

**7TH  
ANNIVERSARY  
RAP SPECIAL**

**THE MOST TRUSTED NAME IN RADIO**

ISSUE 2179

OCTOBER 31 1997

# GAVIN

**CLASSIC MATERIAL**

**DJs Define It**

**Rakim Redefines It**

**Plus:**

**WNYU's Lynn Gonzalez**

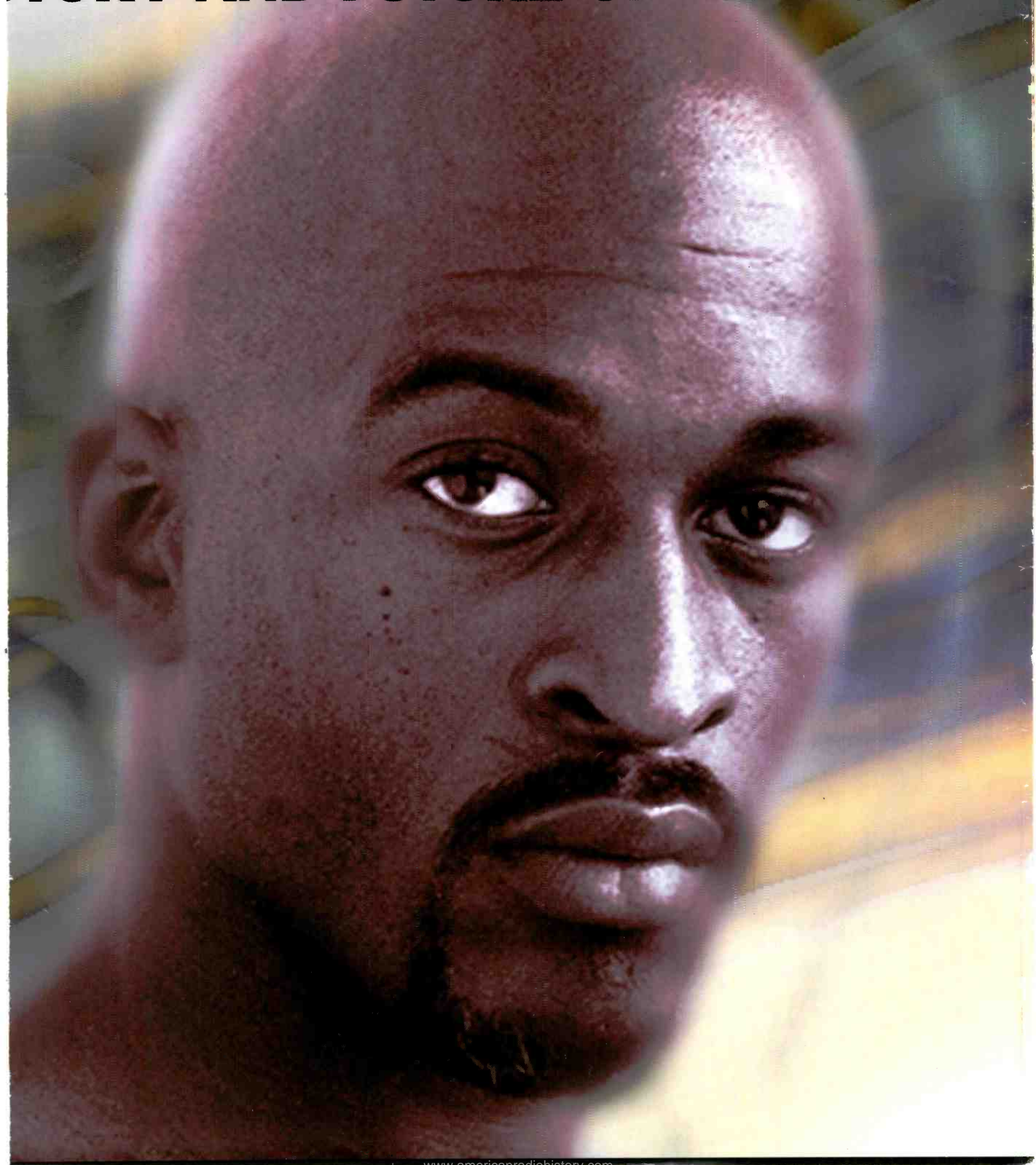
**EPMD *Back In Business***

**Organized Konfusion**

**Salt-N-Pepa**



**COVERED BY ALL, THERE'S ONLY  
STORY AND FUTURE OF HIP-HOP.**



**KNOWN BY MANY NAMES, RE  
ONE MC TO INFLUENCE THE HIS**

# RAKIM

THE 18TH LETTER

**His long-awaited new  
Double CD features the  
red-hot debut single  
"Guess Who's Back?"  
and the underground hit  
"It's Been A Long Time."  
plus "Remember That"  
and "The Mystery (Who Is God?)."**

**INCLUDES HOT TRACKS  
PRODUCED BY DJ PREMIER,  
PETE ROCK AND CLARK KENT**

**IN STORES  
NOVEMBER 4TH**

**"...MAKE WAY, 'CAUSE HERE I COME."**



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**MICROPHONE fiend.**  
**lyrical ASSASSIN.**  
**SOUL controller.**  
**the "R".**  
**THE alpha & omega**  
**of RAP.**

# LL Cool J

## On Writing His Truth to Power

Topping off six platinum albums, a weekly television show, and a pair of Grammys, Ladies Love Cool James has written his first book, *I Make My Own Rules*, joining Ice-T, Sister Souljah, Chuck D, and KRS-ONE in a growing list of rappers-turned-authors. In his introduction, part of which follows here, LL Cool J defines himself in his own words and drives home the importance of emcees telling their own stories in print as well as on wax. As hip-hop grows up and lays claim to a greater body of classic material, we look forward to an ever-expanding library of works by its performers, which will profoundly shape generations to come, as the original hip-hop generation was by two turntables and a microphone.

—THEMBISA S. MSIIAKA



LL Cool J

I'm a lot more than an entertainer who wears hats and rolls up his pants leg. I'm a father with three beautiful children. I'm a husband with a wonderful wife. I'm a healing victim of abuse who has made many mistakes along the way. My real name is James Todd Smith, and in real life, I am a man.

This book became my means to keep it real with myself. To face the person I was becoming by dealing with the person that I once was. But as I started writing, opening old wounds, and seeing just how vulnerable I really was, I realized that this book was not just about me. This book is about thousands, no, millions of people, young and old, black and white, Asian and Latino—who have experienced the same things that I have. The pain, the suffering, the addiction.

This book is for racist people who look at other human beings as sub-human animals that exist for the sole purpose of being the labor force and refuse to see the connection. It's for children who feel unwanted. For young people who are confused and struggling to come to grips with the reality that they face everyday—violence, crime, murder, AIDS, teenage pregnancy, alcohol abuse, drugs.

This book is for the hip-hop community, which for so long has been misunderstood. It's for rappers to see where they're at and where they can be. I also want people to gain a better understanding of rap and not look at it as one-dimensional. Not all rappers are negative. Not all are criminals. Just because you see one young man being hustled into a police car, bent over in handcuffs and wearing baggy jeans and a baseball cap, that doesn't mean that everyone who looks remotely similar to him, or is culturally connected

to him, deserves to be hustled into that police car too.

This book is for the downtrodden: the poor, the orphans, those who are incarcerated when they really should be educated. It's also for America's youth—one of our most valuable resources, but one that is not always fully explored.

