

THE MOST TRUSTED NAME IN RADIO BEFORE PINK FLOYD DISCOVERED THE MOON

ISSUE 2203

APRIL 24 1998

GAVIN
40
The Most Trusted Name In Radio
The Birth of Rock & Roll

GAVIN



ACTIVE ROCK SPECIAL

**CLUTCH: Getting Active
With the Elephant Riders**

WELCOME TO THE JUNGLE

**JIM ROME: Is Romey's
Jungle Sports Talk
Stealing Rock Listeners?**

Plus JEFF POLLACK: It's a Rock Jungle Out There!

EXTRA EXTRA EXTRA

Something is happening in Roswell... Everyday

**KBCQ - Jim Kapp (MD)
Roswell, NM**

"A very refreshing change from some of the drip getting plays. We're getting top 5 phones."

**KQNS - Dave Allen (APD)
Salina, KS**

"Quirky, fun, great summer song! Getting great phones."

**WXEF - George Flexter
(PD) Effingham, IL**

"I'm sure you'll hear a great deal from this band in the near future."

**WNNO - Denny Heier (PD)
Wisconsin Dells, WI**

"We like the tune and are looking for it to be a big summer hit."

**KSKU - Greg Smith
(PD) Hutchinson, KS**

"It's a great change of pace for my playlist."



**WMQT - Jim Koski (PD)
Marquette, MI**

"I never thought a song that sounded like Frankie Valli sing Queen could be so cool! Rockin' the phones."

**KOTM - Kurt Michaels
(PD) Ottumwa, IA**

"Just added and already getting immediate phones.

Will be doubling the spins."

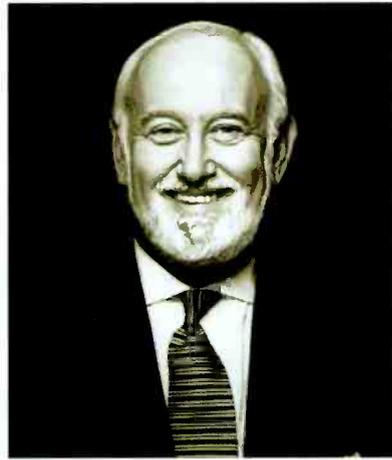
VAGANZA "EVERYDAY"

AS TOLD TO ELIOT TIEGEL

Bruce Lundvall

On Blue Notes, Angels, and the Cuban Experience

Bruce Lundvall wears four hats at EMI in Manhattan: President of Blue Note (jazz), Metro Blue (contemporary world music), Angel (classical), and General Manager of Capitol Records East Coast. Lundvall, who's been with EMI since 1988, was named Angel's President in February, the first time in the U.S. that EMI has made the same person head of its jazz and classical entities. Lundvall's objectives, he says, are to make Blue Note the nation's No. 1 jazz label, restore Angel's position as the definitive classical label, and explore synergies between the jazz and classical worlds.



Bruce Lundvall

There's a lot of synergy involved in operating Blue Note and Angel since we're dealing with a customer base that's essentially better educated and 25-years old and up. The retail base also is the same key customers, like Borders and Tower, which handle the catalogs for jazz and classical music and also do the best job with new releases. Since we're all in the same building there's a central art department that services both labels. There's a synergy in the sales area where we now have four regional marketing people selling both labels. The distribution company is planning to hire field merchandising people to work on jazz, classics, and world music.

We even have synergy in A&R between Brian Bacchus, who heads up A&R for Blue Note, and Steve Ferrera, who heads up Angel's A&R department. We are going to put them together with an administrative assistant so there'll be real interaction between the two labels on a creative level.

A number of Blue Note artists who are interested in doing classical records, and they're very qualified to do so. We're talking about this with Brazilian pianist Eliane Elias, as well as Chucho Valdes and Gonzalo Rubalcaba, both from Cuba and classically trained. Also, Cassandra Wilson wants to do a special album of black classical music. We had a meeting with Manuel Barrueca, who's a classical guitarist on Angel, and we're talking about him doing a collaborative record with perhaps three or four different guitar players from other fields of music.

One of the things you have to realize is that no one needs another Beethoven's Fifth today, so in classical music you have to look for new composers, new ideas, and value-added kinds of projects. And that's what we're doing.

Angel's roster and EMI Classics' roster in America needs revitalization and shoring up. We need to be forging a new image for Angel. That's my goal—apart from delivering a

profit for the corporation. While most of our releases come from London where Richard Lyttleton is President of EMI Classics Worldwide, we'll probably have 15 new releases this year from U.S. artists as well.

As for our two recent signings from Cuba: pianist Chuco Valdez, and Irakere, Cuba's major jazz band, in which he's the leader. Chucho's first record, titled *Bele Bele En La Habana*, will be released in June, when he performs at the Village Vanguard. Irakere will probably record its first album for us before the end of summer.

We've also got a licensing deal through EMI Spain to release new albums from the Cuban label Caribe, which gives us such artists as Manolin, who calls himself "El Medico De Salsa."

Cuba has such a rich classical heritage that we'll be sending Steve Ferrera there to check out some of the music. While there's a fascination with Cuba and its music in the U.S., Cuban music represents a small portion of our Blue Note releases. Lena Horne, who's 80, has a new album called *Being Myself* out in May. In addition to our mainstay artists, we've added Mark Shim, Brian Blade, Tommy Flanagan, James Hurt, Sherman Irby, and Stefan Harris.

Our Metro Blue contemporary world music label has Los Van Van, Cuba's top salsa dance band. We've also signed Rueben Martinez, a Cuban born singer-songwriter who grew up in Los Angeles; his as-yet untitled debut album was done in English and Spanish. We'll work the pop record on Metro Blue, while EMI Latino will handle the Spanish version. **GAVIN**

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NEXT WEEK

Class Is in Session

Our Rock team turns its focus to College Radio. Meet Morcheeba, take a crash course in Radio 101, read some sweet DJ tales, and learn how some bigwigs paid their dues.

First Words

As is clearly evident from this week's issue, Rock is alive...and doing extremely well at GAVIN.

As often happens during any period of restructuring, people start to ask questions...questions like "what's going on over there?" and "have they got their act together?"

To answer the first question, what's going on here at GAVIN is a significant realignment of our editorial resources so we can better serve both the radio and record industries. More and more, label projects are developed to cross format boundaries in order to generate consumer enthusiasm and boost retail sales. Concurrently, radio groups increasingly are positioning their stations to better target specific demographic groups and capture an entire market segment. Put these two elements together and you understand what

"the New GAVIN" is all about.

The answer to the second question is that yes, we most certainly do have our act together. In fact, we've created the strongest team of rock professionals in the biz, directed by GAVIN Senior Editors Kent and Keith Zimmerman. Encompassing Active Rock, A3, Alternative, and College, GAVIN's new Rock Department draws on the considerable talents of Spence D., Matt Brown, Vinnie Esparza, and Jon Fojtik.

Welcome to the jungle!

Reed Bunzel, Editor-in-Chief

GAVIN

Founded by Bill Gavin—1958

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

On The Air

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

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

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

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

Join us...

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

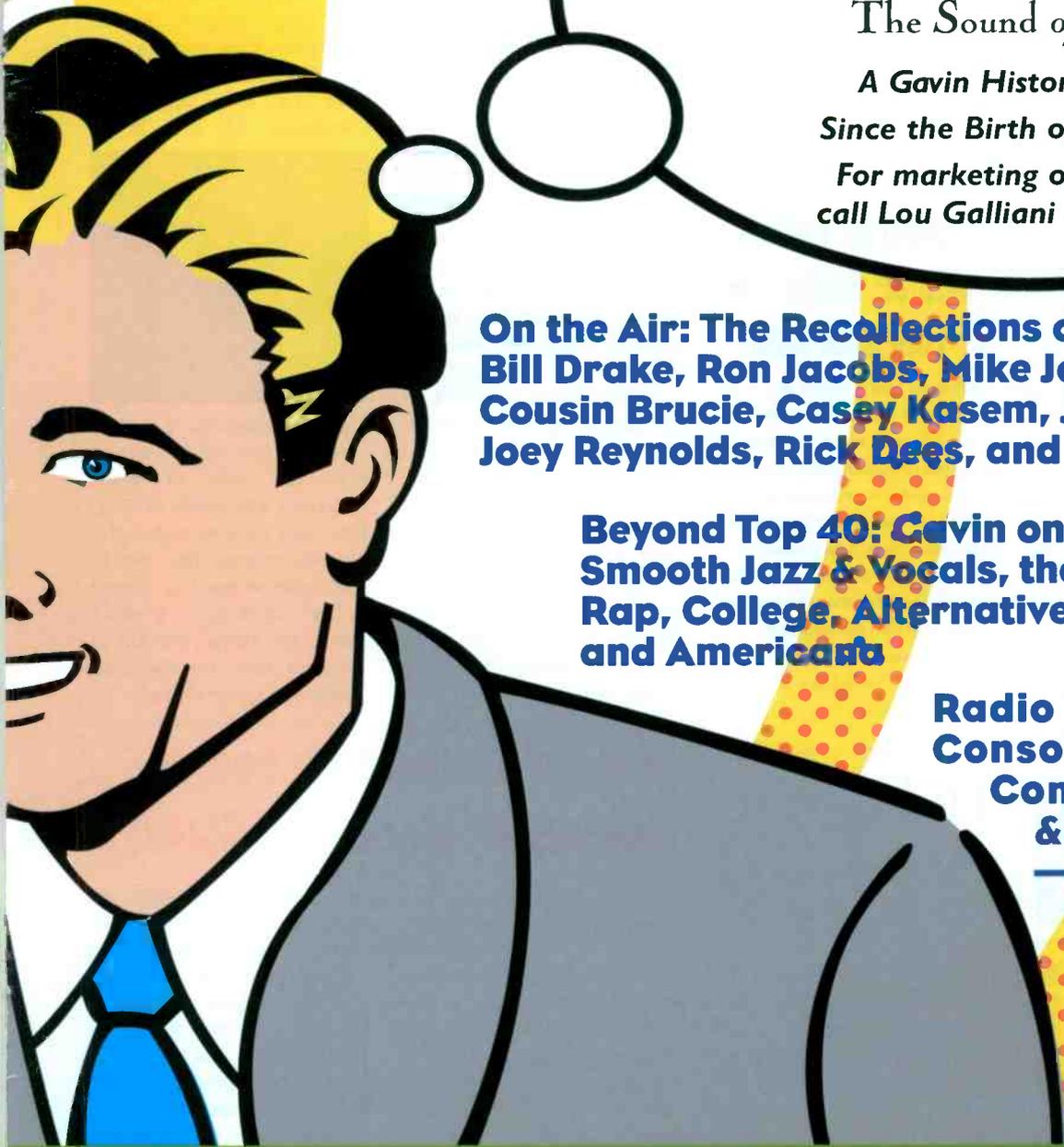
**A Tribute to
the First
Golden Age
of Radio**

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

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

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

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



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

On The Air

Forty Years That Shaped
The Sound of America

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

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

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

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



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

Cary Owens' Cartoon History of Top 40

The Hits Between the Hits: The Story of Jingles

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

Radio and Records: Let's Stay Together —by Joe Smith

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

"In many markets, radio is not as good as it was two years ago, because the programming has become mediocre, safe, and less aggressive."

Jeff Pollack, see page 7

Top 10 Reasons Boston Metro Was Expanded

BY TONY SANDERS

No, this is not one of those Letterman lists.

Earlier this month, when Arbitron announced that the Boston metro survey area was to be expanded, many broadcasters in Manchester, N.H. felt they'd been subjected to a ferocious land grab. Most of their counterparts down in Boston, however, saw the redefinition of the Beantown metro as assurance that they will stay safely within a media-buyer's top-10 list of radio markets.

Only 238,000 12+ listeners currently keep Boston ahead of Miami in the rankings, with a 12+ population of 3,290,700 vs. #11 Miami's 3,052,300 (including Ft. Lauderdale and Hollywood).

Twelfth-ranked Atlanta is right behind, with a 12+ population of 3,012,000, based on Arbitron's Fall 1997 figures. Boston has steadily slipped over the past decade as its population has not kept pace with the other top 10 markets, while Miami continues to grow its 12+ numbers. New population estimates won't be available for another few weeks, but this reorganization sets Boston firmly in the number ten slot at least for a few years to come.

The redefinition of the Boston metro, effective with the Fall 1998 survey, was achieved by absorbing two TSA county splits—Hillsborough and Worcester—adding over 400,000 persons to the Boston 12+ popula-

tion. For details on this redefinition—and reaction from Saga Communications, please see page 8.

Arbitron Delays Winter Books For Four Markets

Arbitron has delayed the release of its Winter 1998 survey because of an isolated software malfunction that excluded a small number of diaries from final tabulations for New York, Los Angeles, Nassau-Suffolk, and Chicago. Arbitrends for these markets also will be reprocessed.

Release dates for all Winter '98 books are pushed back two days.

EMI's Fifield Steps Down

James G. Fifield has resigned his posts as CEO of EMI Music in New York and Director of parent company EMI Group PLC, effective immediately. His resignation comes as small surprise to industry watchers, who have been following a power struggle within the company between Fifield and EMI Chairman Sir Colin Southgate, which had been brewing for some time but seems to have come to a head in the past year.

Fifield, who had a year remaining on his contract, walked after the board failed to name him Chief Executive of the parent company in February. EMI quickly upped two fellow executives to fill Fifield's shoes. EMI Music Publishing Chief Martin Bandier and EMI Recorded Music Chief Ken Berry will now hold chairs

on the board.

Speculation remains as to how long Southgate, 59, will continue as an active member of the board. Earlier this year he was appointed Chairman of the Royal



Opera House in London, spurring rumors he would take the title of Non-executive Chairman of EMI, but, said Bandier upon the announcements this week, "Sir Colin seemed in charge at the meeting... I don't know his plans, but he is certainly here for the time being and quite active."

de Castro Signs New Pact to Oversee All Chancellor Stations

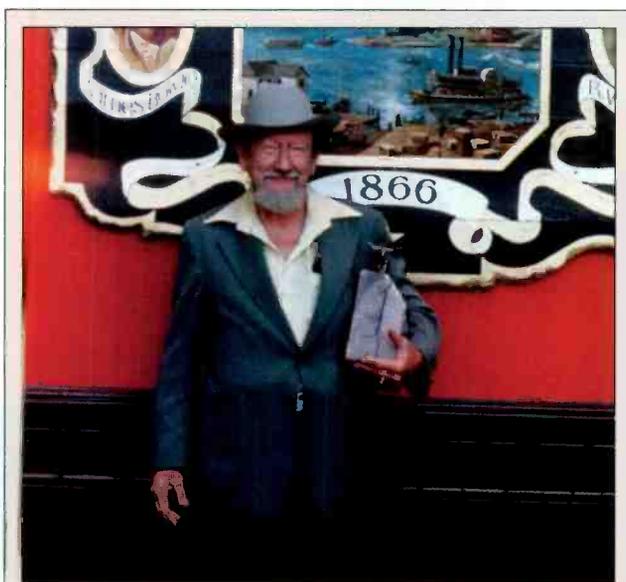
BY TONY SANDERS

Jimmy de Castro has re-upped, expanding his duties at Chancellor Media in the wake of Scott Ginsburg's sudden departure from the company as President/CEO and board member. While de Castro maintains his title as Chief Operating Officer, he now has oversight responsibilities for all of Chancellor's radio stations, including any the group may acquire down the road.

Terms for de Castro's new five-year contract weren't immediately disclosed, but his 1997 contract provided for an initial base salary of \$900,000 and an annual bonus of up to \$3 million, depending on achievement of certain performance targets. That contract also had a five-year term and included a yearly grant of options to

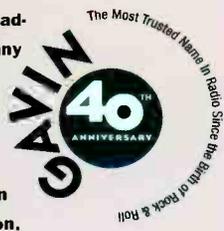
buy 100,000 shares of Chancellor Media common stock (exercisable at the closing price the stock hit the day before they were granted and valid for up to 10 years from that date.)

As of September 1997, de Castro held options to buy 660,000 shares of Chancellor stock. His previous contract also included a complex separation agreement that would let him leave with five years' worth of stock options as well as a \$5 million lump payment. In addition, de Castro's non-compete agreement assured him his base annual pay for five years, along with payment of his average yearly bonus. de Castro was elected co-COO of Chancellor after the merger with Evergreen Media, where he had been COO starting in 1989 and had risen to President in 1993.



A Gavin Kodak Moment

Literally wearing the hat of a country broadcaster, Bill Gavin picked up one of his many industry awards while at a CMA board meeting in Houston in the summer of 1978. The award consisted of a section of a corner post from the famous King Ranch, topped by a bronze Texas longhorn steer. And yes, that is a real Texas stetson.



Hubbert to Hollywood

Dan Hubbert has been appointed Senior Vice President of Promotion for Hollywood Records, Bob Cavallo of the newly-created Buena Vista Music Group has announced.

In his new position, Hubbert will be responsible for overseeing all aspects of radio promotion for Hollywood Records. Prior to spending several years in the promotion department at Columbia Records, Hubbert ran his own independent radio promotion company.

Cavallo said, "I've had occasion to observe Dan during his career, and it's evident to me that he possesses all the right qualities for this job. Dan is smart and aggressive and he understands modern radio promotion. I'm glad to be bringing him on board."

The G-files

ACQUISITIONS

- LARTIGUE MULTIMEDIA SYSTEMS approved a deal to acquire ten AMs from Children's Broadcasting Corp. Included in the deal are WJDM-New York, KPLS-Anaheim (L.A.), WAUR-Aurora, Ill. (Chicago), KAHZ-Dallas, KYCR and WWTC-Minneapolis, KKYD-Denver, KCNW-Kansas City, WZER-Milwaukee, and WPWA-Chester, Pa. The acquisition gives Lartigue a solid base on which to build the Catholic Radio Network, which President John Lynch expects to be up and running by 4Q '98. Purchase price was not disclosed, but estimates place it at \$55 million. The ten AMs are part of the 14-station group that CBC had agreed to sell to Global Broadcasting; that deal was expected to close last January but did not.
- CUMULUS BROADCASTING announced it is buying three Michigan stations from Crystal Radio for \$14 million. Stations include WKMI/AM and WRKR/FM in Kalamazoo, and WKFR/FM-Battle Creek.
- BROADCAST DEVELOPMENT announced it was buying KCCF/AM in Phoenix from Peter Gureckis for \$4.6 million. The station is Broadcast Development's first radio property.
- COMMONWEALTH BROADCASTING said it was paying \$2.9 million to acquire WKFY/AM, WKED AM/FM, and WKYW in Frankfort, Ky., and WHRZ/FM in Providence, Ky. from Lee Hagan. Commonwealth also is buying WCND/AM and WTHQ/FM Shelbyville, Ky. from Tradewater Broadcasting for an undisclosed sum.

MISCELLANY

- TIME WARNER INC. reported a \$62 million 1Q 1998 loss compared with the same period in 1997. Meanwhile, cash flow jumped to record levels due to operating improvements in the company's cable, film, and publishing divisions, which offset lower profits from music.

Pollack: Paid Back-Announcing Makes Sense for Labels, Listeners

In a recent exclusive GAVIN interview, industry consultant Jeff Pollack shared his comments on the ongoing controversy surrounding "pay for play":

"Capitol Nashville's plan to buy ten-second spots on CBS Country stations to back-announce singles from select projects is a smarter way of interpreting and executing pay-for-play. The real issue

here is that many listeners complain that radio stations—in their bid to keep a crisp, clean, and uncluttered air sound—don't often back-sell. This could be something that might actually benefit a radio station, while at the same time gain income. I'd prefer somebody pay me for a back-sell than to be paid to play a stiff." Check out the full Pollack interview on page 20.

The Ultimate Research Profile

Any radio station that intends to be competitive in today's aggressive marketplace needs research. Sure, nothing can replace good ol' gut instinct, but that alone isn't going to cut it in the ratings. If your music is burning out faster than you are, you need to get a handle on what your listeners are thinking...and doing.

Enter the GAVIN "Ultimate Research Profile," found in the April issue of GAVIN GM. This compendium of the top 25 companies providing research to radio stations delivers a thorough overview of who's doing what, how long they've been doing it, and their corporate philosophy in post-Telecom consolidation.

Check it out today!

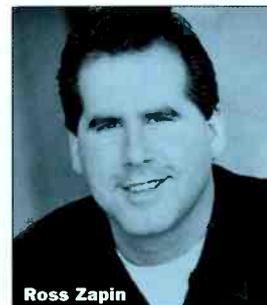
Geffen Revamps Alternative Promo

Geffen Records is reorganizing its Modern Rock Promotion Department, Bob Catania, Geffen's Head of Promotion has announced.

Ross Zapin has been promoted to Head of Modern Rock Promotion; Gaby Skolnek moves up to Modern Rock Director; David Grant sees his duties as Modern Rock Manager expanded; and Bill Burrs takes on the new position of Modern Rock/AOR Director, East Coast. Burrs, Grant, and Skolnek will report to Zapin; Zapin will report to Catania.

Zapin moves from the label's New York offices to its Los Angeles headquarters. He has been Modern Rock Promotion Director, East Coast since 1995. Gaby

Skolnek, Modern Rock Promotion Director since 1997, will broaden her promotion efforts to include radio stations nationwide.



Ross Zapin

David Grant's focus will shift from college radio to commercial alternative in his new position. Bill Burrs moves to New York following his stint as Chicago Regional Promotion Manager. Geffen's new Chicago Regional Promotion Manager is Sharon LePere.

KNRK's Stand Against Stern

In an unusual move supporting local radio talent, KNRK/FM-Portland has hired displaced morning man Bill Prescott from rival KUFO/FM to join KNRK's morning team. Prescott recently found himself out of a job when KUFO picked up *The Howard Stern Show*.

"We saw a unique opportunity to combine what were two strong modern rock morning shows and build a strong local morning show," KNRK PD Mark Hamilton told GAVIN.

Hamilton says that public sentiment against syndicated radio talent and support of Prescott, an eight year morning radio veteran, became apparent during Prescott's guest appearances on KNRK's Mike & Daria morning show following his dismissal from KUFO.

"We've looked into it, and we seem to be the only station to hire someone displaced by Stern," Hamilton says. "It's a bold move, and the reaction has been really positive."

The addition of Prescott to the Mike & Daria show on April 22 will make KNRK's morning pair the "terrible trio."

Reprise, Capitol Launch Sinatra Re-Release Promo

Reprise Records and Capitol Records have joined forces to promote Frank Sinatra as "Artist of the Century." Focusing on a career spanning eight decades, the two labels each will release four albums that have been 20-bit digitally remastered, and are being packaged with original artwork and liner notes. The first collection is set for a May 26 release; the second set will be released later this fall.

Arbitron Tracks Non-Comms

Arbitron has made available its public radio listening estimates through Arbitron's Media Professional software. Agencies and advertisers can now access data pertaining to nearly 2,000 public and non-commercial radio stations in the U.S. collected during Arbitron's regular radio survey periods.

Craig Oliver, President of the Radio Research Consortium, a group that secures data from Arbitron and assists non-commercial stations in their marketing and presentation efforts, says, "Because public radio station data does not appear in the printed Radio Market Reports, many agencies are unaware that Arbitron measures public radio listening at all, let alone that this data is available through the user-friendly Media Professional application. Agencies and advertisers also need to know that the public radio data has been gathered in accordance with the same rigorous methodology that Arbitron uses in collecting commercial radio information."

Hiber New Gavin Research Editor

Veteran ratings and research consultant Jhan Hiber has been named Research Editor at GAVIN, responsible for ratings, music research, and perceptual research issues.

A career broadcaster since the age of four, Hiber first made his mark on the radio research world in the late 1970s when he headed up the Radio Department at Arbitron, where he introduced new 12-week quarterly technology. Since 1979, he has served as a research and marketing consultant for several major radio groups, as well as his own research firm. Hiber, who previously contributed to GAVIN from 1989-'91, has authored hundreds of trade publication articles, and three books.

"Consolidation significantly has heightened the competition within the radio industry, and we're extremely pleased to have Jhan Hiber on board to make some real sense of it all," commented GAVIN Editor-in-Chief Reed Bunzel.

"It only seems fair on the 20th anniversary of my having introduced quarterly measurement to the industry while at Arbitron, that now I should be helping radio programmers understand how to make the most of their ratings system," Hiber observed.



LIKE A ROLLING STONE

Shannon, Jacobs on Who's Number One

DON'T TELL Miller Freeman Books I said this, but if I only sell a dozen copies of the book I just finished for them—*The Hits Just Keep On Coming: The History of Top 40 Radio*—I'll be happy.

That's because, while researching and writing the first book to be published under the GAVIN imprint (it'll be out in October), I got an invaluable cram course not only in the history of the format, but also its inner workings.

That's mainly because of the people I got to know over the past few months. One of my favorite new pals is **Scott Shannon**, who made it clear, over several phone calls, that his greatest passion in life is radio. As kids, many of us played pretend radio at home. But how many of us bought ten-packs of 45 RPM singles—usually a hit on top, covering nine stiffs—just to use on our own, very private shows? Shannon—then **Michael Moore**—won those records from his local station in Indianapolis, played them in his basement



Scott Shannon

"studio," and created his own Top Ten survey every week. "I would make my own chart up just based on how I liked the record."

Shannon grew to acquire air checks from around the country and, as his career evolved, came to think of a handful of stations as the all-time greatest. Without question, he says, **KHJ "Boss Radio"** was Number One. "It was an incredibly disciplined, tight-fisted Top 40, laced with high profile personalities. Few

understood how that worked. Even fewer knew how to combine the two." Second place, says Shannon, would be **WLS**, followed by **WABC** and **KFRC**.

Ron Jacobs, who launched Boss Radio as its first PD, accepts Shannon's plaudits...sort of. He'd like to take WLS or WABC "into a time warp, on an even playing field, and see how they would do head-to-head with KHJ in our 'championship seasons.' I think, after removing local biases (which is virtually impossible, since relating to the town is so important), neither of them could combine the freight train momentum, near-errorless precision, distinct cooking personalities (which of the above had a **Morgan and Steele?**), non-stop imaginative promotions, and killer signal to even touch KHJ."

Jacobs, who's a football fanatic, adds: "The only thing New York had better than L.A. at the time was **Joe Willie Namath**—a true Boss Jock and winner of Super Bowl III.

"I wish you could have heard KHJ at its peak, Ben, as KFRC was a mere farm team," he concludes.

Are they fightin' words or what?

NO SHEET: Jacobs recently sent me a copy of an e-mail exchange he had with a programmer who was looking for "the rules of Boss Radio...a philosophy...a one-sheet of how to do Boss Radio." To which Ron responds: "KHJ attacked L.A. radio in the spring of 1965, when my personal role model was Coach **Vince Lombardi**. Both Green Bay and Boss Radio made it to the top through team work and attention to *thousands* of details. The former requires a leader who can motivate (and never ask anyone to do anything he can't or hasn't done himself); the latter could never be listed on one page. And many methods were created on the spur of the moment and never even written down.

