for Warner Bros. Records, Andy Schuon brings his programming experience to the Warner Bros. label as the new Executive VP/General Manager, while Howie Klein continues as President of Reprise. New appointments at the Warner Bros. Black Music Division could come as early as next week.

Warner Bros. and Reprise "were the darlings of the '70s and early '80s," says Stan Goman, Senior VP/Retail Operations at Tower. "But I don't know that they have kept up with the times. They used to be a lot hipper. They just didn't really change." Warner Bros. artist Paula Cole won this year's Grammy for Best New Artist, and that it was Eric Clapton's "Change the World" on Reprise that took Record of the Year in 1997. Plus, it was a Warner Music Group joint venture—Alanis Morissette's "Jagged Little Pill" on Maverick/Reprise—that won Album of the Year at the 1996 Grammy Awards.

At the same time, however, a close look at Time Warner's own annual reports for the last few years shows a real dropoff in the number of artists mentioned "whose albums resulted in significant sales." Time Warner mentioned 14 different artists as filling that "significant sales" bill in 1995, from AC/DC to Green Day on up to Madonna, Alanis Morissette, and Van Halen. But for 1996, Time Warner mentioned only seven artists, "as well as the Space Jam soundtrack" as resulting in significant sales. The 1996 artists: Tracy Chapman, Hootie & the Blowfish, Madonna, Metallica, Alanis Morissette, LeAnn Rimes, and Keith Sweat.

The report for 1997 also mentioned seven artists along with Space Jam and Madonna's Evita soundtrack, as providing significant sales. Last year's mentioned artists: Paula Cole, Fleetwood Mac, Jewel, matchbox20, Metallica, Sugar Ray, and LeAnn Rimes.

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Already spinning at: KGSR, KTHX, WYEP, WCLZ, WNCS, WDET, KFJX, KPIG, KTAO, KFAN, WUVE, WRRA

ON TOUR NOW!

Loudon Wainwright III

Little Ship

featuring "Mr. Ambivalent," and "Primrose Hill"

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WB's Vargas Passes

Irene Vargas, a longtime executive at Warner Brothers Reprise Records, Inc., died March 31 of lung cancer. She is survived by her children Melissa and Paul.

Vargas joined the company's promotions department in 1983, and soon thereafter worked for Dino Barbis, who at that time was Head of Promotion for Warner Brothers. She went to Reprise Records in 1994, promoting such artists as Chris Isaak, Chicago, Eric Clapton, and Fleetwood Mac. Vargas most recently held the title of National Promotions Manager for Reprise.

“She just loved promoting music and was very dedicated,” said Maureen Frost in Warner's Rock Promotion department. “She was a great lover of music and was always so energetic.”

Funeral services were held on April 3 at Hillside Mortuary in Culver City, California. Donations in Vargas' name may be made to the American Lung Association: 5858 Wilshire Blvd., Ste. 300, Los Angeles, CA 90034, or the American Cancer Association: 4940 Van Nuys Blvd., Sherman Oaks, CA 91403.

Tammy Wynette 1945-1998

The First Lady of Country Music, The Heroine of Heartbreak. No matter what she was called, Tammy Wynette was a star. The world lost that star this week when Wynette died in her sleep at the age of 55.

During a recording career that spanned more than three decades, Wynette established herself as a performer unafraid to bring her own emotions to the forefront. Many of her biggest hits were, in fact, reflections of her personal life. From the idealism of “Stand By Your Man” and “We’re Gonna Hold On,” to the heartbreak of “D-I-V-O-R-C-E” and “Til I Can Make It On My Own,” Wynette continually echoed the hopes and fears of everyday women.

But it was her grace through personal triumphs and tragedies that many will remember best. Wynette’s death threats, and even a brutal kidnapping—but she remained one of Nashville’s most loved artists throughout her career. “Sure there’s things I could’ve done better,” she told the Nashville Tennessean in 1985, “but I don’t think I would change a thing if I had the chance to go back and live my life all over again. I’ve learned a valuable lesson from every mistake I’ve made.”

“I always considered her the perfect angel,” songwriter Norro Wilson, who penned four of Wynette’s biggest hits, including “He Loves Me All the Way” and “My Man (Understands),” told the Tennessean. “She would do anything in the world for you. She always had that motherly approach to people.”

Wynette is survived by her husband of 20 years George Richey, daughters Jackie Daly, Gwen Ignaczak, Tina Jones, Georgette Smith, and Dierdre Richardson, son Kelly Richardson, and seven grandchildren. Memorial services were held yesterday (April 9) at Ryman Auditorium in Nashville.

—ALEXANDRA RUSSELL

Sunz of Man
"Shining Star"

Featuring Ol' Dirty Bastard and Earth, Wind & Fire
Produced by Wyclef Jean

College Add Date: April 30th
Bonneville’s Z-95.7 (KQZQ)-San Francisco ended its relationship in the mornings with Human Numan. PD Mike Edwards starts the star search. Rumors of KISS-L.A.’s Billy Burke moving to S.F. are false. Billy is very happy at KISS and very energetic about victory, his one-hour Contemporary Christian show, which celebrates its 23rd week on WHTZ (Z-108)-NYC.

The "Bigs" are in NYC at Big 105 (WBIX). Adam Goodman is out as PD (pursuing “outside interests”) and Chancellor Media’s Chief Programming Officer Steve Rivers and crew are spending quite a bit of time there. Cynical question: Why do record people always refer to the number of currents played?

Mel Karmazin has been appointed President/COO of CBS, Inc. Means he’s in charge of not only the radio and TV stations, but he’s also numero uno at the CBS Television Network and CBS Cable. The company’s largest stockholder, Mel definitely represents “shareholder” interests...but still has time to sign off on any expense over $2,500.

Sony and Warner Music are setting aside the dueling swords to consolidate distribution in the UK for music, videos, and electronic games--all as part of the Entertainment Network. Could this happen with two of the major distribution companies in the U.S.? The organizers of Lollapalooza have decided not to stage the multi-act festival this summer, having failed to secure a headline act. Festival co-owner Ted Gardner said the decision to cancel this year’s Lollapalooza was to "maintain its integrity" and that the festival may return next year.

A&M Northern California rep D.J. Ennis resigns to accept a similar post with Hollywood Records.

Mancow’s third CD release, The One-Eyed Man is King, has debuted on SoundScan charts at #6. The disc, which again includes popular bits from Mancow’s WRGZ-Chicago morning show, also pays tribute to comedian Chris Farley. A portion of sales proceeds benefit the Chris Farley Scholarship Fund.


Plastics vocals of Wendy O’Williams, "The Queen of Shock Rock," died of a self-inflicted gunshot wound earlier this week, she was 48.

Rob Pilatus, one half of the notorious pop duo Milli Vanilli, who were stripped of their Best New Artist Grammy in 1990 upon discovery that they had lip-synched their record, died last Thursday in a Frankfurt, Germany hotel room. Autopsy results are still pending, but the newspaper Bild am Sonntag reports that Pilatus had been drinking and taking pills that evening. He was 32.

KBIG-LA, APD Tony Colas takes on MD duties. Charlie Rafols exits.

Bergen’s Epic Move

Stu Bergen is upped to VP Promotion at Epic Records, based in New York. Most recently VP Alternative Music for Epic, he will now oversee promotion efforts at Rock, A3, and Alternative. "Stu Bergen’s passion for music and extensive knowledge about radio formats have been a tremendous asset to this department," said Senior VP John Boulus. "In his new capacity, Stu’s highly motivated, results-oriented approach will enable us to take our promotion efforts to an even higher level.

Leben Ships Out, Lands at Repprise

Vicki Leben has left Island for a post as VP Top 40 Promotion at Repprise Records. Says Senior VP Steve Tipp, "One look at Vicki’s track record over the course of her extraordinary career makes it clear why we’re so delighted to have her as our key person on the team. Vicki has established long-term relationships with radio, and her skill at strategic thinking...is one of her greatest strengths.

Rennie Joins UBL

Epic Records vet Steve Rennie has joined ARTISTdirect as President of the Ultimate Band List (www ubl.com), the Internet’s premier music search engine. The hiring signals an intention by co-founders Marc Gelger and Don Muller to expand UBL (sometimes called “the Yahoo of music”) in a new direction. Current forays into content development and online retail are only the beginning, they say. "My mission," says Rennie, "is to integrate the Ultimate Band List fully into the music business, to build traffic to the site, and to work closely with record companies to make the UBL indispensable to their marketing efforts.

Radio Roundup

KRUZ 103.5 FM-Ti Counties (Santa Barbara, Ventura, San Luis Obispo) recruits Joe Momma, a.k.a. Mike Moore to join the morning show. He comes from WZPT/WBZZ-Pittsburgh. WWHT-Syracuse’s Kane relocates to sunnier climes for a 7-11 p.m. shift at WFLZ-Tampa. He replaces Domino, who was upped to APD in January...Chris Roberts becomes MD at KTHO/South Lake Tahoe. He comes from KRAJ-Ridgecrest, Calif., and takes calls any day after 1 p.m. PDT...WWXA-Findlay, Ohio’s Joe Bacon is promoted from nights to p.m. drive; he also adds MD stripes. Call time is Fridays, 1-2 p.m. ETD...At the Big Kat 94-5 KJKC/FM-Junction City, Kan., morning host Buzz Calhoun exits. PD J.J. Davis fills in, but is looking for a permanent replacement. Call (785) 762-5525...WFMS 95.5 FM-Indianapolis welcomes Bill Whyte to the morning show. He joins CMA-nominated Jim and Kevin (Large Market Personalities of the Year) for the shift...Same city, different story: Charlie Morgan becomes VP/GM of Susquehanna’s WGDL Gold 104.5...Scott 6 Todd in the Morning add two new affiliates: WQQZ/FM-Nashville and WYST/FM-Cape Cod...Bonneville International welcomes new GSM Bob Ferro to Z95.7 (KQZQ/FM)-San Francisco. He joins from CBS’ Young Country KYCY in The City...Premiere Radio Networks names Greg Novack VP of Affiliate Marketing/Talk Division.

Friends of Radio

Peter Asher

Senior Vice President
Sony Music Entertainment
Inc.

Hometown:
London, England

What radio stations did you grow up listening to?
The BBC—it’s all there was! And Voice of America when I could get it.

What stations do you listen to now?
When I’m working in Los Angeles, I listen mostly to KCRW, KROQ, and Star 90.7. When I’m back in New York, I walk to work every day and, to be honest, hardly ever listen to the radio.

The current project you’re most excited about and why?
Opalized Kev Grad is starting to do really well, but she’s still under-appreciated. I try to be there for every cut of the album I’ve produced since being at Sony, and I did so because I think she is a truly extraordinary talent.

Any future projects you can give us a sneak peek on?
Look out for an amazing country singer turned Tara Lyn Hart. I’ve done a couple songs with her for Sony Nashville and she is brilliant. I’m also going to be doing some work with Kenny Loggins.

Proudest career achievement to date?
I am very proud of the executive position I may hold at Sony and enjoy it very much. I am also very proud that I am still in the business and still able to make records that people like and buy after more than 30 years in the music business.
Denver, Colorado

Independents in the frontier...

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

Join us....

May 13-17, 1998

Adam's Mark Hotel

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Help Honor Susquehanna's Director of Programming; Atlanta/Dallas, at the 10th Annual Music Industry Roast to support the T.J. Martell Foundation for Leukemia, Cancer & AIDS Research.

Date: Wednesday, May 6th 1998
Place: Motown Cafe
104 West 57th St.
(between 6th and 7th Aves.)
Doors: 7:00 PM
Dinner: 7:30 PM
Roast: 8:30 PM
Tickets: $400 Advance Donation
$500 At The Door

Event Sponsors: Motown Cafe, Scheffelin & Somerset Co., Sony Studios

MOTOWN Cafe

This Event Is Dedicated to the Memory of Edward M. Nowak
© 1998 Sony Music Entertainment Inc.
Gavin Top 40

**TOP TIP**

**GOO DOOLS**

"Irresistible" (Warner Sourse/Reprise)

Nabbing Number One Most Added honors and with City of Angels' recent opening, expect the Go To Dolls to be back on the Top 40 with this soundtrack offering soon.

**RECORD TO WATCH**

**ALL SAINTS**

"Never Ever" (London Island)

This U.K. quartet gets early "yes" nods to their Brit Award-winning song from WWZZ, 95SX, Q106, Wink.