This book is about being African American in the United States, which is a strange paradox. We're of African descent, but don't learn enough about what African is. And, because of certain racist sectors, we're not always 100 percent accepted as Americans. Our people have been force-fed an American culture and taught to hate themselves. But inside them African culture is brewing because it's never been fully realized.

Have you ever seen a black kid get on an elevator, making music with his mouth, and the white people start looking at him like he's crazy, wondering why he can't keep still? He doesn't have a Walkman or a radio, he's just moving to a beat inside his soul. That's the same drum the slave owners tried to abolish back in the eighteenth century. It hasn't gone away, it's just been transformed.

So I'm writing this book for understanding. I write this book for inspiration—to show that not every child who's abused has to be a negative statistic. I write this book for anyone who thinks they can't make it, to show them they can. **GAVIN**

*Excerpt re-printed from I Make My Own Rules, by LL Cool J with Karen Hunter, St. Martin's Press, 1997.*

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## NEXT WEEK

### Steps to Success

A3 Editor Kent Zimmerman and his trusty brother Keib examine Awareness, imaging, and Branding, the three tools necessary to make your station tops. Ted Bolton of Bolton Research and others contribute. Plus, a comprehensive guide to A3 releases through the end of the year.

## First Words

It is appropriate that the onset of GAVIN's 40th anniversary should also herald new developments in the way the magazine serves its readers. The appointment of Reed Bunzel as Editor-in-Chief underlines our commitment to ensuring that our masthead banner "The Most Trusted Name in Radio," remains as true as ever.

In quickly establishing the credibility of GAVIN GM, it became clear that readers wanted more of this quality insight and analysis more often. The instant solution is to inject some of that radio flavor into the weekly magazine, so expect some changes in content, presentation and attitude in the weeks leading up to the Seminar in February.

At the same time you can expect us to make a big deal out of our 40th Anniversary in the coming year. We think it's a big deal

not just because it's a chance for birthday celebrations, but also because Bill Gavin's debut "sheet" in 1958 marked the first time that disc jockeys and programmers across the country really knew what each other was doing. It was effectively the birth of organized Top 40 radio. Ben Fong-Torres is writing a book under the GAVIN imprint charting the development of Top 40 radio, as well as co-ordinating the editorial and creative elements of GAVIN's own 40th Anniversary.

We're excited.

David Dalton, CEO

## GAVIN

Founded by Bill Gavin—1958

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**"I sort of move through the world with tunes in my head."**

— Kevin Bacon

see page 7

## Radio Stocks Survive Wild Market "Hiccup"

BY REED BUNZEL

Despite the stock market's ups and downs, most radio stock watchers agree that the Dow's 554-point plunge and 337-point gain the next day is nothing more than a hiccup. A *real big* hiccup.

What happened? Analysts are blaming a wide range of factors — the Asian markets, the month of October, short term investor panic (and yes, the *Wall Street Journal* even suggested El Nino) — as reasons for this week's wild stock market tide. Whatever the cause, the fact remains that the entire marketplace — radio stocks included — had risen at an exaggerated rate for the past eighteen months and, in some cases, even longer.



One observer likened the week to a roller coaster ride that starts out with a big climb, a big plunge, a shorter rise, and then a series of peaks and valleys.

"The volume that's been traded this week is incredible," Granum President/CEO Herb McCord told GAVIN. "This is the biggest correction we've seen in seven years, but there didn't really seem to be any sense of panic. As has been the pattern for the past ten years, the small investor seems to be a lot smarter than the institutions. This is an overdue — and expected — correction in an overvalued market, and it shouldn't have much effect at all on radio stocks because the fundamentals of this business are still

very solid."

"The market has been trading at a very rich premium in most sectors, and it was due for a correction," First Union Capital Markets' Bishop Cheen agreed. The radio sector was outperforming the rest of the market, so it may take longer for radio stocks to post gains at the rate it did before this "blip." "Radio stocks were overpriced to begin with, but we now are seeing a selective buying opportunity for certain stocks that some people believe have more value in them. Radio has weathered corrections very nicely, and it should weather this one just as well," Cheen said.

While technology fueled the post-plunge rally on Tuesday, some radio stocks also rebounded nicely. The best performers the day following the "big slide" were Disney, Jefferson-Pilot, and Chancellor, each of which gained more than four points. This news was particularly sweet for Chancellor, which had posted an 8.375 drop the day before, the greatest of any radio stock. Ceridian, Sinclair, and Westinghouse also rebounded somewhat, while Jacor and Saga dipped further.

Ultimately, radio is still more richly valued than many others because of the business fundamentals and the "sex appeal" of media, Cheen explained. "Most of this sell-off was a reaction from institutional investors," he said. "The hedge funds and the large mutual funds have fixed ratios they have to perform to. But we don't expect any lasting cataclysmic effect for radio. The most recent correction was the April-May sell-off, and radio came back tighter and richer than ever."

## Jacor Pays 30x For Nationwide Stations

BY REED BUNZEL

Only Randy Michaels and Jacor would have the audacity to announce a thirty-times cash flow deal the same day the stock market took its largest point dive in history. Of course, since the deal was put together the previous weekend, prior to the Hong Kong collapse that triggered New York's sell-off, neither Michaels nor Jacor moneymen Sam Zell imagined the slide that stocks would take...nor did they especially care.

Here are the facts: Jacor paid \$620 million for 17 stations in five markets, raising Jacor's profile at a time when the company sorely needed a boost to fend off discussion that the mega-group itself

was a target. Insiders tell GAVIN that Nationwide had been operating the stations at a 20-30 percent margin, a rate that's quite attractive for an insurance company like Nationwide but only average by broadcasting standards.

"Clearly Jacor is making a statement that they're not getting out of the business, that they're not a seller," observed Granum Communication's Herb McCord. "In fact, they're seriously looking at other companies right now, and Randy appears to be in the expansion mode."

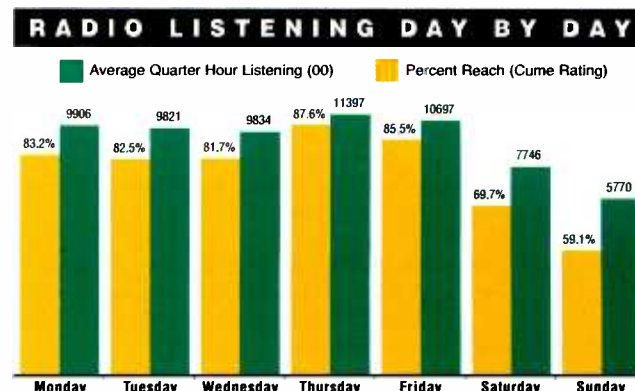
Expansion may not be enough. "While Jacor is feeding at the trough, it's still quite an attractive acquisition target," says First Union Capital Markets' Bishop Cheen.

## Radio Listening Peaks on Thursdays

New analysis from Interep Research confirms what program directors, promotion managers, and research directors have suspected for years: that radio listening levels are at their highest on Thursdays, the first day of the Arbitron

*diary-keeping* process.

The study shows that average quarter hour, cume reach, and time spent listening all peak on Thursday, in contrast with the first three days of the week, when there are no significant daily listening differences.



Source: Arbitron Top 10 Radio Metros Average; 4-Book Average F96/W97/SP97/SU97 Adults 18+, Monday-Sunday, 6A-12M

## Senate Confirms Kennard

The Senate has finally confirmed the nomination of William Kennard as Federal Communications Chairman, and also approved the nomination of three others to fill commission seats.