"As every Boss Jock knows, the closest thing I espouse as a philosophy is: Preparation, Moderation, and Concentration. Trust me, there is no one-sheet." —BEN FONG-TORRES

Saga Fuming at Boston Re-Definition

BY TONY SANDERS

As expected, reaction to Arbitron's expansion of the Boston metro was less than positive in the newly added counties. "They decided among themselves how much territory to take," observed Saga Communications VP/GM Ray Garon, who runs WZID/FM, WFEA/AM, and WQLL/FM in Manchester. "They didn't have to take what they took; they decided to take all of it."

This isn't the first time that Manchester, N.H. and Boston have had to settle their territorial differences, Garon told GAVIN. "We went through this successfully about three years ago," he said, recalling how Boston broadcasters wanted to grow the metro by adding "the bottom part of the state of New Hampshire." At that time "we had the opportunity to state our case and, after deliberation, we won and the metro wasn't changed."

Garon concedes that a lot of the commuting around southern New Hampshire "is into Massachusetts and a lot of the listening is to Boston-based radio." What upsets him, however, is that taking all of the remaining part of Hillsborough County for the Boston metro pulls in areas northwest of Manchester—areas he says don't fit into Arbitron's current redefinition criteria. "They grabbed territory that doesn't tie into this criteria they've established."

Saga's attorneys last week fired off a five-page letter to Arbitron General Manager Pierre Bouvard, charging that the ratings company has participated in a "horizontal conspiracy among large market broadcasters to allocate the market for advertising revenue." As Garon points out, media buyers "looking at Arbitron geography" and wanting to reach people in New Hampshire will see a significant segment of New Hampshire as part of the Boston metro.

"Why would I go and buy Manchester radio if it's part of the Boston metro?" Garon asked rhetorically. "I'll get some spill from WBZ and

WBCN and the other stations in Boston and be done with it. We've spent all of our time here in southern New Hampshire trying to fight that spill issue. We've done everything to abate the issue and all they've done is amplify the issue against us."

Arbitron spokesman Thom Mocarsky told GAVIN, "We've received Saga's letter and we're preparing our response." He wouldn't comment on whether Arbitron might re-think or withdraw its newly-defined Boston metro definition. Mocarsky did note that six of the seven subscribing broadcasters had sent formal requests for market redefinition. If Arbitron's market redefinition for Boston remains in place, it would last a minimum of three years.

Twenty-four other markets are eligible for metro redefinition; Arbitron subscribers have until next Thursday (April 30) to submit formal requests for evaluation. The company won't initiate a metro evaluation unless 75 percent or more of subscribing station owners submit formal requests.

The below list shows the 25 markets Arbitron says are eligible for metro redefinition. As of last Tuesday (4/21), Mocarsky said "we have not received formal requests from any other markets" for redefinition.

Saga attorney Steven Grill told GAVIN he was still waiting for a response from Arbitron and "at this point all our options are open" as to whether Saga would decide to sue the ratings company or if "some other solution" could be found.

Arbitron's 25 Markets Eligible for Re-evaluation

Market	Current Market Rank
BOSTON	10
SACRAMENTO	27
INDIANAPOLIS	37
LOUISVILLE	52
TULSA	60
FRESNO	64
SANTA ROSA	115
FAYETTEVILLE, N.C.	125
SHREVEPORT	129
QUAD CITIES	132
SPRINGFIELD, MO.	145
EVANSVILLE	152
SAVANNAH	154
WAUSAU-STEVENS POINT, WIS.	159
PORTLAND, MAINE	162
KALAMAZOO-BATTLE CREEK, MI.	172
NORTHWEST MICHIGAN	195
ELMIRA-CORNING, N.Y.	197
CEDAR RAPIDS	199
MEDFORD-ASHLAND, OR.	204
DULUTH-SUPERIOR	216
ABILENE	224
MONROE, LA.	229
EAU CLAIRE, WIS.	231
ALBANY, GA.	246

Linda McCartney

Linda McCartney, former rock photographer, wife of Paul McCartney, and keyboardist/singer in McCartney's post-Beatles bands, died April 17 while vacationing in Santa Barbara, Calif. She was 56.

The former Linda Eastman had been diagnosed with breast cancer in 1995 that recently spread to her liver.

Leading a relatively low-profile life with her husband of 29 years, McCartney became known as an animal rights activist and outspoken vegetarian, launching her own line of frozen meatless dinners and publishing her own cookbook.

In addition to her husband, McCartney is survived by her four children, a brother, and two sisters.

Denver, Colorado

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THAT'S SHO-BIZ

Look for *Hanson Live!*, a 90-minute **Hanson** special broadcast live from New York and hosted by **Z100's** APD/MD **Cubby Bryant** on Monday, May 11. **MJI Broadcasting** will produce the special, which launches Hanson's forthcoming **Mercury** release, *Three Car Garage*.

Speaking of **Z100**: Congrats to **Tom Poleman** and crew for their great **Arbitrend** (3.9 to 4.7, 12+). It seems like only yesterday that observers were saying, "blow it up," "mainstream is dead in NYC," and "find another format." Poleman proves strong execution is the important factor in Top 40 success.

WALL STREET WEEK: **Seagram's Universal** music unit has made strong progress the last 18 months, but corporate parent Seagram Co. is forced to respond to persistent chatter about a **Barry Diller** or **David Geffen's** corporate takeover of Seagram's entertainment divisions. Company response: "we don't comment on rumors." Better rumors: Seagram's is looking hard at acquiring **EMI Music** for around \$9 billion. This combo would be the biggest of the majors.

Former **WBLS-NY PD Lee Michaels** was spotted in Chi-Town. Talk of Lee "researching" research ideas. Stay tuned.

What's behind **Chancellor Media** COO **Jimmy de Castro's** new five-year deal? The money man backing Chancellor, **Thomas Hicks**, wanted to keep Jimmy as the "driving operational force." Key to Jimmy's deal: responsibilities for "any radio stations Chancellor will acquire." The Chancellor culture will *not* become **Randy** world...at least not in the near future.

Last week there were big rumors about **Michael Jackson's MJJ Music** moving from **Epic** to **A&M**. This week, it looks like it "ain't happenin'."

Dan Hubbert, new Sr. VP/Promotion at Hollywood, is very familiar with the concept of timing: Looks like the **Fastball** record is Hollywood's first stand-up, in the park home!

Don Benson, **Jefferson-Pilot's** VP/Programming, expects not one, but two PD announcements in the near future: Look for **KQKS**-Denver and **WLNK**-Charlotte appointments next week.

Harold Austin, PD of **Mega 100**-Los Angeles exits the station. **OM Don Parker** assumes PD role.



A recent benefit concert in New York brought together a baker's dozen of hard and Active Rock bands—including **Biohazard**, **Sick of It All**, **Both Worlds**,

Fahrenheit 451, and a **Cro-Mags** reunion—to raise money for the **Prabhupada Sanskrit Society**, which has been feeding homeless folks in the Big Apple since 1988. Shown here: sweaty and satisfied organizers and participants after the show.

Congrats to **GAVIN's Rick Galliani** and his wife **Melissa** on the birth of their second child. Daughter **Claudia Diane** arrived, happy and healthy, April 21.

Heartfelt sympathies to **Al Moinet** (VP, Promotion for **Virgin Records**) and family on the death of his mother, **Leonie**, who passed away April 21.

Tolkoff Official at A&M



Max Tolkoff

Former **GAVIN** Alternative Editor **Max Tolkoff** has been named Senior Director of Alternative Promotion at **A&M Records** (finally!). "Max's appointment embellishes A&M's commitment to alternative music and its respective radio format," said Senior VP **Peter Napoliello**. "His relationships, coupled with his credibility, will be a tremendous advantage to A&M's alternative, A3, and rock repertoire." Uh-huh...and he's a snappy dresser, too.

DreamWorks' New Curtin

Laura J. Curtin has joined **DreamWorks Records** in the area of rock promotion. Having worked in **Epic Records'** promotion department since 1989, Curtin was Epic's Vice President of Rock and A3 Promotion for the past three years, and promoted artists such as **Pearl Jam**, the **Indigo Girls**, **Rage Against the Machine**, and the **Spin Doctors**. Curtin said, "After having spent my entire career at one label [Epic Records] I feel renewed and challenged by joining DreamWorks. I'm looking forward to helping break the great new artists on this label."



Laura J. Curtin

Ronayne Upped at Arista

Margaret Ann Ronayne has been promoted to National Top 40 Promotion Manager for **Arista Records**. Ronayne will be responsible for promoting Arista and its joint ventures' Top 40 releases to national radio, and coordinating with National and Regional field staff. Ronayne has served as Northeast Regional at Arista since 1991, and had previously held the same position for **Polydor**, then **EMI**.

Also at Arista, **Shari Rothstein** has been promoted to Associate Director, A&R Administration for the label. Rothstein will implement, organize, and proofread album credits, while directing the content, design, and manufacturing of all packaging.

Velvet Taps Two New Promo Mgrs.

The **Velvet Music Group** has announced the appointments of **Chad Coleman** to Northeast Promotion Manager, and **Keith Cunningham** as Southeast Promotion Manager. Before working as National Promotion Coordinator at Velvet, Coleman held the same title at **EMI Records**. Cunningham comes to Velvet from **WNNX**-Atlanta where he was Programming Assistant. "Chad and Keith are basically good guys who mean well," said **Mike Abbattista**, Vice President of Promotion for Velvet. "Please be nice to them when they call."

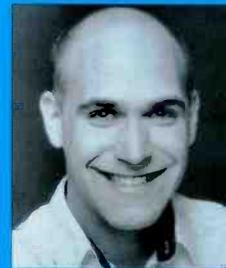
Radio Roundup

At Top 40 outlet **KSEQ (Q97FM)**-Visalia, Calif., PD **Charlie Wolff** exits to take over the midday slot at soft rock **KYMX**-Sacramento. At Q97, morning show host **Rick McNeil** is Interim PD...**KNRK**-Portland, Ore. changes overnighter **Buzz's** business cards to read "Imaging Director"; weekend personality **Marconi** takes over the night shift...News from **Z107.7 (KSLZ)**-St. Louis: **Melissa Weishaupt** joins as Promotions Director; **Joe DeNiro** and **Jeff Collins** team up for weekends; **Tammy Holland** joins the **MJ & BJ** morning show for news...**KDGE**-Omaha flips to classic rock; new calls—and staff—pending...In Selingsgrove, Pa. A/C-formatted **WKOK** becomes classic hits outlet **WEGH**, effective April 18.

F.O.R. #231

Friends of Radio

Rob Schrab



Comic book writer/artist

Current Project:

Scud: The Disposable Assassin

Hometown:

Mayville, Wisconsin.

What radio stations did you grow up with:

93Q FM. that was heavy metal. 99Q. We didn't have a tape player in the car so whenever I was driving in the car I would listen to whatever was not too annoying to listen to.

What radio stations do you listen to now:

To be honest I have a tape player in the car and just listen to tapes.

Top 5 tapes playing in your car right now:

Beck One Foot In the Grave. Judas Priest Turbo. Johnny Cash Sings His Best. Esquivel. Duanne Eddy Tiang Thang. AC/DC The Razor's Edge.

If you owned a radio station what would you program?

I have a real eclectic taste in music. I listen to Devo one minute and Pavàrotti the next. so I would play a weird-ass mix of anything from swing to death metal.

Who would you like to immortalize in comic book form?

Devo. Devo's eternal. All roads spring from Devo. Devo is one of the few bands where the real art-form is themselves. Even though it's ancient in some respects. there's so much story behind each one of their songs. They were way, way ahead of their time.

MOST ADDED

- THE WALLFLOWERS (60)**
- VONDA SHEPARD (25)**
- **FASTBALL (21)**
- **MATCHBOX 20 (21)**
- **GOO GOO DOLLS (21)**
- *ALANIS MORISSETTE (18)**
- *FIVE (18)**

**TOP TIP
EVERCLEAR**

"I Will Buy You a New Life"
(Capitol)

This Top Three alternative track is gaining momentum at Top 40 as it nears the 1,000 spin mark. Seventeen new adds including Q106, JET/FM, 98PXY, WDJX, WBHT/FM, KDUK, 97ZOK, WBIZ, WQGN, and more.

**RECORD TO WATCH
MYA FEATURING SISQO**

"It's All About Me"
(Interscope)

The second-most played track at OC104-Ocean City, Md. with 58 spins, this newcomer is starting to make a name for herself with this debut effort.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	13	171	3	8201	+158
2	K-CI & JOJO - All My Life (MCA)	21	162	4	7610	+241
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	27	146	1	6646	-296
4	MADONNA - Frozen (Maverick/Warner Bros.)	10	164	0	6311	-766
5	MARCY PLAYGROUND - Sex and Candy (Capitol)	24	147	0	6053	+462
6	MATCHBOX 20 - 3 AM (Lava/Atlantic)	25	131	0	5753	-391
7	'N SYNC - I Want You Back (RCA)	15	147	2	5660	+57
8	ROBYN - Do You Really Want Me (RCA)	12	147	1	4865	-109
9	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	22	116	0	4774	+146
10	CELINE DION - My Heart Will Go On (550 Music)	21	126	0	4644	-1055
11	BACKSTREET BOYS - Everybody (Jive)	11	137	4	4171	+301
12	BRIAN MCKNIGHT - Anytime (Motown)	15	124	10	4059	+482
13	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	11	130	0	4023	-173
14	BILLIE MYERS - Kiss The Rain (Universal)	33	111	0	3930	-556
15	BEN FOLDS FIVE - Brick (550 Music)	17	108	0	3412	-731
16	PAULA COLE - Me (Imago/Warner Bros.)	13	128	2	3332	+58
17	JANET JACKSON - Together Again (Virgin)	26	88	0	3299	-396
18	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	25	93	0	3217	-243
19	USHER - Nice & Slow (LaFace/Arista)	18	97	1	3154	-221
20	BACKSTREET BOYS - As Long As You Love Me (Jive)	26	86	0	3053	-576
21	CHUMBAWAMBA - Amnesia (Republic/Universal)	13	102	0	2944	-695
22	EDWIN McCAIN - I'll Be (Lava/Atlantic)	24	104	2	2876	+121
23	SHANIA TWAIN - You're Still The One (Mercury)	15	104	17	2758	+468
24	SARAH McLACHLAN - Adia (Netwerk/Arista)	8	109	4	2616	+286
25	MARIAH CAREY - My All (Columbia/CRG)	5	114	9	2612	+529
26	FASTBALL - The Way (Hollywood)	9	121	21	2603	+599
27	JANET JACKSON - I Get Lonely (Virgin)	9	91	10	2567	+291
28	NEXT - Too Close (Arista)	14	73	10	2477	+221
29	DESTINY'S CHILD - No, No, No (Columbia/CRG)	20	85	3	2341	+246
30	S.O.A.P. - This Is How We Party (Crave)	6	109	7	2282	+397
31	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	4	115	21	2238	N
32	THE TUESDAYS - It's Up To You (Arista)	11	74	0	2168	-723
33	VONDA SHEPARD - Searching My Soul (550 Music)	3	111	25	2052	N
34	THE VERVE - Bitter Sweet Symphony (Virgin)	22	70	1	2034	-801
35	AQUA - Turn Back Time (MCA)	13	75	0	2008	-951
36	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	5	83	18	1998	N
37	TONIC - Open Up Your Eyes (Polydor/A&M)	14	80	1	1847	+17
38	LISA LOEB - Let's Forget About It (Geffen)	5	84	2	1820	+325
39	USHER - You Make Me Wanna... (LaFace/Arista)	34	54	0	1725	-204
40	SMASH MOUTH - Walkin' On The Sun (Interscope)	34	53	0	1616	-304

† = Daypart

Total Reports This Week 202 Last Week 205

Chartbound

	Reports	Adds	SPINS	TREND
REBEKAH - "Sin So Well" (Elektra/EEG)	75	10	1389	+138
BLAIR - "Have Fun, Go Mad" (Jersey City/MCA)	73	5	1423	+253
*THE WALLFLOWERS - "Heroes" (Epic)	63	60	257	+257
SISTER 7 - "Know What You Mean" (Arista Austin)	62	4	1333	+138

Friendly Faces & Music Notes



Vonda Shepard, who's enjoying success these days on radio and TV courtesy of the Fox/TV show *Ally McBeal*, paid a recent visit to Q106 (KKLQ)-San Diego. She's shown here with morning show host Dave Smiley and the morning show's "Producer Matt."



Last month, on the day of their sold-out concert, members of Republic/Universal band Chumawamba visited WNCI-Columbus' morning show. Seen here are (l-r): Universal's Bob Dickey; WNCI MD Neal Sharp; the group's Paul Greco; PD John Dimick; the band's Dunston Bruce.

Epic superstar Gloria Estefan recently welcomed radio into her South Beach, Florida home for a preview of her new album, *Gloria!* Shown here partying are Felicia Swerling, the label's Director, National Pop Promotion, Estefan, and 104 KRBE-Houston PD John Peake.



Signals & Detections

Kiss 108-Boston PD John Ivey reports early callout results on Sarah McLachlan's "Adia," and they've bumped up the rotation on Eric Clapton's latest. They were also the first to add Olivia Newton-John's remake of "I Honestly Love You" and WABB-Mobile follows suit this week...WKTU-New York's Andy Shane says Rockell's "In a Dream" on Robbins is top five in callout for them. Her album is out now, and he says to check out her remake of the Dan Hill/Vonda Shepard duet, "Can't We Try." Their Number One requested song continues to be "South Park

Bounce," which is Brooklyn Bounce's song with drops from South Park edited in...On the West Coast, Z95.7-San Francisco's Danny Ocean reports that S.O.A.P.'s "This Is How We Party" is developing nicely and Daze's "Superhero" is getting some early listener reaction...Bruce St. James at KKFR-Phoenix e-mails us to say that Next's "Too Close" is a home run, and Public Announcement's "Body Bumpin'" is looking strong early on. He says Praz Michel's "Ghetto Supastar" sounds great and hopes it'll turn into a monster. Praz also gets early commitments from Z90-San Diego and Hot 97-New York. ●

Editor: ANNETTE M. LAI

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

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
67	—	1391	-53	HANSON - Weird (Mercury)
62	5	1010	+376	BLACK LAB - Time Ago (DGC)
58	17	995	+190	EVERCLEAR - I Will Buy You A New Life (Capitol)
52	2	1102	+60	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)
51	15	812	+287	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)
49	1	1024	+17	ELTON JOHN - Recover Your Soul (Rocket/Island)
45	2	1001	-34	SHE MOVES - It's Your Love (Geffen)
43	10	894	+82	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
42	21	612	+253	MATCHBOX 20 - Real World (Lava/Atlantic)
41	1	948	-12	INNER CIRCLE - No! About Romance (Sound Bwoy)
41	2	856	+22	SHAWN COLVIN - Nothin On Me (Columbia/CRG)
40	2	1275	+248	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)
39	1	885	-14	BARENAKED LADIES - Brian Wilson (Reprise)
36	10	603	+241	SPICE GIRLS - Stop (Virgin)
36	16	396	+209	ALL SAINTS - Never Ever (London/Island)
34	7	564	+81	DANA CALITRI - She Wants It All (Universal)
33	—	690	-29	JAI - Heaven (M&G/RCA)
33	12	381	+233	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
32	—	1179	-101	MASE - What You Want (Bad Boy/Arista)
31	3	452	+67	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)
29	2	1037	+37	SYLK-E. FYNE - Romeo And Juliet (RCA)
26	—	589	-46	REACT - Can't Keep My Hands Off Of You (Berman Brothers/Columbia/CRG)
25	—	402	-50	NAKED - Raining On The Sky (Red Ant)
23	3	728	+60	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
23	—	405	-22	OUR LADY PEACE - Clumsy (Columbia/CRG)
21	1	480	+112	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
20	—	545	-25	FLEETWOOD MAC - Landslide (Reprise)
20	—	542	-24	WYCLEF JEAN - Gone 'Til November (Columbia/CRG)
20	1	530	+132	VOICES OF THEORY - Say It (H.O.L.A./Island)
19	5	429	+175	MYA featuring SISQO - It's All About Me (Interscope)
19	18	78	+78	* FIVE - When The Lights Go Out (Arista)
18	1	397	+52	ANGEL GRANT - Lil' Red Boat (Flyte Tyme/Universal)
18	3	280	+24	FEEL - Looking For An Angel (Muse)
17	1	691	+51	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
17	1	513	+158	BOYZ II MEN - Can't Let Her Go (Motown)
16	3	247	+92	NO AUTHORITY - One More Time (WORK/MJJ)
16	16	51	+51	* LENNY KRAVITZ - If You Can't Say No (Virgin)
15	1	498	+66	TAMIA - Imagination (Qwest/Warner Bros.)
15	4	210	+72	SOLID HARMONIE - I'll Be There For You (Jive)
14	1	266	+58	VAGANZA - Everyday (Geffen)
13	1	344	+25	TIMBALAND & MAGOO - Clock Strikes (Atlantic)
13	6	158	+124	* THE NEED - Everytime (Schmeng)
12	1	335	+9	SEMISONIC - Closing Time (MCA)
12	—	280	+27	BROOKLYN BOUNCE - Get Ready To Bounce (Edel America)
12	—	254	-47	MONO - Life In Mono (Echo/Mercury)
11	—	202	+6	MARK PONT - I Can't Pretend (Grand Scale)
11	4	167	+121	BRIAN McKNIGHT - The Only One For Me (Motown)
10	—	283	+38	HI-TOWN DJs - Ding-A-Ling (Restless)

Drops: #33-Loreena McKennitt, #38-KP & Envyi, #40-Jimmy Ray, Fatboy Slim, Aretha Franklin, Queen Pen, Ol' Skool, Prince Be, James Horner

* Indicates Debut

GO Chart

GO MOST ADDED
THE WALLFLOWERS (27)
VONDA SHEPARD (17)
**** LENNY KRAVITZ (13)**
**** MATCHBOX 20 (13)**

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels.

Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

TW		SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4246	+47
2	MADONNA - Frozen (Maverick/Warner Bros.)	3600	-254
3	MARCY PLAYGROUND - Sex and Candy (Capitol)	3177	+223
4	K-CI & JOJO - All My Life (MCA)	3150	+205
5	'N SYNC - I Want You Back (RCA)	3088	+55
6	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	2929	+6
7	ROBYN - Do You Really Want Me (RCA)	2886	+58
8	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	2846	-9
9	MATCHBOX 20 - 3 AM (Lava/Atlantic)	2596	-46
10	BACKSTREET BOYS - Everybody (Jive)	2375	+241
11	BEN FOLDS FIVE - Brick (550 Music)	2247	-177
12	PAULA COLE - Me (Imago/Warner Bros.)	2244	+83
13	CHUMBAWAMBA - Amnesia (Republic/Universal)	2129	+26
14	EDWIN McCAIN - I'll Be (Lava/Atlantic)	2074	+79
15	BILLIE MYERS - Kiss The Rain (Universal)	2036	-87
16	CELINE DION - My Heart Will Go On (550 Music)	1999	-200
17	SARAH McLACHLAN - Adia (Netwerk/Arista)	1990	+225
18	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1894	+151
19	THE TUESDAYS - It's Up To You (Arista)	1816	-67
20	FASTBALL - The Way (Hollywood)	1615	+385
21	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	1590	-76
22	MARIAH CAREY - My All (Columbia/CRG)	1426	+232
23	AQUA - Turn Back Time (MCA)	1417	-152
24	JANET JACKSON - Together Again (Virgin)	1415	-36
25	THE VERVE - Bitter Sweet Symphony (Virgin)	1414	-108
26	SHANIA TWAIN - You're Still The One (Mercury)	1359	+281
27	BRIAN McKNIGHT - Anytime (Motown)	1345	+247
28	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	1300	N
29	JANET JACKSON - I Get Lonely (Virgin)	1284	+119
30	LISA LOEB - Let's Forget About It (Geffen)	1283	+195
31	S.O.A.P. - This Is How We Party (Crave)	1270	+262
32	USHER - Nice & Slow (LaFace/Arista)	1257	+66
33	BACKSTREET BOYS - As Long As You Love Me (Jive)	1223	-90
34	TONIC - Open Up Your Eyes (Polydor/A&M)	1192	+69
35	SISTER 7 - Know What You Mean (Arista Austin)	1147	+117
36	ALANIS MORISSETTE - Uninvited (Maverick/Reprise)	1134	N
37	LOREENA McKENITT - The Mummers' Dance (Warner Bros.)	1095	-90
38	VONDA SHEPARD - Searching My Soul (550 Music)	1029	N
39	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	1009	+79
40	DESTINY'S CHILD - No, No, No (Columbia/CRG)	1005	N

Crossover

URBAN/DANCE

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

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

ALTERNATIVE

EVERCLEAR - "I Will Buy You a New Life" (Capitol)
BLACK LAB - "Time Ago" (DGC)
MATCHBOX 20 - "Real World" (Lava/Atlantic)
DAVE MATTHEWS BAND - "Don't Drink The Water" (RCA)
CHERRY POPPIN' DADDIES - "Zoot Suit Riot" (Mojo)

MOST ADDED
VONDA SHEPARD (27)

GOO GOO DOLLS (23)

THE WALLFLOWERS (20)

MATCHBOX 20 (10)

*** BONNIE RAITT (9)**

*** CHERRY POPPIN' DADDIES (9)**

TOP TIP

CHERRY POPPIN' DADDIES

"Zoot Suit Riot"
 (Mojo)

Radio swings as Cherry Poppin' Daddies picks up more believers including adds from WJLK, WSBG/FM, WCGQ, WMXB, WQSM, KMXA, KQMX, KKPN, and KLLC.

RECORD TO WATCH

THE WALLFLOWERS

"Heroes" (Epic)

Godzilla movie music makes its way onto the airwaves courtesy of the Wallflowers' remake of this David Bowie classic. Twenty out-of-the-box adds including WBMX/FM, WLCE, WMXB, WJLK, WLNK, WTMX, KKPN, KMXB, KOSO, and KYSR.