---

**MOST ADDED**

**600 Go Oo Dolls (42)**

**Black Lab (40)**

**Vonda Shepard (33)**

**Fastball (23)**

**Spice Girls (21)**

---

**ARTIST PROFILE**

**THE TUESDAYS**

**PART 2**

**ODDEST JOB YOU’VE EVER HAD?**

Hego---"Scan Fact (market research)"

Laila---"I was training to be a nursery-school teacher, but now I’m doing my oddest job;"

Kristin---"Working at McDonald’s;"}

---

**FavoriTe Junk Food:**

Hego---"Doner kebab;"

Laila---"Burgers;"

Kristin---"Lobster thermidor;"

May---"Hot dogs."

---

**Three Things You’d Need to Survive on a Desert Island:**

Hego---"A TV, my guitar, and hair-straighteners;"

Laila---"A CD player, some CDS, and Leonardo DiCaprio;"

Kristin---"Food, water, and a boat to get home;"

May---"A box, my TV, and a radio."

---

**Future Ambitions:**

Hego---"To sell a lot of records and tour all around the world;"

Laila---"Continue doing music as long as I live;"

Kristin---"To be a musician forever;"

May---"Sell enough records to be able to go on tour."

---

**THE TUESDAYS ARE (L-R)**

Hego---"The Hedge" Solli (guitar);

Laila Samuels (lead vocals);

Kristin Gustafsson (percussion);

Kristin Warner (keyboards);

Veslemøy "Mai" Hole (bass).

**LABEL:**

Arista

---

**BEST PERSONALITY TRAIT:**

Hego---"I’m honest and considerate;"

Laila---"Never-ever or good mood (typical for a Gemini);"

Kristin---"I’m good at playing Tetris;"

"It’s my commitment to my friends and my work;"

Kristin---"I’m sensitive to other people, or so they tell me."

**WORST PERSONALITY TRAIT:**

Hego---"Forget everything;"

Laila---"I keep forgetting everything (also typical Gemini);"

Kristin---"I’m indecisive;"

"It’s my bad temper."

---

**DEBUT SINGLE:**

"It’s Up to You" (LMA/Atlantic)

---

**DEBUT ALBUM:**

"The Tuesdays"

---

**CHARTBOUND**

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<thead>
<tr>
<th>Artist</th>
<th>Reports</th>
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<td>Blair</td>
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**CHARTBOUND**

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<td>Hego</td>
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**EDITOR:**

Annette M. Lai

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

Station Reporting Phone: (415) 495-1990 • Gavin Fax: (415) 495-2580
## A/C Picks

**CHICAGO**

"All Roads Lead to You" (Reprise)

Part of Chicago's legacy stems from their timeless sound, which continues to be magnificent decade after decade. Still making hit music in the late 90s, this new track comes from their forthcoming greatest hits compilation, *Heart of Chicago, 1967-1998, Volume 2*, and is also part of our forthcoming **Gavin A/C** CD sampler.

**JAMES TAYLOR**

"Jump Up Behind Me" (Columbia/CRG)

Singer-songwriter James Taylor presents the new gem to come from his Grammy Award-winning Pop album of the Year. Mid-tempo, it's a song that has a pleasing springtime lift to it. Don't miss his nationally televised PBS special slated for the end of May.

**JUICE NEWTON**

"When I Get Over You" (River North)

Juice Newton has enjoyed success as both a pop and country artist. She returns to pop music with this wonderful song penned by members of the band Venice, who are enjoying some A/C success of their own. I loved this song when I first heard Venice singing it, and I love Juice's interpretation just as much.

---

**Editor's note:** To avoid redundancy, please refer to the back page for picks on Gloria Estefan's "Heaven's What I Feel" and the Cherry Poppin' Daddies' "Zoot Suit Riot."

### Chartbound

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<tr>
<th>Title</th>
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<tr>
<td>LISA LOEB - &quot;Let's Forget About It&quot; (Geffen)</td>
<td>24</td>
<td>7</td>
<td>328</td>
<td>+112</td>
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<td>JOHN TESH &amp; JAMES INGRAM - &quot;Give Me Forever&quot; (GSTP/Mercury)</td>
<td>21</td>
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<td>TRENAD - &quot;Naked on You&quot; (Backyard/Amitic)</td>
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<td>JARS OF CLAY - &quot;Five Candles&quot; (Silverstone)</td>
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**MOST ADDED**

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<td><strong>Shawn Colvin</strong></td>
<td>13</td>
<td><strong>Bonnie Raitt</strong></td>
<td>12</td>
<td><strong>Alison Morissette</strong></td>
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<tr>
<td>DAVE MATTHEWS BAND</td>
<td>&quot;Don't Drink the Water&quot; (RCA)</td>
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**RECORD TO WATCH**

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| VONDA SHEPARD | "Searching My Soul" | (550 Music/Sony) | The theme from one of television's hottest series finds seven new believers including WKQJ, WVMX, WLSW, WCGQ, KJLS, WYSR, and WCVQ.

---

**Gavin Hot A/C**

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<td>&quot;Tom&quot; (RCA)</td>
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<td>3</td>
<td>SAVAGE GARDEN</td>
<td>&quot;Truly, Madly, Deeply&quot; (Columbia/CRG)</td>
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<td>&quot;Me&quot; (Image/Warner Bros.)</td>
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<td>&quot;Do You Really Want Me&quot; (RCA)</td>
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<td>K.C. &amp; JOJO</td>
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<td>SARAH McALPHER</td>
<td>&quot;Sweet Surrender&quot; (Network/Arista)</td>
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*Editor: Annette M. Lai Assistant: Lily Shih*
Most Added Everywhere at AAA

WBOS     WXRV     KXST
WFPK     KRSH     KFXJ
KFMU     KRVM     KEGR
WMMM     KBZD     KBAC
WRNX     KSPN     WCLZ
KTAO     WAPS

Impacting Adult Top 40 April 27!

DANNY WILDE +
THE REMBRANDTS

long walk back

THE PREMIERE SINGLE FROM THEIR NEW ALBUM SPIN THIS,
THE FOLLOW-UP TO THE PLATINUM LP
ALBUM IN STORES APRIL 28
Gavin A/C

**Meditated**
**BONNIE RAITT (56)**
**SHAWN COLVIN (32)**
**MARILYN SCOTT (32)**
**LeAnn Rimes (25)**
**PETER CETERA (24)**
**MARIAN CAREY (21)**

### MOST ADDED

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<th>Reports</th>
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<td>9</td>
<td>163</td>
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<tr>
<td>JOHN TESH &amp; JAMES INGEMUS</td>
<td>- Give Me Forever (GTSP/Mercury)</td>
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<td>- You're Sh*t The One (Mercury)</td>
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<td>147</td>
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<td>3376</td>
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<td>SAVAGE GARDEN</td>
<td>- Truly, Madly, Deeply (Columbia/CRS)</td>
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<td>- Safe Place From The Storm (Columbia/CRS)</td>
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<td>AMY GRANT</td>
<td>- Like I Love You (A&amp;M)</td>
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<td>DARYL HALL &amp; JOHN OATES</td>
<td>- The Sky Is Falling (Push/BMG)</td>
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<td>DAKOTA MOON</td>
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<td>- Me (Imago/Warner Bros.)</td>
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<td>JACK CHUCK &amp; DONNIE WARWICK</td>
<td>- If I Let Myself Go (Wave Entertainment)</td>
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<td>- She Doesn't Need Me Anymore (River North)</td>
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**TOP TIP**

**BONNIE RAITT**

"One Belief Away" (Capitol)

An A/C radio favorite, Bonnie takes Number One Most Added honors thanks to 50 out-of-the-box believers.

**RECORD TO WATCH**

**MARILYN SCOTT**

"Starting To Fall" (Warner Bros.)

Bringing her Smooth Jazz stylings to A/C, first-week adds on Marilyn include WMGN/FM, WMIL/KM, KO, KWRI, WRZF, WPXZ, KBLQ, KXAF, and WTPRI.

### Inside A/C

BY ANNETTE M. LAI

**Waking Up with K-101's Don Bleu**

I was chastised the other day by Art, who owns the snack shop on the ground floor of Gavin's offices: "You were with Don Bleu the other day and you didn't introduce me...I've been listening to him for 15 years! Next time, I want to meet him." And Art is not alone. Don Bleu—or, if you know him from his Top 40 KDKB-Minneapolis days, The True Don Bleu (named after The Real Don Steele)—has been waking up and endearing himself to the San Francisco Bay Area with his top-rated morning show for almost two decades. He can currently be heard on Chancellor Media-owned K-101 (KQI/MM).

Bleu's radio career began huck in 1967 at KILO-Grand Forks, N.D., where he was attending the University of North Dakota as a journalism major. As R. Thomas Thumb, he "played R&B music at night for a population that was 99.994 percent white." It was fraternity brother Shadie Stevens (now of Dave's World TV fame) who plucked him from obscurity—and, perhaps, a rather dull career as a Kinney shoe salesman—and set him on the road to becoming an air personality.

Bleu's big break came in 1968 in the form of a p.m. drive slot at KDWB-Minneapolis. He stayed at the station for ten years, and was MD for five of those.

In 1978, then-PD John Sebastian transferred to KIHR-
All roads lead to Chicago.

The brand new single.

All Roads Lead To You

From the album:

The Heart of Chicago® 1967-1998 Volume II

Produced by Roy Bittan. HK Management/Howard Kaufman and Peter Schivarelli!
Watch for their forthcoming tour this summer with Hall & Oates!

### A/C Up & Coming

Reports Add SPINS TRENDS

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**Notes:**
- * indicates debut

### S/P/W

**SPINS per WEEK per STATION**

| MATCHBOX 20 | 3 AM (Lava/Atlantic) | 25.93 |
| ERIC CLAPTON | My Father's Eyes (Cuck/Reprise) | 25.44 |
| SAVAGE GARDEN | Truly, Madly, Deeply (Columbia/CRC) | 24.94 |
| JOHN TESH & JAMES INGRAM | Give Me Forever (GTSP/Mercury) | 24.75 |
| CELINE DION | My Heart Will Go On (550 Music) | 23.57 |
| STONE RAIN | The World Today (V USA) | 23.51 |
| SHABIA TWAIN | You're Still The One (Mercury) | 22.97 |
| NATALIE IMBRUGLIA | Tor (RCA) | 22.96 |
| MADONNA | Frozen (Maverick/Warner Bros.) | 22.24 |
| ELTON JOHN | Recover Your Soul (Rocket/Island) | 22.18 |

### SPINcreases

**RANKED INCREASE IN TOTAL SPINS**

| MARIAN CAYRE | My Al (Columbia/CRC) | 538 |
| BONNIE RAITT | One Bird Away (Capitol) | 469 |
| LeAnn Rimes | Looking Through Your Eyes (Curb/Atlantic) | 352 |
| SHAWN COTWIN | Not on Me (Columbia/CRC) | 343 |
| MICHAEL BOLTON | Safe Place From The Storm (Columbia/CRC) | 334 |
| PETER CETERA | She Don't Need Me Anymore (River North) | 328 |
| SARAH McLACHLAN | Aria (Nettwerk/Arista) | 303 |
| NATALIE IMBRUGLIA | Tor (RCA) | 299 |
| MARILYN SCOTT | Starting To Fail (Warner Bros.) | 281 |
| SHANIA TWAIN | You're Still The One (Mercury) | 274 |

### Notes
- Trademarks of Bleu's show include his ever-famous "Bleuper Calls," which toy with unsuspecting listeners. Then, there's the "April Fools' Day Baby Contest." He explains, "I figured out that April Fools' Day is exactly nine months before January 1. You have to register before you're actually pregnant, but whomever has their baby closest to 'My Year's Day gets the prizes.' He also has popular parody songs that recur from year to year, such as 'Shackmaniac's R.O.C.K in the U.S.A.'" (to the tune of John Mellencamp's 'R.O.C.K in the U.S.A.') for St. Patrick's Day and "Turkey for Thanksgiving" (set to the tune of Huey Lewis & the News' 'Workin' for a Lion').
- Memorabilia to the year's include calling his daughter Jenny in her dorm room at UCLA at 5:30 a.m. on the air. 'Either I'd be wak- ing her up or a dead sleep or even worse, she wouldn't be in her dorm room—and you could tell listeners were thinking, 'What's he gonna do now? She's not in her room!'"
- Then there was the time he was preparing to interview the author of How to Goof Off at Work and Get Away With It, and woke his current PD Bob Hamilton out of sound sleep to "call in sick." When Bob found out it was a hit for the show, he wasn't too happy.
- Bleu also enjoyed the "Bleu Room" at the Juliana Hotel across from the KYUU studios when he worked for that station. "We figured out the whole floor plan for the hotel and we'd call people in specific rooms and say things like, 'Sir, you're not gonna wear that shirt in San Francisco, are you?' or 'M'm, why are you smoking in a no-smoking room?,'" he reveals. "Whichever room we'd call, it would freak the person out."
- Over the years, Bleu has developed into a true entertainer. His advice for tomorrow's rising stars: "Each PD I've worked for that's been influential in my career has stressed getting away from the format and being yourself. You're not a format, you're a personality, and the person inside—in all its different elements—is what you're selling. The events of the day are being filtered through you, and that's what makes you someone to listen to."