The Senate confirmed New Mexico Utilities Commissioner Gloria Tristani (D), House Commerce Committee Chief Economist Harold Furchtgott-Roth (R), and Justice Dept. Antitrust Chief of Staff Michael Powell (R).

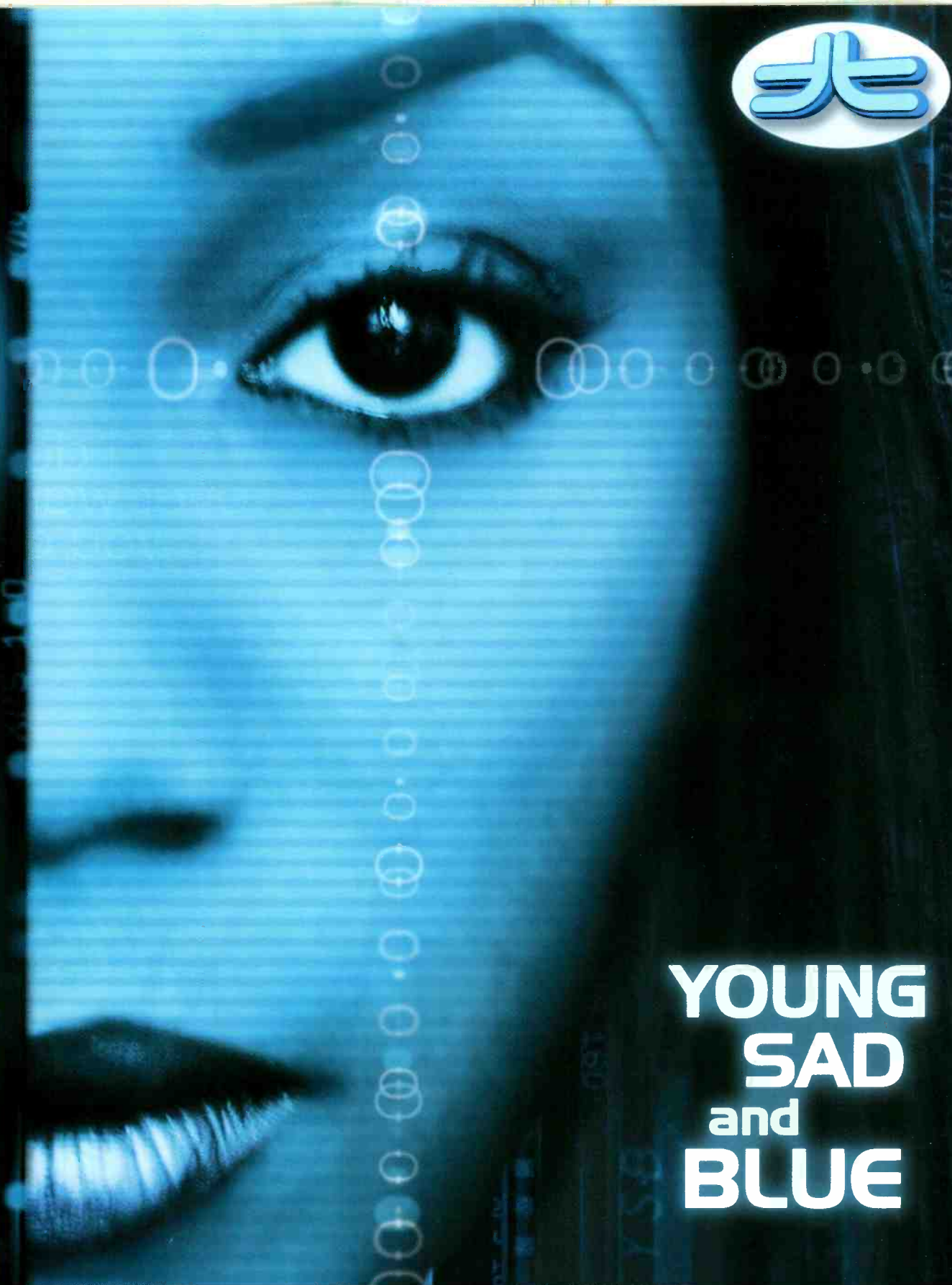
Kennard, who most recently served as FCC Chief Counsel and worked in the NAB Legal Department in the early 1980s, was

approved by a vote of 99 to 1; the dissenting vote came from Senate Communications Subcommittee Chairman Conrad Burns (R-MT). The other three nominees were unanimously approved.

The confirmation process stalled on several occasions, the first time when Sen. Jesse Helms (R-NC) questioned Kennard's relationship with several North Carolina individuals. Senate Majority Leader Trent Lott (R-MS) also delayed a confirmation vote until Democrats ended attempts to attach campaign finance reform language to Senate bills.



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i don't  
ever want to see  
you again

Early airplay at:

**Z90** Add, **WJMN** 41x,  
**KUBE** 40x, **92Q** 20x,  
**WJJS**, 20x, **KQKS**,  
**KBXX**, **FM102**, **KDGS**,  
**WOCQ**, **KTFM**, **WNVZ**,  
**WBTT**, **KHTN**

# Uncle Sam

**Cat Collins/WJMN, APD** - Top 5 phones  
"I haven't seen phones or passion like this  
on a record for quite some time."

**Mark Allan/KYLZ, PD**  
"This song speaks to everyone."

**Mike Tierney/KUBE, PD**  
"Bonafide #1 record. Already full-time power.  
Top 5 phones, Top 5 call-out. All around **SMASH**."

**Melisa Morgan/WJJS, MD**  
"If you don't hear it in one listen, get a new job."

Taken from the  
Stonecreek/Epic release  
**Uncle Sam**



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Executive Producers: Nathan Morris, Michael McCary, Shawn Stockman, Wanya Morris and Charluccl Finney.  
Produced and Arranged by Nathan Morris. Management: Sharon Meyers.

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## Bunzel Named Editor of GAVIN

Expect some new and dynamic changes in the pages of GAVIN with the arrival of GAVIN GM Editor Reed Bunzel, who has been named by Miller Freeman as Editor-in-Chief of both publications. Concurrently, Managing Editor Ben Fong-Torres has inked a deal with Miller Freeman Books to write a history of Top 40 radio, the publication of which will coincide with GAVIN's 40th anniversary next year.

Bunzel, who joined Miller Freeman last year to launch GAVIN GM, is a veteran radio trade publication writer and editor. Prior to coming to Miller Freeman he served as Vice President/Communications at the Radio Advertising Bureau in Dallas, where he was responsible for that organization's publications, marketing, media relations, and its RadioLink online system. Previously he held the position of Executive Editor at Radio Ink magazine, and also was Radio Editor at Broadcasting and Cable, based in New York. Additionally, Bunzel worked in various editorial positions at both Radio & Records and the National Association of

Broadcasters.

"I am delighted that we have been able to capitalize on the dynamic impact made by GAVIN GM and that we can now use Reed's tremendous knowledge and editorial expertise throughout GAVIN," commented GAVIN CEO David Dalton. "At the same time it is reassuring to know that GAVIN's 40th anniversary celebrations are being steered by someone of the caliber of Ben Fong-Torres. Ben's book on the development of Top 40 radio, which coincides with GAVIN's own history, will be the first under a GAVIN imprint through our colleagues at Miller Freeman Books."

"GAVIN is perfectly situated to become a significant player in the dissemination of information and data in both the radio and record industries, and I welcome the opportunity to be a part of this next evolutionary step," Bunzel said. "All of us at GAVIN are looking forward to re-asserting GAVIN as 'the most trusted name in radio' and re-establishing this publication's market dominance."