Gavin Hot A/C

TW		Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	108	0	4368	+192
2	MATCHBOX 20 - 3 AM (Lava/Atlantic)	92	0	3432	-75
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	92	0	3342	-99
4	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	97	0	3314	-22
5	MADONNA - Frozen (Maverick/Warner Bros.)	96	0	3176	-46
6	PAULA COLE - Me (Imago/Warner Bros.)	97	1	2753	+186
7	MARCY PLAYGROUND - Sex and Candy (Capitol)	79	2	2638	+186
8	LOREENA MCKENITT - The Mummies' Dance (Warner Bros.)	78	0	2437	-169
9	THE VERVE - Bitter Sweet Symphony (Virgin)	79	1	2363	-91
10	SARAH McLACHLAN - Adia (Nettwerk/Arista)	93	5	2297	+240
11	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	72	1	2287	-75
12	EDWIN McCAIN - I'll Be (Lava/Atlantic)	78	2	2183	+127
13	FASTBALL - The Way (Hollywood)	79	3	2025	+244
14	CELINE DION - My Heart Will Go On (550 Music)	67	0	1997	-354
15	BILLIE MYERS - Kiss The Rain (Universal)	70	0	1964	-277
16	BACKSTREET BOYS - As Long As You Love Me (Jive)	65	2	1899	-24
17	SMASH MOUTH - Walkin' On The Sun (Interscope)	57	0	1881	-73
18	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	82	3	1829	+223
19	BEN FOLDS FIVE - Brick (550 Music)	63	0	1740	-420
20	ALANIS MORISSETTE - Uninvited (Maverick/Reprise)	67	7	1713	+442
21	SISTER 7 - Know What You Mean (Arista Austin)	60	2	1291	+145
22	ELTON JOHN - Recover Your Soul (Rocket/Island)	54	0	1290	-6
23	FLEETWOOD MAC - Landslide (Reprise)	46	1	1131	-20
24	SHANIA TWAIN - You're Still The One (Mercury)	47	7	1106	+95
25	TONIC - If You Could Only See (Polydor/A&M)	29	0	929	-18
26	VONDA SHEPARD - Searching My Soul (550 Music)	60	27	928	N
27	GREEN DAY - Time Of Your Life (Reprise)	32	0	884	-201
28	JANET JACKSON - Together Again (Virgin)	34	0	865	+18
29	THE TUESDAYS - It's Up To You (Arista)	37	1	865	-202
30	K-CI & JOJO - All My Life (MCA)	30	2	838	+128
31	AQUA - Turn Back Time (MCA)	34	1	790	-211
32	MATCHBOX 20 - Real World (Lava/Atlantic)	39	10	781	+183
33	TONIC - Open Up Your Eyes (Polydor/A&M)	35	0	757	-6
34	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	29	0	733	-199
35	ROBYN - Do You Really Want Me (RCA)	30	3	727	+24
36	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	45	23	725	N
37	CHUMBAWAMBA - Amnesia (Republic/Universal)	31	0	657	-141
38	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	32	3	600	+122
39	LISA LOEB - Let's Forget About It (Geffen)	36	4	591	N
40	MARIAH CAREY - My All (Columbia/CRG)	28	5	557	+58

Inside A/C

BY ANNETTE M. LAI

www.acradio.com

I've been able to enjoy "surfing the net" directly from my desk here at GAVIN for a couple of months now, and just about every day (when time permits), I discover some new, cool, or innovative Web site. One I've found is **www.acradio.com**. Yes folks, A/C radio and music has a Web site exclusively dedicated to it.

The site is the brainchild of **Donna Brake Promotion's John Brake**, and while some parts of the page are still in a formative stage, there's a lot to see and learn. Brake says of the site's

creation, "Sometimes A/C is looked upon as the beleaguered format, and I felt A/C wasn't getting its props. I look at this as a good way for all of us to stay in touch and support each other."

Brake updates the page several times a week. He says, "What I like about this is that it almost has the same immediacy of radio. It's a useful and quick resource."

Some of the site's main sections are:

- **A/C Radio News:** You can check here for station news, job listings, address changes, quotable quotes, and more.

- **A/C Radio Charts:** Can't wait for the trades to arrive on your desk? Click here and get a summary of the week's Number Ones, Most Added, and hottest tunes according to GAVIN, *Radio & Records*, and *Billboard Monitor*.

- **A/C Radio Links:** Surfing this section, you can link up to any

number of A/C or Hot A/C stations, record labels, show prep services (make sure your morning show producers check this out), and trade and industry sites. Plus, check out Brake's "Web site of the Week," which is an arbitrary decision made on his part. At the time of this writing, the choice was **WPCH (The Peach)**-Atlanta.

- **A/C Tours:** Here you'll find dates for some of this year's most-anticipated tours. Presently, you can find the schedules for **Michael Bolton & Wynonna, Eric Clapton,**

- Shawn Colvin, Lisa Loeb, Bonnie Raitt, and James Taylor.**

Eventually, John would like to make this site more interactive—perhaps pose a question of the week or, when the **Grammys** or **Academy Awards** roll around, be able to conduct a straw poll on the page. Currently under construction is the "Photo Page," where you'll be able to submit pictures of station and label happenings.

If you'd like to help John make this page more fun and more useful to all of us, e-mail him your comments—any and all suggestions are welcome—at **mail@acradio.com**, or send your photos to him at 3016 Wilson Pike, Franklin, TN 37067. Happy surfing!

PANEL CHANGES:

GAVIN is currently being restructured, so there are no additions to the A/C or Hot A/C panels at this time; however, some stations have requested a change in their report-



Total Reports This Week: 110 Last Week: 108

Editor: ANNETTE M. LAI • Assistant: LILY SHIH

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

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

Chartbound

	Reports	Adds	SPINS	TREND
BONNIE RAITT - "One Belief Away" (Capitol)	31	9	516	+101
REBEKAH - "Sin So Well" (Elektra/EEG)	26	2	390	+36
* CHERRY POPPIN' DADDIES - "Zoot Suit Riot" (Mojo)	25	9	400	+178
JOHN TESH & JAMES INGRAM - "Give Me Forever" (GTSP/Mercury)	24	2	515	+34

	Reports	Adds	SPINS	TREND
JAI - "Heaven" (M&G/RCA)	23	3	335	+37
JARS OF CLAY - "Five Candles" (Silvertone)	21	4	287	+50
* WALLFLOWERS - "Heroes" (Epic)	20	20	272	+272
TREANA - "Naked On You" (Backyard/All American)	19	2	402	+17

MOST ADDED



GLORIA ESTEFAN (27)
CHICAGO (26)
JAMES TAYLOR (24)
BONNIE RAITT (19)
MARC COHN (16)

TOP TIP

JAMES TAYLOR
"Jump Up Behind Me"
 (Columbia/CRG)

With close to a third of our panel already on this track, this Grammy winner almost triples his spin total. Plus, he scores another week in the Most Added column, too.

RECORD TO WATCH

K-CI & JO JO
"All My Life"
 (MCA)

This song has already conquered Urban, Top 40, and Hot A/C - what other proof do you need that this is a hit?

Gavin A/C

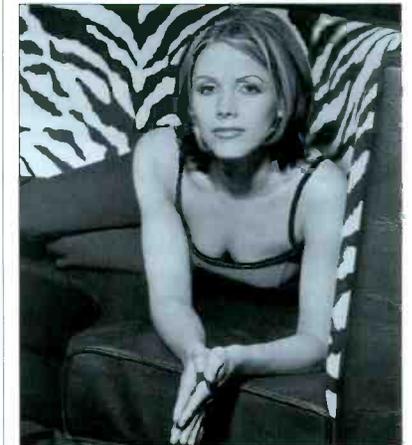
Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	15	164	3	4164	+14	77	41	28	13
2	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	11	150	0	3722	-234	61	43	30	13
3	ELTON JOHN - Recover Your Soul (Rocket/Island)	12	152	2	3527	+107	60	37	32	15
4	SHANIA TWAIN - You're Still The One (Mercury)	15	150	1	3509	+24	58	34	37	17
5	MADONNA - Frozen (Maverick/Warner Bros.)	10	135	4	3034	+57	51	27	34	16
6	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	28	123	0	2891	-223	40	39	33	9
7	MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	9	130	3	2811	+202	47	27	27	25
8	AMY GRANT - Like I Love You (A&M)	13	130	3	2719	+134	41	23	40	17
9	DAKOTA MOON - A Promise I Make (Elektra/EEG)	13	111	1	2327	+85	33	28	29	17
10	CELINE DION - My Heart Will Go On (550 Music)	21	114	0	2313	-263	22	26	48	15
11	NATALIE IMBRUGLIA - Torn (RCA)	12	91	4	2305	+187	40	21	26	3
12	SARAH McLACHLAN - Adia (Nettwerk/Arista)	8	123	7	2290	+288	23	27	39	25
13	BACKSTREET BOYS - As Long As You Love Me (Jive)	26	97	1	2196	+1	26	36	20	11
14	MARIAH CAREY - My All (Columbia/CRG)	6	112	3	1923	+261	15	21	40	31
15	FLEETWOOD MAC - Landslide (Reprise)	14	97	0	1772	-462	17	18	33	23
16	PAULA COLE - Me (Imago/Warner Bros.)	13	78	2	1717	+117	23	22	18	15
17	PETER CETERA - She Doesn't Need Me Anymore (River North)	6	105	8	1605	+170	9	19	35	31
18	STONE RAIN - The World Today (Uvula)	13	72	3	1586	-16	26	16	20	6
19	BONNIE RAITT - One Belief Away (Capitol)	3	102	19	1546	+525	8	17	37	29
20	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	6	92	13	1546	+313	11	17	35	24
21	RICHIE SAMBORA - Hard Times Come Easy (Mercury)	6	71	4	1425	+173	14	20	27	9
22	SIMON APPLE - It's Over (Trunk)	15	65	2	1333	-16	18	15	19	13
23	DIANA KRALL - Peel Me A Grape (Impulse!)	13	74	3	1327	+131	17	17	13	13
24	DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	13	80	2	1297	-368	6	13	36	17
25	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	5	88	10	1235	+271	5	12	29	27
26	CHUCK JACKSON & DIONNE WARWICK - If I Let Myself Go (Wave Entertainment)	18	55	0	1177	-246	18	12	15	10
27	MICHAEL DAMIAN - Why Not Me? (Weir Brothers)	13	59	1	1161	+57	12	16	20	10
28	KATHY MATTEA - Patiently Waiting (Mercury)	6	60	0	1129	+55	11	13	24	12
29	MICHAEL W. SMITH - Love Me Good (Reunion)	5	71	7	1049	+140	5	13	21	25
30	FICTION - I Could Cry (High Time)	15	50	1	994	+75	13	13	13	11
31	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	41	49	2	919	-144	7	13	16	11
32	38 SPECIAL - Saving Grace (Razor & Tie)	7	59	7	909	+127	6	14	14	17
33	PETER TRIPP - Back Alley (Dolphin)	13	50	3	900	+86	6	16	16	11
34	JANIS IAN - Getting Over You (Windham Hill)	10	53	2	865	-34	4	16	13	14
35	TAMMY TRENT - Welcome Home (River North)	10	46	0	834	+26	5	12	20	9
36	LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)	16	35	1	825	-200	14	9	10	2
37	VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	21	51	0	798	-128	2	13	15	17
38	BRENDA DOUMANI - A Man Who Talks To Me (DMG)	5	55	2	778	+90	2	5	27	20
39	FULL MOON BAY - Paradise (Hudson Valley)	10	52	5	772	+74	3	10	16	22
40	MARILYN SCOTT - Starting To Fall (Warner Bros.)	3	58	12	750	N	0	10	19	22

ing status from one panel to the other, which we've been able to accomodate:

- KKNB**-Lincoln, Neb. (moves from Alternative to Hot A/C)
- KRRY**-Quincy, Ill. (Mainstream)
- KUIC**-Vacaville/Fairfield, Calif. (Hot)
- KVIC**-Victoria, Texas (Mainstream)
- WCTW**-Poughkeepsie, N.Y. (Hot)
- WFPS**-Freeport, Ill (Mainstream)
- WJTW**-Joliet, Ill. (Mainstream)
- WQPW**-Valdosta, Ga. (Hot)

A/C Picks



RONNA
"Sweet Pretender"
 (River North)

Newcomer Ronna doesn't waste any time making a splash with her debut effort. Enlisting label mate and superstar Peter Cetera as her producer, she serves up a pleasant, mid-tempo tune that should easily find a home at A/C and adult Top 40.

JOE COCKER
"Tonight"
 (CMC International)

Rockin' Joe turns in one of his best efforts in recent memory. It's got a great hook and tempo, along with his unforgettable signature voice. Don't let this one pass you by; it deserves consideration.

LYRIC
"Would I Lie?"
 (National)

Meet the duo of Denver's Vince Johnson and Orlando Poole, who are known collectively as Lyric. Their first single is a soulful, sultry ballad, that's produced by Danny Seraphine, better known as drummer for Chicago. ●

To avoid duplication, refer to the back page for a review of Natalie Merchant's "Kind and Generous."

Chartbound

	Reports	Adds	SPINS	TREND
JAMES TAYLOR - "Jump Up Behind Me" (Columbia/CRG)	51	24	558	+347
GLORIA ESTEFAN - "Heaven's What I Feel" (Epic)	47	27	553	+290
THE CORRS - "Dreams" (Lava/Atlantic)	45	5	712	+105
RITA COOLIDGE - "Shorrah" (404 Music Group)	43	12	506	+81
CHICAGO - "All Roads Lead to You" (Reprise)	42	26	397	+242
VONDA SHEPARD - "Searching My Soul" (550 Music)	38	13	557	+302

Total Reports This Week: 173 Last Week: 173

Editor: ANNETTE M. LAI

Assistant: LILY SHIH

A/C reports acceptelpd: Mondays

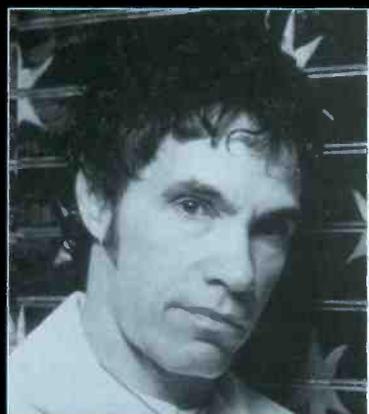
8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990

GAVIN FAX: (415) 495-2580

ARTIST PROFILE

JOHN OATES



HOMETOWN & BIRTHDATE: "New York, N.Y.; April 7, 1949."

LABEL: Push/BMG

PROMOTION CONTACT: Dave Morrell (212) 590-2200

CURRENT SINGLE: "The Sky Is Falling"

CURRENT RESIDENCE: "Aspen, Colorado"

MAJOR MUSICAL INFLUENCES: "Elvis, Curtis Mayfield, Chuck Berry, and the Temptations."

FAVORITE RECORD BY ANOTHER MUSICIAN: "Blue by Joni Mitchell."

THINGS THAT MAKE YOU HAPPY: "My wife and son."

THINGS THAT MAKE YOU SAD: "Small-minded thinking."

YOUR BEST PERSONALITY TRAIT: "I try too hard."

YOUR WORST PERSONALITY TRAIT: "I try, but not enough."

FAVORITE FOOD(S): "Italian and ice cream."

IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE: "...a ski bum."

THE ODDEST JOB YOU'VE EVER HAD: "MUSICIAN." **Your most treasured possession:** "Trust"

THE CAUSE YOU MOST BELIEVE IN? "Truth"

WHAT AMBITIONS DO YOU STILL HAVE TO FULFILL? "To have a real life."

PROUDEST CAREER ACHIEVEMENT SO FAR: "That I've survived the music business with my mind somewhat intact."

BEST ADVICE YOU'VE EVER RECEIVED: "Listen, then think before you speak."

THREE ESSENTIALS YOU'D NEED TO SURVIVE ON A DESERT ISLAND: "Water, food, and a boat."

OATES ON THEIR MUSIC: "It doesn't tell the whole story."

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
36	4	512	+98	NATHAN WHITT - Shadow Jumpin' (Lick)
35	3	471	+54	DANA MASE - A Little Light (Water)
33	16	367	+166	MARC COHN - Already Home (Atlantic)
33	3	466	+55	DAVE ROBYN - This Ain't Good (High Time)
31	2	392	+37	AALIYAH - Journey To The Past (Atlantic)
31	6	444	+74	NA LEO - The Rest Of Your Life (NLP)
28	2	424	+54	PATTY O'HARA - I Love You (J-Bird)
26	3	315	+45	BLACKMORE'S NIGHT - Wish You Were Here (Edel America)
26	9	354	+113	K-CI & JOJO - All My Life (MCA)
25	1	458	+5	SISTER 7 - Know What You Mean (Arista Austin)
25	4	290	+47	PAUL LESLIE - All That I Am (Balance)
23	2	286	+23	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
21	2	451	-37	THE TUESDAYS - It's Up To You (Arista)
21	1	273	+29	ANGELES - Can't Find The Words (Ace)
20	6	213	+58	AGARTHA - It Could Be Love (Fearless)
19	2	218	+29	MARIAH TRENCH - Not Like Before (Frenzy Feed)
19	—	237	+16	NEW YORK VOICES - Mother And Child Reunion (RCA Victor)
19	4	219	+73	LANCE BAKER FENT - Watchin' Over Me (Greenman)
17	9	207	+120 *	LOU RAWLS - Spring Again (Philadelphia International)
17	9	171	+84 *	TOM HALL - Paris Rain (Cabana Boy)

Drops: #28-Kenny G (My Heart), Joe's Band, React, and Aqua (Turn)

* Indicates Debut

S/P/W

SPINS PER WEEK PER STATION

MATCHBOX 20 - 3 AM (Lava/Atlantic)	25.96
JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	25.39
NATALIE IMBRUGLIA - Torn (RCA)	25.33
ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	24.81
LOREENA McKENNITT - The Mummies' Dance (Warner Bros.)	23.57
SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	23.50
SHANIA TWAIN - You're Still The One (Mercury)	23.39
ELTON JOHN - Recover Your Soul (Rocket/Island)	23.20
BACKSTREET BOYS - As Long As You Love Me (Jive)	22.64
MADONNA - Frozen (Maverick/Warner Bros.)	22.47
STONE RAIN - The World Today (Uvula)	22.03
PAULA COLE - Me (Imago/Warner Bros.)	22.01
MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	21.62
THE TUESDAYS - It's Up To You (Arista)	21.48
CHUCK JACKSON & DIONNE WARWICK - If I Let Myself Go (Wave Entertainment)	21.40
DAKOTA MOON - A Promise I Make (Elektra/EEG)	20.96
AMY GRANT - Like I Love You (A&M)	20.92
SIMON APPLE - It's Over (Trunk)	20.51
CELINE DION - My Heart Will Go On (550 Music)	20.29
RICHIE SAMBORA - Hard Times Come Easy (Mercury)	20.07
FICTION - I Could Cry (High Time)	19.88
MICHAEL DAMIAN - Why Not Me? (Weir Brothers)	19.68
KATHY MATTEA - Patiently Waiting (Mercury)	18.82
PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	18.76
SARAH McLACHLAN - Adia (Nettwerk/Arista)	18.62

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

BONNIE RAITT - One Belief Away (Capitol)	525
JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	347
SHAWN COLVIN - Nothin On Me (Columbia/CRG)	313
VONDA SHEPARD - Searching My Soul (550 Music)	302
GLORIA ESTEFAN - Heaven's What I Feel (Epic)	290
SARAH McLACHLAN - Adia (Nettwerk/Arista)	288
LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	271
MARIAH CAREY - My All (Columbia/CRG)	261
MARILYN SCOTT - Starting To Fall (Warner Bros.)	252
CHICAGO - All Roads Lead To You (Reprise)	242
MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	202
NATALIE IMBRUGLIA - Torn (RCA)	187
RICHIE SAMBORA - Hard Times Come Easy (Mercury)	173
PETER CETERA - She Doesn't Need Me Anymore (River North)	170
MARC COHN - Already Home (Atlantic)	166
MICHAEL W. SMITH - Love Me Good (Reunion)	140
AMY GRANT - Like I Love You (A&M)	134
DIANA KRALL - Peel Me A Grape (Impulse!)	131
38 SPECIAL - Saving Grace (Razor & Tie)	127
PAULA COLE - Me (Imago/Warner Bros.)	117
K-CI & JOJO - All My Life (MCA)	113
ELTON JOHN - Recover Your Soul (Rocket/Island)	107
THE CORRS - Dreams (Lava/Atlantic)	105
NATHAN WHITT - Shadow Jumpin' (Lick)	98
BRENDA DOUMANI - A Man Who Talks To Me (DMG)	90



Active Rock

Associate Editor **MATT BROWN**

Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m.

Station Reporting Phone: (415) 495-1990 Ext. 615 • GAVIN Fax: (415) 495-2580

email: matt@mail.gavin.com

NORTHWEST

Reporters: **KDOT, KILO**

- JERRY CANTRELL** "Cut You In" (Columbia)
- BROTHER CANE** "I Lie in the Bed I Make" (Virgin)
- CREED** "Torn" (Wind-Up)
- MATCHBOX 20** "Real World" (Lava/Atlantic)
- MEGADETH** "Use the Man" (Capitol)

MIDWEST

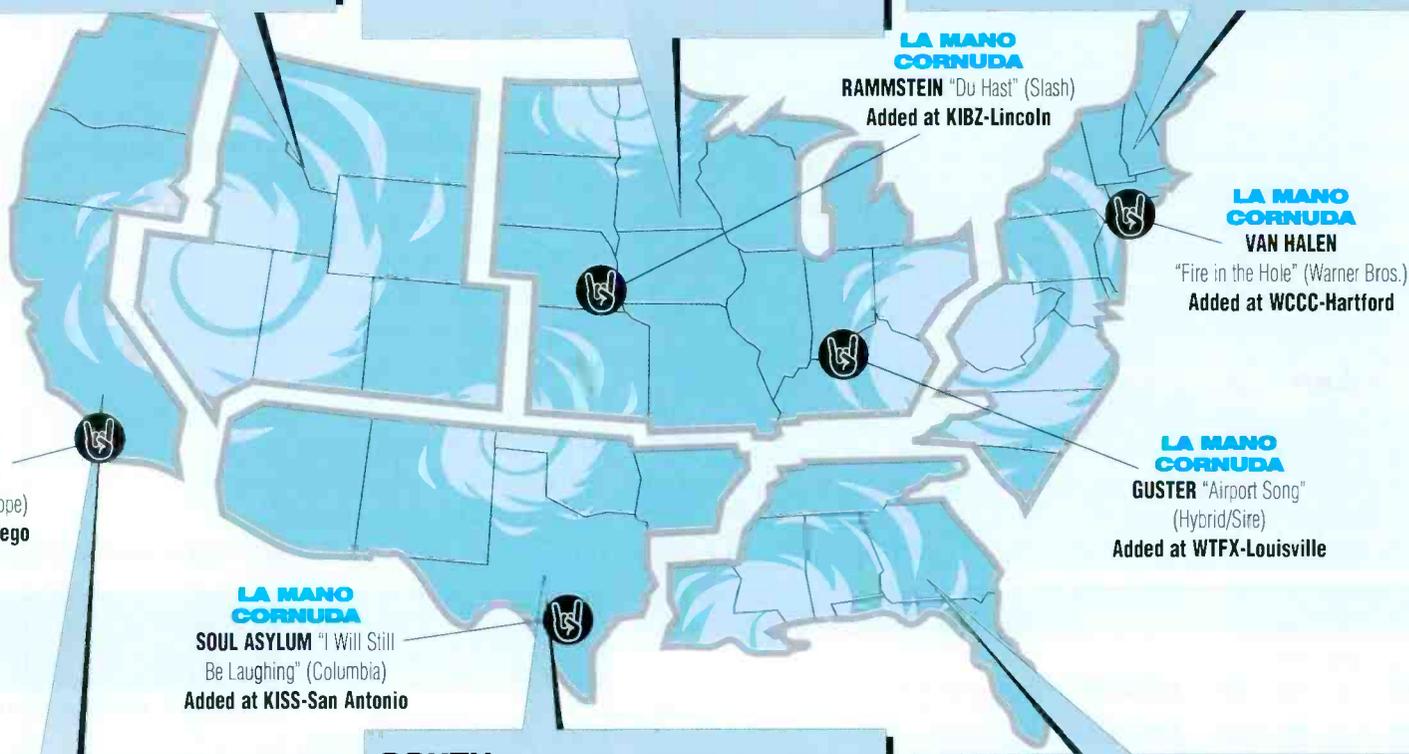
Reporters: **93X, KIBZ, KZZK, WBUZ, WLZR, WMMS, WRCX, WTFX, WYKT**

- KENNY WAYNE SHEPHERD** "Blue on Black" (Revolution)
- DAYS OF THE NEW** "Shelf in the Room" (Outpost/Geffen)
- JIMMY PAGE/ROBERT PLANT** "Most High" (Atlantic)
- JERRY CANTRELL** "Cut You In" (Columbia)
- BROTHER CANE** "I Lie in the Bed I Make" (Virgin)

EAST COAST

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

- FOO FIGHTERS** "My Hero" (Roswell/Capitol)
- MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- JERRY CANTRELL** "Cut You In" (Columbia)
- DAYS OF THE NEW** "Shelf in the Room" (Outpost/Geffen)
- METALLICA** "Fuel" (Elektra/EEG)



WEST COAST

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

- CREED** "Torn" (Wind-Up)
- DAYS OF THE NEW** "Shelf in the Room" (Outpost/Geffen)
- JERRY CANTRELL** "Cut You In" (Columbia)
- KENNY WAYNE SHEPHERD** "Blue on Black" (Revolution)
- MEGADETH** "Use the Man" (Capitol)

SOUTH

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

- BROTHER CANE** "I Lie in the Bed I Make" (Virgin)
- FOO FIGHTERS** "My Hero" (Roswell/Capitol)
- DAYS OF THE NEW** "Shelf in the Room" (Outpost/Geffen)
- MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- JIMMY PAGE/ROBERT PLANT** "Most High" (Atlantic)

SOUTHEAST

Reporters: **KTUX, WXTB, WMFS**

- DAYS OF THE NEW** "Shelf in the Room" (Outpost/Geffen)
- CREED** "Torn" (Wind-Up)
- STABBING WESTWARD** "Save Yourself" (Columbia)
- FOO FIGHTERS** "My Hero" (Roswell/Capitol)
- JERRY CANTRELL** "Cut You In" (Columbia)

This Goes to 11

DLR BAND

"Slam Dunk" (Wawazat)

"There's a lot of great rock & roll out there, but with the new David Lee Roth record, it's party time!"

—PAUL "THE ROCK DOG" ERICSON, KZZK-QUINCY, ILLINOIS



Top Ten

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

The 5 Ultimatums

JIMMY PAGE & ROBERT PLANT

"Most High" (Atlantic)

METALLICA

"The Unforgiven II" (Elektra/EEG)

JERRY CANTRELL

"Cut You In" (Columbia)

CREED

"Torn" (Wind-Up)

SEVENDUST

"Too Close to Hate" (TVT)

Penetrations

THE WALLFLOWERS

"Heroes" (Epic)



The first single from the go-go Godzilla soundtrack is an excellent rendition of classic Bowie. Stations adding the record include: KILO, KRXQ, WLZR, and KBAT.

CLUTCH: The Rock and Roll Outlaws

by matt brown

THE PAST

The Civil War was, arguably, the most traumatic period in the history of the United States. In 1861, neither North nor South could have envisioned the scope—or the horror—of that war. Some 3 million men served in the armies; more than 2,200 battles were fought, and an average of 430 soldiers died each day of the four-year conflict. In the end, almost as many Americans perished in the War Between the States as in all the nation's other wars combined.

Cities were ravaged, farms were destroyed, and vast tracts of once productive soil were laid waste by the indiscriminate appetites of war. Brothers opposed brothers. Fathers and sons turned against one another. The progress of the nation was delayed as almost an entire generation evaporated in the flames of battle. From the horror of that conflict emerged a new Union, bound by freedom and the promise of equality for slaves. America has never paid so high a price for a definition of destiny.