---

Los Angeles, and Don followed him to do mornings (he was later replaced by Rick Dees) and middays for a year and a half. In 1990, Bleu moved to San Francisco for p.m. drive, before turning his attention to mornings at KYUU-San Francisco (where I was his MD for some of the time!). In 1998, KYUU became the short-lived X-100, and in 1990, he signed on at crosstown K-101.

While he's never become comfortable with the 5:30 a.m. start time and thinks his perfect daypart would be middays, 10 a.m.-2 p.m., he loves his job. "It's fun and I don't have a real job," he says.

"Even the worst day of radio is still better than having any other job."

The challenge, he says, continues to be finding reliable stuff to talk about. "No matter what guests or celebrities you book for your show, if you can get people to believe, 'I can't wait to hear what Don Bleu has to say about that,' then you really have them."
BILLY MANN beat myself up

The first single from the new album earthbound

Give yourself a break at http://www.amrecords.com
Management: David Pringle/Edge Entertainment
Produced by Billy Mann and David Kershenbaum

The Right Things To Do For Spring

What's the difference between the Spring and Fall Books? They're the two most important Arbitron-rated periods of the year, so what makes preparing for one a little different from the other? I've canvassed several programmers, and they all seem to agree that it is simply the change in the weather. Everywhere—but especially in markets that have suffered a severe winter (or some of this year's disastrous flooding)—the idea of spring weather just gets listeners all pumped up. Springtime, more than any other season, conjures up a wide variety of activities that radio can play a direct part in. The convertible tops begin to come down, it stays light longer, people start getting in shape, baseball begins, college students get spring break, Easter Sunday, picnics, hiking, swimming, and before you know it, it's Memorial Day weekend.

MUSIC AND MORE

I think the natural place to start preparing for the Spring Book is with your music. Music and springtime have a magical connection, from Count Basie's "April in Paris" to several hits by Al Green. Any good PD, MD, or air personality can reel off the names of several hit songs that came out in the spring or that can remind you of this romantic season. Use your Selector program to help you research music that performed well last spring. Set up a special category of springtime hits that you can play as recs. Design special intros for these songs so that they become an event for the listeners.

Whatever your target demo, you must play the best-researched music; that's a given, but it's not good enough. The "oh, wow" factor is more important now because so many stations are playing the same Celine, Elton, and Whitney songs all nauseam. The key here is added depth. Play familiar artists, but go deeper and get beyond the same old cuts. This will tell listeners that your station is different. Nothing is worse than listeners perceiving your station as average.

The element of surprise is important if you want listeners to perceive your station as the one with the best variety. The odd Beth Neilson Chapman, Venice, or R. Kelly cut breaks the routine and, at the same time, tells listeners that your station is unique. Done in an intelligent way, being unconventional can be very positive.

Your listeners are interested in the big hits. They want to know what song is Number One, what's new and exciting in the music world, and when their favorite artist is coming to town. Produce "stagers" to identify your top ten, freshen up the music and your concert calendar. Don't let your biggest songs and new music hit the air without proper pre-selling.

SALESMAHPSHIP

Radio consultant Paul Drew once said, "If you sell the music, the music will sell you." Great personalities are involved with the music, and they sound like it. Listeners pick up on that. You have to dig deeper than, "This is such-and-such from his/her new CD." Keep a notebook with interesting music notes about artists and songs. Staying ahead of what's happening takes reading, reading, and more reading.

Great personalities get involved with their communities. You should be the listener's social director, keeping them plugged in to what is happening around town this spring. In good weather, there is no excuse for your station vans not to be out and about. Plan live remotes at busy business sections or city parks. Being a part of your community on a consistent basis will add up to a tremendous entertainment level that is hard to beat.

MEETINGS

To help people concentrate, you may want to get away from the sterile and uninviting atmosphere of meeting rooms and change your venue occasionally. To help emphasize the importance of the Spring Book why not have your pre-Book jock meeting outside? A meeting around a picnic table, in the sunshine with pizza, can go a long way toward helping your team feel the spirit of the season. Don't try to cover too much ground. Stick to the big issues like the station's Arbitron goal, target demo, contest execution, special music, and motivational points.

Schedule individual jock meetings throughout the Book to stay on top of each person's different needs. Each jock has strengths and weaknesses, and the best way to properly monitor and develop them is through one-on-one critique sessions.

Here are some points you should cover in your meetings with the jocks:

PREP

1. Always listen to the station for a few hours before your shift.
2. You should always be reading, writing, and preparing pertinent information for your show. When was the last time you looked in a dictionary to find a more colorful way to sell a song or promotional idea?
3. When preparing your show, get personal not topical. In the real world, people relate to people, not topics. Remember, your listeners talk about spouses, lovers, co-workers, the i-o-b, movies, and of course, sex.
4. Practice concise breaks. You can say very little and express a great deal. This takes thinking first, then self-editing.

WINNING AT WORK

It's a whole lot easier to pick up quarter hours during the winter months, when your listeners eat their lunch looking out the window at lousy weather. But with the advent of spring, many people try to spend lunchtime outside the office and away from the radio. Prepare to take advantage of this situation. Get your vans and personalities out on the streets, engaging your listeners with fun promotions.

Set up a lunchtime concert series and reward your listeners for staying with your station during their free time. For the vast majority that are unable to leave their work situations, set up contesting that allows them to fax or email you directly to request music or win valuable prizes.

Remember, the at-work audience is already large, but it also continues to grow. Generating at-work listening and listener participation is the key to major ratings success.
Jimmy Buffett
"ISLAND FEVER"

IMPACTING APRIL 13

Produced by Michael Utley

©1999 Island Records, Inc., a PolyGram Company
Putting Some Spring In Your Promotions

With the strange niche job that I've somehow carved out of my career, I have the luxury of living in a small town in Minnesota and telecommuting to work every day. This morning, for the first time since last September, I thrilled at opening the front door, undaunted by 20-foot drifts of wind blown snow. Going into town to get the Sunday paper, I found everyone out in their yards, cleaning up surprises left by neighbors' dogs, putting screens on windows, enjoying the weather, celebrating the survival of yet another winter, and basking in the change that is spring.

Even in markets with miniscule seasonal weather changes, this is the quarter to shed off old promotions and transcend from the winter blahs into the joys of summer. That's what spring is all about. And radio stations that don't reflect that segueing of seasons (in spirit and emotion) are going to miss out on a cathartic experience. So will their listeners.

The other quarters are rife with promotional opportunities. Summer is the time to be outdoors, enjoying all of your community's activities and events, and transmitting that essence of non-stop fun to your audience. Fall brings us the return to classes, Halloween, and Thanksgiving.

Winter? Christmas, New Year's, Valentine's Day, Super Bowl, etc. But spring is the time to create your own fun.

Not that it's completely bereft of holidays and celebrations to take advantage of. Like any outstanding radio station, you have the obligation to jump all over opportunities like Tax Day, Earth Day, Secretaries Day, Cinco De Mayo, and Mother's Day. But there's so much more.

CREATIVE CONTESTING

Your audience, like my neighbors, are dying to be entertained. What have you got planned for the Spring Book? Contesting is a key element to not just garnering listeners, but to the overall imaging of your radio station as well. Boring, "designated caller" cash contests actually may seem exciting to your audience as they're hunkered down, paying holiday bills in the middle of January. But, now, with the explosion of colors and excitement that comes with the advent of spring, you need promotions that truly reflect the March Grass of changes that have occurred.

Cash continues to be an outstanding prize, regardless of the season. But it's your Holy Grail to find new ways to package these contests so that they have sizzle and excitement. "Designated caller" contesting generally sucks, no matter what the season. So how can you improve the methodology and add elements to make your promotions stand above the competition? Nothing is worse than wasting cash on a contest that fails flat. Find something topical or unique to your market, and incorporate that into creating your contest. For example, there are no casinos in Hawaii and the top travel destination for the locals is Las Vegas. Spotting an obvious opportunity, KITR-Honolulu did a Virtual Casino, essentially bringing casino gambling to their audience. It was a cash contest, but draped in wonderful and creative theater-of-the-mind elements. That's what I'm talking about.

HOLIDAY ADVANTAGE

While trip contesting is a strong winter promotion, it can still be hugely successful in the spring if given the proper modifications. Most of the major tours kick off during the spring. Nothing is more powerful, imaging-wise, than to send scads o' winners to see concerts in other markets—especially "opening night of the tour" concerts.

What else happens in spring? Kids get set to exit the classroom for three months. And with so many of your listeners being of the family variety, isn't this a natural element? What better way to start the summer than with a family vacation (unless you're the Garwolds, of course).

Now is the time to be contacting the Disneys and Universals of the world to arrange some mass trip giveaways to their family-oriented destinations. When I was in Australia two years ago, I heard a station doing something called "A Holiday a Day." Every day, one listener won a trip for their family to some Australian family resort. No "Family Four Packs" kind of thing, because how many families have exactly four members? Seriously. It sounded powerful and the people calling to play had more enthusiasm and excitement than I'd heard in response to most American promotions: the whole family was getting away for a cool vacation. Who in their right mind wouldn't be excited to win that?

SPRING IS AN ATTITUDE

Tragically, most radio stations choose to observe Memorial Day Weekend as the official start of summer, and take it quite literally, as if their audience wasn't out in the parks, at the pools, and on the beaches in the weeks prior to the last weekend in May. My point? Spring is the time to launch your normally summer-related street-level promoting. Don't wait until the beginning of June to get your stickers on the streets.

Don't let the van sit in the parking lot when the audience is out enjoying spring weekends. This is a season of transition. Don't start all your summer promotions only when it's summer. Get 'em out, get the hype machine rolling, and be going 65 mph in the fast lane when all your competitors are slowly and cautiously merging onto the freeway in early June.

Spring is not just a season, it's an attitude. The successful stations that I see and hear all have "attitude," no matter their format or market size. Get with the times. Be exciting, have fun, entertain. Your audience will share in your enthusiasm for life and will not only embrace it, but will embrace your station, too.

Paige Nienaber is VP/Marketing & Promotions for C.P.R., Radio's first promotional consultancy. Contact him at (612) 433-4554 or nprprom@aol.com.
THE MULTI-PLATINUM BAND
THE FIRST SINGLE FROM THE SLIDING DOORS SOUNDTRACK

Gavin Hot A/C 26*
Top 40 Mainstream Monitor 18*

Key stations:
KHMX    KVIL    WAKS
WLIF    WWLI    WOMP
KWAV    WJLK    WQSM
WKEE    WMXL    WKDD
WWWWM   KKMYY   KPEK
WHUD    WKWK    WTCB
WRMF    WGSY    WFMK
WGLM    WRWC    KVLY
and many more...

KCi & JoJo
All My Life
FROM THE PLATINUM ALBUM LOVE ALWAYS

Debuts Gavin Hot A/C 37*
Billboard Hot 100 #1
FOR THREE WEEKS!!
Mainstream Top 40 Monitor 4*
Total BDS spins 9,037 with an audience reach of over 115 million

WALK    WLTE    WAKS
WLIF    WWLI    KSII
WYJB    WKWK    WRMF
WFMK    WROE    WGLM
WRWC    WQSM    WKEE
KMXC    KKYYS...

Check out the Wedding Mix!

AQUA "TURN BACK TIME"
THE MIRAMAX/PARAMOUNT MOVIE
STARRING GWYNETH PALTROW AND JOHN HANNAH

SLIDING DOORS
"Turn Back Time" is also featured on the multi-platinum Aqua album AQUARIUM
Produced, Arranged & Mixed by JOHNNY JAM, DELGADO, S. RAISED, B. MORRER
Management: TG MANAGEMENT (JOHN JAGARDO)
John Tesh:
On the Record

John Tesh has heard it all. The jokes, the criticisms, the casual dismissals of his work. But make no mistake:
John Tesh is a musician. He's always been a musician, and he's getting tired of the wisecracks.