The changes at GAVIN start today...with this issue.

## Jackson Reportedly Looking at Motown

Film producer George Jackson is reportedly close to inking a deal that would make him president of Motown Records, a position that's been empty since the August departure of Andre Harrell.

Sources at Ploygram and Motown could not confirm that Jackson is in negotiations with Mercury Group Chairman Danny Golberg, but reports say that a six-year contract is on the table.

Jackson is one of the co-founders of Elephant Walk Entertainment, which is mostly involved in movie and television production.

Asked if the Motown rank-and-file are concerned over the fact that Jackson's background is in movies and not music, a source at the label said "anything is better than Andre Harrell because he ran (Motown) into the ground."

PolyGram, which owns the Mercury Group and acquired Motown in 1993, reported third quarter earnings last week that showed its music business off-setting start-up losses in its film distribution operations. Net income for the July-September period rose 21% to \$43 million with sales increasing 34% to \$1.34 billion.

## MOVERS AND SHAKERS

### Mauldin President of Columbia's Black Music



Michael Mauldin has been promoted to president of the Black Music Division of Columbia Records, reporting directly to Columbia Records President Don Ienner.

"This promotion of Michael to President is in recognition of his contributions to our company's success," said Ienner.

Mauldin, who is based in New York, will continue in his role as Senior Vice President, Columbia Records Group and will be actively involved in A&R-related activities.

### Shapiro Moves Up at Atlantic



Ron Shapiro has been promoted to Executive Vice President/General Manager of Atlantic Records, moving up from Senior Vice President/General Manager.

The label said the promotion was in recognition of

Shapiro's increased involvement in virtually every aspect of the company's activities.

"In just over four years with Atlantic, Ron has quickly developed into an indispensable member of our core executive team," said Atlantic Group Co-Chairman/Co-CEO Val Azzoli in making the announcement.

Shapiro will continue to oversee Atlantic's day-to-day activities from New York.

### DeLong Named VP, Universal Records



Valerie DeLong has been appointed Vice President, Universal Records to help further bolster the label's radio promotion efforts company-wide.

She will be working closely with Steve Leeds, Senior Vice President, Promotion, and Monte Lipman, Vice President, Promotion, for Universal Records.

Working as a team, the three will be responsible for creating the label's promotion strategies in coordination with Michael Horton, vice president, Black Music Promotion.

## Kevin Bacon Hits the Airwaves

BY SPENCE D.

While most are familiar with Kevin Bacon's work as an actor, 1997 is proving to be the year that he crosses over into radio. His most recent film, *Telling Lies In America*, loosely revolves around the world of radio (Kevin portrays Billy Magic, a Cleveland DJ on the take).

"I sort of move through the world with tunes in my head. When I'm walking down the street, when I'm talking to you, there's always music there. A lot of times there'll be a character where I can really use that, and this was one of those characters," Bacon says.

Kevin drew upon the larger-than-life DJ personalities he listened to as a kid to pre-

pare for his role in *Telling Lies In America*. "Hi Lit, Joe Niagra, Jerry Blavat-The Geeter with the Heater, the Big Boss with the Hot Sauce, who when I was a kid in the



"The Bacon Brothers" sign with Bluxo Records.

late '60s was already spinning '50s oldies," he recalls. "They were the type of guys I listened to, they had those great raps and then it all sort of ended when FM radio began."

Kevin is also hitting radio with his brother Michael. The two formed the Bacon

Brothers Band a few years ago and have just released an album entitled *FOROSOCO*. Kevin and Michael have been playing together for more than 25 years, so this is not a fly-by-night project. The two signed with Florida based indie label Bluxo earlier this year. "We were turned down by every label in the country," laughs Kevin. "The good news is that Bluxo let us make the record we wanted to make. Every aspect of the record was in our hands."

If that weren't enough, Kevin has also been pegged as the host for the Gibson Guitar Corporation's weekly syndicated show *The Rock Guitar Hour*. "They just called up. It should be a really good series because it's about guitars."



## Target Your Marketing

One of the greatest mistakes a radio station can make is to not market its product to a pre-determined target audience. In many cases, management throws a lot of money into a mass-market television or outdoor campaign, even while the station's sales department preaches to its own clients the drawbacks inherent in such media. "We tell our advertisers not to buy television or newspaper, and then we turn around and buy mass-marketing vehicles to market ourselves," says Broadcast Direct Marketing's Courtney Thompson.

"Radio people buy TV even when they know target marketing is a better answer," adds Thompson's associate, John Cowan. "Buying television is easy. People don't have to work for it. They also like the visibility. But going after listeners with a mass-market approach will cause great damage to your sister stations." To prevent this damage, each element that went into determining the station's format, target, music, and personality need to be examined in order to develop a winning, efficient marketing strategy, he says.

To learn more about targeting your marketing efforts, check out the cover story in November's GAVIN GM.

—REED BUNZEL

## LIKE A ROLLING STONE

Gotta Go and Write  
Another Best-Seller

After four years and 200-something issues as Managing Editor of this publication, I'm passing my well-worn felt-tip pens on to **Reed Bunzel**.

It was at the completion of one book that I came to GAVIN. After finishing my memoirs, *The Rice Room*, I chose this magazine over returning to the *San Francisco Chronicle*. Now, it's a book that's taking me away.

You'll like this: It's a history of Top 40 radio, to be published next fall by Miller Freeman Books. To my knowledge, it'll be the first such book on Top 40 (with a focus on its disc jockeys), and it'll also be the first book to carry a GAVIN imprint, part of our celebration next year of our 40th anniversary and the business



Ben pictured with Allison Krauss and Russ Solomon.

sary and the business we cover. Because the book will be based, in part, on **Bill Gavin's** work dating back to 1958, and on personalities and programmers who've reflected and expounded on Top 40 over the

years in this publication, I'll be doing lots of research at GAVIN. In fact, I'll keep an office here, and if you have ideas about DJs and stories that are musts for the book, or you're willing to share Top 40 surveys, memorabilia, or trivia, you can find me, or leave word for me here.

I expect to continue to appear in this space, but, since this is a passage, I'd like to thank you for your feedback and encouragement over the years, and I'd like to thank the management and staff at GAVIN, particularly my Assistant Editor, **Alexandra Russell**, and the magicians in the Art Department, for their fine work under unremitting pressure.

At other publications, I've had the fortune of interviewing what amounts to a who's who of pop culture. I'm grateful that, at GAVIN, I hooked up with an equally wide range of characters and icons as well as artists, including **Ahmet Ertegun, Mo Ostin, Herb Alpert, Stan Freberg, Alanis Morissette, Garth Brooks, Joe Sample, Ron Jacobs, Scott Muni, Dave Herman, Russ Solomon, Phil Walden, Scotty Moore, Pat Boone, Bill Walsh, Roger Clinton**, and even **John Wayne Bobbitt**. And I renewed acquaintances or friendships with **Paul Drew, Dick Clark, Gary Owens, Casey Kasem, Rick Dees, Jerry Wexler, Jazzbeaux Collins**, and many others.

I also met Reed Bunzel, who launched GAVIN GM in such impressive fashion. We could not have found a better person to sculpt a new GAVIN for radio's challenging new age.