HARPERS FERRY, 1998

Destiny led the intense quartet known as Clutch from the small, developing Washington, D.C. suburb of Germantown, Maryland to the historically entrenched West Virginia town of Harpers Ferry, where these rock & roll outlaws set up camp and wrote most of the songs for their latest Columbia Records release, *The Elephant Riders*. "We hadn't intended on moving there specifically; we just ended up there out of fate," reminisces Neil Fallon, lead throat and prime lyricist for the group. The moderately sized house the band inhabited was built around 1780 and back then would have been considered a mansion. "I had never considered myself much of a history buff, but living in that house forced history upon me," says Fallon.

"Those walls had seen so much. People who were born in that house had also died there," he continues. "I had never lived in a house that was over twenty years old and then all of a sudden, there I was, living in a home that had been witness to all but a few years of American history."

THE ELEPHANT RIDERS

Whether Clutch wants to admit it or not, history is a recurring theme throughout their hook-laden, thunderous music. On the group's previous, self-titled album they looked into space i.e., the future as a means of expression, while on *The Elephant Riders* they look to the Civil War (past) as a source of primal inspiration. "We chose to name the album *The Elephant Riders* because it's such a surreal image," explains Fallon, reflecting on the cover art, which depicts a Civil War battle in which military generals lead their charge on elephants rather than horseback. "It's just a flight of fancy," he concludes. "Originally, I wanted to

have Civil War infantry men on dinosaurs, but the dinosaurs were too large."

On the title track, the image of Civil War soldiers on elephants is further reinforced via lyrics like, "I heard the rhythm of the hammers beating the rail lines together/elephant riders to the Northwest bring news of battle."

"I like to tell stories rather than list grievances," says Fallon.

MATURING

"Since our last record, we've found ourselves more capable of what we want to do in the studio," explains Fallon. "We put a lot of thought into the arrangements of our songs, and we put a lot of thought into tones. We've been moving away from heavy guitars—as far as gain and volume goes—and begun seeking out richer tones. Something doesn't have to be loud to be heavy; it can be heavy and quiet at the same time. We tried more dynamics in volume and tempo."

Two of the tracks on the album ("Muchas Veces" and "Crackerjack") feature trombonist Delfeayo Marsalis. "We saw Elvin Jones' Jazz Machine play and were so intrigued by Delfeayo, who was jamming with him," Fallon remembers. "The subject came up of maybe having some horns on the record, but we wanted to see what it would sound like; we didn't want it to end up sounding like a ska thing." He needn't have worried. The result—no ska, just solid low-end rock & roll jams with a tweaked jazz slant.

PAY FOR PLAY

Money. It can be the means to an end if placed in the wrong hands. Pay for play was recently uncovered by the *New York Times*, and hit close to home (Limp Bizkit, the group in question, just happened to be on tour with Clutch at the time). "It's all politics to get bands on commercial

and nowadays radio and MTV are just a means towards album sales," insists Fallon. "When we made a video, we didn't make it because we wanted something artsy, we made it because we thought it was a good way to promote the band."

SPACEGRASS

Classic rock influences are readily apparent in Clutch's music; Fallon cites groups like Led Zeppelin, Deep Purple, Black Sabbath, and Budgie as seminal influences. It's these guitar-oriented sounds that have helped Clutch entertain a whole new generation of stoner rock fans. But contrary to popular belief, this hard-hitting heshher rock band repented its earlier ways. Fallon reveals, "I've given up all those things—weed, booze, etc. Five days ago was exactly one year. I don't miss it; I feel that it was taking a toll on my creative juices. If something is written or created in an altered state, the next morning it doesn't sound quite as good as it did that night. Now, I want to create things that will endure, regardless of the situation, and put more sober thought into things."

SECRET BROADCAST

Clutch has built a die-hard following based on non-stop touring. The group's two previous albums, *Transnational Speedway* and *Clutch*, both Soundscanned nearly 100,000 units. "Clutch is concerned about live shows and everything else is secondary," Fallon proclaims. "We get played on the radio (mostly college) and that's because they want to play us. Our biggest source of airplay outside of college radio are the commercial loud rock specialty shows," ruminates Fallon. He continues, "We can really tell when we go into a town where a radio station has been playing us because the shows just become larger."

ON THE ROAD

Clutch has just wrapped up the Ladies Night in Cambodia Tour with Sevendust and Limp Bizkit, but the future holds more of the same. After all, these good ol' boys pride themselves on constant touring and astonishing live performances. "We'll definitely be doing more touring in the next nine months," affirms Fallon. "If the album does well, we'll tour for another nine months; if not, we'll go back into the studio."

MUSIC DIRECTION

Life on the road can be grueling for a non-stop touring machine, especially when your only companion is a radio dial. "We drive around the country a lot, and it's like listening to the same radio station across the entire nation," complains the disgruntled listener. "I wish that more radio stations would have more independent programming and more flavors. They can do that by playing more of what *people* are requesting rather than what *labels* are requesting." ■



Jean-Paul Gaster, Neil Fallon, Dan Maines, Tim Sult

radio, and it doesn't surprise me that record labels pay radio stations to spin records," says Fallon. "It's unfortunate, but it just goes to show you that if anything is played enough times, regardless of the genre, people will eventually like it. It's just reinforcement."

"I've always thought of radio and MTV as advertising. The real money is in album sales,



JIM ROME Chases Rock Listeners With Lively Sports Smack

by keith and kent zimmerman

Jim Rome, with his brisk on-air rasp, is lecturing his new affiliate listeners: "Hey Providence and Columbus! Back off from calling for at least two weeks," he warns. "You may not like my show the first time you hear it. But nobody ever liked a beer the first time it went down, and pretty soon you developed yourself a nice habit."

As if Rock radio doesn't have enough competition on the airwaves, *The Jim Rome Show*, a nationally syndicated sports talk program with 90 affiliates and growing, is street-level radio aimed at the same young, mostly male demographics that Rock traditionally calls its own.

To climb into "the Jungle" with Jim Rome—alias Romey or Van Smack to his loyal listeners—and "run smack" on the air, you must observe rule number one: "Have a take and don't suck!" "Run your piehole" and master the vainglorious "gloss" heard on Rome's high-energy, four-hour show, and you too can become an infamous Romey clone.

Gone is the predictable patter of box score trivia, Vegas point spreads, and inept callers. *The Jim Rome Show* attracts an accelerated, cross-cultural audience wired to their own sports lexicon. In the Jungle, social issues like race and ethics bleed into the wide-world-of-sports landscape. When basketball player Latrell Spreewell strangles his coach or Green Bay Packer Reggie White publicly criticizes gays and stereotypes Asians and Native Americans, Jim Rome's steel trap mind and mouth are unleashed.

"While the show is about sports, you don't need to be a sports fan to enjoy the show," says Rome's producer, Travis Rodgers. "If we've done a good show, and [someone] who doesn't know a basketball from a bowling ball likes it, all the better."

Callers who blow through their smack with

articulate speed create what Rome calls "a legendary take." If Romey deems it "excellent game," then he'll "rack it" and replay the call in the show's last hour as his "huge call of the day."

Rodgers, who joined the show as producer in early 1995, admits the excessive, post-*Clockwork Orange* slang contributes to the show's distinctive pace; linguists may hear elements of hip-hop and shards of British EastEnders speak.

"It draws from a number of different things," Rodgers explains. "It has a little East Coast jargon to it, some ghetto jargon, and California surfer talk. We get guys who are lawyers and dentists who call the show and talk like that. Then we get some gang-banger off the street talking like that, too. They're all speaking the same language."

Rome is a 33-year old broadcaster who graduated from UC Santa Barbara with a degree in communications. After a brief stint as a salesman with his father's company, Rome tried one last time to land a radio gig. After being hired at KTMS-Santa Barbara for traffic detail, Rome was allegedly taken to task by the PD for boring traffic reports, so he began to invent traffic jams and car wrecks on the air. Station management eventually acquiesced and gave him a sports talk show instead.

Next, Rome hounded XTRA-San Diego for a weekend tryout, and was hired for his first major market job. It was there that *The Jim Rome Show* took root. Three years ago, the Noble Broadcast Group—then owners of XTRA—syndicated the show to another half dozen stations before Premiere snapped it up. Rome's dreams of national momentum came to fruition when Jacor acquired the Premiere radio syndication group.

With programs like *The Jim Rome Show* (which broadcasts live in Los Angeles, Monday-Friday, 9 a.m.-1 p.m. PST) or Scott Ferrall's evening syndicated *Ferrall on the Bench*, contemporary music radio no longer enjoys the exclusive franchise

on what's fresh and hip.

Part of the pace of Rome's program revolves around a tight call-screening process.

"It's absolutely a strategy," admits Rodgers. "Steve Carbone, our phone screener, does a real good job. Nobody wants to hear someone say, 'The Raiders rule, the Chargers suck. I'm out.' That's ridiculous. Jim puts it on the callers to police themselves. If you don't have anything good to say, get the hell off the air. It doesn't do anybody any good to just parrot what Jim says."

"The days of the caller being a guest, and it's his turn to talk now is totally out the window with us. To Jim's credit, he cuts to the issue. 'What's your take?' We don't care what it is, just as long as it's not stupid and doesn't suck."

Like Active Rock radio, *The Jim Rome Show* is male demo driven, mostly drawing men, 12-24 and 18-34.

"I absolutely think you could program *The Jim Rome Show* on Rock radio!" says Rodgers. "It's fast, hip, and sort of Gen X. It's quick and not boring, so it could definitely make the jump."

Also like Active Rock stations, female listeners are a challenge.

"We have a lot of women who listen, but let's be honest—it's predominantly men," admits Rodgers. "Last year a woman called the show and said she didn't hear enough women on the air. Then Jim went to Ladies Day, and we got four hours of nothing but women. There are plenty of women listeners, but they're smarter than guys—they're not willing to wait on hold for 45 minutes to talk. Guys will sit there forever so they can say to their buddies they spoke with Van Smack."

"We've been syndicating nationally for about three years," Rodgers continues. "If we put out the same consistent product and get a little better each day, eventually we'll be everywhere we want to be. The ratings have been excellent, so it's just a matter of getting PDs to pick up the show."

Listeners are urged to fax or phone Program Directors, called "monkeys" on the show, to keep them enthusiastic. "If you don't have the show, or the station is only running segments," Rome is fond of saying, "then bang your monkey!"

"Anybody in radio knows these guys do things their own way," says Rodgers, in defense of his talent's PD barbs. "They want to be the genius who made the decision to bring in Jim Rome or decide they might not want to run all four hours. Jim says, 'leave the show as it is. You can pull a monkey out of the jungle, stick him behind a desk, give him a fax machine, and he'll program the station better than you.' It's his way of saying, 'just leave my show alone, put it on all four hours, and I'll deliver the numbers.'" ■

SHOCK TOPICS JIM ROME STYLE

In addition to calls and interviews, it's ultimately Jim Rome's outrageous-yet-oddly-practical-sports commentary that creates high radio drama, and he's not above taking the shock approach.

Recently, Rome commented on a lack of competitive rivalry among female gymnasts. The sport, Rome decided, needed a Tonya Harding angle, i.e. "a big fat-ass 'ho who does back flips by day, home porn by night."

"We say pretty outrageous things sometimes," admits producer Travis Rodgers, "but Rome thinks about what he says. Figure skating was something used to fill air time on *Wide World of Sports*. Then some fat pig hit another chick on the knee with a lead pipe and now it's the biggest sport in America! Gymnastics is now the filler sport. So they need a fat pig with a lead pipe to whack somebody on the knee. It's a natural jump, isn't it?"

Southern NASCAR drivers are mercilessly touted as "hillbilly 'necks."

"We got that NASCAR take from one of the drivers, who said, 'All we are is a bunch of good ol' boys turnin' left all day,'" explains Rodgers.

Tiger Woods' father is accused by Rome of "shamelessly riding the gravy train" on his son's big name.

"Tiger Woods' father is pathetic!" says Rodgers. "The guy walks around with a hat that says, 'I'm Tiger's dad' and talks about giving him putting lessons. Tiger won because he hit the ball for 400 yards, not because of that stupid hat!"

Welcome to Jim Rome's Jungle.

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Sat. May 30	Los Angeles	The Palace	Thu. June 11	Toronto	RPM Warehouse
Sun. May 31	San Francisco	Warfield	Sat. June 13	Philadelphia	Trocadero
Wed. June 3	Salt Lake City	Wasatch Events Center	Sun. June 14	Old Bridge	Birch Hill
Thu. June 4	Denver	Ogden Theatre	Mon. June 15	Washington D.C.	9:30 Club
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Pop Goes the Rock Scene? The GAVIN Rock Interview:

Jeff Pollack Wonders Aloud: Where Have All the Core Bands Gone?

by kent and keith zimmerman

What's happening with rock bands in the shadow of Spice Girls and Titanic? Are the days of fierce rock radio market competition completely gone? We're experiencing a song-driven pop wave—more like a tsunami—and in Jeff Pollack's estimation, the current climate of radio consolidation and the lack of clever strategic competition is a prime reason we're feeling the current rock doldrums.

Can it be fixed? What are the alternatives? More overlap and paying more attention to your core artists, that's what. Here's a telling conversation with one of rock's premier front-line fighters, whose work in the radio and music fields crosses lines between Rock and Alternative radio, music television, international radio, and movies.

Did USA Today get it right when they quoted you as saying, in essence, there's very little rock music selling or getting extensive airplay today, as compared to pop music?

Yes. The only rock music that seems to be getting wide acceptance is from rock acts with pop sensibilities and hit singles. There are a few exceptions—like Creed and Days of the New,



who are doing well—but very little music from the rock genre appears to be going anywhere except to a small amount of fans. It's pretty disturbing.

Is the current conundrum cyclical or symptomatic?

Definitely cyclical. There's a lot of good pop music out now. While there's strong hip-hop and good ska, rock bands don't seem to be delivering particularly good records. And if they are, they're not getting past the Alternative and Rock formats, which isn't enough to generate more than a few hundred thousand sales.

Has rock become overly niched?

Bands—and I mean good bands, like Third Eye Blind, matchbox 20, and Black Lab—are more like pop bands to me, at least from the standpoint that there used to be stand-alone rock bands without the need for other formats. The whole world of contemporary music has gone very pop and become very song-oriented. As a result, we shouldn't be surprised that we're seeing a very sluggish rock market. We can count on one hand—I count five—good rock albums in the past year.

Rock exists in a wide spectrum. There are new faces like Creed and Days of the New, which one might call Soundgarden-lite, then there's Foo Fighters, Sevendust, Black Lab, Space Hog, and rootsier bands like Brother Cane. But what about Ozzy, Megadeth, Van Halen, and Metallica? Where do they stand in the current scheme of things?

They are heritage, veteran rock bands that are only getting played on one format. As we have seen, if you're only getting played on one format today, your chances of breaking through with substantial sales—meaning a gold record or above—are very small. In the past, while there used to be two rock stations in any given marketplace, now there might be one Rock station and an Alternative. Van Halen and Metallica are not getting played in L.A. right now. That suggests an interesting trend.

How has current station ownership and consolidation affected that balance?

You could say that consolidation allowed Alternative to exist. You couldn't exist by having just a younger audience, especially if you were selling against somebody who had three or four formats that delivered a 30+ audience. In other words, Alternative has been able to truly service its core audience because it hasn't had the pressure to skew older. One of the big reasons that Top 40 teetered and exploded in the late '80s and early '90s is because everybody felt you needed 25+, and you can't get good 25+ unless you have a morning show. The natural constituency of an Alternative format, 18-29, is beautifully sold alongside a Classic Rock or A/C station getting older demos. In one sense, consolidation has helped Alternative continue to remain vital by not having to attract older demos on its own. That's the good news.

The bad news is that, in some markets, program directors who previously competed with each other are now told to stay within a particular spectrum of music. They're not able to take that extra [competitive] step that an aggressive programming posture often dictates. In many markets, radio is not as good as it was two years

ago, because the programming has become mediocre, safe, and less aggressive.

Major groups are focused now on building "format hills." If we formed the Pollack-Zimmerman Group, how might we do things differently? Would we encourage more overlap and competition?

Absolutely. I was talking to a good friend a couple of weeks ago and he used the example of The Gap, which has four different companies—Gap, Banana Republic, Abercrombie and Fitch, and Old Navy. While all of them appeal to different buying constituencies, there is overlap, and they would never try to prevent someone shopping at the Gap from going to Banana Republic next. In other words, those companies aren't managed from the top down, but from the bottom up. Tastes are allowed to evolve from the bottom as opposed to a company dictating from the top. I feel it's much healthier when I get to choose.

Could we put together a cluster that compliments each other? Yes, but that doesn't mean that each branch isn't out to absolutely take hold of the marketplace aggressively. We need to realize that the greater good can be served by taking an aggressive piece of the pie; it doesn't necessarily have to be viewed as taking away a market share at the expense of another one of the stations in the cluster. That's the biggest mistake being made today.

What about MTV and VH1? If a band needs multiple formats to break through, can't those entities serve as surrogates in terms of additional exposure?

If a band is going to have impact today, it has to have MTV or VH1's support as an additional exposure vehicle, because one radio format is not enough to sell records. Sometimes two aren't enough. A cutback of multiple stations playing similar music in a market means that, while you may have the opportunity to get more records played, the spins will be down—which is why you desperately need MTV and VH1 to expose artists. With consolidation, MTV and VH1 have become even more critical, simply because it's necessary to see and hear new artists in different places. A lot of times you may be the only station playing a certain band, like Radiohead or Van Halen. You want the co-presents? You got it! Again, there are positives and negatives of consolidation with respect to artists, and I thank goodness for the music channels, who add more support.

Owning or sharing—what's better?

There has to be a combination of both. You have to be imaged as owning a certain amount of

core groups inside your format. Then you have to *share* enough so that you can get some from other compatible formats. If you're too much core, you're in serious trouble. If it's nothing but shared, you're also in trouble.

On the rock side, is there a market in the U.S. that's avoiding the doldrums, one with multiple stations still fighting the good fight?

Some markets have much more competition than others. For example Chicago, Dallas, Denver, and San Francisco all have a lot of radio—specifically Alternative and Rock radio—at least from the standpoint of having a lot of different things happening. That's important and, currently, a rarity. Detroit is another market where there's a lot of radio slugging it out. That's how people get better—by getting that extra tenth of a point hammering your competitor, surprising them by doing something strategic, or invading territory they thought they owned. One of the unfortunate things that consolidation has bred is a line of demarcation where you can only do this—but not that—as determined by format boundaries.

How would you grade the record industry on artist development?

[Long pause] Pop, good. Hip-hop, good. Rock, poor. Swing and ska, good.

Do you grade rock poor because the music world is so song-oriented?

Because we are not getting the new bands we need, who can go out and tour to develop a following. Of course [radio] is blamed by record companies—and to some extent, they're right—but we can't afford to support a band that the audience has lost interest in. It's hard because there are very few [groups like] Tool, who, as big as they are right now, are about to become three times bigger, simply because they've solved the most difficult problem plaguing bands right now. They've kept their mystique by allowing

every fan to believe they've individually discovered them. That mystique has been lost in a lot of rock music. People may blame radio stations and festivals, where bands are "forced" to play too early, but I don't buy that as long as there are bands like Athenaeum, who develop a big following in their territory, get signed by a major label, and they still cook.

Some may also disagree and say there's still a lot of good music out there. I say there's some good *songs*, but not many good *artists*. We're in a position where our categories of new music are defined by whatever band we play for two months, who then disappears into oblivion only



Jeff Pollack

to be replaced by the next. That's not a good position to be in. We then become like pop radio: what's the song, is it a hit, and can I play it?

Can't rock stations lean on the Ozzys and Van Halens and rebuild from the ground up?

You're seeing a lot of Active Rock stations going back and playing more library music. Whenever that happens, you know something is not happening on the new music front. On the other hand, radio should be taken to task whenever we don't support one of our great bands because after the first or second week out, "the record isn't testing well."

I was extremely angry to hear some of the reaction to the new Pearl Jam album. It's a great album by a great band. For people to say "Given

to Fly" is not working after two weeks, you'd better *make* it work! This band is too important. If we treat Pearl Jam like any other band that comes out with a brand new song, we're making a serious mistake.

You can't compare bands that aren't on the same level; if you put artists that only have one song to offer on a level playing field with a band like Pearl Jam, you're eliminating your ability to have core artists that people come to your station for. Then you're in a song-for-song battle with pop, Modern A/C, Alternative, and Top 40 stations. If you get in that battle, you've got a good chance of losing.

"If you put artists that only have one song to offer on a level playing field with a band like Pearl Jam, you're eliminating your ability to have core artists that people come to your station for."

Look what happened when the Pearl Jam [live] shows went up [for sale]. They sold out everywhere. Compare that with a band turning out disposable, irrelevant, pop or novelty music. Every playlist has that kind of music on it, but don't *ever* think that a band that's getting calls and a little vibe replaces a true core band. In the rush to play just the good songs, sometimes people are not paying enough attention to the long-term strategic plan of what their station needs in terms of balance—meaning core artists combined with a natural percentage of today's songs, [the latter of which are] generally replaced 60 days down the road by another song. Whenever it's *just* about songs, any format—other than Top 40—is in real trouble. ■

UPCOMING RELEASES FOR ACTIVE ROCK

A&M

Band: Ten Speed
Album: *Ten Speed*
Single: "Space Queen"
Description: Brings back elements of early '70s glam—à la T-Rex, Marc Bolan, and David Bowie—without the eyeliner. Great riffs and strong melodies.
Add date: Out now
Contact: Mark Tindle (213) 856-2677

ATLANTIC

Band: Savatage
Album: *The Wake of Magellan*
Single: "Paragons of Innocence"
Description: Mainstream progressive rock. Think Queen-meets-Metallica.
Add date: Out now
Contact: Jon Nardachone (212) 707-2135

Band: Bad Religion
Album: *No Substance*
Single: "Shade of Truth"
Description: These underground legends have been around since the

early L.A. punk days. Melodic, heavy, and catchy as all hell. Deserving of serious Active airplay.
Add date: April 30
Contact: Jon Nardachone (212) 707-2135

ALIAS

Band: Caustic Resin
Album: *The Medicine Is All Gone*
Single: "Once and Only"
Description: Big '70s, sticky, stoner rock. Debut record for Alias.
Produced by Phil Eck (Built to Spill, Modest Mouse). Fire up the bong!
Black Sabbath-meets-Pink Floyd.
Add date: May 19
Contact: Greg Tomlinson (818) 566-1034

CAPITOL

Band: Jesus Lizard
Album: *Blue*
Single: "Tales of Two Women"
Description: Already legends at college radio, the Lizard's intensive guitar rock will surely be a breath of

fresh air on Active Rock radio.
Add date: Early May
Contact: Tommy Daley (213) 871-5733

CAPRICORN

Band: The Honeyrods
Album: *The Honeyrods*
Single: "Float"
Description: Hard, straight-ahead rock from Nashville. Have toured extensively with the likes of Seven Mary 3 since the album's release.
Add date: April 27
Contact: Jeff Cook (404) 873-3918

CENTURY MEDIA

Band: Stuck Mojo
Album: *Rising*
Single: "Rising"
Description: Unlike the current trend of fashion-oriented, politically rhetorical hip-hop/metal crossover bands, Stuck Mojo first and foremost appeals to the most important demographic of all—the common rock & roll lover. The alternative to the alternative.
Add date: Out now

Contact: Andrew Sample (310) 574-7400 ext. 11

COLUMBIA

Band: Clutch
Album: *The Elephant Riders*
Single: "Elephant Riders"
Description: Have managed to sell a ton of records without commercial airplay. Heavy, stoner rock from Maryland. (See feature on page 17 in this issue)
Add date: May 5
Contact: Jim DelBalzo (212) 833-7029

ELEKTRA

Band: Various Artists
Album: *The X-Files* soundtrack
Single: TBA
Description: Many heavy hitters on this album, including Filter and the Foo Fighters.
Add date: TBA
Contact: Al Tavera (212) 275-4106

EPITAPH

Band: Rancid
Album: *Life Won't Wait*
Single: "Bloodclot"
Description: Unless you've been living under a rock, we need not explain how massive and influential this punk/ska outfit has been the past few years. Play 'em lots.
Add date: May 18
Contact: Tami Shomoassey (213) 413-7353

GEFFEN/DGC

Band: Girls Against Boys
Album: *Freak*On*ica*
Single: "Park Avenue"
Description: A very successful band from indie label Touch & Go. Have toured with Rage Against the Machine and Helmet. Imagine Tool-meets-Nine Inch Nails at Rob Zombie's house.
Add date: May 5
Contact: Warren Christensen (310) 285-2791

MOST ADDED

- THE WALLFLOWERS (27/27 reports)**
- LENNY KRAVITZ (20/20 reports)**
- LILITH FAIR (18/21 reports)**
- SARA HICKMAN (14/19 reports)**
- ERIC CLAPTON (13/58 reports)**
- SCOTT THOMAS BAND (11/11 reports)**

TOP TIP

JIMMY PAGE & ROBERT PLANT
Walking Into Clarksdale
 (Atlantic)
 Big enthusiasm on the Triple A front for the latest from Page and Plant. Action on "Most High," "Blue Train," and "Shining in the Light."

RECORD TO WATCH

LIQUID SOUL
Make Some Noise
 (Ark 21)
 Soul-funk samplers pick up the pieces as KBAC, WNCS, WXRT, WEBX, and WYSO swing to "No Cents," "Yankee Girl," and "My Three S.O.B.'s."

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS: KENT/KEITH ZIMMERMAN

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

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

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

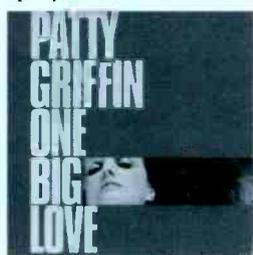
A3 No-Brainers and Other Modern Sounds

My new release stack has been growing with spring book delights and summer radio songs. Here's a sample of what's caught my ear, starting with a couple of easy choices.

PATTY GRIFFIN
"One Big Love" (A&M)

When Mark Tindle first played me this song, I was shocked and delighted—shocked as in, "what a long way Patty Griffin has come compared to her last effort, an ADAT-recorded acoustic album," and delighted as in, "Patty's radical audio makeover has

resulted in one of the albums of the year." The single has a couple of spiffy edits to choose from, with and



without a strummed intro. Here's a golden opportunity for A3 radio to jump in and own a hit song.

THE WALLFLOWERS
"Heroes" (Epic)

Another testament to the Wallflowers' newfound stature as stars, since anything connected to the *Godzilla* movie project will assuredly receive

front-burner, mega-marketing attention. Their cover of David Bowie's Microsoft theme is a faithful rendition, and a no-brainer add all across the dial. The song's familiarity with adults can't hurt, either.

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

Lenny Kravitz takes a catchy phrase and hammers on it mercilessly for five minutes. Fortunately, it's a soulful ditty underneath a Morse code backing track. It's understated, syncoated, and hard to get out of your head after a few plays.