Tesh has joined a beleaguered group of current day artists who have to battle against "experts" who label their music as everything from "miserable" to "soulless." It's a constant struggle to dismiss these critics, but like Michael Bolton and Madonna, John Tesh shrugs off the naysayers and continues to compose, perform—and sell millions.

Of course, Tesh has a deeper understanding of those who minimize his work. He was, after all, once an anchor of Entertainment Tonight, the daily gossip and celebrity news program that has offered its own share of barbs over the years.

"If somebody gives you a bad review or makes fun of you—both of which happen to me—you have to realize where that's coming from," says Tesh. "That's what you signed on for. If you're in this because you think people will love you, you'd better get our quick. Having been on the other side—being on ET and having joked some fun myself—made me realize I should maybe be more sensitive next time."

A musician since childhood, Tesh began playing piano and trumpet at age six, studied with the Juilliard School of Music, and performed with the New York Symphonic Orchestra—all before he reached college age.

Though he's probably still most recognized for his anchor post on Entertainment Tonight, Tesh had a long history in television and radio before landing the plum role. "I went to college at North Carolina State, and my first radio gig was at the campus station, WKNC," he recalls. "I was playing progressive rock bands like Yes, Emerson, Lake and Palmer, Jethro Tull. After graduation, I had a stint at WRAL in Raleigh, where I worked in news with Rick Dees. Rig—his real first name is Rigland, by the way—was already revered by that time."

Tesh then moved from radio newcomer to sports anchor, a turn he still considers his greatest challenge. "Sports broadcasting is still the toughest work I've done," he says. "If you can do radio sports, you can do any radio. The ability to describe what's happening right in front of you is the real test of your talent. Radio is the most demanding medium I've ever known."

Radio eventually turned into television, and again, he rubbed elbows. "I had a chance to work with a 20-year-old TV anchorwoman in Nashville named Oprah Winfrey," he remembers. "I went from North Carolina to Florida to

Take Me Out to the Ballgame
Compiled by Annette M. Lai and Lily Shih

Spring is here and with it comes one of America's great pastimes...baseball! For this part of our A/C Special, we asked our radio and label friends (including an artist or two) the following:

(1) Who do you nominate as A/C's Most Valuable Player over the past 12 months?

(2) Who do you nominate for Rookie of the Year? (That is, the most important new act in Adult Radio over the past year.)

(3) Who would you nominate as your first choice to go into a mythical Adult Contemporary Hall of Fame?

And while not everyone admitted to being a baseball fan, we also asked people to predict who would be National League Champ, American League Champ, and World Series winner. We'll be monitoring the season, and those that choose correctly for 1998 American League or National League champs will be entered in a drawing to win a free registration to the 1999 GAVIN Seminar in New Orleans.

Thanks to all of you who participated. Now, let's play ball!!

MARK ANTHONY
KXML-Joplin, Mo.
MVP: Shawn Colvin
Rookie of the Year: Paula Cole
Hall of Fame: Elton John

PHIL ARSENAULT
KCNN/KZLT-Grand Forks, N.D.
MVP: Elton John
Rookie of the Year: Abra Moore
Hall of Fame: The Eagles

JEFF BALL
WHIZ-Zanesville, Ohio
MVP: Celine Dion
Rookie of the Year: Gary Barlow
Hall of Fame: Phil Collins
World Series: Atlanta Braves vs. Baltimore Orioles; Atlanta wins.

NICK BEDDING
Capital Records
MVP: Celine Dion
Rookie of the Year: LeAnn Rimes
Hall of Fame: Celine Dion
World Series: Denver Rockies vs. New York Yankees; Denver wins.

GREG CAMP
KDBB-Park Hills, Mo.
MVP: Paula Cole
Rookie of the Year: Paula Cole
Hall of Fame: James Taylor
World Series: St. Louis Cardinals vs. Baltimore Orioles; St. Louis wins.

KATHY CARTER
KBLD-Logan, Utah
MVP: Celine Dion
Rookie of the Year: Paula Cole
Hall of Fame: Tina Turner

JOHNNY CHIANG
KOST-Los Angeles
MVP: Celine Dion
Rookie of the Year: LeAnn Rimes
Hall of Fame: Elton John
PLAY IT AND THEY WILL COME

Airplay = Sales

San Diego/KFMB = Sales Doubled!
Tampa/WSSR + WAKS = Sales Tripled!
Orlando/WSHE = Sales Doubled!
Milwaukee/WPNT = Sales Doubled!
Little Rock/KURB = Sales Tripled!
Fresno/KVSR = Sales Quadrupled!

Heaven can't wait.

"One of the freshest voices in pop music."
- Elysa Gardner, LA Times, Jan. '98

"Most promising newcomer in years."
- Edna Gunderson, USA Today, Nov. '97

"A voice that slides over melodies like silk."

"Taking the music world by storm."
- Rosie O'Donnell, Jan. '98
Nashville to New York City, where I landed at WCBS-TV and built a modest recording studio in my apartment. That led to a gig at CBS Sports where I did things like Mr. Universe, the World Wind Surfing Championships, the Tour de France, World Figure Skating, Wimbledon, as well as Olympic events. When I did the 1996 Olympics for NBC, people wanted to know, "What's he doing there? What are his credentials?"—probably not knowing all the work I had done prior to a decade anchoring Entertainment Tonight.

And along, Tesh harbored a love of music—and performing. "I began my musical life as a pianist, with plenty of heavy-duty music theory and composition courses," he recalls. "But I value the time I spent [playing] in orchestras and bands because of the teamwork of band play. With a piano, you're often on your own, playing in a band or orchestra is more challenging—you're challenging for another seat.

So, when he left his sweet television spots, it wasn't to exploit his popularity by launching a new and unfounded career, but rather to return to his first love. And the success he's achieved proves it was a wise move.

"I've been offered a lot a television since leaving ET, but music is so important to me and I don't want to get sidetracked again," he says. "In America, you are defined by whatever the most people see you doing. People think I remember as a musician and never gave it up.

When he first returned to music, he faced a wall of labels and distributors unwilling to take a chance on someone they viewed as an actor. Undaunted, Tesh did decide to take matters into his own hands, and at the urging of a friend, found GTS Records to distribute his own compositions. The initials represented his stepson Gil, his own last name, and that of wife Connie Sellecca; he's since changed the label's name to GTSP to reflect the familial addition of daughter Frima.) His first release was a collection of music he'd written to underlie his television sports coverage.

"I took out some advertising in cycling magazines to promote my Tour de France music and sold tapes out of my house," he reveals. "I later signed with Private Music which has since been absorbed into Windham Hill and did two albums for them [the re-released Tour de France and Garden City], but they didn't really do a great job promoting them. A friend of mine said, 'Do what Chip Davis and Mannheim Steamroller did.' I contacted Chip, and he and his people gave me some information and a list of independent distributors who said, 'Sure, we'll sell your records.'

"My first GTSP album, The Games, sold pretty well and the second, Romantic Christmas, went gold in three months," Tesh continues. "The album that really changed my world, though, would have to be the [Live of Red Rocks album done for the PBS special]. It was the success with Live at Red Rocks, which, combined Olympic pageantry, gymnastic performances, and Tesh's original compositions (backed by an 80-piece orchestra), that firmly established John Tesh as a recording artist. That was followed up with Victory: The Sports Collection (featuring tracks he had composed for his Olympic coverage) and Avalon, which broke through the upper echelons of many Smooth Jazz outlets and reached #1 on Billboard's New Age chart.

His newest release, Grand Tour, again returns to venue recording—but this time, sky's the limit. Consisting of solo piano pieces recorded at over 50 concert sites across the U.S., Tesh explains, "We play in gorgeous venues, and it seemed such a waste to just use the site for a two and a half hour concert. Why not record something each day in these great places? We'd cut four or five songs a day before soundcheck until we had a keeper." This time around, Tesh has set his sights even higher: the A/C playlists of America. And with the new single "Give Me Forever (I Do)," he's right on track. "I'm not a regular A/C artist," Tesh admits, "The guy who deserves a lot of credit [for this breakthrough] is Scotty Meyers, who broke this record for me. He's such a hard worker, he was playing radio programmers rough mixes of this song on his home answering machine.

"Give Me Forever" features the inimitable vocals of soulman James Ingram—no wonder it's an A/C smash! "Hooking up with James Ingram was as un-sexy as me picking up the phone," says Tesh. "I'd always admired James' singing. My friend Carter Carlath was working on 'Give Me Forever (I Do),' and James heard it and said, 'I love the chorus, but can I change the verse?' He worked with his pal [Walter] Juni Morrison of the Ohio Players and recorded the final product 11 times—fluently.

So what's next on the docket for Tesh? He's already considered a successful radio and television personality, an accomplished musician and composer...so, what's left to try?

"Would I ever try singing myself?" he muses. "Part of being the boss is being able to say 'no.' After working someone like James Ingram, I can honestly say 'never.'

Of course, so did Sean Connery.
Michael W. Smith
Love Me Good

AFTER 3 WEEKS:
- Already debuting on Radio AC Chart: 39*
- Over 700 spins with +26% in rotation!
- On over 55 stations with 13 new adds this week!

AIRPLAY INCLUDES:
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- WLTE
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- WFMK
- WDEF
- WAJI
- KWAV
- WIOR
- KHLA
- WGLM
- WKEE
- KUDL

Watch for Michael W. Smith's performance on the Dove Awards: April 23rd.

The new single from his forthcoming release "LIVE THE LIFE"
ON YOUR DESK NOW!

COMMERCIAL SINGLE IN STORES THIS WEEK! • ALBUM RELEASE DATE: APRIL 28TH
Making the Most of Your TV Campaign

It's big business! Every year, the radio industry spends millions of dollars promoting itself on television, almost to the exclusion of other advertising vehicles. And Adult Contemporary stations—perhaps the most difficult format to position and brand because of its admittedly laid-back personality—account for a large percentage of the huge expenditure.

Exactly why do so many radio stations rely so much on a major competitor to get their messages across?

"It's simple," says Jim Ryan, Program Director of Chancellor station WLTW/EM in New York. "Television is a great medium, reaching the greatest number of people, particularly in our target demos. We use broadcast primarily, even though it's pretty expensive in the New York market.

"Our current campaign with Teri Garr is designed to brand the radio station, using our positioning line, "More Music, Less Talk," he says.

Teri Garr? Who would have thought? Garr, no stranger to American movie-goes with such classic films to her credit as Young Frankenstein, Close Encounters of the Third Kind, and Tootsie, now represents, via her syndicated spots, radio stations in over 17 markets cross-country.

About three years ago, WLTW General Manager Roni Landy came up with the idea of using a celebrity in their new campaign, specifically Teri Garr, who Landy thought represented the quintessential A/C listener. The station called on the veteran producers at Filmhouse in Nashville (they had already worked with WLTW for about 10 years), to handle the creative aspects and produce the spots.

"When the audience was researched," says Garr, President of Filmhouse, "The likeability scores for Teri Garr were very high. She has entertaining aspects of her personality that make people believe she listens to their station.

"Quips Hahn, "...I mean, after seeing her talk, what else would she listen to?"

As a matter of fact, faith in Garr's established relationship with the audience and recall value are so high, she is never identified by name. That's how confident both stations and her producers are in the star's familiarity quotient among the A/C target demos.

Of course, popular as Garr is, many A/C radio stations are currently using other campaigns, equally as memorable and successful.

Bob Bendelston, Director and President of CMI (aka Celestial Mechanics, Inc. in San Diego) is another top producer of television commercials for radio in all formats, including A/C.

"Stations advertise," says Bendelston, "in order to create what we call 'stationarity.' With every station--"
“One of the most heartfelt love songs ever recorded!! I’m getting tons of calls from all over the USA & Canada about GIVE ME FOREVER (I DO)!!”

— DELILAH

"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 Kelley/WMJX-Boston

"This 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 wedding song for the next millennium!! Instant phones and local sales!!"

— Chris Kampmeier/WMGF-Orlando

Give Me Forever (I Do)
John Tesh featuring James Ingram

From The Album:

Gavin AC 2
4,010 spins on 162 stations with 3 adds!!

Gavin Hot AC Chartbound!!

R&R AC Chart 5 2,127 spins on 108 stations!!

Billboard Monitor 7

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PolyGram/GTSP Toll Free: 888-54-TUNES
Daren Hill, National Promotional Coordinator
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PolyGram

RECORDS
new client, we do a very comprehensive needs analysis by working with the general manager, program director, and research in order to figure out our direction."