**MORE BLATANT** self-pluggery: **Boz Scaggs** has issued a two-CD retrospective of his career, entitled *My Time*, for which I contributed liner notes. Besides the compilation, from Sony Legacy, and his latest from Virgin, the bluesy *Come On Home*, Boz has been hitting the boards, doing a string of two-hour concerts that range from "Loan Me a Dime" to his latest material. At the Fillmore, he reminded us that you don't need to pound people over the head with *hypola* about this being 30 years since the Summer of you-know-what. On stage, Boz and entourage glided and rocked from one era to another, and those who saw him at the Fillmore in '67, singing and playing alongside **Steve Miller**, could silently marvel at the thought that it's been 30 years. Opening for Scaggs: teen blues singer and guitarist **Jake Andrews**. And behind the drumkit was one of Boz's two sons, inconspicuously banging away on a tambourine while Dad played and sang. Past, present, and future...all set to music.

E-mail me at [fongtorres@aol.com](mailto:fongtorres@aol.com).

BEN FONG-TORRES

LA Radio People:  
"Drama to Trauma"

BY ELIOT TIEGEL

From drama to trauma. That's how author and former radio executive Don Barrett describes the plight of many of the people profiled in Volume II of *Los Angeles Radio People 1957-1997*.

Unlike his premiere volume published three years ago, Volume II doesn't focus exclusively on DJs. Sports, talk and news people, program directors and general managers figure prominently as well. The common thread, Barrett explains, "Is looking at what made these radio people different. In an era of consolidation and mergers, the book is about the people side of things."

Through interviews and source material, Barrett sought to answer why these people went into radio and

got out, what produced success or failure in their careers. "It's the ups and downs; it's life's journey," he



Don Barrett

says. "People have gone to having hit TV shows or gone to alcoholism. When their jobs in radio went away, they had no place to go. It's about drama to trauma."

Where as the first volume had about 100 profiles, Volume II consists of 3,000. It still took Barrette 2 1/2 years to finish the second book, the same amount of

time as the first.

Barrett's also publishes a Top10 list of favored DJs in response to a popularity poll form found in the first volume. Gary Owens heads the list, followed by the Real Don Steele, Robert W. Morgan, Bill Ballance, B. Mitchell Reed, Rick Dees, Dick Whittington, Charlie Tuna, Emperor Bob Hudson and Dave Hull. Barrett has in memory inserts for Steele and Hudson, both of whom passed away during production of the book. Barrett calls comments those in the list make about each other "insightful."

Overall, he finds the role of the DJ "has changed dramatically" over the years. Either they need to explain the music and the artists, or there's too much music and no need for their verbal presence.

## Liquid Audio Douses The Internet

Liquid Audio debuted its new Liquifier 2.0 professional Internet Audio Mastering Tool at a demonstration of their Music-On-Demand System at the legendary Plant recording studio in Sausalito,

two ways of protecting the rights of musicians who choose to utilize the Internet as a means of distribution.

New Enhanced CDs  
Worth Checking OutThe Replacements  
All For Nothing  
(Reprise)

This double CD retrospective not only contains 33 tracks from one of rock's greatest acts, but it also includes some classic video material.

Disc One features the band's 1986 minimalist video for "Bastards of Young," as well as the 1990 video for "Merry Go Round."

Disc Two features vids from the 1987 song "The Ledge" and the 1989 track "Achin' To Be." The Replacements were notorious for shooting black and white videos that seemingly had nothing to do with

the song at hand, thus maintaining an artistic separation between the aural and the visual. This is yet another chance to see some of these classic clips, which have been out of circulation for the past few years.

Luke's Peep Show  
Compilation Vol 1  
(Luke Records)

The irrepressible Luther Campbell returns with this enhanced CD. It features a collection of tunes from his label as well as, in Luke's own words, "girls running

around butt-naked." This is soft-core, mildly X-rated material that plays upon the whole booty shakin' vibe of the Miami Beach bass scene. If this isn't enough to satiate your base desires you can always check out Luke's Peep Show on Action Pay Per View every Tuesday and Friday. Ah, the joys of the First Amendment.

REALITY  
bYTES  
BY SPENCE D.

Ca. The October 23 demonstration featured a live performance by Michael John that was recorded then downloaded onto a computer and rendered as a Liquid Track Internet single. It was then made available for sale throughout the Web.

Redwood City, Ca. based Liquid Audio is at the forefront of the online music world, pioneering distribution through the Net. They have also been instrumental in the creation of encryption and digital watermarking,



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# THAT'S SHO-BIZ

By Dave Sholin

Bidding has come to a close with **Jacor** taking home the much sought after **Nationwide** chain. Now prepare for all the talk to center around which stations CEO **Randy Michaels** will swap or shop.

Where will **WYXR**-Philadelphia MD **Rich Davis** be headed when he returns from his honeymoon? Heavy betting is on **KDWB**-Minneapolis to fill that long vacant MD chair.

**American Recordings** has departed **Warner Bros.** and moved into the **Sony** building. Sony and American have entered into a joint venture with no other changes announced.

According to reports in the *Wall Street Journal* and the *L.A. Times*, expect **Island Records** chairman and founder **Chris Blackwell** to leave the label in the near future. Blackwell and **Polygram** Chairman **Alain Levy** are said to be at odds over creative direction.



Talk about the ultimate PD lunch! **Paul Drew**, the original PD, recently broke bread and passed some valuable pearls of wisdom to some eager and highly successful students (l-r): **The Research Group's Dick Springfield**, Chancellor VP of A/C and newly named PD of **KBIG**-Los Angeles **Steve Streit**, Chancellor head of programming **Steve Rivers** (looks like he took a few notes), PD himself, **Ely Zapoleon** and **Steve Davis** of **Zapoleon Media Strategies**, and **KKBT** PD **Harold Austin**.



Ready for the bigtime? **John Ivey** at **KISS 108**-Boston wants that T&R if you're ready for overnights at one of the country's leading Top 40 stations. John also has some part-time openings.

Why are newly arrived promo chief **Peter Napolieilo**, **Lori Holder-Anderson**, **Scot Finck** and the rest of the **A&M** crew smiling? Could it be because they're sitting on the most surprising release of the fourth quarter—the new single by **Bryan Adams** from his upcoming *MTV Unplugged* special?

Mancow's legacy at **KYLD**-San Francisco lives on. The latest stunt was pulled off by one of the members of the Morning Doghouse, **Joe Lopez**. A welcome sign to the East Bay city of Castro Valley has caused division in the community with some calling it unsightly and looking like a "campground ad." Lopez invited listeners to trash the sign with eggs and toilet paper. He was hauled off to jail due to a prior warrant from nearby Santa Clara County for another on air prank and was released later that night. He faces a misdemeanor charge for the sign stunt.

Condolences to friends and family of **Glen Burton**, lead guitarist and founding member of the original **Alice Cooper** group. Burton, 49, passed away October 18th in Clarion, Iowa, following complications from pneumonia.

New PD at **KKSS**-Albuquerque is **KZFM**-Corpus Christi APD/MD and afternoon talent **Tony Manero**. **KZFM** PD **Ed Ocanas** will handle music duties for the time being.

Look for **Universal** S.F. based national director **Kay McCarthy** to head home to Atlanta as the area's new **DreamWorks** rep.

Gonna be quite a half time at the '98 Superbowl in San Diego. A **Motown** revue is in the works featuring artists like **Stevie Wonder**, the **Four Tops**, **Temptations**, **Smokey Robinson**, **Boyz II Men**, and **Diana Ross**. There's also a Motown cruise and show at the Avalon Ballroom on Catalina Island being planned.

**Power 106** hung the Welcome Mariah sign out recently, when the superstar headed over to Burbank to hang with (l-r): MD **Damion Young**, PD **Michelle Mercer**, and air talent **Cherry Martinez**.