SCOTT THOMAS BAND
"Black Valentine" (Elektra)

If the name sounds a bit familiar, it

may be because you remember Thomas' debut, *Shine Like You*, on the Mercury/Pure label, which was released about two years ago and featured guests like Aimee Mann, Jon Brion, Chris Stills, and Ethan Johns. Stills returns this time around with Wallflower Rami Jaffe. Clocking in at 2:49, Thomas "takes it easy" on "Black Valentine," with some reminiscent California harmonies. Ironically, "California" is also the name of the opening title track.

STEVIE NICKS
"Reconsider Me" (Atlantic)

It's safe to say that a big factor contributing to Fleetwood Mac's recent chart success lay in Stevie Nicks' abili-

Dan Bern

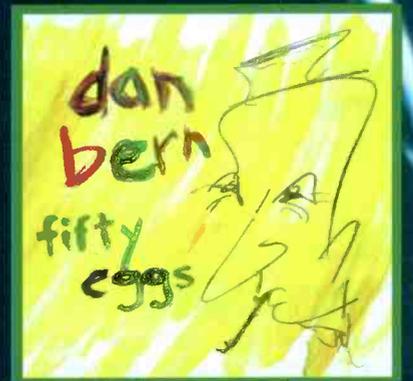
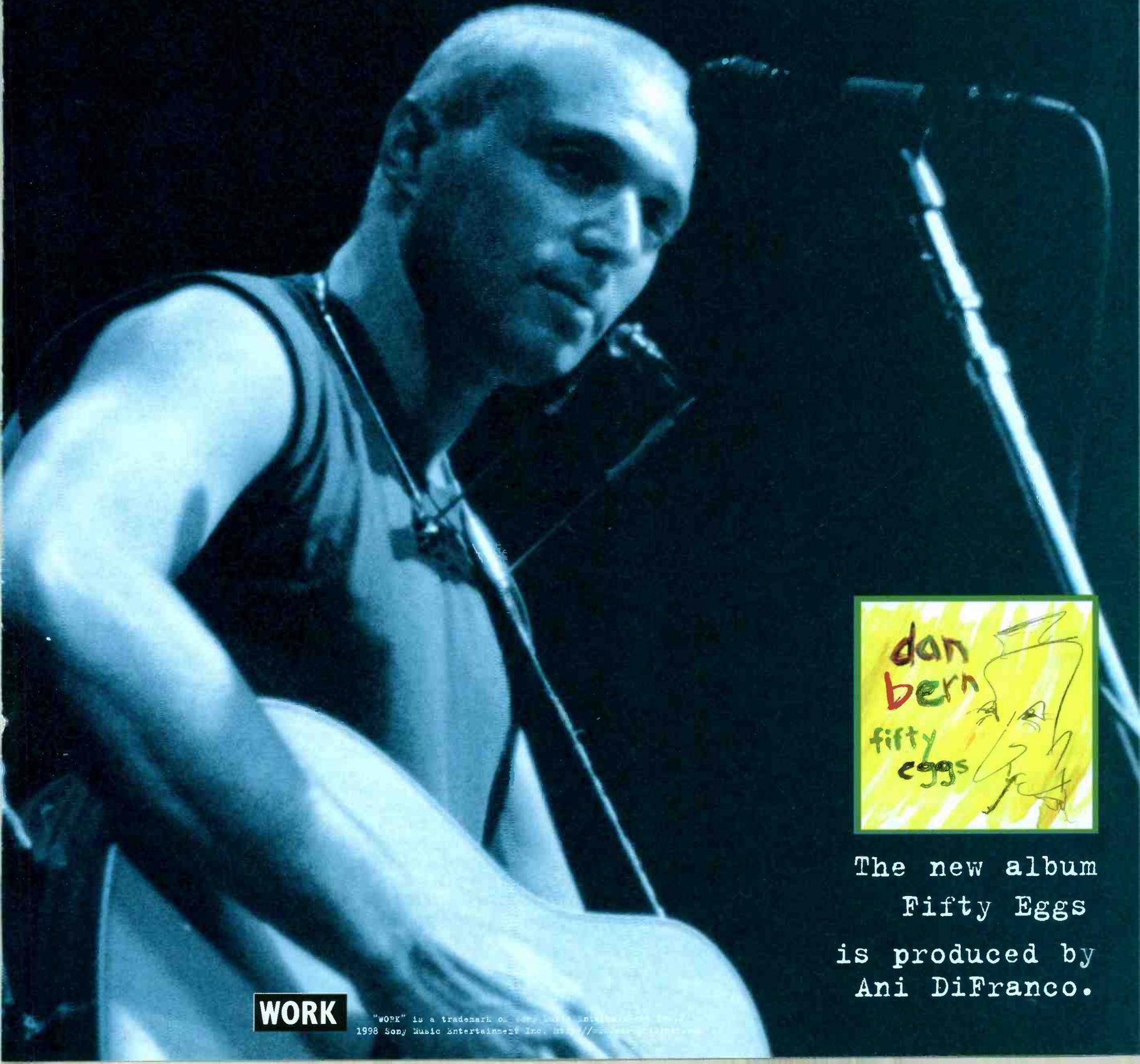
featuring

"Tiger Woods"

The song you
need balls to play

"One Thing Real"

One song you
really will play



The new album
Fifty Eggs
is produced by
Ani DiFranco.

WORK

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Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	COR	KACV	KBAC	KBCO	KBIR	KCRW	KEPC	KEFN	KELX	KFOG	KFYD	KFSR	KHKK	KKZN	KLCC	KLRQ	KMMS	KMTT	KNSD	KOTR	KPTC	KPIG	KRCL	KROK	KRSH	KRWV	KRRS	KSPN	KSJT	KTAO	KTCZ
1	BONNIE RAITT (Capitol)	1209	+55	34	20	10	26	23		13	15	29	20	23	36	57	13	7	18	16	34	9	9	7	9	35	22	15	14	20	13	18	25	
2	ERIC CLAPTON (Reprise)	1143	-17	36		9	42	24		13	20	26	25	11	30	48	38	7	3	17	33	10	6	7	5	38	20	15	14	20	17	32		
3	MARC COHN (Atlantic)	869	+24	36		14	16	17		15	1	21	24	15	32	12	7	17	9	29	7	6	7	9	38	19	15	14	20	8	15	25		
4	DAVE MATTHEWS BAND (RCA)	795	+53	19	20	12	30	22		5	5	22	12	23	21		11	9	11	25	10	5	5	5	37	9		14	13		7	10		
5	FASTBALL (Hollywood)	744	+59	18	20		29	22						24	23	13	27		11	15		5	12	7	2	38	13		14		7	26		
6	ROBBIE ROBERTSON (Capitol)	719	-2	33		14		10	11	13	5		9	21	11	24		7	17	16	26	12	16	7	2	30		20	7	20	13	16		
7	AGENTS OF GOOD ROOTS (RCA)	673	-15	33		20	31	22		10		8	19	10	14	13	7		11	10	11		7		37	19	15	12	20	5	14	23		
8	SARAH McLACHLAN (Netwerk/Arista)	666	-39	32	20		19	12			5		8	23	20	16			11		21			5		34	26	20	12	13	6			
9	SEMISONIC (MCA)	641	+86	17	22	16		23		12				16			11		19	9			8	7		32		10	14	10		15	7	
10	ANI DI FRANCO (Righteous Babe)	638	+14	19	21	9				10								7	8		10	12	12	7		21	5	15	7	20	10	13		
11	NATALIE IMBRUGLIA (RCA)	612	+37	33	19	18	14						14	15	10	27				11					38	18	10	14	20		10	10		
12	ALANA DAVIS (Elektra/EEG)	563	+23	20	22	9	17	10		7		23		14	14	6	7	7				11	5	5		25	15	15		20	10	11	4	
13	PEARL JAM (Epic)	538	+37		22	17		23		8		12	19	11	22	23	13			5	14	8	6	10		31		10	14	10		9		
14	CITY OF ANGELS SOUNDTRACK (Reprise)	531	+97	33	37	19		10		8	5	1		10		11	10					11		7		26	11	15	21	10			10	
15	MATCHBOX 20 (Lava/Atlantic)	519	+4	15	19	10	16						16	12			42		13						2		31	7	15	12			9	
16	STEVE POLTZ (Mercury)	505	+9	18	21	10		12		12		11		14				4			6			5	5	32	10	10					7	
17	KENNY WAYNE SHEPHERD (Revolution)	499	-22	17		9	18	20			5	31	20			12	28		18	15	6			5	7	38	7	20	28	20		7	25	
18	CHRIS STILLS (Atlantic)	487	-9		21	10		11				14		13		12		5	17	15	9			5	14	32	7	15	12			6	9	
19	PETER CASE (Vanguard)	466	-68			10						13			13			7					12	16	7	14	24	9	10		20	13	9	
20	EBBA FORSBERG (Maverick)	465	+34	18	19	17				9				23	8	12		5			5	8	7	7		32	5	10	14	13	7	5		
21	THE VERVE (Virgin)	430	-10	14	17	14		11				7	6	11							8	6	10				4	10	9			6	27	
22	THE SPECIALS (Way Cool/MCA)	394	+29		18	10	18	9		8				8	8		11	5			8	8	5	5			10		9				12	
23	TORI AMOS (Atlantic)	369	+111	14	20	17	6	7			5			6	11						8	4		11	5		10	10						
24	FRANCIS DUNNERY (Razor & Tie)	368	+51			10				6				7				5	7					6	5			15	12	10			12	
25	PAULA COLE (Warner Bros.)	365	-47	35		9		8								13	10				9			1		33	8	10		13				
26	REBEKAH (Elektra/EEG)	339	-6							13	5							5	7			6	4	7		12	8	10		13	8	10		
27	MARCY PLAYGROUND (Mammoth)	317	-3		9		15	22			5					24					9				5		18		9				14	
28	TRIBUTE TO LOWELL GEORGE (CMC International)	311	+59							9						7		5	8				8	9		15		4		14	13	9	13	
29	JOLENE (Sire)	299	-10			6				8	5			10	3						12			12	3	2						5	6	
30	TODD SNIDER (MCA)	285	+37				4			15				7							9	14			8	3	14						14	
31	LISA LOEB (Geffen)	284	-28	12		6				15	7	6	13		11	9	4										13	13	15	12	13			
32	A. J. CROCE (Ruf)	280	+12								20													8	5	6			15	9	13	8		
33	KATHLEEN WILHOITE (V2)	273	+15			9				11				7			5						7	4	5		16	8	10		10	6	10	
34	JONATHA BROOKE (Refugee/MCA)	271	-12					10			5			5		12					7			6	5		2	15		10	6		7	
35	EVERYTHING (Blackbird/Sire)	268	+53		8		19										12						10		3		14						7	
36	EDWIN McCAIN (Atlantic)	264	-4	32			16							5			11							3		25	4						9	
37	NAKED (Red Ant)	255	-7			9						13				11	8					7		5		32	4	10	14	10		7	6	
38	JIMMY PAGE & ROBERT PLANT (Atlantic)	252	NEW								6	12	5	15	10		11	11					11					10	14	13				
39	MARY LOU LORD (WORK)	252	-14		9		9			9					16			7		16					5		13	7						
40	SHAWN COLVIN (Columbia/CRG)	249	-37	15	11								4	21	16	13						7						22		14			8	
41	SUSAN TEDESCHI (Rounder)	248	-3														7							5	6							7	5	
42	TRAIN (Aware/Columbia)	239	+16								10	9		16							9	7		5	6		12	7		9	10			
43	LOUDON WAINWRIGHT III (Charisma)	231	+17							13	10			6	12			4						5	6					10	8	8		
44	THIRD EYE BLIND (Elektra/EEG)	231	-39				16	11									25			10	5			5			5		12					
45	GERALD COLLIER (CZ/Revolution)	230	NEW		8	9								11					7		6	7	5					15	7	13		8	6	
46	WIDESPREAD PANIC (Capricorn)	224	+14		7	4	7			8	10				13					9	10		7	5	3	3		6	7	12	13	4	7	
47	MORCHEEBA (China/Sire)	221	NEW		9				30	8				5	5						8	9	7	3			22						5	
48	LOREENA MCKENNICHT (Warner Bros.)	218	-44				14	11		7					8	16						6			4		25	6	20			8		
49	GREEN DAY (Reprise)	217	-3		19			12									9				8			5		24		10	12					
50	MATTHEW RYAN (A&M)	216	NEW		7	6					5			7	10			5						3			15	8		14	10		6	6

ty to get her act in gear. Fast on the heels of the Mac's return is a tri-CD retrospective of Nicks' solo work, representing the most lucrative of the Mac spin-offs. Among the unreleased songs is this study of Warren Zevon's "Reconsider Me," featuring Don Henley on harmony. At the time Nicks cut the tune, "I wasn't in a very 'reconsider me' state of mind." Here it is, better late than never.

Albums include:

WIDESPREAD PANIC Light Fuse Get Away (Capricorn)



Spreadheads, lie back and spread 'em. Could this be the *Eat a Peach* of the '90s? Here's the deal.

Onstage with the band each night

are seven (count 'em, *seven*) Tascam ADAT machines that faithfully record each and every set WSP records. It's the monitor guy's job to click record 14 times each night, in addition to mixing the band's onstage sound. When the tapes pile up, they're shipped to the home office, where they're organized and stored inside a climate controlled vault. *Light Fuse Get Away* was built by first assembling a song list, then retrieving the performances, eventually mixing and sequencing each one. The performances range from four to 14 minutes, most notably "Pickin' Up the Pieces" featuring Branford Marsalis. Overall, *LFGA* is a labor of love from a band who have made a science of documenting their existence. Imagine their net worth once they accumulate a vast catalogue and a bulging vault of studio quality live tapes.

SUSAN TEDESCHI Just Won't Burn (Tone Cool/Rounder)

Susan Tedeschi has built her legacy through the Boston-based Tone Cool Records, founded in the '60s. On her way, the 28-year old blues singer and guitarist has racked up quite a few Boston Music Awards, including Best R&B and Outstanding Blues Act in '95, '96, and '97. Her singing approach mixes Janis Joplin with Big Mama Thornton. Based on the buzz she's built off tracks like "Rock Me Right" and "It Hurts So Bad," she'll be hitting the road in July opening a two month tour with Buddy Guy and Jonny Lang.

LIQUID SOUL Make Some Noise (Ark 21)

Liquid Soul has been lighting up Chicago almost since forming, via their somewhat legendary Sunday nights at the Double Door in Wicker Park. Refugees from the ill-fated

"Acid Jazz" movement, Liquid Soul has too much going for it to fit into just one music envelope. Ten musicians strong (not counting turntable scratchers and guest percussionists and singers) Liquid Soul mixes a rocky R&B sound with elements of hard pop and hip-hop. It's a sort of Dizzy Gillespie-meets-AWB-meets-Grandmaster Flash. Rest assured, the toasting and the rhythm would fit a rock sensibility. Fronting LS is Mars Williams, who spent seven years in Psychedelic Furs. Tracks being reported include the smokin' "Yankee Girl" and "My Three S.O.B.'s." We also like the hip-hopped version of Diz's "Salt and Peanuts," featuring one of our jazz-singing buddies, Kurt Elling.

RUSTIC OVERTONES Rooms by the Hour (Ripchord)

All the way from Portland, Maine, Rustic Overtones have been making

**On Your
Desk Now!**
Shipped to Radio Last Week.

GREG KROLL



Living On Ritalin



Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KTHX	KUWR	KXL	WAPS	WBOS	WBZC	WDBE	WGLZ	WDET	WEBK	WEBX	WERU	WPKP	WFOV	WIS	WJZZ	WMMH	WMMY	WMMY	WNCB	WNCV	WTKU	WVRN	WVLT	WVRN	WVNX	WVFX	WVOD	WVRY	WVCD	WVLE	WVPR	WVRT	WVRV	
BONNIE RAITT (Capitol)	28	5	22	5	22		9	8	15	19	24	10	9	9	3	16	31	13	20	11	16	15			13	27	12	20	35		21	24	19	20	
ERIC CLAPTON (Reprise)	25	5	33		36			11	13					5	13	16	30	18	10	17		15		35	11	22	8	18	31		21	13	34	25	
MARC COHN (Atlantic)	14	5	25	7	8			7	5	21	7		9	7		16	26	11	14	8	8	15		18	5	29	5	18	20		14	14	16		
DAVE MATTHEWS BAND (RCA)	8	3		5	22			4		14				5	10	17	10	10	15				24	32	15	12	7	24	29	22	39	5	21	27	
FASTBALL (Hollywood)	6	3			24		3	4		14			9		10	17	9		13				31	14	20	6	24	20	26	39	8	16	25		
ROBBIE ROBERTSON (Capitol)	26	5	6	3			6	7	10	7		10	9	9		16	17	11	10	9	4	15		33	15	14	7	19				13	9	16	
AGENTS OF GOOD ROOTS (RCA)	9	5		7			6	4		15			9	5		24	9	10	12	8	3		28	9	6							11	12	25	
SARAH McLACHLAN (Netwerk/Arista)	11		25	4						14		6		9	11	12	23	11	15				20	23				12	35	14	39		8		
SEMISONIC (MCA)				10	4		6			15	36	3			11	15	8	14	10			3	28	30	5		10	24	23	24	8	13	8	17	
ANI DIFRANCO (Righteous Babe)	8	5					9	3	13	7	50	9	9	10		16	12	8	14	14	16	15	28	16	14		9	12			4	8	10		
NATALIE IMBRUGLIA (RCA)		3	6	8	33			2					1	11			14	10					28	5	25		24	40		48			26		
ALANA DAVIS (Elektra/EEG)	10		14					7		13	7			5		16		13	15	6						26	19	25		23	9		15		
PEARL JAM (Epic)					10			5		14				15		13		7	8		6	24	27	6			12		41		11	19	10		
CITY OF ANGELS SOUNDTRACK (Reprise)		3	8	9	24			4		35						6	5		7				8	28		10			22	64		7			
MATCHBOX 20 (Lava/Antastic)	8				38			3						10		7	8						8	8		17		21					16	15	
STEVE POLTZ (Mercury)	13	5		4			6	2	11	14	24		5	5		12	9	5		18	16	15	8	17	8	12	5	24					9	15	
KENNY WAYNE SHEPHERD (Revolution)	9		3							14	3				10	17	8	7					19										8		
CHRIS STILLS (Atlantic)	10	3						6		50			5		15	9	10	13	8	15			11	8	13					9	6	10	10		
PETER CASE (Vanguard)	11	5		7			3	4	8	7	17	8	9	4		16	6		11	10	16	6	12	13	16	14	5	13							
EBBA FORSBERG (Maverick)	8	3	11	4	5			4	11					4		6	7	7	5	10	8			29		14	4							15	
THE VERVE (Virgin)	11			6	40			3		14				10				12		6				7				12		26	51	3	8	10	
THE SPECIALS (Way Cool/MCA)	9	3		8					6	16			9	4	6			13	10	11	16		16	17	8		4	24		21		4	16		
TORI AMOS (Atlantic)	9	3		5				3		14				5	4		7	5				3		11		12	4	21		25	12	16	11	15	
FRANCIS DUNNERY (Razor & Tie)	7			5	6		9	8		14	50	6	1	5		12	8	5		11	4	15				12	4				23	10		10	
PAULA COLE (Warner Bros.)	9		4		44			7						5			7									24			34	40					
REBEKAH (Elektra/EEG)		5		4			3	6	12	13			5	10			5	9					12	11		2	24			16					
MARCY PLAYGROUND (Mammoth)					31																		25						41	53		21			
TRIBUTE TO LOWELL GEORGE (CMC International)	7	5	4				9	3	12	15		4	5		12	7		12	3	16	15				9	6									
JOLENE (Sire)				5				3		15	50	6	5	2	6	12		5	7	5	16	6	18			10	3	17				7			
TODD SWIDER (MCA)	11			8						21	24		1		9	6	5		10						9	6									
LISA LOEB (Geffen)			4	5			9	3							11	12	14	13								8			25	12	5	7			
A. J. CROCE (Ruf)	8	5					9	3	5	14	36	4	9	2		12			7		4	6					5	19							
KATHLEEN WILHOITE (V2)		5		5	4		6		9	16		3	1	5				5		6	15		10			7						7			
JONATHA BROOKE (Refugee/MCA)		3	9				8	4						7	16				10	11				15	14	5				5			9		
EVERYTHING (Blackbird/Sire)	9						4		21	36		9						7	12				20	15		3	25								
EDWIN McCAIN (Atlantic)					32													8								26			45	39					
NAKED (Red Ant)				6				7		7								9		13				11	17			14	24						
JIMMY PAGE & ROBERT PLANT (Atlantic)								3		15						11					3		15					18						32	
MARY LOU LORD (WORK)	10	3		3			12	4			3	7	5	5						8	8	18		14		2					2	9			
SHAWN COLVIN (Columbia/CRG)	8		13	9				4							4	26										14				22			8		
SUSAN TEDESCHI (Rounder)	10	5			6		9	6	5	15	17	4	9	5		6		7	20		8	6			4	8	12								
TRAIN (Aware/Columbia)		3		6				5		21	36				4	7								17		9						3			
LOUDON WAINWRIGHT III (Charisma)	8	5					9	3	14	7	3	5	9	5		6		5	4	16	15														
THIRD EYE BLIND (Elektra/EEG)														10									7						40	19	50				
GERALD COLLIER (CZ/Revolution)	9	3						3		14		5	5	2									11			8	24								
WIDESPREAD PANIC (Capricorn)	8						3			10	7					7					3	3			3		7							4	
MORCHEEBA (China/Sire)							9		11		17	6		2							9	6		11		4						3			
LOREENA McKENNETT (Warner Bros.)			5									6		8		16								8		6				24	2	18			
GREEN DAY (Reprise)																								9				33	38	22					
MATTHEW RYAN (A&M)	8			4	10				7	19	24			4									10			6						3			

big noise in the thick of swing-mania. This seven-piece unit has built up an aggressive following as far West as Colorado and as far South as Atlanta, sharing stages with the likes of Mighty Mighty Bosstones, Rusted Root, George Clinton, 311, and Letters to Cleo. Rustic Overtones' mixture of ska and funk has already raised the eyebrows of several A&R mavens.



NIAGARA NIAGARA SOUNDTRACK Music from the Shooting Gallery Motion Picture (TSG/V2)



The music alone makes me want to check out the film, featuring an acclaimed performance by a Chicago-born actress, Robin Tunney, and ET's Henry Thomas. *Shooting Gallery* collects notable works by Patty Griffin (our current fave),

Cowboy Junkies, Martin Sexton, Richard Davies, and Kathleen Wilhoite, as well as a preview from Lucinda Williams'

Jimmy Buffett

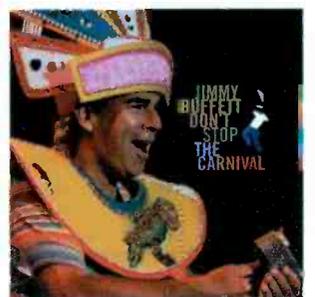
"ISLAND FEVER"



PRODUCED BY MICHAEL UTLEY

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Margaritaville
RECORDS



No Static at All BY SPENCE D.

Getting the Skinny on EVE6

A QUICK GLANCE AT AN UP-N-COMING YOUNG BAND.

Flashback to that February weekend in San Diego when you were sitting in a little gathering called the Alternative Jukebox Jury at the GAVIN Convention. You may remember a band by the name of Eve6; they garnered quite a favorable buzz from the collective Alternativeness. Flash forward to the present, where Eve6 is slowly beginning to impact radio with "Inside Out." So who the hell is Eve6 and where did they come from? The band consists of Max Collins (vox and bass), Jon Siebels (guitar, background vox), and Tony Fagenson (drums), who all hail from SoCal.

Signed to RCA while still in high school, Eve6 are veritable youthful prodigies; serious musicians willing to give up everything in pursuit of the rock & roll dream.

I recently caught up with the power trio whilst they were munching on chicken teriyaki, and got the complete 411 on the whole Eve6 mystique.

Spence D: First things first: where'd the name come from?

Max: When we were in the studio recording, Tony started getting us into old *X-Files* episodes. We'd take breaks and watch a couple of 'em...

Spence: Not to cut you off, but are you talking about the one with the evil clone twins?

Max: Yeah! you got it. Those were like Eve7 and 8, but Eve6 was the one locked in a cell in a straight jacket talking about the guard—she loved the guard so she bit his eyeball out—there was a little plaque above her cell that said Eve6.

Spence: Is this to imply that you as a band are mysterious, demented, and evil?

Max: Not at all.

Jon: We love *The X-Files* and it just sounded like a really cool name.

Spence: You were effectively tapping into the pop cultural milieu.

In unison: Precisely!

Spence: You were signed a few years ago and you were all still in high school at that point. How did that affect your glorious high school years? Did you all go to high school together?

Max: Jon and I went to high school together, and we met our freshman

year in P.E. class. We got signed in our junior year. We had a different drummer then, we didn't meet Tony until about a year ago.

Spence: Did you used to play the dances or on the quad at lunch time?

Max: Oh no, no.

Jon: We played coffee shops around the area. In fact, we got kicked out of every single coffee shop in the area for being too loud.

Spence: What was it like getting signed to a major label while you were still in high school?

Jon: It made high school really frustrating. It made us want to get it over with quick.

Max: I pretty much dropped out my senior year—as close as you could get to that without actually doing it.

Tony: I didn't join the band when they got signed. I was in college at the time. I'd been there for a semester and I'd always been a really good student and always tried to get good grades. Then I met these guys, joined the band, and it was like, 'Hey! I've just joined a band that's on a major label and we're gonna make a record!' So I didn't study at all my second semester, I didn't take my finals. So much for my college career.

Max: It's all about rock & roll.

Tony: Anything for the band, man!

Spence: What did each of you want to be when you grew up?

Max: I have on cassette tape me telling my parents that I never wanted to be a musician. They're both musicians and so I told them that I never wanted to do it.

Tony: I never wanted to [be a musician] either up until 8 years ago.

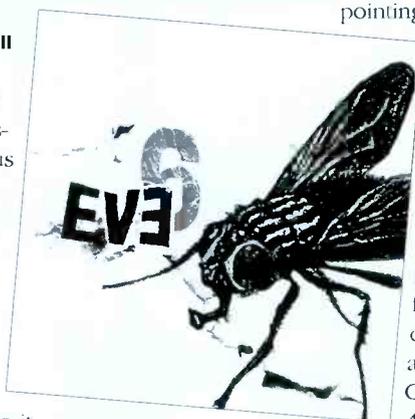
Jon: I remember wanting to be an actor when I was really, really young—probably 5 or 6. But I think every kid has a little rock star fantasy. I got it around fifth or sixth grade when I started playing guitar.

Spence: What was your initial inspiration for picking up each of your instruments?

Jon: I played piano for a while but never practiced. I always played everything by ear, I never wanted to take the time to actually learn it. My dad had this old, shitty, acoustic, gut-string guitar at our house. One day I picked it up and my dad showed me three chords. I played those three chords over and over again for probably a month. Then I started taking lessons.

Max: For me it was my dad always pointing out bass lines in songs that we heard on the radio.