That analysis, not unfamiliar to any radio station in today's competitive marketplace, includes figuring out the station's overall goals and objectives, who the direct and indirect competition is, what the expectations are for the campaign, and what specific sales strategies are currently being used to sell the station to both listeners and advertisers.

The direct result of this kind of soul searching is hopefully, according to Benderson and others, a branding strategy—a way of creating that essential link and bond between the audience and the station.

For many A/C radio stations, campaigns are about positioning the station vis-à-vis the competition. They're about long-term, rather than short-term results. Says New York's Jim Ryan, "Just now, after three years, we're starting to see a peaking in the focus groups. It really takes time for an idea or image to take hold."

Bob Benderson's client stations, currently using his "Baby" and "Storybook" campaigns are looking for an emotional hook and accompanying benefits for the listener. Emotional appeal is one of the prime reasons television is so heavily used by A/C stations. Says Benderson, "It's really the prime advantage that television has as a medium."

And it's pretty much agreed to by our experts that, when it comes to eliciting emotional response, television does second best—next to radio, of course.

Lite FM has always been a top spender in Chicago, according to WLIT-FM's Mark Edwards, who has worked as the station's PD for the last eight years. They are also using 10 and 30-second spots of the Garr campaign. "We feel that using broad-based TV for A/C is critically important for maintaining an image, particularly in a large market as competitive as Chicago."

When the campaign was launched earlier this year, the station was flooded with phone calls praising the Garr spots. Comments Edwards, "We were amazed at how high the recall was, the spots really broke through the clutter."

However, not everybody agrees that TV is the best road to travel. Tracy Johnson, OM/AD at KMIR-FM in San Diego, not using television anymore and not because it's deemed ineffective. "In a market like this," says Johnson, "television is far too expensive. There are too many stations and consequently, not a good share of voice."

Instead, the station promotes specific events and contests with some print and on its newly-developed Web site. And, when they do use television, it's aimed at long-term branding.

In a large market, the cost of running an effective four-to-five week campaign can cost $3,000,000-plus. And that doesn't include production. Says Jim Ryan, "Often stations spend upwards of half-a-million dollars and then find out the campaign has done nothing to attract new listeners or keep old ones. That's money right off the bottom line, it's very scary!"

Tony Quin, President of production house Q-TV in Atlanta, agrees, "I know I'm in the TV business," confesses Quin, "but unless you can afford the weight necessary to have an impact, a campaign can have little effect." Q-TV instead offers stations an alternative; a direct-mail video campaign.

One of their clients, WLKN/FM in Charlotte, introduced a five-minute video cassette selling the merits of the station to every 25-54 female in the marketplace, WLKN's target demo. For less than a television buy, a direct-mail campaign was launched this January and turned in a phenomenal return. Motivated by a message on the package that told recipients they could instantly win $10,000 through a pre-mail random drawing. Quin claims that 61 percent of the women who got the tape viewed it. Further motivated by a second on-air drawing, 63 percent of those who viewed the tape tuned in to hear their name mentioned for additional cash prizes.

Even among those who are believers and currently committing large budgets to television, there is worry about the ever-rising costs of doing business. "If I were starting an A/C station today," says Jim Ryan, "looking to use TV would be a question mark. There is a proliferation of channels, a scattered audience, and viewership is dropping. I'd certainly look at other options."

A final question: what do these campaigns do for the ratings?

There seems to be agreement that A/C television campaigns are indeed long-term investments as opposed to short-term deals that will produce quick results. Creative maven Bob Benderson concurs. "Sometimes," maintains Bob, "the situation requires tactical strategies. There's a specific event or contest to promote and there you might see a bump in the ratings. But most often, our campaigns are strategic in nature, designed for the long haul and for building image and a loyal audience over a period of time."
CROSSING THE BORDER, PART 2

BUZZ IMPACT (SHARING THE MARKET, PRESENTS, GIVEAWAYS & SALES)

L ast week we took a look at Alternative station WBZZ and its musical infiltration of Canadian airspace. We learned a wee bit about how Canadian radio operates and how The Buzz has managed to capture a share of the Canadian market. But just exactly what has the Buzz impact on Montreal radio been? Well for starters, the heritage Montreal "rock" station (and the Buzz primary competition up north), CHOM, has flipped from being a Westcoast heavy station to one that now programs acts like Cornershop and Radiohead. They are, in effect, using the Buzz as a barometer. 'Since we went on the air, the rock station in Montreal has gone from about 20 percent current at night to about 80 percent current in all dayparts. If anyone thinks we're not affecting that market, they're simply on crack," proclaims PD Stephanie Hindley.

According to Hindley, The Buzz impact on sales is equally impressive. "We get sales reports from Canadian record stores, and it's gratifying to see the artists we've championed really selling well in such a huge market." she says. "We clearly sell records up there, but because we're not a Canadian station, the record labels don't have to acknowledge us. The labels are ruled by the heritage stations and are basically not allowed to help us out."

As you can imagine, this poses a serious problem when it comes to The Buzz presenting shows in Montreal. "We get slapped in the face by the promoter giving the show to our competition up there," remarks MD Steve Picard. "Granted, they have double the numbers, but also double the power and four times the money. It's the classic situation of the big guy versus the little guy."

When it comes to "presenting" in the Northland, Steph and Picard have their work cut out for them—especially now that CHOM has changed its format to incorporate more new alternative music. Now The Buzz must first contact the U.S. national label rep for the given act. The nationals then have to go through the International Department, since they can't spend any money outside of the U.S. As you might expect, this process is often long and drawn out. truly is our strength—that we know what is going on in music before CHOM does. They are literally two weeks behind us on everything. They've gotta be killing their upper demo, because there's no one else playing rock music in Montreal."

And what about advertising? How does the Buzz manipulate sales from both American and Canadian companies? For one, they run both French and English-language spots. Plus, one of their salesmen has dual citizenship, allowing him to float effortlessly between both countries. 'He's an added bonus," remarks Picard. "He's actually a 20-year-old kid, so he's not a real salesperson, but he has a lot of contacts in the bars and that's really where we get a lot of our money—club spots, club gigs. Bands will call him and say, 'We'd like to do a Buzz Above The Border,' that's what we call our events. We go there, spin records for 4 hours and give stuff away and meet people. The reception that we get is absolutely mind-blowing."

In the end, being a border station adds a new dimension to what could otherwise be just another station in this vast sea of Alternativeness. 'It's an additional layer to our identity, it makes us more complex, more active, and more willing to throw ourselves into what this station is," explains Hindley. "There is an entire province up there whose youth has been denied hearing their music on the radio, and now they finally have the station that is truly theirs."

'It really makes me feel like I'm having an impact on people's lives. The fact that we still get calls from Canadian listeners, thanking us for simply existing, that people are so passionate about our station that they will drive over two hours into the U.S. to make it to our station events, that we sign autographs and take pictures with 'Buzz nuts' every time we cross that damn border. It all makes up for the old school policies and frustrations that we endure. And isn't that what alternative radio is all about anyway?"
F.Y.I. — Lookout is strictly Alternative. Field any questions, comments or lamentations to Spence D. 
Phone: (415) 495-1990 x 648, Fax: (415) 495-2580
E-mail: Spence@mail.gavin.com

APRIL 13
Alana Davis (Crazy) (Elektra)
Angélique "Numéro" (Red Ant)
Bernard Butler People Move On (Creation/Columbia)
Cluefox The Elephant Riders (Columbia)
Cuban Feet Inside Rail (Metron Records)
Cuban Feet "Monkeys" (Metron Records)
Fang American Nightmare (Wind-Up)
Lisa Gerrard & Pieter Bourke Duality (4AD)
Pure Feverish (Mammoth)
Sean Lennon "You're So Young" (Grand Royal)
Sonic Youth "I Will Still Be Laughing" (Geffen)
Soul Asylum My Way or the Highway (Elektra)
Tuscadero (Supermarché) (Capricorn)

APRIL 20
Bad Religion "Shapes of Truth" (Atlantic)
Bernard Butler "I'm Not Afraid" (Island)
Even and Jaron "Down Time" (MCA)
Gandharvas "Airport Song" (Sire/Hybris)
Guster "The Hazards" (Combustion)
Jesus Jones Bad Reputation (Blackheart)
Joan Jett & The Blackhearts I Love Rock 'N' Roll (Blackheart)
Joan Jett & The Blackhearts "If You Can't Say No" (Virgin)
Maire Brennan Perfect Time (Word/Epic)
Max Cavalera "Scourge" (Roadrunner)
Moon Music from the X-Games vol. 3 (Mammoth)
Myth Holim (Beggars Banquet)
Natas Atlas Shut 'Em Down (Def Jam)
Onyx Feeler (World Domination)
Perfume Treq Hypothetical (Heinz)
Pink Martini Happy Evil You (Remix LP) (Matador)
Pizzicato 5 (Def Jam)
Public Enemy Singles Going Home Alone (Matador) Singles Compilations (Matador)

SPORTSGUITAR
This Perfect Day
The Urges
Widespread Panic

APRIL 28
Cheap Trick
Don Bern
Feeder
Gas Huffer
Humpers
Largo
Massive Attack
Red Aunts
Spoon
Sonic Youth
Vast

CD
"10 Songs"
(Josie) (MCA)
"The Medicine Is All Gone" (Beggars Banquet)
A To Z (Ninjatone)
B Park Avenue (Capitol)
BHS 2005 + bonus tracks (Matador)
A Promise Is A Promise (Matador)
B Lyres (Matador)
B Or Hy (Elektra)
B "Wind and Dangerous" (Elektra)
B Orbitonik (World Domination)
B "Uncatchable" (Sire)
B Into The Sun (Grand Royal)

MAY 1
Hayden
Hi Fi Killers
Lenny Kravitz
Massive Attack
Method 51

GAVIN CLASSIFIEDS

MUSIC/RESEARCH DIRECTOR

KBLX, has a rare opening for Music/Research Director. Qualified candidates will have a minimum of three years major market experience in a similar position and a verifiable record of success in direct format competition. You must possess excellent people skills, street smarts, creativity, and must be able to research & detail-oriented and computer literate. This position is open now. Total confidentiality is assured. Rush resumes, references and photo to KBLX, 55 Hawthorne Street, STE 900, San Francisco, CA 94105, Attention: Kevin Brown.

COLORADO SPRINGS full-service AM seeking drivetime news personality. Minimum one year news experience. Send tape and resume with references to Don Wayne, PO Box 39102, CO Springs, CO 80905. No calls. Women and minority applicants encouraged. EOE.

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

INCREDIBLE SUMMER OPPORTUNITY

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

PD: New Central PA, FM (50,000) Adult format-currently country simulcast. Strong airstrip, production, promotion, leadership skills. Help us build a winner! T&R: Manager P.O. Box 20389 Tork, Pa 17402 EOE.

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

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

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

BROADCAST MAINTENANCE TECHNICIAN full-time at classic rock PD. A team player with people skills and street smarts a must, looking to locate to the great state of Iowa. Blind Box. Please send all inquiries to: Gavin Classifieds, 140 2nd St, SF CA, 94110. EOE.

COUNTRY ON-AIR TALENT WANTED
Are you a driven, winning on-air talent who loves radio? If your answer is yes, we would like to hear from you! Work for one of the country's biggest, best radio companies, Chancellor Media Corporation. Opportunities available in all dayparts in major markets like Detroit, Minneapolis, Phoenix, Washington D.C. & Cincinnati. Send tape and resume to Chancellor Country Programming, 625 Eden Park Drive, STE 1000, Cincinnati, OH 45202. EOE.

TOP RATED COUNTRY STATION

Looking for a morning person or team. Must have proven track record and programming experience. Remote and Promotion a must, plus getting involved in the community. We are an equal opportunity employer. Call 940-301-2513, FAX 940-761-2891 or send tape and resume to G.S.W.B. Human Resources, P.O. Box 5944, Wichita Falls, Texas 76307.

OPPORTUNITIES of a lifetime! Gavin provides free (25 words) listings to radio stations and record companies on a "space available" basis to Opportunities. To guarantee that your ad runs promptly, or to place a larger copy size call Parker Gibb at (415) 495-1990, ext. 647, for a rate card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2600). We offer weekly display advertising at extremely modest prices. Call Gavin Classifieds today! Contact Parker Gibb at (415) 495-1990, ext. 647.
Gavin College

Inside College

By Matt Brown & Vinnie Esparza

Workin’ It Out

We present to you yet another review for your reading and listening pleasure.