On the Air & In the Grooves: ALEXANDRA RUSSELL • Sho-Prep and Flashbacks: RON FELL  
Friends of Radio: THEMBISA S. MSHAKA • Sho-Dates: DIANE RUFER

## On the Air

OK, the real news is covered, well, in News. But a few other tidbits have surfaced... **Mike Marino** exits as PD of **ARS' KMXB**-Las Vegas to take similar duties at **SFX** property **KKPN/FM (The Planet)**-Houston. "Mike has proven, through ratings success, that Modern A/C truly is a format and not just a weekend special," says SFX Regional VP/Programming **Dave Dillon**. I'm delighted he's becoming part of the SFX family"... **Brink & Otis** is the new a.m. team at **KXGL/FM**-San Diego. This is a new teaming, bringing together two longtime air talents from separate ends of the country (**Scotty Brink** flies in from Seattle and **Judd Otis** arrives from Tampa). **Jane Asher** provides news and sports.

## In the Grooves



**Joel Newman** joins the **National Record Company** as VP of West Coast Operations.

Newman and label President **Ron Alexenburg** previously worked together at **Columbia**, **Epic**, and **Infinity Records**. "I have total confidence in [Joel] and in his abilities to promote our artists and to create a very exciting image for our new company." The National Record Company has also pacted with **M.S. Distributing Co.** for U.S. coverage... **1500 Records** taps **Van Riker** for GM/Head of Sales. 1500 is an **A&M**-affiliated label concentrating on techno and electronic music... **Gary Kahn** is promoted to VP, Finance and Administration for **Sony Wonder/SMV**... **MCA** taps **Naim Ali** for Director of Marketing for the label's R&B music division. Ali's résumé boasts stints at **Upscale** magazine, **Rowdy Records**, and **Perspective Records**. "My priority is to develop and mold the

younger R&B and rap acts, such as **Cosmic Slop**



Naim Ali

**Shop**, **G.P. Wu**, **Ruffhouse Survivors**, and **Chill**," he says... **Faith Newman** becomes Senior

Director of A&R for **Jive**; she comes from **Columbia Records**, where she held the same title... **Robbins Entertainment llc** promotes **Jonathan P. Fine** to Director of A&R and **Lisa Goldberg** to Director of Sales and Production... **Roadrunner** announcements: **Ron Burman** and **Mike Gitter** join as A&R Managers; Burman previously booked the **CMJ Music Marathon** and Gitter's latest tenure was with **Atlantic Records**. VP International A&R and Artists Development **Stefan Koster** relocates to New York but keeps the same title. If he can make it there... **Lisa Lewis** becomes VP Advertising and Strategic Marketing at **MCA Records**. For the past four years, she's been VP Marketing for **Music Marketing Network (MMN)**... **Arista** ups **Cathy O'Brien** to VP International; she's been Senior Director of International Marketing since 1995. The label also appoints **Donna Torrence** to Associate Director of Publicity... **Gee Street Records** hires former **Shore Fire Media** Senior Account Executive **Marlynn Snyder** as Director of Publicity... **Paula Krause** becomes Associate Director of Business Affairs for **Zomba Music Publishing**... **Capitol** names **Kate Miller** VP Video Production... **Vivek Tiwary** is named Manager of Alternative Marketing and Video Promotion for **Mercury Records**... Indie label **Thump Records** has signed an exclusive agreement with **Universal Music and Video Distribution**. It includes all future and past Thump releases, including the label's popular "Old School" series.

GAVIN OCTOBER 31, 1997



# Sho-Dates

**November 2**

J.D. Souther, k.d. lang, Fred Fairbrass (Right Said Fred)

**November 3**

Deborah Lewow Warner Bros. Records  
Jon McHugh New Line Cinema  
Andy Williams

**November 4**

Dr. Jazz  
Delbert McClinton, Bryan Adams,  
Jeff Lorber, Duck Dunn (Booker T & MG's), James Honeyman Scott (The Pretenders)

**November 5**

Bernie Moody KWAV/FM-Monterey, Calif.  
Wookie OC104-Ocean City, Md.  
Angelo (Kolorz), Art Garfunkel, Bryan Adams, Jonny Greenwood (Radiohead), Ike Turner

**November 6**

Dandelion WRKZ-Hershey, Penn.  
Kahuna Q93-Alexandria, La.  
Glenn Frey, Corey Glover (Living Colour)

**November 7**

Neda Tobin 550 Music  
Beverly Mire Youth Radio  
Janice Lee Tarpan Studios  
Harry Kozlowski WJYY-Concord, N.H.  
Tommy Austin KKRZ-Portland, Ore.  
Joni Mitchell, Johnny Rivers, Tony Kishman

**November 8**

Kelley Ashtari Jive Records  
Rickie Lee Jones, Bonnie Raitt, Diana King



## Sho-Case

**ROBYN**

Swedish-born hitmaker Robyn Carlsson, who signed her recording contract at the age of 15, turned 18 on June 12. Her parents were in an experimental theater group, so Robyn spent much of her younger years traveling Europe in a tour bus.

## Sho-Prep

**STEVIE NICKS**

Stevie Nicks says she recently lost 30 pounds thanks to the dietary philosophy of Dr. Atkins in preparation for the current Fleetwood Mac reunion.

**THE FULL MONTY**

With ticket sales of about \$50 million, *The Full Monty* has just become the highest grossing English-made movie ever in the U.K., eclipsing *Four Weddings and a Funeral*.

**BILLY JOEL**

There's talk on Broadway of a musical revue based on some of Billy Joel's hits.

**JAMIROQUAI**

Jamiroquai frontman Jason Kaye owns a Lamborghini, two Mercedes, two BMWs, three Ferraris, and an Aston Martin.



**BABYFACE**

Babyface and his wife Tracey Edmonds are developing a sitcom for Fox Television, tentatively called *Schoolin'*.

**CHUMBAWAMBA**

Chumbawamba is an eight-person group from Leeds, England. The five men and three women, self-described anarchists, are a bit surprised that their hit "Tubthumping" has become such a big pop success in the States.

**JON BON JOVI**

Jon Bon Jovi now has a number of film roles in his resume, but more than a decade ago he auditioned for the role in *Footloose* that eventually went to Kevin Bacon.

**GRATEFUL DEAD**

There are rumors of a possible Jerry Garcia-less Grateful Dead reunion on New Year's Eve, 1999. The concert would be part of a Grateful Dead museum, called Terrapin Station, that would include band memorabilia and high-tech recreations of past Dead concerts.

**SPICE GIRLS**

The Spice Girls have already licensed 40 products—from dolls to deodorants to bean bags—in time for Christmas giving.

**FLEETWOOD MAC**

Lindsey Buckingham's arrangement with the reformed Fleetwood Mac allows him to go back to recording his new solo album after the last American show late in November in Chicago. He and the band may yet extend their tour, which would delay the release of Buckingham's next solo album.

**JOE JACKSON**

Joe Jackson has signed to record for Sony Classical. Says Jackson, "The so-called classical labels seem to be more open-minded than the pop labels right now."

**CELINE DION**

A September 22 *Forbes* article on the Top 40 biggest moneymakers in the entertainment industry ranked Celine Dion 15th overall, with an estimated combined 1996-97 income of \$65 million. Only the Beatles, at \$98 million, and the Rolling Stones, at \$68 million, were believed to make more.

**DAVID LEE ROTH**

Former Van Halen lead vocalist David Lee Roth offers this advice for the band's newest lead singer Gary Cherone: "Always sit with your back to the wall and never unpack your bags."