Tony: I started playing drums because my parents were into music and I thought that drums would be a cool instrument. For the first couple of years I didn't really practice, and then I heard Guns 'N Roses *Appetite for*



Destruction. That record started me really drumming. I played every song on that over and over again.

Spence: You're starting to get some airplay with "Inside Out." How do you approach radio?

Max: The fact that people are hearing this [song] all over the country is a really trippy thing. I think it's really cool. We have nothing against commercial radio.

Jon: And the thing that I think is cool, too, is that the song is not a gimmick song, so it's not gonna be a blow-up, one-hit thing.

Max: It's not a novelty like so many of the songs out there now.

Eve6's self-titled debut should be on your desk now. It features a wealth of tasty, radio-ready tunes ranging from the emphasis track "Inside Out," with its earnest vocals and great guitar hooks to the powerful "Leech," the echo drenched "Showerhead," and the blitzkrieg blast of "Superhero." But don't believe my hype, just ask the friendly folks at radio: 99X, WFNX, WDST, WEND, WLIR, KTOZ, 92.5IVE, KKND, KTEG, WLUM, KACV, and a host of others. ●

Data

MOST ADDED

THE WALLFLOWERS (67)

Heroes (Epic)
KFGX, WQXA, WQBK, WHTG, WEDG, KMYZ, KKND, KXPK, WPGU, WPNT, KTBZ, KPOI, KNDD, WEND, WMAD, KKDM, KTOZ, KLZR, WBRU, WPBZ, WXEX, KJEE, KXRX, WGRD, KFTE, WOXY, KACV, WEQX, WHMP, WBZU, WKQX, KPNT, KHLR, KQXR, WXDX, WPLT, WPLA, WHFS, KROQ, WWDX, KROX, WBCN, KDGE, KENZ, KLYY, WAQZ, KNRX, WXDG, WXEG, WROX, KNSX, KEDJ, KRZQ, WNNX, KOME, KTCL, WOSC, WLUM, WFNX, WLIR, WEJE, KTEG, KITS, WAVF, WDST, XTRA, WLSZ

LENNY KRAVITZ (30)

If You Can't Say No (Virgin)
WHTG, KXPK, WPGU, WEND, WMAD, KSPI, WWCD, KLLK, WOXY, KACV, KHLR, CIMX, WPLT, KROX, KDGE, KLYY, WKRO, WBER, WXDG, WROX, KEDJ, WNNX, WLUM, WFNX, XHRM, WLIR, WEJE, KTEG, WAVF, WDST

BAD RELIGION (16)

Shades of Truth (Atlantic)
WHTG, WBTZ, KCXX, KXTE, KMYZ, KNDD, KLZR, WGRD, WOXY, KACV, WBZU, KNRK, KNSX, KEDJ, KRZQ, XHRM

SONIC YOUTH (14)

Sunday (DGC)
KQXR, KSPI, KJEE, KXRX, WWCD, KFTE, WHMP, CIMX, WHFS, WKRO, WLUM, WFNX, XHRM, WEJE

GUSTER (14)

Airport Song (Hybird/Sire)
WBTZ, WHTG, KKND, WBRU, WXEX, KACV, WEQX, WHMP, KQXR, WPLA, WBCN, XHRM, WEJE, WDST

MOST REQUESTED

FASTBALL

"The Way" (Hollywood)

HARVEY DANGER

"Flagpole Sitta" (Slash/London)

TORI AMOS

"Spark" (Atlantic)

GARBAGE

"Push It" (Almo Sounds)

SEMISONIC

"Closing Time" (MCA)

MOST BUZZ

REVEREND HORTON HEAT

"Lie Detector" (Interscope)

DELIRIUM

"Silence" (Netwerk)

SPRUNG MONKEY

"Get Em Outta Here" (Hollywood)

SONIC YOUTH

"Sunday" (DGC)

DEFTONES

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

MOST LIKELY TO

SUCCEED

What's movin' up the charts, baby.

BLACK LAB

"Time Ago" (DGC)

BEN FOLDS FIVE

"Song For The Dumped" (550)

EVE6

"Inside Out" (RCA)

WANK

"Forgiven" (Maverick)

PROPELLERHEADS

"History Repeating" (Dream Works)

BE ON THE LOOKOUT

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

Field any questions, comments or laments to Spence D.

fon: (415) 495-1990 x 648 fax: (415) 495-2580

e-mail: Spence@mail.gavin.com

APRIL 28

Cheap Trick at Budokan: The Complete Concert (Epic/Legacy)
 Cheap Trick "One Thing Real" (Work)
 Dan Bern "Breath From Another" (Work)
 Esthero "High" (Elektra)
 Feeder Just Beautiful Music (Epitaph)
 Gas Muffer "Float" ()
 Honeyrods Euphoria, Confusion, Anger, and Remorse (Epitaph)
 Humpers (Blue Gorilla/Mercury)
 Largo "Which Way" (PC Music)
 Magnet "Teardrop" (Virgin)
 Massive Attack Ninja Cuts 3: Funkungfusion (NinjaTune)
 v/a He Got Game (Mercury/Def Jam)
 Public Enemy Ghetto Blaster (Epitaph)
 Red Aunts A Series of Sneaks (Elektra)
 Spoon Suncatcher (Restless)
 Suncatcher Video Audio Sensory Theater (Elektra)
 Vast

MAY 5

Big Wreck "That Song" (Atlantic)
 Blink 182 "Josie" (MCA)
 Caustic Resin "The Medicine Is All Gone" (Alias)
 Colin Newman A To Z (Beggars Banquet)
 Comet 9 "Matter of Time" (Don't)
 Frewater The Ponzi Scheme (JetSet)
 Fun Da Mental Erotic Terrorism (Beggars Banquet)
 Girls Against Boys "Park Avenue" (Zero Hour)
 Goldo Goldo (Immortal/Epic)
 Jesus Lizard Blue (Capitol)
 Lyres AHS 1005 + bonus tracks (Matador)
 Lyres A Promise Is A Promise (Matador)
 Lyres Lyres Lyres (Matador)
 Lyres On Fyre (Matador)
 Natalie Merchant "Kind and Dangerous" (Elektra)
 Orbitron Orbitron (World Domination)
 Rialto "Untouchable" (Slr)
 Sean Lennon Into The Sun (Grand Royal)
 v/a Songs From Alley McBeal (550/Epic)

MAY 11

Comet 9 Like Mercury (Don't)
 Dandy Warhols "Everyday Should Be A Holiday" (Capitol)
 Hayden The Closer I Get (Geffen)
 Hi Fi Killers untitled (Loosegroove)
 Lenny Kravitz 5 (Virgin)
 Massive Attack Mezzanine (Virgin)
 Method 51 Method 51 (PC)
 Scott Thomas California (Elektra)
 Scrawl Nature Film (Elektra)
 Sonic Youth A Thousand Leaves (Geffen)
 Soul Asylum Candy From A Stranger (Columbia)

MAY 18

Add N to X On The Wires of Our Nerves (Mute)
 Arab Strap Philophobia (Matador)
 Brougham "I Walked In (The Party)" (Elektra)
 Butthole Surfers After The Astronauts (Capitol)
 v/a Can't Hardly Wait Soundtrack (Elektra)
 Gloritone Cup Runeth Over (RCA)
 Heather Nova "London Rain (Nothing Heals Me Like You Do)" (Work)
 Inch This Will Fall on Deaf Ears (Headhunter/Cargo)
 Loud Family Day's For Day's (Alias)
 The Mysteries of Life Come Clean (RCA)
 Naked Aggression Gutwringing Machine (Grill Cheese Cargo)
 Natalie Merchant Ophelia (Elektra)
 Sean Lennon Into The Sun (Grand Royal)
 v/a Sound of a Revolution (World Domination)

JUNE 1

Catania "Mulder and Scully" (Vapor/Warner Bros.)
 Esthero "Heaven Sent" (Work)
 Girls Against Boys Freak*On*Ica (Geffen)
 Pitchshifter WWW.Pitchshifter.Com (DGC)
 Scott Thomas "Black Valentine" (Elektra)
 Smashmouth "Can't Get Enough Of Your Love Baby" (Elektra)
 v/a X-Files Soundtrack (Elektra)

JUNE 8

Charlatans UK Melting Pot (The Best Of) (Beggars Banquet)
 Kid Koala Carpel Tunnel Syndrome (NinjaTune)
 Lida Husik Faith In Space (Alias)
 Liz Phair TBA (Matador)
 Neil Finn "Thinner" (Work)

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

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

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

FM ROCK STATION. MUST HAVE

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

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

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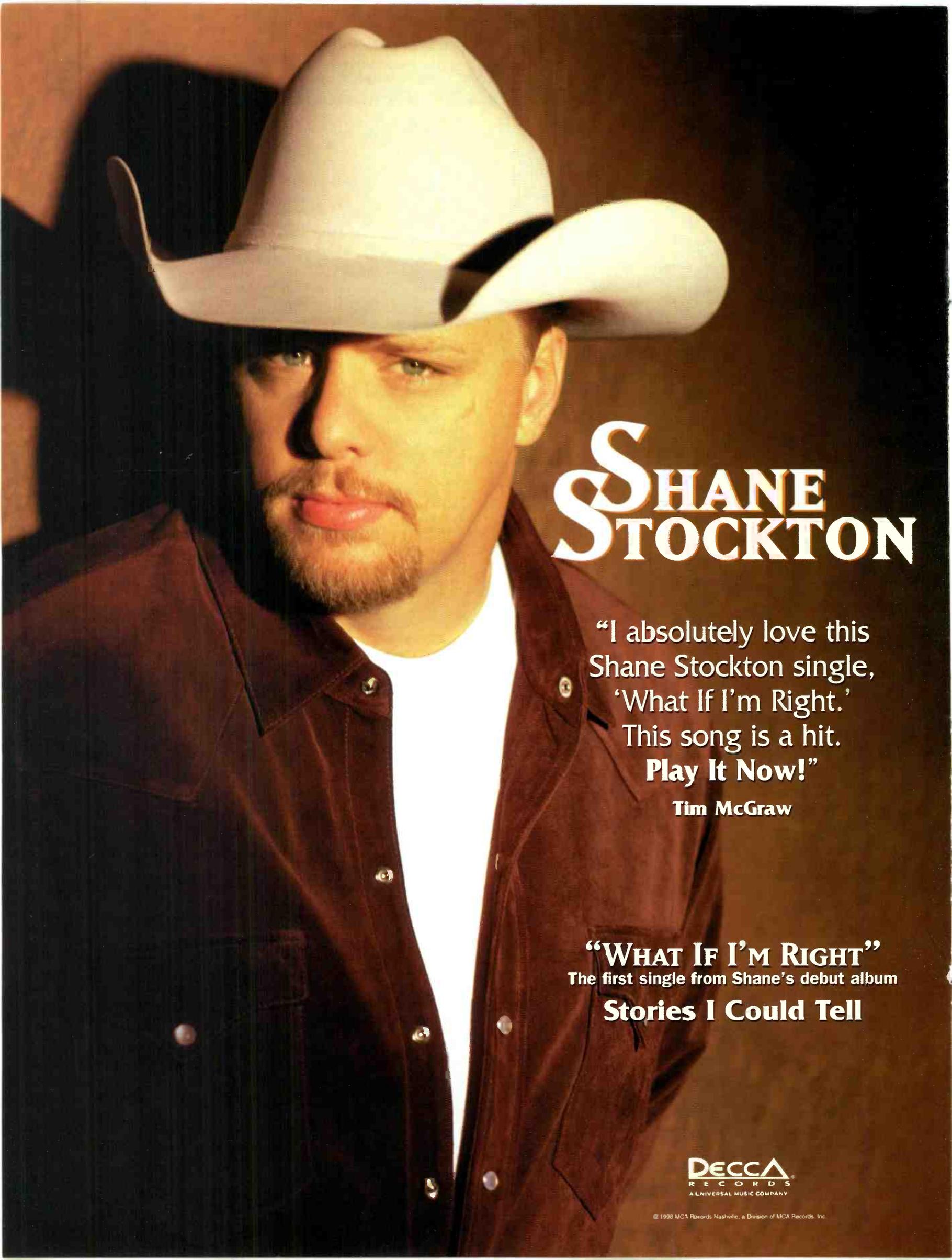
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Shane Stockton single,
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This song is a hit.
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Tim McGraw

"WHAT IF I'M RIGHT"
The first single from Shane's debut album
Stories I Could Tell

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REPORTS THIS WEEK: 199 LAST WEEK: 200

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	SHANIA TWAIN - You're Still The One (Mercury)	12	198	0	7307	-17	141	52	2	3
4	2	GARTH BROOKS - Two Pina Coladas (Capitol)	7	199	0	7243	+187	133	60	4	2
3	3	TOBY KEITH - Dream Walkin' (Mercury)	14	198	0	7150	-13	132	61	3	2
5	4	FAITH HILL - This Kiss (Warner Bros.)	10	199	0	7147	+208	129	59	10	1
6	5	RANDY TRAVIS - Out Of My Bones (DreamWorks)	9	199	0	7035	+189	121	67	11	0
7	6	TRACY BYRD - I'm From The Country (MCA)	13	199	0	6949	+343	120	61	17	1
9	7	STEVE WARINER - Holes In The Floor Of Heaven (Capitol Nashville)	9	197	1	6690	+677	108	68	19	2
8	8	MICHAEL PETERSON - Too Good To Be True (Reprise)	14	199	1	6459	+216	92	77	28	2
10	9	PATTY LOVELESS - To Have You Back Again (Epic)	13	195	1	5990	+93	75	75	38	7
11	10	JOHN MICHAEL MONTGOMERY - Love Working On You (Atlantic)	8	199	0	5760	+253	52	89	57	1
12	11	TIM MCGRAW - One Of These Days (Curb)	5	199	0	5483	+374	34	96	67	2
17	12	GEORGE STRAIT - I Just Want To Dance With You (MCA)	3	199	2	5218	+639	29	85	80	5
16	13	MARK WILLS - I Do (Cherish You) (Mercury)	9	198	2	5120	+379	25	92	73	8
13	14	ALABAMA - She's Got That Look In Her Eyes (RCA)	12	195	0	5100	+105	33	81	69	12
1	15	JODEE MESSINA - Bye Bye (Curb)	16	160	0	5009	-2384	87	34	19	20
18	16	LeANN RIMES - Commitment (MCG/Curb)	6	198	2	4863	+299	18	81	90	9
19	17	GARY ALLAN - It Would Be You (Decca)	11	196	4	4851	+288	24	79	76	17
21	18	LONESTAR - Say When (BNA Records)	14	189	2	4542	+121	17	76	78	18
22	19	KENNY CHESNEY - That's Why I'm Here (BNA Records)	8	192	1	4348	+240	13	68	91	20
25	20	CLINT BLACK - The Shoes You're Wearing (RCA)	4	194	2	4323	+514	6	71	102	15
24	21	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	8	193	2	4117	+292	10	55	93	35
23	22	SAMMY KERSHAW - Matches (Mercury)	7	190	2	4018	+190	5	58	96	31
27	23	KEITH HARLING - Papa Bear (MCA)	9	185	1	3554	+227	3	47	91	44
28	24	BRYAN WHITE - Bad Day To Let You Go (Asylum)	5	185	3	3537	+238	3	45	86	51
30	25	TY HERNDON - A Man Holdin' On (Epic)	6	184	4	3491	+475	2	40	94	48
—	26	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	1	183	156	3431	NEW	7	43	71	62
33	27	LEE ANN WOMACK - Buckaroo (Decca)	5	175	13	3096	+467	1	35	77	62
34	28	TERRI CLARK - Now That I Found You (Mercury)	5	176	10	2971	+508	1	27	84	64
31	29	LILA McCANN - Almost Over You (Asylum)	9	160	1	2890	+39	1	43	57	59
32	30	HAL KETCHUM - I Saw The Light (MCG/Curb)	8	158	2	2834	+200	1	33	74	50
35	31	JOE DIFFIE - Texas Size Heartache (Epic)	4	164	16	2654	+463	1	24	67	72
20	32	CLAY WALKER - Then What (Giant)	17	108	0	2570	-1908	29	15	30	34
14	33	MINDY McCREADY - You'll Never Know (BNA Records)	16	103	0	2456	-2515	15	31	43	14
40	34	DIXIE CHICKS - There's Your Trouble (Monument)	4	155	31	2305	+618	0	18	57	80
37	35	CHELY WRIGHT - I Already Do (MCA)	6	146	8	2296	+185	2	23	51	70
36	36	MATT KING - A Woman's Tears (Atlantic)	10	135	1	2212	+98	0	27	51	57
38	37	LORRIE MORGAN - I'm Not That Easy To Forget (BNA Records)	5	128	1	2104	+132	2	20	49	57
39	38	NEAL McCOY - Party On (Atlantic)	6	134	4	2091	+169	1	23	43	67
45	39	COLLIN RAYE - I Can Still Feel You (Epic)	2	137	45	1952	+779	0	9	50	78
41	40	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	5	131	7	1874	+213	0	14	44	73
15	41	TRACE ADKINS - Lonely Won't Leave Me Alone (Capitol Nashville)	15	88	0	1856	-2979	17	12	27	32
42	42	SHANE STOCKTON - What If I'm Right (Decca)	7	115	1	1691	+76	1	12	39	63
44	43	WADE HAYES - When The Wrong One Loves You Right (Columbia/DKC)	4	111	11	1591	+279	0	10	40	61
47	44	WYNONNA - Always Will (Curb/Universal)	2	115	32	1507	+496	0	4	45	66
—	45	MARTINA MCBRIDE - Happy Girl (RCA)	2	113	78	1443	NEW	0	4	37	72
50	46	SAWYER BROWN - Small Talk (Curb)	4	83	8	1241	+272	0	7	34	42
48	47	DARYLE SINGLETARY - That's Where You're Wrong (Giant)	5	91	6	1112	+108	0	3	25	63
49	48	GREAT DIVIDE - Never Could (Atlantic)	6	61	1	1044	+47	2	9	23	27
—	49	JOHN BERRY - Over My Shoulder (Capitol Nashville)	2	74	30	929	NEW	0	1	25	48
—	50	RHETT AKINS - Drivin' My Life Away (Decca)	2	65	17	852	NEW	1	0	27	37

Up & Coming

Rpts.	Adds	Spins	Wks	
55	11	689	3	ANITA COCHRAN - Will You Be Here (Warner Bros.)
48	13	576	2	ALLISON MOORER - A Soft Place To Fall (MCA)
48	11	552	2	DERYL DODD - Time On My Hands (Columbia/CRG)
42	19	547	1	* MELODIE CRITTENDEN - I Should've Known (Asylum)

Rpts.	Adds	Spins	Weeks	
40	13	490	1	* JASON SELLERS - This Small Divide (BNA Records)
33	1	440	2	BLAKE & BRIAN - Amnesia (MCG/Curb)

Most Added



REBA & BROOKS & DUNN (158)
"If You See Him/If You See Her" (MCA/Arista)

MARTINA MCBRIDE (78)
"Happy Girl" (RCA)
COLLIN RAYE (45)
"I Can Still Feel You" (Epic)
WYNONNA (32)
"Always Will" (Curb/Universal)
DIXIE CHICKS (31)
"There's Your Trouble" (Monument)

Spincrases

STEVE WARINER +677
"Holes in the Floor of Heaven" (Capitol)
GEORGE STRAIT +639
"I Just Want to Dance..." (MCA)
CLINT BLACK +514
"The Shoes You're Wearing" (RCA)
TY HERNDON +475
"A Man Holdin' On" (Epic)
MARK WILLS +379
"I Do (Cherish You)" (Mercury)

Top Requests

GARTH BROOKS
"Two Pina Coladas" (Capitol)
FAITH HILL
"This Kiss" (WB)
STEVE WARINER
"Holes in the Floor of Heaven" (Capitol)
SHANIA TWAIN
"You're Still the One" (Mercury)
GEORGE STRAIT
"I Just Want to Dance..." (MCA)

Record to Watch

JOHN BERRY
"Over My Shoulder" (Capitol)



WE SAY:
"We're so glad that John Berry is back on the radio, and with such a powerful song. His

voice and material just keep getting better."

RADIO SAYS: "This song is a perfect fit for Berry. He won't be looking over his shoulder as this one heads to the top of the chart." Sean Marx, KRJC-Elko, Nev. PD

STATS: Debut 49*/74 stations/30 adds

Country Notes

How Radio Hears a Hit Record...or Not

THIS WEEK'S COUNTRY NOTES WRITTEN BY JANE ELLEN, WGSQ-COOKEVILLE, TENN.

In an ideal world, a tune which begins with the songwriter's inspiration and then journeys among singers, producers, engineers, label executives, and promotion teams, each developing their own special connection with it, would inevitably be a hit. But between the sweat and the sales, that song has to connect with country radio, and trying to figure how to make that connection has become a lively guessing game of late. Just what is it that compels country radio? Great songs.

Jim Asker, Program Director of WMJC on Long Island, New York spends his evening hours listening to potential hit songs. What he doesn't hear, his Music Director does. "It's our job to listen to every single thing before it gets on the radio station," says Asker. "Every so often a truly great song comes in, like Trisha Yearwood's 'How Do I Live.' After my first listen, I immediately replayed it six or seven times in a row. A moment like that is all part of the charm. It's why we got into radio in the first place. Unfortunately, there aren't that many great songs."

Dene Hallam, Vice President of Programming for KKBQ in Houston, Texas agrees. "Obviously, if a single is a strong song by a major star, then you go with it," he says. "But sometimes, the choice is not so clear cut.

It's hard when the record label or artist doesn't realize that they've got [better material] on the album.

That's not to say that you should not add the [chosen] single; that's not what it's about. What it's about is playing the best songs currently available, in a strong enough rotation, so that the public will hear it."

Ultimately, radio commitment to a song builds the strong audience reaction that determines hit status, and there's no way to predict which

tunes will strike a chord with listeners. Or is there?

"Usually, I can tell right away," says Jay Thomas, Music Director at WFLS in Fredericksburg, Va. "Some



Jay Thomas

songs take two, three, or even four listens before I can decide if we'll add it, but they're in the minority."

Asker seeks substance. "The quality of the song comes first," he says, "then, who is the artist? If they're unknown, it is a factor." Still, he says great songs by new artists can push through. He cites Michael Peterson's "Drink, Swear, Steal and Lie" as a recent example.

"But you can't add four new artists in one week," Asker cautions. "Three of your adds should be names we all know."

Hallam also pursues the great ones. "Like a summer thunderstorm, the biggest hit records have many elements lined up together to produce that undeniable magic," he says. "Those are the no-brainer records, like 'Chattahoochee,' 'I Swear,' 'My Maria,' 'Any Man of Mine,' and 'It's Your Love.'"

"Of course, those are rare instances, a few times a year," he says. "For the rest of the 'mortal' records, I have to consider traditional reasons, like how many slots do I have open? What tempo do I need to balance the playlist? The artist's track record, uniqueness, and passion all figure into the mix to form a decision."

And that decision is rarely made by just one person. Like many Music Directors, Thomas teams up with his Program Director each week to pick their new songs. The charts are first priority at WFLS. Their consultant comes second.

"The unforgivable mistake that many of my peers make in the industry is they want to reduce this to a science," says Hallam. "And even though science may figure into

it, music is an art form."

In an effort to break a new artist, promotion teams push stations to add their music. That's their job. Radio's job is different.

"Our job isn't to make these people stars, it's to serve our core," explains Asker. "A lot of these people are faceless. When both the music and artist are faceless, it's better to wait on an add."

And what happens when a personable, new group comes along with a killer song, but no hits under their belt? When Decca sent Frazier River to visit WFLS, "The staff just loved them," says Thomas. "There wasn't anyone here who didn't think they were a hit." So the station played Frazier River. Frazier who? "I guess we were the only ones who thought they would succeed," Thomas concludes.

Asker thinks artist visits are terrific, because they help his staff connect more intimately with the music. Still, he would like to see more of the mid-level artists visit

the artist is that visits the radio station, he or she or they believe that their work is good, and they've put a lot of effort into their album. This is their ego, but more important, it's their hopes and dreams. It puts a heavy burden on any radio programmer who has any conscience at all."

Charts, research, hunches, and a conscience all play a part in radio's opinion of a song. And that perspective is, necessarily, different from that of a record label. "We need to co-exist so each side can fulfill these agendas," concedes Thomas. "You know, you scratch my back, I'll scratch yours."

It's a difficult balance to maintain, but Asker has a potential solution. "Quit sending us junk. Quit sending us junk faxes. Quit sending us junk via DGS," he says. "I understand the weight of DGS for artists like Alan Jackson, Reba McEntire, and Garth Brooks, but to think a listener would jump out of bed to hear the new Kenny

"Like a summer thunderstorm, the biggest hit records have many elements lined up together to produce that undeniable magic,"

WMJC. "We seem to get the new ones marching in the studio every week," he explains. "Mary Chapin Carpenter, Wynonna, Billy Dean, Kathy Mattea—they seem to have been forgotten."

On the other hand, rarely has a station visit convinced Hallam to add a song because he realizes most members of KKBQ's audience do not get the same opportunity he and his staff have to visit with an artist at the radio station. But even though a station visit may be irrelevant where an add is concerned, Hallam does admit he feels a tug on the human side of the music. "It always weighs heavy on my mind that, no matter who

Chesney—that's ridiculous."

After all, one person's junk is another's platinum album. To sense a strong connection and make the right music choice, a good programmer must pay attention to all those tiny voices in his head (and ignore the one saying, "kick the sales manager"). And how is that accomplished? "Music that's fresh, compelling, interesting, and has mass appeal will lead to ratings for radio and sales for record companies," concludes Hallam. "It's not brain surgery." ●

JANE ELLEN IS A FREELANCE WRITER AND THE HOST OF *MAKE UP OR BREAK UP* ON CLEAR CHANNEL'S WGSQ THE COUNTRY GIANT IN COOKEVILLE, TENN.

MOST ADDED
KATE CAMPBELL (28)

SAM BUSH (18)

JOHNNY BUSH (16)

LEON RUSSELL (15)

CORNELL HURD BAND (14)

BONNIE RAITT (10)

TOP TIP
SAM BUSH

Howlin' At The Moon
(Sugar Hill)

With a big debut this week at number 13, *Howlin'* is poised to be an Americana smash. Already being spun at KFAL, KNON, KNBT, WJTH, WETS, WUMB, and others.

RECORD TO WATCH
KATE CAMPBELL

Visions Of Plenty (Compass)

A great songwriter, Campbell's third release is a gem. With its themes of southern life and history along with an amazing cast of guests such as Emmylou Harris and Kevin Gordon make this album a contender. Already spinning at KPIG, KFDD, KSUT, WMLB, WRIU, and WVLS to name a few.