KIM LENZ AND HER JAGUARS

(HMC/HighTone)

Good news for you rockabilly fans coming straight outta Dallas is a new jewel named Kim Lenz, who, along with her super-tight combo the Jaguars, delivers some of the rawest, most uncluttered, shit-kicking rockabilly that these ears have heard in a long, long time. She also wins many brownie points for using the production services of one Wally Hensom, whom some of you may recognize as the bass slapper for Big Sandy. Plus, Kim is the daughter of a bona fide rodeo queen. C'mon,—any girl that sings, “I’m gonna rock & roll til I rip my dress” on the very first song is alright by me. Highly recommended for anyone who has ever slapped Tres Flores in their hair. For more information contact Darrell Anderson at danderr99@msn.com.

—Vinnie Esparza

Addcs for April 13/14: DJ Honda (Relativity), Heartworns (Popfacency), Randy Herman & the Serpents of Benevolence (Bunnycayko), VPN (Evil Teen), Sprung Monkey (Hollywood), Hajish (Honest Don’s), Weapon of Choice (No Major Loone Groove), Squapony (MCA), Cubic Feet (Metron), Astrod (Sealed Fate), Sean Lennon (Grand Royal/Capitol), Pure (Mammoth), 2 Skinny Jis (Capricorn), Vexia Hille (Bottom Line), Frisky Chakra (Astralwerks), Peter Thomas (Scamp), Son of Eve (A & M), Lost in Space (TVT), Lisa Gerard (4AD/Warner Bros.), Clutch (Columbia), Sunset Valley (Sugar Free), Tugboat Annie (Big Top).

Artist Profile

Bugs

The sweethearts of SSNSW are just a hair from cracking the chart this week. You medium rotation stations go on and put ‘em in heavy; show Gaunt the love you did when they were on indie labels. Y’know I ain’t lyin’ either.

Who:

Andrew Jervis and Dave Biegel

From: San Francisco, Calif.

Latest Release: Infinite Syndrome and No Categories compilation

Label: Ubiquity

Contact: (415) 864-8448 or andrew@ubiquityrecords.com

The Sound: Bugs is renowned for coming up with innovative musical. By incorporating different textures in a rather unorthodox manner, they have placed themselves above much of today’s increasingly watered-down electronic music. Their video for About You is already on MTV’s Amp.

The Creative Process:

“We use both samples and live instrumentation in our music. For this album we used an Akai S-1000. Analog keyboards are more prominent on the album. We have completely different roles in the creative process. Andrew has what I call critical listening ears. He can tell where a song is going and what needs to happen with it. Whereas, I handle the more technical and musical side of things, as far as finding equipment and finding instruments.” —Dave

The Come-Up: “We found an old Roland 303 keyboard at a garage sale on Haight & Ashbury for $10 that we traded in for a $1000 Jupiter 6 keyboard. That added a nice touch to the album.” —Andrew

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
Radioactive  BY  MATT  BROWN

Rock & Roll Ain't Noise Pollution

Time to get the Led out. Here now are some personal picks from your favourite Active Rock MJs and PDs.

DON JANTZEN, KILO-COLORADO SPRINGS
This Samiam record You Are Breaking Me Out is the most kick-ass CD I've heard in a long time. From top to bottom, it's perfect. I like it because it's real simple, it's straight to the point, and it just rocks. I love the entire CD. It hasn't been out of my CD player for about four weeks now. We're currently playing "She Found You" at the station. I'd like to eventually play Samiam's great version of the Beatles' "Cry Baby Cry.

I am really liking the new Jerry Cantrell a lot, too. You can obviously see where all the creativity of Alice in Chains came from. And definitely Rob Halford's Two. Voyeurs is a rock record. In this day and age, where there's not that many rock records that are actually coming out and rocking, Voyeurs is definitely a hill on huge record. I actually called Rob's manager just to tell him, "Hey, this record is one of the best I've heard all year."

The new Neurotica record is cool, but not a lot of people are noticing it. This Love Nut record is kind of spiking my interest as well.

BRIDGET VENTURA, KUPD-PHOENIX
I like the new Soul Asylum record. I think it's an improvement—definitely the best thing I've heard from them in a long time.

There's been a lot of negative feedback from the industry about the new David Lee Roth, but I think it's what was needed. I think it was a necessary move, and a lot of listeners are thrilled about it. It's good to see Dave doing that again. I think that's very cool.

I think the Page & Plant "Most High" is a very cool record, we just added it. What can you say about Page & Plant? They are on that spiritual vibe. Robert Plant is scrambling to save his soul.

I've also been listening to Lucy's Fur Coat, and it's been growing on me. They're on SRH Management, I guess they're not signed at the moment. I really like the first track, "Light Sensitive." I've been listening to it and really starting to like it. It's a great song.

PEGGIE SWEET, WHMH-ST. CLOUD
We're hoping to add the Caroline's Spine "Wallflower" release real soon. It's not quite as rocky as "Sullivan," but it is a great follow-up tune. I think that band has a lot of potential. The Diner Junkies "Ramona's Out of Vogue" is also very good. They have a lot of potential in there as well. I really like the new Page & Plant single. It's very Eastern sounding. It's a very different sound for them and it's something you could sit down and meditate to.

Joe Satriani's "Ceremony" is cool, because Joe just keeps coming up with new sounds. It takes a couple of seconds for the song to kick in, but once it does it's really good. Unfortunately, I haven't had the chance to listen to the whole album, but I can't wait until it arrives. And I'm really looking forward to the new Stabbing Westward, because I really liked the band's last release.

CHRIS WAGNER, JANTZEN, KILO-LOUISVILLE
Jimmie's Chicken Shack rules! The new Stabbing Westward is really hot. Days of the New, of course—those guys are from Louisville. We are playing another local band called Eden Street who just signed to A&M, and they're doing really well for us. We're playing "Sunflower Song" right now. They've got a few other tracks on there. We haven't gotten the new release yet, but we're looking forward to that. Creed is showing no burn whatsoever, and we've been on the track for about nine months now. Jerry Cantrell's whole record is cool. It smokes just like that Kentucky green.

C. J. CRUZ, KISS-SAN ANTONIO
Another record that is still going to happen, but hasn't quite done it yet is the new one from The Verve, "Lucky Man." That's a great song, I really like that one. I also like the Athenaeum. The Verve and Athenaeum are two hugeg for me that I'm really working for as far as getting them on. I also think Semisonic's "Closing Time" and Fuel's "Shimmer" are awesome records. We're on both of those.

The Verve, Semisonic, Stabbing Westward, Jerry Cantrell, Page & Plant—we're already on and they're a given. Those records are going to move up and they're going to get more spins. The real stories are going to be The Verve and Athenaeum. "BitterSweet Symphony" does very well, it researches well, and we still get a lot of phone activity on it. I really think "Lucky Man" as a follow-up will be huge.

You know, we're obviously not an alternative station, but I'll tell you what they have—that great Garbage song. That song is gonna be huge alternatively. It's more of an alternative record, but I sure would like to play it. It's that good, and the hype is very well deserved.

JEFF CARROL, KLBJ-AUSTIN
The Soul Asylum record sounds great and I just saw them at SXSW. I love that band. The record has a great sound to it, it has a rock edge and yet it's lyrically acceptable to all of my audience.

Two
I like the Agents of Good Roots and the Verve. "Lucky Man" has a good groove to it, and it's reminiscent of "BitterSweet Symphony." The Page & Plant record is automatic. I was very pleased to hear that "Most High" had some guitar to it, and from what I understand, the rest of the record has more guitars. I sure hope so.

E. CURTIS JOHNSON, KRZ-R-FRESNO
Sevendust is one of the few bands out there that has a real street buzz. As cliché as that sounds, that's a band that's really coming from the street and not from a marketing department. Sire has this band called Guster that has a great sound. I'm not convinced that they are a rock band, but I really like their sound.

GAVIN ROCKS
Blue entries highlight a stronger performance than on the combined A3

A3 Picks

**JOHN HAMMOND Long As I Have You** (PointBlank/Virgin)

Always a sure fire, John Hammond comes through again with a stylish and honest persona at the roots of our format. Whether soulfully testifying or confessing the blues, Hammond carries the torches passed along by Willie Dixon, Sonny Boy Williamson, and Howlin’ Wolf. For Long As I Have You, Hammond put his guitar down for most of this album, instead allowing Lil’ Charlie and the Nightcats to be his backing band. Never too gritty and with just enough grit, Hammond’s voice vacillates effortlessly through swing and jump blues like a freight train moves through the countryside. Check out “I Feel So Sorry” and “Goin’ Away Baby.” It takes years of playing and recording to hone such a voice. —Jon Foyk

**JIMMY PAGE & ROBERT PLANT** "Most High" (Atlantic)

Drambunks, bells, and Middle Eastern spirituality highlight this new single from these now-Jurassic rock stars. The title suggests more than New Age pomposities, though, and psychodelic outb urbs from engineer Steve Albini hint that this might be a trump through a drugged and delusional kingdom, one stuffed with burning trees, frightening Gods, and the elusive mystery: “Who guards the truth?” Precursor to the upcoming album, Walking Into Claribad, “Most High” is a Godzilla track in the land of mortals. —Jon Foyk
Say You Want a Revolution?

THE GREAT KPIG LISTENER REBELLION

By Kent Zimmerman

Just how far would your listeners go if management pulled the plug on your radio station? Would they take to the streets, pass out leaflets, and deluge ownership with long distance phone calls? Would they cross the line into criminal behavior?

'They've decided to call it 'The Revolution from the People's Republic of KPIG,' which is how they refer to us in Monterey, down at World Headquarters,' says KPIG Program Director and co-founder Laura Ellen Hopper of the situation that recently developed in her backyard.

A little background: Since the demise of KFAT-Gilroy's brand of renegade rock, folk, blues, and country over a decade ago, KPIG has turned into a textbook case of branding and marketing genius, using both guerrilla and mainstream tactics to capture the hearts and minds and, arguably, the genitalia of its local listening audience. And woes the unwitting owners who mess with the formula—especially because the cloak and dagger corporate dismemberment of the beloved KFAT remains fresh in many listeners' minds.

"We had been struggling with our new owners, [New Jersey-based New Wave Broadcasting] for about eight months," says Hopper. "Before that, we were owned by Electra Broadcasting, who left KPIG alone, looking back, it seems they were justplain afraid of us. And no matter what anyone says, they can't make me believe the guys who bought this station did their homework and knew what they were buying. When I saw them walk into the building, the look on their faces was, 'Oh shit.'

The purchase of the small radio group that included KPIG came as a surprise to Hopper and her staff, and after learning of the impending sale, she was unsure of how best to inform the listeners—not only of the sale, but of impending change.

"We were blindsided," she reflects. "The Electra people came in and said, 'We sold the station, here's the new owners.' I had already been asked, because I thought things were a little weird, I began to think they went to KPIG.

"After I found out we were sold back in July—New Wave officially bought us October first—I thought, heck, these are my listeners, so I'm going to tell them first. After telling them, we had an initial minor revolution, which they New Wave felt we faked."

At first, with good ratings and an ultra-high marketing profile, KPIG's unique standing in the community seemed safe. But with the release of fall Arbitron results, change seemed imminent. "We had a couple of good books, so everything was OK," she remembers. "But after the first down book we had, they literally walked in and threw the book at Frank Caprista and me. 'What are we going to do about this?' they said. 'They've got Arbitron and come driven—all the things that KPIG isn't about.' Radio stations like KPIG can't compete in a strictly Arbitron mindset. Come versus time spent listening doesn't compute. For some reason, there's a certain amount of instability built in. Although we're always in the top five and usually in the top three, our ratings were not what had when they came to us about doing classic rock.

Not that Laura was completely satisfied with the station's standing in Northern California's lucrative South Bay, which is as competitive as any consolidated major market in America. The South Bay, with its booming real estate market and Silicon Valley work force, is one of the latest growing metro areas in the country.

"I really am a capitalist," she stresses. "I do believe in being successful. I believe in art, but I also believe in selling it. Art and commerce. I'm not the revolutionary I appear to be. I have empathy for what they were trying to do."

What really bothered Hopper was the lack of any hard research other than a perceived niche in the marketplace after the local classic rock outlet evaporated. The tricky part of the equation came in deciding which portion of the classic rock audience could be won over without compromising KPIG's unique musical and lifestyle standing, which mixes rock with various strains of American.

"They were after the same demographic—25-54 male," Hopper continues. "They [New Wave] saw a void, and I see a void, too. I want new listeners, though I don't want all those classic rock listeners. I still believe the same people who dig the Allman Brothers and the Eagles would like John Hart. I know they're out there. But 80 percent classic rock with 20 percent KPIG was not going to fly."