## Flashbacks

**NOVEMBER 2, 1920**

KDKA-Pittsburgh broadcasts the results of the Harding-Cox presidential election. This event has since been designated the first official radio broadcast.

**NOVEMBER 7, 1988**

John Fogerty is found not guilty of plagiarizing himself in a court battle with Fantasy Records. His legal expenses topped the \$400,000 mark.

**NOVEMBER 8, 1994**

Palm Springs mayor Sonny Bono wins election to the U.S. House of Representatives as a Republican.

F.O.R. #209

# Friends of Radio

## Prince Paul



Co-founder of Gravediggaz, former member of Stetsasonic, producer of Chris Rock, *De La Soul* and countless others.

**Musical influences:**

George Clinton, Dr. Dre, Rick Rubin, Stevie Wonder

**Station you grew up with:**

WBLS and WWRL-New York

**Station you listen to now:**

HOT 97 occasionally

**Most recent record you had to purchase:**

Fugees *The Score*

**First concert attended:**

"Our first concert with Stet. was in Connecticut 1986. I came up going to basement parties, not concerts."

**First record you bought:**

"Hot Pants" by James Brown

**If I owned a station, I'd:**

(Laughs) I'd play all my records and get my royalties from BMI!

**Future project:**

*Prince Among Thieves*, a film and soundtrack that will be a cross between *Grease*, *Juice*, and *Woody Allen's Sleeper*.

## Laugh Tracks

Why does every band need a bass player?  
To translate for the drummer.

How many A&R men does it take to change a light bulb?  
I'll get back to you on that.

What does Kenny G. say when he gets on an elevator?  
"Wow! This place rocks!"

What do you get when you play new age music backwards?  
New age music.

—From *The Great Rock'n' Roll Joke Book* by Dave Marsh and Kathi Kamen Goldmark.



**MOST ADDED**

- LISA LOEB (38)
- THIRD EYE BLIND (34)
- BACKSTREET BOYS (28)
- MEREDITH BROOKS (21)
- SHE MOVES (17)

**TOP TIP**

**SAVAGE GARDEN**  
*"Truly, Madly, Deeply"*  
 (Columbia/CRG)  
 Really, Happening, Quickly. Spins more than double to well over 1,000.

**RECORD TO WATCH**

**MATCHBOX 20**  
*"3 a.m."*  
 (Lava/Atlantic)  
 Early airplay and comments from Top 40 programmers make it clear it won't take much to push this past the competition.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	SUGAR RAY - Fly (Lava/Atlantic)	14	184	0	8698	-13
2	JEWEL - Foolish Games (Atlantic)	17	153	0	6623	-517
3	MATCHBOX 20 - Push (Lava/Atlantic)	21	150	1	6546	-207
4	CHUMBAWAMBA - Tubthumping (Republic/Universal)	7	173	4	6498	+1165
5	ROBYN - Show Me Love (RCA)	9	163	0	6153	+250
6	LeANN RIMES - How Do I Live (MCG/Curb)	22	137	0	5967	+81
7	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	18	153	0	5837	-5
8	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)	11	148	1	5737	-150
9	SMASH MOUTH - Walkin' On The Sun (Interscope)	11	157	2	5347	+563
10	SARAH McLACHLAN - Building A Mystery (Nettwerk/Arista)	18	136	0	4765	-25
11	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	30	112	1	4334	-507
12	ALLURE featuring 112 - All Cried Out (Crave)	14	117	3	4290	+205
13	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	27	111	0	4244	-143
14	MARIAH CAREY - Butterfly (Columbia/CRG)	6	153	7	4062	+462
15	TONIC - If You Could Only See (Polydor/A&M)	35	111	2	3978	+82
16	USHER - You Make Me Wanna... (LaFace/Arista)	11	109	8	3804	+353
17	IMANI COPPOLA - Legend Of A Cowgirl (Columbia/CRG)	11	121	4	3512	+87
18	FIONA APPLE - Criminal (Clean Slate/WORK)	17	128	3	3447	+119
19	SISTER HAZEL - All For You (Universal)	35	88	0	3152	-258
20	PEACH UNION - On My Own (Mute/Epic)	12	93	0	2886	-582
21	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	26	97	0	2822	-511
22	HANSON - I Will Come To You (Mercury)	6	114	2	2778	+369
23	AMY GRANT - Takes A Little Time (A&M)	15	100	4	2655	-51
24	SPICE GIRLS - 2 Become 1 (Virgin)	20	84	0	2571	-743
25	DURAN DURAN - Electric Barbarella (Capitol)	7	104	3	2442	+161
26	98 DEGREES - Invisible Man (Motown)	19	71	1	2415	-541
27	INOJ - Love You Down (So So Def/Columbia/CRG)	17	65	0	2324	+128
28	MARIAH CAREY - Honey (Columbia/CRG)	14	64	0	2168	-339
29	ELTON JOHN - Something About The Way You Look Tonight (Rocket/A&M)	10	90	1	2152	+197
30	OASIS - Don't Go Away (Epic)	8	100	4	2125	+217
31	SHE MOVES - Breaking All The Rules (Geffen)	5	103	11	2109	+445
32	WILL SMITH - Men In Black (Columbia/CRG)	22	64	0	2101	-430
33	LISA LOEB - I Do (Geffen)	3	112	24	1957	N
34	ROLLING STONES - Anybody Seen My Baby (Virgin)	8	75	3	1892	-51
35	SHAWN COLVIN - You And The Mona Lisa (Columbia/CRG)	8	76	3	1750	+95
36	OMC - How Bizarre (Mercury)	38	57	0	1734	-249
37	AALIYAH - The One I Gave My Heart To (Blackground Ent./Atlantic)	10	71	3	1703	+159
38	THE WALLFLOWERS - Three Marlenas (Interscope)	5	88	8	1684	N
39	SOMETHIN' FOR THE PEOPLE - My Love Is The Shhh! (Warner Bros.)	7	54	11	1667	N
40	BACKSTREET BOYS - As Long As You Love Me (Jive)	3	95	22	1646	N

† = Daypart Total Reports This Week 208 Last Week 207

Chartbound	Reports	Adds	SPINS	TREND
LISA LOEB - "I Do" (Geffen)	84	38	1102	+857
SPICE GIRLS - "Spice Up Your Life" (Virgin)	78	16	1376	+545
THE WALLFLOWERS - "Three Marlenas" (Interscope)	78	15	1299	+565
BACKSTREET BOYS - "As Long as You Love Me" (Jive)	68	28	893	+643
TEXAS - "Say What You Want" (Mercury)	62	7	1202	+112

## Inside Top 40 BY DAVE SHOLIN



# Ghosts, Goblins and The Consolidation Monster

Terror, screams in the night, ghoulish creatures at the door. It's not just another Halloween; it's October 31, 1997, nearly two years into the age of consolidation. So many managers, programmers, air talent, and support staff have dubbed this era a "scary time," it seemed only right that we use this issue to canvas the industry and gauge the degree of fear that all the changes of the past 22 months have caused.



**Michael Martin, PD, KYLD-San Francisco:** "The fact that everyone is downsizing and consolidating makes me hope that the people at the top remember this is show biz. A radio station cannot be formatted and designed from New York and dropped into Los Angeles. Markets need specialization and a local personality. My fear is that positions are consolidated to such an extent that there are no specialists in the building."

**Brian Bridgman, PD, WNKS-Charlotte:** "The size of the company is irrelevant. What it comes down to is, are they good broadcasters? That's really the bottom line. Fortunately, the companies that have remained in business—for the most part—are. Market clusters are designed in theory to maximize each property. That obviously makes a lot of sense...but I don't want someone telling us when to go on a record just to protect another property. That's real scary."