Gavin Americana

The Other Country

LW	TW		Rpts.	Adds	H	M	L
1	1	CHRIS KNIGHT - Chris Knight (Decca)	70	0	38	19	13
4	2	THE HORSE WHISPERER SOTRK - Various Artists (MCA/Nashville)	68	2	34	20	14
3	3	THE MAVERICKS - Trampoline (MCA/Nashville)	68	0	35	17	16
2	4	JIM LAUDERDALE - <i>Whisper</i> (BNA Records)	66	0	31	22	13
5	5	MIKE IRELAND & HOLLER - <i>Learning How To Live</i> (Sub Pop)	63	1	28	18	17
10	6	CARRIE NEWCOMER - <i>My True Name</i> (Philo/Rounder)	57	1	23	15	19
12	7	KIERAN KANE - <i>Six Months, No Sun</i> (Dead Reckoning)	58	2	16	25	17
8	8	KEVIN GORDON - <i>Cadillac Jack's #1 Son</i> (Shanachie)	62	3	18	19	25
6	9	AUSTIN LOUNGE LIZARDS - <i>Employee Of The Month</i> (Sugar Hill)	59	0	17	23	19
7	10	PAUL BURCH - <i>Pan-American Flash</i> (Checkered Past)	55	0	19	21	15
9	11	CHERI KNIGHT - <i>Northeast Kingdom</i> (E-Squared)	58	0	15	14	29
11	12	PETER CASE - <i>Full Service No Waiting</i> (Vanguard)	52	0	15	13	24
N	13	SAM BUSH - <i>Howlin' At The Moon</i> (Sugar Hill)	51	18	11	11	29
26	14	SALAMANDER CROSSING - <i>Bottleneck Dreams</i> (Signature Sounds)	52	8	5	20	27
17	15	RAMBLIN' JACK ELLIOTT - <i>Friends Of Mine</i> (Hightone)	47	1	9	21	17
20	16	SARA EVANS - <i>Three Chords and the Truth</i> (RCA)	40	0	15	16	9
14	17	BLUE HIGHWAY - <i>Midnight Storm</i> (Rebel)	48	0	13	12	23
16	18	MICHAEL RENO HARRELL - <i>Ways To Travel</i> (Rank Records)	47	0	10	15	22
31	19	LEON RUSSELL - <i>Legend In My Time</i> (Ark 21)	47	9	8	15	24
19	20	JERRY JEFF WALKER - <i>Cowboy Boots And Bathin' Suits</i> (Tried & True)	45	2	9	20	16
18	21	CONTINENTAL DIVIDE - <i>Feel Good Day</i> (Pinecastle)	45	1	8	20	17
15	22	JAMIE HARTFORD - <i>What About Yes</i> (Paladin)	47	0	10	14	23
13	23	THE WOODYS - <i>The Woodys</i> (Rounder)	48	0	9	15	24
23	24	GREAT DIVIDE - <i>Break In The Storm</i> (Atlantic)	38	1	14	11	13
21	25	ROBIN & LINDA WILLIAMS - <i>Devil Of A Dream</i> (Sugar Hill)	42	0	9	12	21
22	26	RENO BROTHERS - <i>Three Part Harmony</i> (Pinecastle)	39	0	7	17	15
24	27	APOSTLE - <i>SOUNDTRACK</i> - Various Artists (Rising Tide)	40	0	9	10	21
25	28	THOMPSON BROTHERS BAND - <i>Blame It On The Dog</i> (RCA)	33	0	11	12	10
28	29	KATE WALLACE & MICHAEL CAMP - <i>Two Lane America</i> (New Pair O' Dimes)	42	0	2	13	27
35	30	JUKEBOX CANTINA - Various Artists (Hayden's Ferry)	37	3	4	13	20
32	31	CHRIS WHITLEY - <i>Dirt Floor</i> (Messenger)	34	2	8	11	15
29	32	HANGDOGS - <i>East Of Yesterday</i> (Crazyhead)	37	0	5	12	20
33	33	LOST CONTINENTALS - <i>Moonshine And Martinis</i> (Landslide)	31	1	9	9	13
30	34	THE HOLLISTERS - <i>Land Of Rhythm And Pleasure</i> (Freedom)	34	0	4	14	16
37	35	NICK LOWE - <i>Dig My Mood</i> (Upstart/Rounder)	30	3	6	14	10
27	36	THE DERAILERS - <i>Reverb Deluxe</i> (Watermelon/Sire)	26	0	10	14	2
N	37	CORNELL HURD BAND - <i>Texas Fruit Shack</i> (Behemoth)	33	14	2	14	17
36	38	ALEJANDRO ESCOVEDO - <i>More Miles Than Money</i> (Bloodshot)	30	2	7	10	13
38	39	LOUDON WAINWRIGHT III - <i>Little Ship</i> (Charisma)	29	1	7	9	13
39	40	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Appleseed)	27	3	6	13	8

Chartbound

- | | |
|---------------------------|---------------------------|
| DUANE JARVIS (Watermelon) | LEE ROCKER (Upright) |
| KATE CAMPBELL (Compass) | REDD VOLKAERT (Hightone) |
| KUDZU KINGS (Independent) | DAN PLOWDEN (Independent) |
| BEN WINSHIP (Snake River) | JOHNNY BUSH (Watermelon) |

Americana Inroads BY CHRIS MARINO

A Wise Man Once Said.....

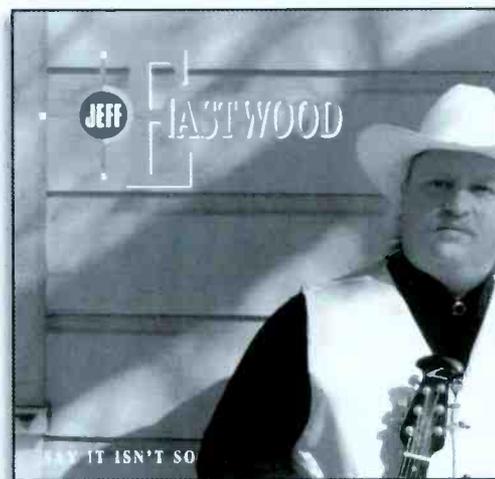
It's in the giving that we receive. There is a lot of truth in those few words, and a radio station that gives back to its community is being both a good citizen and doing good business. It may sound mercenary, but the truth is that a little goodwill goes a long way in helping raise the status and visibility of your station in the community. This is especially true if the charity events you become involved with are large gatherings and your station has direct involvement.

A few weeks ago, my column focused on a couple of Texas stations involved with various charity events. KNBT in New Braunfels is currently promoting the **Second Annual Radio New Braunfels' Music Jam** on May 3, which benefits two local organizations, and KFAN in Fredericksburg was gearing up for its **First Annual Pickin' & Puttin' Americana Benefit**, April 26 and 27. Proceeds will help MD **Rodney Hebert** pay for costly

Continued on page 36

Jeff Eastwood

"Say It Isn't So"



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 - KLOA
 - KTJJ
 - KVOO
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DON WALSER

DOWN AT THE SKY-VUE DRIVE-IN

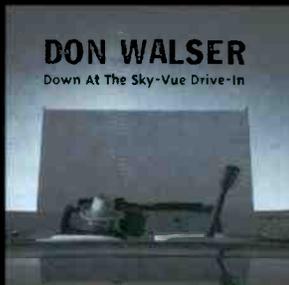


IMPACTING AT AMERICANA 4/28

On tour:

May 8/9	Lone Star Festival	Miami
May 10	Cowhaus	Tallahassee
May 15	Broken Spoke	Austin
May 17	Wildhare's	El Paso
May 19	Rhythm Room	Phoenix
May 22	Slim's	San Francisco
May 24	Strawberry Festival	Yosemite Park

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GAVIN AMERICANA

Continued from page 35

cancer treatments.

Even more recently, I had a chance to speak with **Barbara Dina** at **WMNF** in Tampa, Florida, about the **Lonestar Music Festival** they are about to present. The Festival, a day-long event featuring artists like **Robert Earl Keene**, **Alejandro Escovedo**, and **Butch Hancock**, will raise money to help support the non-commercial radio station—a benefit for itself.

Events like these are awesome public relations vehicles and great ways to give back to the community you serve. They are also wonderful opportunities to get your stations call letters in front of a lot of people. Making an association between your station and a successful event is key. So once you've made the decision to go ahead with your own event or to become involved with something already established, do it right. Whether it's a fund-raiser, a can-a-thon, a concert, or something more profound, promote the hell out of it. After all, when the event rolls around, the amount people participating is a direct reflection of your station's reach.

* * *

TORNADO HITS MUSIC CITY

I was at my desk typing a column and talking to **Counterpoint's Jon Grimson** about some upcoming project and the **Merlefest** line-up. About two minutes into the conversation I said, "Jon, I gotta go. There's a tornado coming this way." It would have sounded ridiculous any other day, but predictions of bad weather had been broadcast all morning long on local radio and TV. Still, who expects a 'nado to come whizzing through downtown Nashville on a Thursday afternoon?

After hanging up, I stared out the window for another minute to make sure I wasn't being alarmist. In the distance I saw this black mass, level with the ground, devouring power lines and transformers as it headed my way. I felt like I was in a **Godzilla** flick during one of his stomps through downtown Tokyo. Where are those Depends when you really need them?

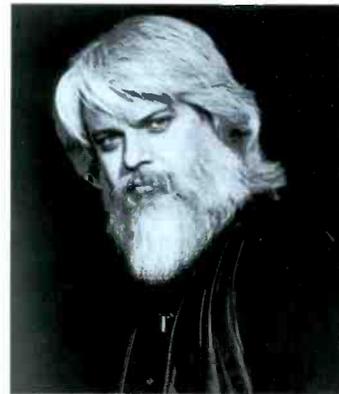
I called **Paula Erickson** (GAVIN Nashville sales whiz) and warned her, but she would have nothing to do with it, claiming there was no funnel cloud, thus there could be no tornado. I assured her that the lack of a funnel cloud would have little

relevance in a minute or two. After observing the phenomenon for a moment she went with my lead and we both yelled for **Jeff House** (Country Chart Editor) and **Toby French** (Americana Assistant) to head downstairs. Jeff thought the yelling was a nuisance and shut his door so he could get some work done, and Toby (we found out later) was primping himself in the men's room down the hall.

By the time we all got into the hall, the entire office building was running for the stairwells. We all headed for the basement, and in a matter of minutes the tornado had passed, leaving Cummins Station (our office building) essentially intact. Parts of the rest of Nashville were not so lucky. **Jamie Matteson** was not in the office that day and is safe, as are the rest of us. Thank you to all the concerned people who phoned to see how we were doing. ●

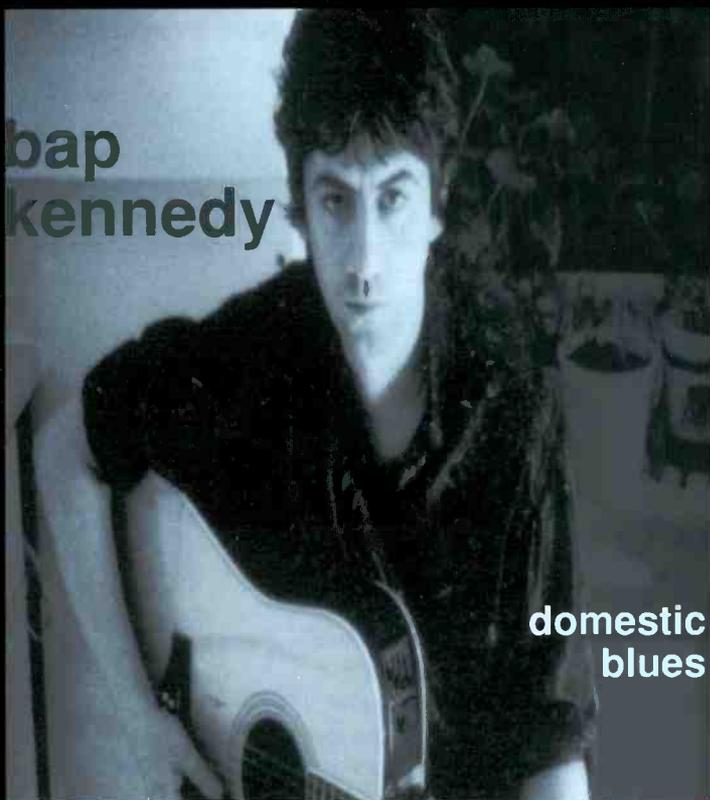
Americana Picks

LEON RUSSELL
Legend In My Time (Hank Wilson Vol. III) (Ark 21)



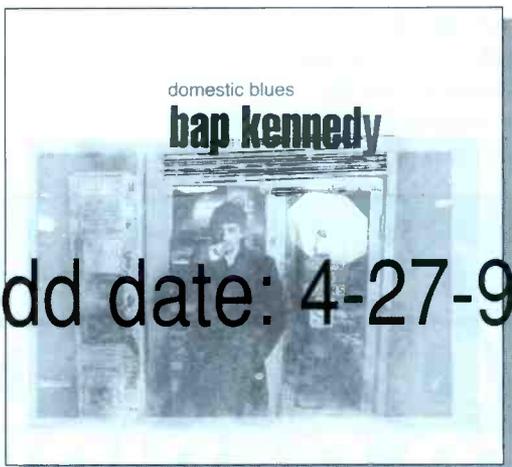
I'll bet you didn't know Santa had so much soul. This multi instrumentalist, writer and producer has been a fixture in the American music landscape since the mid-50s when he toured as guitarist for Ronnie Hawkins and Jerry Lee Lewis. Russell's music represents a soulful fusion of country, blues, jazz, folk, and rock. And in *Legends In My Time (Hank Wilson Vol. III)* Russell serves up a buffet of great smoky country/ blues interpretations of songs like "Night Life," "Sweet Dreams," "Crazy," and "He Stopped Loving Her Today," on which Willie Nelson sings. Nelson, The Oak Ridge Boys, T. Graham Brown, and others collaborate throughout this magnificent record and, like everything Russell touches, *Legend's* is soaked with soul.

email Chris Marino
chris@mail.gavin.com



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MOST ADDED

- * **8 BALL**
Pure Uncut
(Universal)
- * **RAHSHEED AND ILADVISED**
1986/Redd Hott
(Quake City)
* Indicates a tie

TOP TIP



KZIBIT
3 Card Molly/Golden
State
(loud)

RECORD TO WATCH

ROUGH HOUSE SURVIVERS
You Got It/ Bad Luck
(MCA)

Gavin Rap

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

\$—Indicates GAVIN Rap Retail Action.

Chartbound

- MOKA**- Ow/When I step In (Hands Solo)
- C-BO**- Money By The Ton (AWOL)

Up & Add 'Em

- YANKEE B**- Live By The Gun/Who You Are (Gee Street) 4/30
- JAY Z** -Million In 1 (Roc-A-Fella) 5/7
- MASTER P** -I Got Hook Up (No Limit) 5/7

Mixshow REAL SPINZ

TW		Spinz	Trend
1	GOODIE MoB - They Don't Dance No Mo' (LaFace/Arista)	83	+37
2	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	75	-1
3	QUEEN PEN - Party Ain't A Party/All My Love (Li'l' Man/Interscope)	74	+5
4	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	62	+2
5	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)	55	+33
6	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)	43	-31
7	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	40	-3
8	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	39	+8
9	CANIBUS - Second Round K.O. (Group Home/Universal)	38	0
10	CAUGHT UP SNDTRK. - Snoop Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	34	-5
11	DJ HONDA - On The Mic (Relativity)	33	+4
12	PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)	33	+2
13	LUNIZ - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)	32	N
14	BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)	31	N
15	MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	31	N
16	2 PAC - Do For Love (Amaru/Jive)	31	-7
17	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	30	+30
18	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)	30	-2
19	SCARFACE - My Homies Feat. 2Pac & Master P (Rap-A-Lot)	29	+5
20	EA-SKI - Showdown (Relativity)	29	N

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

MOST ADDED



RAVI COLTRANE (38)
BUSTER WILLIAMS
QUINTET (37) DON
SEBESKY (27)
TANA REID (26)
JEFFREY SMITH (22)

TOP TIP

KENNY WERNER TRIO

A Delicate Balance
(RCA Victor)

RCA Victor is releasing some quality jazz these days, including Kenny Werner's new trio recording, one of the tastiest releases of the year.

RECORD TO WATCH

RAVI COLTRANE

Moving Pictures
(RCA Victor)

After stints with Steve Coleman and Antoine Roney, Ravi Coltrane is ready to assume the heavy mantle of his father with this Stateside solo debut.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
1	1	ERIC REED (Impulse!)	81	0	79	1	1
2	2	JOEY & "PAPA" JOHN DeFRANCESCO (HighNote)	77	0	74	1	2
5	3	MARK ELF (Jen Bay)	78	0	50	25	3
4	4	TOM HARRELL (RCA Victor)	72	0	63	5	4
6	5	CHARLIE HUNTER QUARTET (Blue Note)	77	1	51	18	7
3	6	KENNY DREW, JR. (Arkadia Jazz)	71	0	63	5	3
8	7	MICHAEL WOLFF TRIO (Varese Sarabande)	70	0	54	12	4
11	8	MARK ISHAM (Columbia/CRG)	68	1	47	18	2
14	9	LYNNE ARRIALE TRIO (TCB)	66	0	45	15	6
15	10	JACKIE McLEAN SEPTET (Blue Note)	70	1	31	32	6
20	11	LOSTON HARRIS (N2K Encoded Music)	69	1	30	32	6
9	12	MARK SHIM (Blue Note)	63	0	47	10	6
7	13	LIVE AT SMALLS (Impulse!)	67	1	40	17	9
22	14	THE GERALD WILSON ORCHESTRA (MAMA Foundation)	71	6	30	24	13
17	15	MARC JOHNSON (Verve)	66	1	35	20	11
23	16	NNENNA FREELON (Concord Jazz)	73	0	21	36	16
25	17	GREGORY TARDY (Impulse!)	72	4	15	43	10
21	18	BRAD MEHLDAU (Warner Bros.)	69	0	24	31	14
10	19	RAY BARRETTO (Blue Note)	61	0	36	19	6
18	20	PATRICK WILLIAMS (EMI)	62	2	32	23	5
24	21	CHARLIE HADEN & KENNY BARRON (Verve)	63	2	21	31	9
12	22	MOSE ALLISON (Blue Note)	58	0	37	11	10
26	23	EDGARDO CINTRON (DBK Jazz)	60	1	17	36	6
36	24	MARK TURNER (Warner Bros.)	64	3	5	33	23
13	25	ALLEN FARNHAM (Concord Jazz)	51	0	26	17	8
16	26	TIM HAGANS & MARCUS PRINTUP (Blue Note)	50	0	24	16	10
38	27	THE JOHNNY NOCTURNE BAND (Bullseye/Rounder)	60	2	5	32	21
19	28	ARKADIA ALL-STARS (Arkadia Jazz)	46	0	22	21	3
47	29	JAZZ MESSENGERS (Telarc Jazz)	60	6	5	29	21
34	30	REUBEN WILSON (Jazzateria)	52	0	10	30	12
39	31	BRUCE KLAUBER (DBK Jazz)	56	4	3	29	21
30	32	MIKI COLTRANE (Chartmaker)	48	0	11	23	14
46	33	GERRY BEAUDOIN TRIO (Honest/Linn)	62	3	0	20	39
43	34	LES McCANN/JOJA WENDT (Music Masters)	47	2	11	17	17
27	35	GLORIA LYNNE (HighNote)	40	0	18	13	9
—	36	KENNY WERNER (RCA Victor)	58	8	0	20	30
28	37	FRED HERSCH (Nonesuch)	39	0	15	15	9
29	38	PAUL BOLLENBACK (Challenge)	39	0	12	19	8
32	39	DEWEY REDMAN (Palmetto)	38	0	13	16	9
40	40	ROMANE (Music Masters)	36	0	10	15	11
50	41	AVASHAI COHEN (Stretch/Concord)	40	1	5	17	17
48	42	TIERNEY SUTTON (A Records)	35	2	11	15	7
—	43	NANCY KELLY (Amherst)	41	2	4	13	22
31	44	BARBARA MORRISON (Chartmaker)	30	0	11	15	4
35	45	RAY BRYANT (JMI/JVC)	32	0	11	11	10
—	46	JESSICA WILLIAMS/LEROY VINNEGAR TRIO (Jazz Focus)	48	12	4	8	24
41	47	HOWARD JOHNSON & GRAVITY feat. TAJ MAHAL (Verve)	31	0	10	12	9
—	48	VICTOR JONES (Satellites)	32	1	5	16	10
42	49	TOM TALBERT JAZZ ORCHESTRA (Chartmaker)	30	0	9	13	8
37	50	CHARLIE HADEN (Verve)	29	0	10	12	7

On Z Corner

BY KEITH ZIMMERMAN

Spins for Jazz Radio

Hopefully, all of our valued jazz reporters have received the news that starting Thursday, April 30, we will begin processing jazz playlist titles with plays-per-week data as opposed to the traditional heavy/ medium/light rotation information. It's hard to gauge reaction to such abrupt change, but the general vibe we're getting from our jazz reporters is one of acceptance and inevitability.

We realize that this means many jazz Music Directors will have to change the way they retrieve their current data from air talent, and we deeply appreciate the extra work involved. We know that such a conversion is possible, since we have a sizable non-commercial Triple A radio sample, and they've been reporting spin information to us for a few years already.

We hope all of you at jazz radio have emerged from your March madness quarterly fund-raisers in one piece and are ready to master the change. It's going to be interesting how this shift in data will affect overall chart movement and the performance of certain releases. Nobody knows for sure.

Change is good. We were beginning to feel a little bit uncomfortable about the rotations data, as we can only imagine the pressure stations face to hold certain titles in heavy for that extra week. For us, more often than not, deciding the number one record based on rotations has become a hair-splitting ritual. Sometimes one light rotation separates two potential Number One records. A spins-oriented chart should solve all of our problems; if there's been any temptation for "paper rotations," a truthful spin count will solve that predicament immediately.

Many careful jazz programmers have already been monitoring airplay by spins at their stations, and some are even gearing up to

switch to music scheduling systems like Selector, if they're haven't already done so.

How will this shake up the jazz musical landscape? Will playlists tighten up? Will it spark a homogenization process of jazz on the radio? We'll have to wait for those answers, but the time has come for a precise national airplay perspective. National spin information should provide a clearer view of what titles are getting hard and fast radio commitment.

Another advantage of converting to spins will be that, in evaluating potential new jazz reporters, we might be able to establish different parameters in lieu of a minimum requirement of weekly jazz broadcast hours. But like everything else, we'll have to wait and see.

Over the next few months, we'll be working hard to make GAVIN an even more valuable programming tool for everybody in jazz and Smooth Jazz. We'll be expanding our chart coverage for Smooth Jazz in the future, and eventually we'll add extra services linked to our Web site at gavin.com.

Under the auspices of Editor-in-Chief Reed Bunzel, next month we'll be undergoing a magazine and chart redesign, as well as a sharpened editorial take. We're also looking into the ramifications of expanding our convention coverage for jazz and Smooth Jazz radio come next February in New Orleans.

So, once again, thanks in advance to jazz radio for making the necessary changes. GAVIN prides itself as being the only trade that can provide detailed national jazz playlist information—as difficult as it sometimes can be. Converting to spins is not just some lame excuse to eventually discontinue our jazz coverage. We honestly believe that a refined national airplay picture will help everybody in the long run.

MOST ADDED



PAUL HARDCASTLE
(9/44 reports)
CHRIS STANDRING
(6/33 reports)
PEACE OF MIND
(6/19 reports)

TOP TIP

CHRIS STANDRING
Velvet (Instinct)
BRYAN SAVAGE
Kaleidoscope (Higher Octave)

A couple of new faces debut highest with nearly 50% of the reporting sample on board. Standring is in at #48 followed by Bryan Savage at #49.

RECORD TO WATCH

PEACE OF MIND
"Journey to the Fore"
(NuGroove)

Outta nowhere with Most Added last week and a #1 SJ&V Spin Trend of +104 in its second week.

Gavin Smooth Jazz *Vocals &*

LW	TW	Reports	Adds	Spins	Differences	
1	1	CHIELI MINUCCI - It's Gonna Be Good (JVC)	61	0	941	-9
2	2	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	60	0	912	-21
3	3	BONEY JAMES - Sweet Thing (Warner Bros.)	49	0	863	-48
4	4	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	50	0	833	+38
8	5	CHRIS CAMOZZI - Suede (Discovery/Sire)	51	1	675	+52
9	6	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	50	0	633	+20
7	7	EVAN MARKS - Coast to Coast (Verve Forecast)	44	0	630	-34
10	8	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	54	3	625	+12
6	9	KENNY G - My Heart Will Go On (Arista)	39	1	620	-59
15	10	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	55	1	613	+73
5	11	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	48	2	611	-108
11	12	BRIAN BROMBERG - You Know That Feeling (Zebra)	56	0	577	-7
16	13	ERIC CLAPTON - Pilgrim (Reprise)	44	3	562	+24
14	14	BRIAN HUGHES - One 2 One (Higher Octave)	53	0	557	+15
12	15	JOHN TESH - Grand Passion (GTSP/Mercury)	44	1	549	-13
13	16	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	47	1	507	-38
24	17	480 EAST - Eastside (Boomtang/Cargo)	51	4	484	+75
17	18	JOYCE COOLING - Playing It Cool (Heads Up)	44	0	472	+6
19	19	MARILYN SCOTT - Starting to Fail (Warner Bros.)	43	1	440	-5
25	20	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	41	0	435	+18
27	21	KIM WATERS - Love's Melody (Shanachie)	46	1	396	+37
28	22	GREGG KARUKAS - Blue Touch (i.e. music)	46	1	394	+38
30	23	SPYRO GYRA - Road Scholars (GRP)	44	4	389	+57
25	24	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	39	0	386	-15
22	25	PAUL HARDCASTLE - Cover To Cover (JVC)	44	9	383	-41
27	26	DEAN JAMES - Intimacy (Brajo)	36	0	374	-56
20	27	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	38	0	364	-77
37	28	B-TRIBE - Sensual Sensual (Atlantic)	40	2	343	+14
33	29	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	39	2	332	+21
29	30	CHARLES FAMBROUGH - Upright Citizen (Nu Groove)	33	0	330	-25
26	31	AVENUE BLUE feat. JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	30	2	324	-77
32	32	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	30	2	311	-6
13	33	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	38	1	308	-150
35	34	CANDY DULFER - For the Love of You (N2K Encoded Music)	34	5	291	+10
37	35	SOUNDSCAPE - Surreal Thing (Instinct)	29	0	289	+13
33	36	BOB JAMES - Playin' Hooky (Warner Bros.)	28	5	260	+2
43	37	JONATHAN CAIN - For a Lifetime (Higher Octave)	27	0	258	+52
33	38	BOB MAMET - Adventures In Jazz (Atlantic)	29	1	256	-12
44	39	CHRIS BOTTI - Midnight Without You (Verve)	30	5	255	0
43	40	DIANA KRALL - Love Scenes (Impulse!)	28	2	252	-6
45	41	DAKOTA MOON - A Promise I Make (Elektra/EEG)	24	3	244	+14
35	42	RICK BRAUN - Body and Soul (Bluemoon/Atlantic)	23	0	235	-43
42	43	JOE SAMPLE - Sample This (Warner Bros.)	26	0	234	-13
44	44	PETE BELASCO - Get It Together (Verve Forecast)	21	1	232	-1
34	45	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	26	0	232	-54
43	46	LOREENA McKENITT - The Book of Secrets (Warner Bros.)	19	0	218	-20
45	47	A TWIST OF JOBIM - Various Artists (i.e. music)	22	0	212	-11
—	48	CHRIS STANDRING - Velvet (Instinct)	33	6	189	N
—	49	BRYAN SAVAGE - Kaleidoscope (Higher Octave)	31	3	187	N
47	50	YULARA - Cosmic Tree (Higher Octave)	18	0	184	-36

PAT AND RAY'S A.M. DRIVE REUNION

Ray White and Pat Prescott are on the air together again at WQCD-New York. The last time we spoke with John Mullen, CD101's new Program Director, he was looking into the option of pairing Prescott with a Smooth Jazz recording celeb, much like like Emmis Broadcasting did over at KISS with Isaac Hayes.