"What the owners told us was basically this: 'We like everything about the station except the music.' They liked the demographics, our attitude, style, marketing, artwork, and the way we handle ourselves on the air. They wanted to hear 'Living in the USA' by Steve Miller, those classic rock hits and they wanted to put us on a clock so they would know what was happening and when, which isn't KPIG at all. We're free form."

Then the listeners went wild of the changes, and that's when the proverbial pig feces hit the fan. New Wave hired Bill Goldsmith, who formerly worked the morning shift at KPIG and has done classic rock in other stations, to direct traffic. According to Laura, Goldsmith felt pressure to drop the classic rock content on the airstaff, who were already restless and ready to walk out of the station. "KPIG's saving grace is that we have an interface with World Headquarters," she says. "Frank Caprista is the guy who has to wear the tie. He decided that we'd post the corporate phone numbers in the control room so that when we got complaints, the DJs wouldn't have to take the beating. We would simply say, 'Call the owners.'"

Hog Calls, Death Threats, and Weeping Listeners

"Referring those calls was a wonderful thing, although not so wonderful in the beginning," remembers Hopper. "We didn't realize that the corporate numbers were also home numbers.

Soon the new owners started getting raging listeners' phone calls at 2 o'clock in the morning."

Word quickly spread to more listeners via the volatile Travis T. Hip, a radical talk show host who dates back to the underground radio days.

"The first call was an irate listener, who is how the listeners started to find out," Hopper explains. "Then the corporate owner called the talk show, and boy did he piss the listeners off. Soon we gave out his phone number to callers."

Wasn't giving out management's phone numbers—particularly home numbers—an extreme course of action? As Hopper recalls, "There was no half-assed way to do it. I wanted to wait before letting the listeners know, because I knew the owner was coming to town. Unfortunately it didn't happen that way. When he got calls at home, and especially after he set up a special phone line, we urged people to continue calling. Letters and e-mails are nice, but you don't have to look at them. So we urged the listeners to call."

And call they did. "The listeners called Will Douglass, our General Manager, and they called Charles Cohen, the owner. They told them what KPIG meant to them. They conveyed information, whatever education they had, what kind of job, annual income, and sponsors they patronized. Will said that he answered every call except for those that threatened his life. Charlie got 600 calls, so Will must have gotten more. We had listeners who took it upon themselves to pass our flyers on street corners."

"We also broadcast Hog Calls [drop-ins with] irate, weeping, moaning, and threatening listeners. It made for great radio, a real snowball ride, no control. We couldn't stop it."
Solution Time and the Great Compromise.

"Bill Goldsmith and I sat down and tried to figure out how we could make it work, coming up with what we thought was a viable win/win solution. We moved from the 80 percent classic rock idea, through the back door, to playing the kind of rock we'd played before. We've never called it classic rock, it's just rock—Bonnie Raitt, John Hiatt, and Los Lobos—not necessarily classic, but rock that will appeal to a classic rock listener."

Looking back, Hopper feels "the revolution" was short-lived, and that the KPIG staff stepped right where some of the rock radio stations are not typical of other radio stations. I'm sure we really understood how deeply those passions ran and how nervous they were that someone was going to take their radio station away. However, I think it was a fear of an event that wasn't going to happen."

Laura Hopper sees both factions as having similar goals, and has since instituted changes that involve management, the staff, and the listeners.

"We won and made some concessions," she says. "The rock music we used to play, we've made more consistent. We made some technical changes, and we have a more consistent clock. Instead of four rock cuts an hour, we have five. The staff is trying to remain optimistic."

"We haven't added any rock to the KPIG library that we haven't used before, and all changes will be posted on our Web site, which will give listeners the opportunity to have input. The listeners and DJs can make suggestions for adds and deletions, she says."

"Ultimately, the owner came to this air staff, apologized, and gave us a year's commitment," reveals Hopper. "He also knows that what just happened will give him the biggest ratings he's ever had."

"Judging from some of the strange requests we've gotten lately, I know we're getting people sampling the station. We want those classic rock listeners who, when they hear Joe Ely and Steve Earle, will stay. It's the same in-your-face music.

"I know I need new listeners," concludes Hopper, "but at the same time, I can't kill my radio station to get them."

Contact KPIG's Web site at www.kpig.com or e-mail the staff at staff@kpig.com.

Gavin April 10, 1998
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"Jules Shear: "The Last In Love" with Paula Cole Radio Remix"

Add Date: April 14

"...reminds me of why I got into this business in the first place.
What a brilliant, inspired record. One of my favorite albums of the year."

-Jody Denberg, KGSR
Nichols imparts the depth and charm of an American original in synthesizing his country, soul and pop influences.

"The spirit of Bobby Womack, Merle Haggard and Bob Marley channeled through a singer/songwriter.

Produced by Craig Street

Management: Danny Kahn Productions - hollywoodandvine.com/jebloyannichols Sugar Capital Records, Inc.
WEST COAST
JOE +46 "All That I Am" (Jive)
ERYKAH BADU +38 "Apple Tree" (Kedar/Universal)
WC +33 "Cheeder" (Payday/FFRR)
DAVE HOLLISTER +32 "The Weekend" (Tommy Boy)
MARIAH CAREY +26 "My All" (Columbia/CRG)

MIDWEST
JANET JACKSON +50 "Get Lonely" (Virgin)
ELIUSON +44 "Realities" (RCA)
BOYZ II MEN +39 "Can't Let Her Go" (Motown)
CHRISTIAN +37 "Bring Back Your Love" (Def Jam)
JOE +36 "All That I Am" (Jive)

SOUTHWEST
XSCAPE +70 "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
JAY +59 "All That I Am" (Jive)
JEN B. +56 "They Don't Know" (YabYum/5ive)
BBY II MEN +55 "Can't Let Her Go" (Motown)
MYA +54 "It's All About Me" (Interscope)

SOUTHEAST
JANET JACKSON +91 "I Get Lonely" (Virgin)
MYA +85 "It's All About Me" (Interscope)
XSCAPE +85 "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
MARIAH CAREY +78 "My All" (Columbia/CRG)
CHICO DEBARGE +70 "No Guaranties" (Kedar/Universal)

CAROLINAS/VIRGINIA
BOYZ II MEN -162 "Can't Let Her Go" (Motown)
TIMBALAND AND MARGO +127 "Clock Strikes" (Backyard/Atlantic)
XSCAPE +121 "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
JOE +111 "All That I Am" (Jive)
MYA +105 "It's All About Me" (Interscope)

EAST COAST
JON B. +100 "They Don't Know" (YabYum/5ive)
PUBLIC ANNOUNCEMENT +100 "Body Bumpin'" (A&M)
XSCAPE +99 "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
BIG PUNISHER +85 "Still Not A Player" (Loud)
MYA +80 "It's All About Me" (Interscope)

SOUTH COAST
KARMA +76 "The One Who Loves You" (Virgin)
KALED / DIY +65 "Lit" (Def Jam)
THE BLACK ANTS +56 "I'm A Dancer" (Virgin)

MID ATLANTIC
JANET JACKSON +50 "I Get Lonely" (Virgin)
TANK +39 "I'm A Dreamer" (Mercury)
JAE SKOOL +39 "I'm A Dreamer" (Mercury)
KEITH WASHINGTON +38 "I'm A Dreamer" (Mercury)
TAMIA +38 "Imagine" (Interscope)
10 SMOOTH "Strawberries" (Motown)

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BIG PUNISHER +85 "Still Not A Player" (Loud)
MYA +80 "It's All About Me" (Interscope)

TOP TEN SPINZ
1 JANET JACKSON "I Get Lonely" 3082 3489
2 PUBLIC ANNOUNCEMENT "Body Bumpin'" 2922 3155
3 ARETHA FRANKLIN "A Rose Is Still A Rose" 2921 3041
4 MONTELL JORDAN "Let's Ride" 2890 2828
5 NEXT "Too Close" 2792 3223
6 K-CL AND JOJO "All My Life" 2382 2587
7 CL' SKOOL "I'm A Dreamer" 2358 3186
8 KEITH WASHINGTON "Bring It On" 2152 2225
9 TAMIA "Imagine" 2123 2187
10 SMOOTH "Strawberries" 1990 2106

Editor: QUINCY MCCOY • Assistant: ANNA CALIX
Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 Gavin Fax: (415) 495-2580
The new single and video from the platinum-plus album Supa Dupa Fly

Missy Misdemeanor Elliott

Hit 'Em Wit Da Hee

Featuring Lil' Kim & Mocha

Produced by Timbaland
Executive producers: Missy "Misdemeanor" Elliott and Timbaland
Management: West Entertainment Services
Michelle Santosuosso is an outspoken rebel. She's a new school programmer with an old school style. She's a program director who has a personal code, preach-es values, is dedicated to the music, and delights in the excite-ment an expertly programmed radio station can generate. Santosuosso is tough, fair, and creative.

Santosuosso started in the business as a club DJ at age 15. By the time she was 18 years old, she was Music Director at KKZP in Phoenix, later at Q-106 in San Diego. She left radio for the music side in 1991 and became National Director of Crossover Promotion at RCA in New York. From there, then-Program Director Keith Naftaly hired her as APD at The Beat in Los Angeles, where she helped him flip the station from Urban A/C to its current incarnation of R&B and hip-hop. Then, as Michelle says, the opportunity of a lifetime arose.

"I got a chance to program KMEL," she remembers. "It's something I'd always wanted to do, because that station changed my life. It was the first station I ever heard play the hip-hop that I was bumping in the clubs—on the air!" Michelle helmed KMEL for three years, always planning to eventually return to the music business, but, "when the opportunity came up to return to The Beat—the station I helped build—I couldn't turn it down."

She's been back at The Beat since November of '97 and is enjoying a 6.7 share of the 18-34 listening audience in Los Angeles.

Q: What are the key ingredients in your personality that make you a Program Director?
MS: Creativity and ingenuity. I have to be able to push the envelope, think of new ideas, be cutting edge, emotional, compelling, and meaningful. All of that can be achieved through a creative spirit. I guess that's why they call radio "Theater of the Mind." I also feel that intensity is a key ingredient, because this is a 24-hour business and you've got to be intense to keep up the pace and deal with the drama.

What is your coaching philosophy?
I love being a teacher and believe in inclusion, not exclusion. I don't like the control freak mentality—it's counterproductive. I think it's cool to mentor young people and let them grow within the station. I find the genius and stars in the building—in marketing, on-air, or production—and put them in positions where they can seriously affect our sound. But I also believe in discipline—I'll give you freedom, but there has to be structure. You have to be willing to learn the big picture. There have to be results. I don't take any shit, if you're not down, then you ain't around.

As a woman manager, is it easier or harder handling male employees?
I've never come across a gender issue with anybody that I've ever worked with. Nobody's ever stepped to me in a sexual way or even in a disrespectful, stereotypical way. I'm sure they know better. I'm in kickboxing class and I'd beat their ass [laughs] just kidding. I think that I act like such a tomboy they don't really think of me as, you know, "The Woman."

What do you think is the ideal relationship between a PD and GM?
It's the most important [partnership] at any station. Any successful station needs total teamwork between PD and GM. In today's multi-conglomerate environment, you have to have a GM that fights love hip-hop and R&B, grew up with the old school, but is totally with the new school. The Beat has the greatest audience I've ever programmed to. They are so passionate about the station.

How does morning man John London relate to your target group?
Well, humor knows no color barriers and his numbers prove it; he's Number One. John is comedically brilliant. As a creative person I have a lot of respect for what he does. Plus, John's got a whole crew—the houseparty is Shirley Strawberry, Ben Kelley, P-Funk, and Dennis Cruz—so even if John is unable to relate to something specific, chances are there's someone on the show that can.

How do you interact with Steve Rivers? And how much time do you interact with other Channellor PDs?
Steve helps me with research stuff, which is tedious for me. I hate research. It's boring—sorry—Quit bastardizing it! Have a little respect and a little understanding for what the hip-hop culture is. People who grew up with it will tell you, it's more than some stupid slogan on a soda can or for a radio station; it's a culture. It's certainly rooted in the music, but it's also about dance, art, and language. Hip-hop has a sartorial style, it's got its own language, its own rules—its got leaders, legends, and new jacks. Everybody is so busy claiming East Coast or West Coast right now that they've forgotten that hip-hop as a whole is predominantly about black culture, and that needs to be respected. If you're going to the bank on hip-hop, then you must respect the industry and what that represents.

The first step in improving its image is to understand it. If the hip-hop culture is to be saved, it needs to get in the hands of more people who love it, not people who want to make money off of it."

"If the hip-hop culture is to be saved, it needs to get in the hands of more people who love it, not people who want to make money off of it."

On-line BY QUINCY MCCOY

Michelle S.: She's Got the Beat

for your programming decisions, someone who protects your product. As a PD, you have to be able to understand revenue goals, which are bordering on being insane these days. You have to protect each other's back. I would not be back at The Beat if it wasn't for my relationship with Jojo Wilbraham, hands down. If he wasn't here, I would not have done it. No way. And that's the truth.

What is your target listener group?
Adults 18-34 years old. Our station is targeted black with a secondary target of Latinos. I'd say our ideal listener is a 25-year-old black or Latin female who has a multi-cultural conscious vibe, but it is important, so it's my job to know, understand, and execute the plan. Steve is also the master at Radio 101. He's a great resource for learning all the basics things that are unknown to a large majority of young PDs out there, including me. I like learning from Steve. He knows how to win. I don't really interact with any of the other PDs in the group except for Jojo Arhagey at KMEL, 'cuz that's my family and I check in to make sure things are OK. Plus we talk music, since our stations were sort of created in the image of each other.

What do you think we can do to improve the image of the Hip-Hop culture?

Michelle S.
If She Knew

The second single

from the album

INVITATION ONLY

ON YOUR DESK NOW.

There are singers,

and there are singers.

But there is only one

Will Downing

The Ultimate Voice

Debut 35* on the R&B Adult Monitor Chart

"An incredible song, from an incredibly talented artist."
— Hector Hannibal, PD-WHUR

"Smooth Adult Hit!" — Kevin Kofax, PD/MD-WKJS

Spinning at: WBLS WDAS KJLH
WHUR WBHK KQXL KJMS
KATZ KNEK WFXC WYLD

Motown Records

Management: Bruce Garfield, Avenue Management Group

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**Gavin Rap**

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<td>DMX - Snub Em Down (415/Out Jam Recording Group)</td>
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<td>POLY-RHYTHM ADDICTS - Not Your Ordinary (Vivious)</td>
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<td>KILLAH PRIEST - One Step(Feats) MC's (DCG)</td>
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<td>DIVINE STYLER - Bellevue/Vega (DTX Records)</td>
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<td>RAHIM - Saga Begins (Universal MCA)</td>
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<td>BEDROOM WIZARD - Sizzle in 98 (Unsigned Recordings)</td>
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<td>MOOD - Karma (Blunt Recordings)</td>
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<td>W HoRDAS - Never Have (Mucilmed/Vinyl/VMG)</td>
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<td>TIDY SHORT - Independence Day feat. Keith Murray (?</td>
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<td>DAZ DILLINGER - In California Daily Broad (Death Row)</td>
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<td>JAY Z - City Is Mine (Roc-A-Fella/Dream J)</td>
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<td>DJ Honda - On The Mix (Relativity)</td>
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<td>CARDIAN - Jam On It Feat. JD (Penalty Recordings)</td>
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<td>MAG - In The Middle Of The Night (Remix) (Suave/Universal)</td>
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<td>M.O.P. - Handle U Bizness (Relativity)</td>
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<td>X-ECUTIONERS - X-pressions/Raids Thyme Remixes:Music In Nagra (Ashphodel)</td>
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<td>GOODIE Mob - They Dance No More (LuFace/Artista)</td>
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**NEW**

| 36  | CAM'RON Pull It Feat. DMX, 357 (Ethiop) |
| 37  | ALL NATURAL - Phantom/Thinking Cap (All Natural Recordings) |
| 38  | SHARAALE SHABAZZ Sound Clash (Rawkus) |
| 35  | 39  |
| 35  | TIMBALAHD M. MAGOC - Clock Strikes (Atlantic) |
| 16  | 29  | 40  |
| 16  | 29  | BULWORTH - They Talk About It Feat. RKS-One, Method Man, Prorgby, IAM (Interscope) |

*--- Indicates Gavin Rap Retail Action.*

**Chartbound**

| JEMINI THE GIFTED ONE - Who Wanna Step II Dis (Backward) |
| WITCHDOCTOR Heaven Come/Holiday (DTX/Interscope) |
| HIEROGLYPHICS - The Last One (Hiero Imperium) |

**Up & Add 'Em**

| PLAYERS CLUB SNDTHK Various Artist (A&M) 4/23 |

**Like That!**

**Next Level in the Game**

It's official. After five years, six seminars, fourteen covers, hundreds of columns, and thousands of calls, faxes, pages, and text messages, I'm leaving Gavin for a gig with Sony Music in New York. I have been blessed to come to age in this industry on a national platform, and I thank you all for the support, the guidance, and the drama too. My first two Gavin memories are of introductory conference calls one with Adrian Miller and Jon Stockton, where Miller slipped and called me "sweetheart," and another where Sincere Thompson referred to me as "babycakes." An sisa has set boundaries, and while little has changed for women on that front in this business (Has it ladies?), I went on to make wonderful friends out of the perpetrators. Special shout to them...Many thanks to John Austin, Kelly Wool, my predecessor, and the founding father of Gavin Rap, Brian Samsan. I'm proud to be a part of the unique history we share. And now, some great Gavin Rap moments, including those shots I've held onto for five years to save some: people embarrassment. The Blackmail Collection.

**ALWAYS GOT SUMPIN' TA SAY (GAVIN '94):**

- Power 99-Philly's Colby Colb
- Jeru, Lil' Dap, Dino Delvaillle, and I in the middle of a meal
- Earwax CEO Talib Shabazz
- Thembisa after her first Seminar.

**Like That!**

**BY THEMBSA S. MSHAKA**

| Jive rap national Eric "But I sayin'it" Skinner |
| Busta Rhymes, before dreads and platinum status. |

**CAUGHT OUT THERE**

**By THEMBSA 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
RUFUS BLAQ
OUT OF SIGHT (YO)

Produced by Chad "Dr. Cleuss" Elliott and Al West
for Ambush Music Group, Inc.

Executive Producers: Chad Elliott for Ambush
Music Group, Inc. & Henley "Jr." Regisford

http://www.soulworld.com

DON'T FORGET TO PICK UP YOUR
CREDENTIALS

The Forthcoming Album

Out Of Mind (No!!)
### Gavin Rap Retail

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Compiled by Matt Brown and Justin Torres

### Mixshow Real Spin

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Compiled by Matt Brown and Justin Torres

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### Group Shots

- ...Or, Caught Out There, Pt. 2 (1-1):
  - Darryl James, RapSheets; John Austin;
  - George Ware; Bill Speed; Themibisa;
  - Kim Green, Veritas; Sheena Lester;
  - XXL; videographer Dwayne Terry;
  - Lauchlan Mylet, 4080; and Kevin Mitchell, Codine Records—Gavin '94

- Hip-hop soul sistas: me and L-Boogie.

- Marcus Morton, rap promotion's first over VP (EMI) with Tossin' Ted, DJ Polo, Vuudo, CC, MD Throb, and Rob One at Epcot Center—I mean Jack the Rapper 1995...

---

### Mixshow

- Gavin Rap Retail
  - PUFF DADDY & THE FAMILY - Been Around The World (Bad Boy/Arista)

### Alarms

- MASE - Harlem World (Bad Boy/Arista)

### Real Spin

- ICE CURE - We Be Clubbin' (Remix) Feat. DUM (Heavyweight/A&M)

---

### Gavin April 10, 1998

- All about the Bay, main! Frank from Cue's, and Pirate DJs Ivan, Mind Motion, Neville, and me, Sessions Vol. 1, 1996.

- The reason Nasty Nes has a son—the 1995 Seminar Awards.

- You'd think my brother Ahmed was in the business! (1-1): Chris Atlas; Tommy Boy; DJ Madd; WXU; Mike Nice; WNCU; Ahmed and me, Planet Hollywood San Diego, 1998.

- P.S.: James and Andrea Lopez now have a gorgeous baby girl, Victoria James Lopez. According to Papa, she looks just like him. Puff Daddy and girlfriend Kim have a new son, Christopher Casey.

- Combs: Prince Ice has a new show, Ice Cold Radio, on WWDM Reach for him at (803) 783-9508. Willman Steve is also back in the game with hot mixtapes. Play catch-up and service him! His number is (516) 661-5682.. Check for Big Man Wayne, an impressive new artist on Tsunami Records. He's outta Philly, and seeking national distribution. Help 'em out with some regional airplay if you're in the Northeast. Mayasha will send you The Manor, Wayne's debut CD, if you call her at (626) 966-9616. And yes, we have a glorious album from ATCQ to look forward to. The Love Movement, scheduled for a June 30 release on Jive Records. Wanna come to the Bay for my going away bash? Call (510) 702-4800 and leave your address for an invite. It goes down April 24 at Geoffrey's Inner Circle in Oakland and I'd love to see you. Like that? One Love Always, T.

LOVIN' THE CLUBBIN'

ICE CUBE

FEATURING

MR. SHORT KHOP

MY LOVED ONE

The new single from

The Players Club

Music From and Inspired by the Motion Picture

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Hear it at 1-800-556-7625 [code 0874]
Produced by

Ice Cube appears courtesy of Priority Records

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GLORIA ESTEFAN
"Heaven's What I Feel"
(Epic)

Upbeat with a great hook, this Gloria Estefan effort is a winner. While some of her strongest hits have been ballads, it's wonderful to hear her pick up the pace on this latest endeavor. Expect it to be Most Added at several formats in the pop spectrum next week.

CHERRY POPPIN' DADDIES
"Zoot Suit Riot" (Mojto)

This pick is, among other things, a guilty pleasure. Shades of the Stray Cats, let's swing, swing with the Cherry Poppin' Daddies. Seeing simultaneous success at alternative (KROQ-Los Angeles), Top 40, and a few Hot AC's, this one's just plain fun.

ALL SANTS
"Never Ever"
(London/Island)

Recent winners of two Brit Awards, including one for Song of the Year, this UK quartet is beginning to make a splash on this side of the pond thanks to the response this song is getting. This week's Top 40 Record to Watch, this is the one that could make All Saints a household name.

LOS UMBRELOS
"Easy Come, Easy Go"
(Virgin)

You can rest easy...this is not a remake of Bobby Sherman's 1970 smash. The group who sampled "Never on Sunday" and turned it into a hit again now present their follow-up single. Never mind those "butterflies in the belly" and be sure to check out "Tony Moran's Radio Version" mix. An early believer is KPRH-El Paso.

Albums

ZEKE
Kicked in the Teeth
(Epitaph)

The future of rock & roll has a new name and that name is Zeke. After releasing two axe-grinding albums and a handful of singles for the small-but-strong Seattle-based Sockeye Pooch label, this behemoth quartet is now ready to rumble on their Epitaph debut, Kicked in the Teeth. For approximately 21 ripping minutes—Zeke's longest outing to date—these wood goobers unleash cracks to your dome like a pillow-case full of Coke cans. These boys are bad! They're so bad, in fact, they've even brought Godfather of Grunge Jack Endino (Tad, Nirvana) out of hibernation to help out with some heavy knob twisvin'. On this aptly-titled album, there's a little something for everyone: a love song ("Fuck All Night"), a theme song ("Zeke You"), an instrumental ("Aces High"), a cover ("Shout It Out Loud"), and even a couple of songs about revolution ("Revolution" and "Revolution Reprise"). Rock on.—MATT BROWN

GLORIA ESTEFAN
"Heaven's What I Feel"
(Epic)
Tom Hall

Paris Rain

...The Single From The Debut Self Titled Album From Tom Hall

On Gavin A/C Sampler
Track # 3

A/C & Hot A/C Impact Date:
April 13th

Over 60 Stations Already! Including:

KPFT  WCBE  WBZC  KURW  WRZT  KROK  KRTM  KICA  KSPN
KERA  KCDQ  WNCS  KLRQ  WHFC  KFBX  KPCC  KBHR  KVLE
WEVL  KFAN  KPIG  WMWV  WRLF  WEBX  KKCR  KBAC  KEGR
WERI  KSPN  KRMU  WKLZ  WWUC  KKQO  KSFX  KMTN  KRKS
WMKY  KEGR  WLPW  WVOD  WTBK  KAXE  KFLX  KHUM  KTHX

Radio Promotion: Mel De Latte, Rocking Chair Entertainment • 310-573-4244
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heaven is here.

gloria!

heaven's what I feel

The first single from the upcoming album **gloria!**

Produced by Emilio Estefan, Jr. & Tony Moran for Estefan Enterprises, Inc.

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