WQCD's Ray White and Pat Prescott reunite

Whether or not it was difficult to find a host who wasn't steeped in tour, recording, and session obligations, Mullen eventually opted to move Ray White from middays back into morning drive with Prescott after hearing a few airchecks of their past shows. The duo first did mornings together with CD101.9 in 1995. Promos ran on the station last week and their first day on the air was April 20.

BONEY JAMES IS NEW PERSONAL NOTES HOST

Saxophonist and Warner Bros. recording artist Boney James is the new host of Media America's *Personal Notes*, the groundbreaking weekly Smooth Jazz two-hour feature that was hosted by Dave Koz before Koz moved over to AMFM

SJ&V Chartbound

- PAMELA WILLIAMS (Heads Up International)
- KIM PENSYL (Fahrenheit)
- *RICHARD SMITH (Heads Up International)
- PEACE OF MIND (NuGroove)
- TURNING POINT (Sin-Drome)
- JIMMY REID (Discovery/Sire)
- ART PORTER (Verve Forecast)
- *MARION MEADOWS (Discovery/Sire)
- *TOMMY JONES (Artifex)
- *BADI ASSAD (i.e. music)
- Dropped: #49 Jeanne Newhall, #50 Alison Brown Quartet, Rick Rhodes, Marcus Miller, Bill Evans, George Howard.

Networks to start his own show. "We formed a new team for *Personal Notes*," says producer Roxy Myzal.



Boney James joins Personal Notes.

"Bob O'Connor from OpTiMum is the PD of the show, in charge of the overall programming. Russ Davis [former WQCD nighttime air personality] is doing the music, writes the script, and will help me arrange talent and interviews."

The first official show airs April 25 and 26. Prior to James signing on, Craig Chaquico and Bob James served as interim guest hosts. In addition to hosting on mic, Boney will also conduct backstage interviews. Each week, the show will cameo a different guest artist. Show segments include "Under the Influence," in which an artist traces his or her musical inspirations; "Smooth Jazz on the Road" will detail tour itineraries, and there will also be a spotlight called "New Artist Corner."

Any stations interested in picking up the program should phone Media America at (212) 302-0110 and ask for Frank DeSantis or Dave Steinfeld. ●

SJ&V Spin Trends

- 1. PEACE OF MIND +104
- 2. 480 EAST +75
- 3. RICHARD ELLIOT +73
- CHRIS STANDRING +73
- 5. SPYRO GYRA +57
- 6. CHRIS CAMOZZI +52
- JONATHAN CAIN +52

Jazz Chartbound

- JOHN SCOFIELD (Verve)
- BOB MINTZER BIG BAND (DMP)
- WINARD HARPER (Savant)
- ROBERT STEWART (Qwest)
- ASTRAL PROJECT (Compass)
- JOHN FEDCHOCK (Reservoir)
- *JESSE DAVIS (Concord Jazz)
- *RAVI COLTRANE (RCA Victor)
- *BUSTER WILLIAMS QUINTET (TCB)
- HOWARD ALDEN/JIMMY BRUNO (Concord Jazz)
- *TANAREID (Evidence)
- Dropped: #33 Weslia Whitfield, #44 Mark Vinci, #45 Charlie Byrd Trio, #49 Claire Martin.

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

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

RAMSEY LEWIS

dance of the soul

featuring the
first single,

"Fragile"

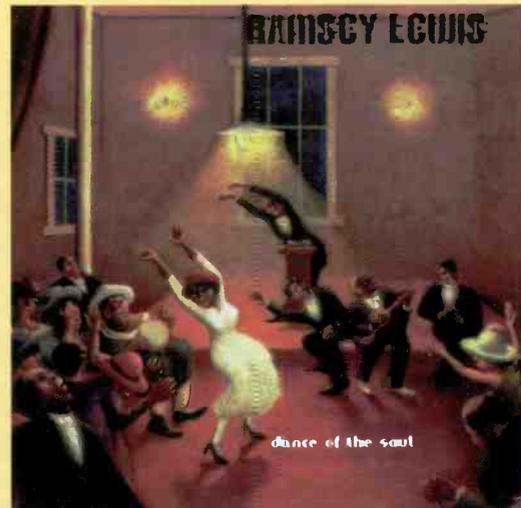
from the new album
"Dance of the Soul"

add date: **April 30**

Three-time Grammy award winner
and host of *Legends of Jazz*,
Ramsey Lewis, celebrates 40 years
of making music with his new
album, "Dance of the Soul."



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GRP... the Good Stuff



Gavin Urban Landzcape

A GAVIN ORIGINAL

PRIME PROPERTY

WEST COAST

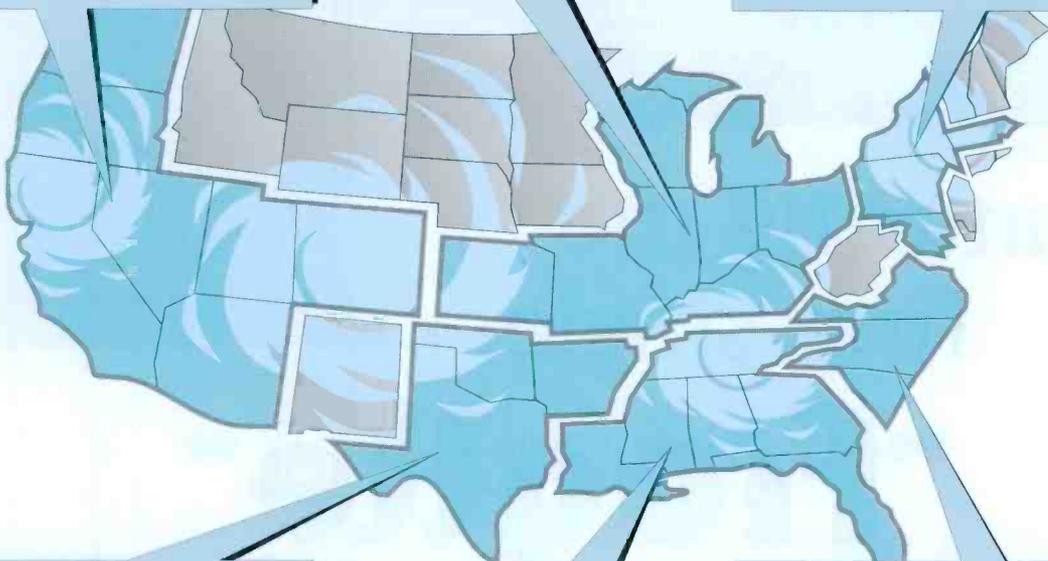
- BOYZ II MEN +37** "Can't Let Her Go" (Motown)
- SPARKLE feat. R. KELLY +37** "Be Careful" (Rockland/Interscope)
- LSG +33** "Door #1" (Eastwest)
- YO-YO +30** "Iz It Still All Good" (Eastwest)
- MONTELL JORDAN +28** "Let's Ride" (Def Jam)

MIDWEST

- ERYKAH BADU +93** "AppleTree" (Kedar/Universal)
- MONTELL JORDAN +89** "Let's Ride" (Def Jam)
- LSG +75** "Door #1" (Eastwest)
- MASTER P +64** "I Got The Hook Up" (No Limit/Priority)
- ARETHA FRANKLIN +59** "A Rose Is Still A Rose" (Arista)

EAST COAST

- USHER +136** "My Way" (LaFace/Arista)
- JON B. +135** "They Don't Know" (YabYum/550)
- ERYKAH BADU +96** "AppleTree" (Kedar/Universal)
- MASTER P. +93** "I Got The Hook Up" (No Limit/Priority)
- BOYZ II MEN +92** "Can't Let Her Go" (Motown)



SOUTHWEST

- BRIAN MCKNIGHT +98** "The Only One For Me" (Motown)
- ERYKAH BADU +92** "AppleTree" (Kedar/Universal)
- USHER +92** "My Way" (LaFace/Arista)
- BOYZ II MEN +61** "Can't Let Her Go" (Motown)
- CHANGING FACES +57** "Same Tempo" (BigBeat/Atlantic)

SOUTHEAST

- MYA/SISQO +191** "It's All About Me" (Interscope)
- ERYKAH BADU +163** "AppleTree" (Kedar/Universal)
- BOYZ II MEN +158** "Can't Let Her Go" (Motown)
- XSCAPE +156** "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
- MASTER P. +140** "I Got The Hook Up" (No Limit/Priority)

CAROLINAS/VIRGINIA

- MASTER P. +161** "I Got The Hook Up" (No Limit/Priority)
- LSG +156** "Door #1" (Eastwest)
- XSCAPE +142** "The Arms Of The One Who Loves You" (SoSoDef/Columbia)
- MARIAH CAREY +137** "My All" (Columbia/CRG)
- MYA feat. SISQO +129** "It's All About Me" (Interscope)



MOST ADDED

DESTINY'S CHILD (46)

With Me (Columbia/CRG)
WBHJ, WGVN, WILD, WJGN, WPHI, WJXX, KYEA, WEUP, WMNX, WCHB, WJFX, WJNN, WPAL, KDKO, WQKI, KHRN, WJZD, WDAO, KMJJ, WKND, WROU, KJMM, KVSP, WPEG, WJHM, KKDA, WFXE, WEDR, WUSB, KMJM, WQHH, KPRS, WBLX, KRRQ, WHRK, WNHC, WGZB, WIZF, WZFX, KZWA, WOWI, WCDX, WZAK, WIBB, WBLX, WJTT

BEBE WINANS (38)

Thank You (Atlantic)
WMCS, WGCI, WJGN, KBCE, WJXX, KYEA, WJMG, KMJK, WEUP, KXZZ, WJFX, WILD, WDKX, WDLT, WJNN, WPAL, KDKO, KHRN, WJZD, WKND, KJMM, KVSP, WFXE, WAMO, WQHH, KPRS, KTBT, KJMS, WHRK, KQXL, WNHC, WGZB, WIZF, KZWA, WOWI, WVAZ, WIBB, WJTT

CHRISTION (30)

I Wanna Get Next To You (Def Jam/Mercury)
KMJK, KSJL, WEUP, KXZZ, WJFX, WJGN, WDLT, WPAL, KHRN, WJZD, KMJJ, WTMP, WROU, KJMM, KVSP, WKKV, KMJM, WQHH, KPRS, KJMS, KRRQ, WHRK, KQXL, WNHC, KZWA, WOWI, WIBB, WKYS, WBLX, WJTT

MASE (30)

24 Hours To Live (Bad Boy/Arista)
WPAL, WJNN, WZHT, KHRN, WJZD, KMJJ, KJMM, KVSP, WPEG, WJHM, WJMI, KKDA, WFXE, KMJM, WAMO, WQHH, KPRS, KTBT, KRRQ, WHRK, WGZB, WIZF, WZFX, KZWA, WCDX, WZAK, WIBB, WKYS, WBLX, WJTT

LINK (21)

Whatcha Gone Do (Relativity)
KYEA, KSJL, WEUP, WJFX, WJGN, WJXX, WJNN, KHRN, WJZD, KMJJ, WTMP, WJMI, WKKV, WENN, KTBT, WGZB, WIZF, WZFX, KZWA, WZAK, WBHJ

BLACK A/C

Most Played Current Hits

JANET JACKSON

"I Get Lonely" (Virgin)

ARETHA FRANKLIN

"A Rose Is Still A Rose" (Arista)

KEITH WASHINGTON

"Bring It On" (Silas/MCA)

TAMIA

"Imagination" (Quest/Warner Bros.)

K-CI AND JOJO

"All My Life" (MCA)

TOP TEN SPINZ

Rank	Artist	Current	Last Week
1	JANET JACKSON "I Get Lonely"	3826	3849
2	MONTELL JORDAN "Let's Ride"	2987	3350
3	ARETHA FRANKLIN "A Rose Is Still A Rose"	3174	3274
4	TAMIA "Imagination"	2329	2511
5	KEITH WASHINGTON "Bring It On"	2432	2497
6	PUBLIC ANNOUNCEMENT "Body Bumpin'"	2475	3121
7	MYA feat. SISQO "It's All About Me"	1636	2193
8	NEXT "Too Close"	2188	2434
9	JON B. "They Don't Know"	1617	1953
10	K-CI AND JOJO "All My Life"	1900	2062

SPINZ LAST WEEK

SPINZ THIS WEEK

Q - FILE



R&B sensation D'ANGELO is currently at work on the follow-up to his Grammy nominated debut, BROWN SUGAR. He took time out from recording to visit the students at the Ron Brown Academy in Brooklyn, NY, as part of VH-1's Save the Music Program, which provides support for music studies in public schools.

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

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WUSL	KMJJ	KXHT
KDKO	WJLB	WJMZ
KPWR	KPRS	WBHJ
KKBT	WCHB	WJHM
WOWI	WPEG	WZAK
WCDX	WWDN	WBTT
WQUE	WZFX	WAMO

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THE GOLD MIND, INC.

On-line

BY QUINCY MCCOY

Window of Opportunity

How did you get into this business? Who helped you in your career?

Over the years, I've been asked these questions a lot, and just recently I realized that I've always given a pretty pat answer and moved on. But a few days ago, I heard a song in the dentist office that took me back to the very beginning of my career. The music—an instrumental version of "Up Up Away (In My Beautiful Balloon)" by the Fifth Dimension—transported me back to my first job at 1310 WTLB/AM in my hometown of Utica, New York.

As I reminisced, I realized there are two important lessons in my story. The first lesson is: Don't let the window of opportunity close; when you have a chance, jump through it. The second: Be prepared to take advantage of opportunity.

In August it will be exactly 30 years ago that a man who looked like

Abraham Lincoln gave me my first break in radio. You could say he gave me my creative freedom. He liberated me from a life of working in factories, foundries, or the phone company. Even though I was in college, that was where I was headed. I had been pointed in that dismal direction since high school, when I enthusiastically announced to my counselor, Bob, that I wanted to be a writer or maybe an actor. Bob smiled and soberly said, "Let's be realistic and get you out of here with a good trade." That meant shop courses, which equaled lackluster grades because the right side of my brain wasn't feeling it.

Counselor Bob was a shit, but I was lucky to have had three great teachers—Rhindinello, Lewellyn, and Spanfelder—who saw something in me and treated me as an equal. They told me success stories and expressed an interest in what I had to say. Because of their constant encouragement, I became President of the Speech and Dramatics Clubs.

Almost all the members of the club were white Honor Society students with outstanding grades.

These kids had never set foot in the basement of the school where the shop classes were held. They never saw the auto body or machine shop. They didn't have to stare at car and washing machine engines. Instead, they enjoyed classes like Advanced English, where they read Hemingway, Faulkner, and Salinger. One student, who was in a play with me, told me about a class that only studied Shakespeare—all year long. I went immediately to see Counselor Bob and demanded satisfaction. I wanted out of the dun-

became very friendly with an old man named Meelan and his son Joe, who owned a rug store. They offered me a job the summer after my high school graduation. The timing was perfect, because I had become weary of getting up at 4 a.m. Little did I know how this opportunity, through a bizarre twist of fate, would start me on the path I've followed since.

One day while I was cutting rugs, a young man with a very deep voice began telling Joe about his plans to travel to Europe

was amazed that I felt that way, because I had never consciously had any interest in working in radio. As I shook Ivan's hand, I began visualizing him having lunch with Bob, the two of them planning a trip to Europe together.

While in college, I worked part-time for the telephone company in the "dead equipment department." My job was to take back phones from people who didn't pay their bills or from companies that were closing. Lots of fun. This was long before people owned their own

phones; man hadn't yet walked on the moon. The only creativity the job offered was inventing ways not to become dead equipment yourself, because most of my "clients" didn't exactly welcome me into their homes.

I was removing a phone from a black community employment

agency (these organizations were wide spread around the country in the late '60s, assisting businesses that wanted to employ black folk). In walked a tall, lanky white guy with a thin beard that ran from one sideburn to the other. He looked like young Abe Lincoln—no joke. His name was Paul Dunn and he was the GM of WTLB.

Dunn began explaining to one of the counselors that the student he had hired—Ivan—had only come to work one day. He said he was still searching for a young black person to work in his station's news department. I jumped up and excitedly told him that I was who he was looking for. My enthusiasm, combined with the fact that I was in school, convinced him to invite me to lunch. At lunch I told Dunn how I had met big-voiced Bob, who was still traveling in Europe. I indicated we were the best of friends. That lie and my unbridled desire to work in a creative environment was enough for Dunn to offer me the position. Two weeks later, I was working in the newsroom at WTLB. When Bob returned from Europe, we actually did become life-long friends.



Quincy and Big Voice Bob O'Donnell on the air thirty years ago at WTLB.

geon. I wanted to jump through the window of opportunity.

Bob laughed, said my grades sucked, and that I couldn't possibly get into any of those classes. But I tried. I went to see the teachers and pleaded to get in, but I never did. I learned that interest and enthusiasm weren't enough—you had to be prepared, even if that means doing the preparation on your own.

From then on, I read what the smart kids read. Being prepared may sound like Boy Scout stuff, but it's a life lesson that I've always stuck with. Whenever I think about the times I've failed—whether it was a bad break on the radio or failing to motivate someone—it was because I wasn't prepared. If you take anything away from this column, let it be this: When opportunity and preparation meet, that's when your luck begins.

All through high school, I had the largest paper route in town. I delivered papers to all the businesses on Genesee Street, which was then the commerce center of the city. I was acquainted with many of the merchants, and I

and bum around. It was 1967, and I was fascinated with the idea of someone just taking off and seeing the world; I had never met anyone crazy enough to do that. Simultaneously, the man's voice had captured my attention—I knew I had heard it before.

Joe said, "Bob, that's great. I wish I could go with you." That's when it hit me. Bob was one of the guys I always listened to on WTLB. I made an excuse to interrupt their conversation and introduced myself. I shook Bob's hand, watched his mouth open, and listened in awe as the words he said made such a beautiful sound. At that moment I knew radio was definitely not for me. But also from that day on, I associated radio with adventure, and I knew I wanted something like that in my life.

I became a student at Utica College. One day in the cafeteria, a student named Ivan Darian came in all excited and announced he had just gotten a job working in the News Department at WTLB. I remember feeling envious after hearing about his good fortune. I



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The Multi-Format Smash Breaking out at these stations:

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WYLD	WBLS	WZAK	KKBT
WPHI	WQUE	KMJQ	WDAS
KJLH	WVAZ	WWIN	KJMS

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GAVIN PICKS

Singles

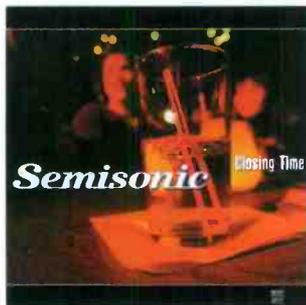
BY ANNETTE M. LAI

NATALIE MERCHANT
"Kind and Generous"
(Elektra/EEG)



This song should already be on your airwaves by the time you read this. The much-anticipated first single from Merchant's sophomore solo album, *Ophelia*, is a winner—mid-tempo with an infectious hook and multi-format appeal. She's in fine voice, and I'm sure you and your listeners will agree.

SEMISONIC
"Closing Time"
(MCA)



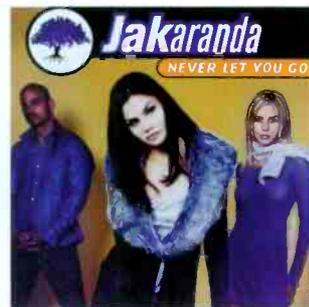
Already a proven hit at Alternative from coast-to-coast, Semisonic is on fire! It's in heavy rotation at G105-Raleigh/Durham and just added at Star 98.7-Los Angeles, where PD Angela Perelli says, "It's a fun song with a hook that sticks in your head for days." Look for this one to explode at Top 40 and the hottest of A/Cs in the next few weeks.

LaBOUCHE
"You Won't Forget Me"
(RCA)

LaBouche is back with a burst of high-energy in their latest effort, the first single

from their forthcoming album, *SOS*. Early airplay reported from major players such as WKTU-New York, WBLI-Long Island, N.Y., WWZZ-Washington, D.C., and Z95.7-San Francisco. Everybody hit the dance floor!

JAKARANDA
"Never Let You Go"
(Crave)



Enlisting the production genius of the Berman Brothers, this New York City-based trio puts a new spin on "Life in a Northern Town," the Dream Academy's hit from late-'85. Hook-laden and fun with the haunting sample mixed in, this song is a great introduction for Jakaranda to Top 40 audiences.

"The One"
(Newpower Soul)

The Artist's first single from his upcoming CD, *Newpower Soul*, is a smooth, positive love song that proves that, when he takes his time, he can do no wrong. This passionate ballad is a perfect fit for hit radio this spring and summer. —QUINCY MCCOY

CROSSOVER PICK
NU FLAVOR
"Baby Be There"
(Reprise)

This quartet established themselves last year with their hit "Heaven," which is still getting strong recurrent airplay. Their follow-up single is a gorgeous song, written by no less than Diane Warren. Look for this to start at Crossover radio, but it has all the elements to become an across-the-board Top 40 hit, too.

Albums

JIMMY PAGE & ROBERT PLANT
Walking Into Clarksdale
(Atlantic)

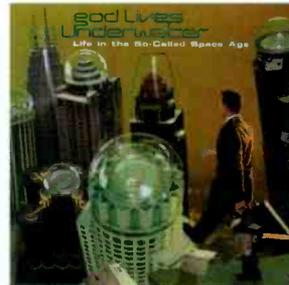


Walking Into Clarksdale is the answer to our solemn prayers. The guitar work, for instance, is astronomically inspired, certainly among Page's recent best, giving the music flexibility on all rock fronts, including A3. Never do the songs succumb to any retro groove or time signature, rather, in the tradition of vintage Page and Plant, you still hear invaluable traces of electric and world acoustic influences just like days gone by, when hints of Incredible String Band, Roy Harper, Big Bill Broonzy, and Moby Grape laced the music. Expect listeners, young and old, to go absolutely bonkers when they hear either the likes of the single "Most High" or the opening "Shining in the Light." But don't stop there. The swaggering title track and the 12-

stringed "Blue Train" beautifully retain P&P's patented sense of light and shade. Welcome back, guys.

—KENT ZIMMERMAN

GOD LIVES UNDERWATER
Life in the So-Called Space Age
(1500/A&M)



GLU's recent effort is considerably less dark than their previous output. While in the past this duo treaded heavily upon the Stygian mist of industrialism, this time out they have delivered an album that is, dare I say, infused with bright undertones of pop theory, undercurrents of hip-hop break beatitude, and overall sonic bliss. Think Gary Numan-fondling-Trent Reznor, and you get a pretty clear picture of the emotional tension residing within the 11 tracks herein. From the kinetic snap rhythms and squiggle surge of "Rearrange" to the utter electronic pop of "From Your Mouth" it's clear that GLU is on point. Check "Alone Again" for some darker electronic mysticism and "Behavior Modification" for additional beatillogical fusion.

—SPENCE D.

Sho-Dates

April 26

Ruth-Ann Boyle (Olive), Michael Damian, Monte Warden, T-Boz (TLC), Roger Taylor (Duran Duran)

April 27

Tom Mazzetta Acme Entertainment
Annette M. Lai GAVIN
Bill Klaproth Q102-Cincinnati, Ohio
Bob Day KXKZ/FM-Ruston, La.
Glenn Coles WBLK-Buffalo, N.Y.
Julie Ritter (Mary's Danish), Kate Pierson (B-52's), Billy Ray Martin, Paul "Ace" Frehley

April 28

Bob Hauver Hudson Valley Records
John Lovett KKBN-Twain Harte, Calif.
Larry McFarland (4 P.M.), Carnie Wilson

April 29

Hal Lieneck Curb Records
Adam Cook XL106.7-Orlando, Fla.
Mike King WRZQ-Columbus, Ind.

Tommy James, Duane Allen (Oak Ridge Boys), David Wu (Occams Razor)

April 30

Joe Grossman National Music Marketing
Kim Halverson Capitol Records
Willie Nelson, Robert Reynolds (The Mavericks)

May 1

Ken Hopkins KZZU-Spokane, Wash.
Nancy Stein Warner Bros. Records
Louie Newman MCA Records
Ken Lane Arista Records
Judy Collins, Rita Coolidge, Ray Parker Jr., Sonny James, Nick Feldman (Wang Chung), Tim McGraw

May 2

Gerry Cagle Network 40
Garett Michaels WPLT-Detroit, Mich.
Emz Interscope Records
Larry Gatlin, Lou Gramm (Foreigner), Pete Seeger, Link Wray

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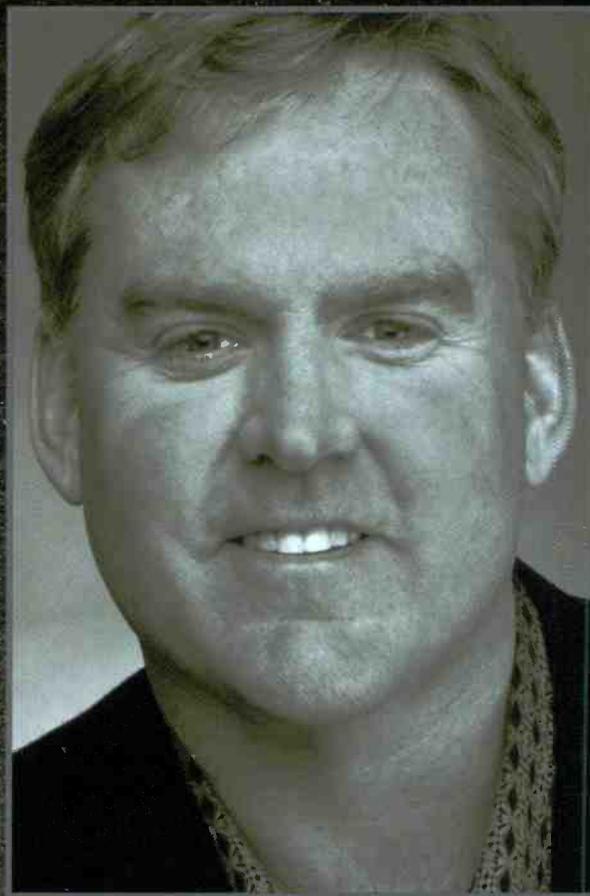
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