**Cat Thomas, PD, KLUC-Las Vegas:** "The thing that scares me the most is the possibility of it coming down to four or five companies, each one picking specific formats and then simulcasting one morning show and one set of music all over the country. Of

course, the other possibility is that [consolidation] will make competition just as fierce and companies will still need people to operate stations. In that scenario, I don't think there's too much reason to be frightened. It'll be interesting to see how everything pans out over the next 18-24 months when it all settles down."

**Greg Thompson, Sr. VP Promotion, Elektra Records:** "From a record company standpoint, what's scary is that it could place limits on who should play what records and arbitrarily decide what record belongs where. That's frightening because it might limit the opportunity for exposure to certain audiences. The other issue is record companies being threatened with retribution by a radio group for something they did—or didn't—do. That seems to be getting more and more common. It's a scary predicament, a real one-sided equation for record labels. But it's also something I think could ultimately result in people going back to more individual, station-by-station politics."

**Rob Morris, PD, KDWB-Minneapolis:** "From the standpoint of jobs, it's kinda scary that some positions might go away. But consolidation itself may lend us as a company the ability to be a little stronger. Power of one theory."

**Dana Ludson, WJET-Eric:** "That's scary thought deals with married couples who are both in the business. Nationwide used to have a policy of not allowing a spouse to work in the same building. If it comes down to three companies that own everything, you've got a one-in-three shot of not being able to work

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"Shy Guy" was a SMASH in call-out, sales and requests.  
"L-L-Lies" will be huge...DON'T MISS THIS ONE!!!  
—KISS 95.7 PD JAY BEAU JONES

When I think of XL-106.7...I think of the sound of  
Diana King and "L-L-Lies"  
—WXXL PD ADAM COOK

Lyrics are right in the pocket for females...  
"L-L-Lies" is VERY HOOKEY  
—KDWB PD ROB MORRIS

### OUT OF THE BOX

Y100	WKSS	WPOW
KRQ	XL-106	KHTS
WKSE	KACD	WPXY
	WQZQ	WWKX
	WJMX	WXLK
	KKMG	WNTQ
	WQSL	WKXJ
	WWCK	KSMB
	KWNZ	WSPK
	WHZZ	KTMT
	KNOE	KQIZ
	KDUK	KYLZ
	KRUF	WKSZ
	WFHN	WERZ



# DIANA KING L-L-LIES

THE FOLLOW-UP TO  
THE SMASH SINGLE  
I SAY A LITTLE PRAYER  
FROM THE NEW ALBUM  
THINK LIKE A GIRL

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WORK

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Up & Coming

Reports	Adds	SPINS	TRENDS	
67	—	1573	-176	FLEETWOOD MAC - Silver Springs (Reprise)
66	34	670	+509	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)
54	6	1032	+188	GARY BARLOW - So Help Me Girl (Arista)
50	1	1341	+121	NU FLAVOR - Heaven (Reprise)
47	1	1105	-26	THE SUNDAYS - Summertime (DGC)
45	—	1114	-303	FOREST FOR THE TREES - Dreams (DreamWorks/Geffen)
44	—	843	+6	SALT 'N PEPA - RU Ready (Red Ant/London/Island)
42	1	868	+160	3rd PARTY - Love Is Alive (DV8/A&M)
39	2	870	+88	BILLIE MYERS - Kiss The Rain (Universal)
34	—	886	-122	MARY J. BLIGE - Everything (MCA)
34	9	536	+81	JAI - I Believe (M&G/RCA)
32	6	611	+131	NO AUTHORITY - Don't Stop (WORK/MJJ)
31	—	867	-214	BLUES TRAVELER - Most Precarious (A&M)
31	1	721	+83	L.L.COOL J - Phenomenon (Def Jam Recording Group)
31	27	165	+50	* BLESSID UNION OF SOULS - Light In Your Eyes (Capitol)
30	1	540	+44	HOTMIXX 2000 - Macaroni & Cheese (Platypus)
29	—	684	-155	JAMIROQUAI - Alright (WORK)
27	1	579	-5	DUBSTAR - Star (Polydor/A&M)
27	6	368	+91	DIANA KING - L-L-Lies (WORK)
25	1	623	-166	AQUA - Barbie Girl (MCA)
24	3	443	+50	FRANK & WALTERS - Indian Ocean (Setanta/Red Ink)
24	19	97	+22	* ALANA DAVIS - 32 Flavors (Elektra/EEG)
23	2	499	+64	OLIVE - You're Not Alone (RCA)
23	—	426	-48	PETER CETERA featuring AZ YET - You're The Inspiration (River North)
22	1	691	-360	JANET JACKSON - Got 'Til It's Gone (Virgin)
21	1	536	-26	MASE - Feel So Good (Bad Boy/Arista)
21	1	429	+66	RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)
21	6	358	+188	NO MERCY - Kiss You All Over (Arista)
21	16	137	+26	* AQUA - Lollipop (Candyman) (MCA)
20	—	497	-83	BARENAKED LADIES - Brian Wilson (Reprise)
20	8	398	+137	MATCHBOX 20 - 3 A.M. (Lava/Atlantic)
19	1	467	+122	BOYZONE - Picture Of You (Polydor/A&M)
18	2	623	+94	TOTAL - What About Us? (Bad Boy/Arista)
17	1	554	+4	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra)
17	—	379	-19	NATALIE HAGAN - Found Love (Escape)
17	—	311	+39	CHANTAL KREVIKZUK - Surrounded (Columbia/CRG)
17	5	219	+116	MICHAEL BOLTON - The Best Of Love (Columbia/CRG)
16	—	365	+79	DJ COMPANY - Forever Young (Crave)
15	1	467	-45	LOS UMBRELLOS - No Tengo Dinero (Virgin)
15	2	386	+17	LSG - My Body (Elektra/EEG)
15	3	240	+81	SONIC DREAM COLLECTIVE - Oh, Baby All (Interhit)
14	2	380	+46	MISSY "MISDEMEANOR" ELLIOTT - Sock It To Me (The Gold Mine, Inc./EastWest)
14	—	310	-142	SHERYL CROW - Home (A&M)
13	—	304	-14	CATIE CURTIS - Soufully (Guardian)
13	—	249	+35	SHERREECE - Playing With My Heart (Saint Rock)
13	9	72	-54	* BIG HEAD TODD & THE MONSTERS - Please Don't Tell Her (Revolution)
13	12	44	+44	* KIM FOX - I Wanna Be A Witch (DreamWorks/Geffen)
12	1	245	-35	DAFT PUNK - Around The World (Virgin)
12	7	96	+47	* LONGPIGS - On And On (Island)
11	—	287	+79	CAGNET - Deeper & Deeper (Twisted/MCA)
11	1	209	+72	* NEXT - Butta Love (Arista)
11	—	205	-21	WILL SMITH - Just Cruisin (Columbia/CRG)
11	2	163	+96	* BARBRA STREISAND*CELINE DION - Tell Him (550 Music/Columbia/Epic)
10	—	187	+24	* BOBBY BROWN - Feelin' Inside (MCA)
10	6	115	+37	* SUMMERCAMP - Should I Walk Away (Maverick/Reprise)

**Dropped:** #37-The Wallflowers ("Difference"), #39-Robyn ("Do You Know..."), #40-Elton John ("Candle"), Forest for the Trees, Brother Noland, Los Umbrellos, 911, Save Ferris, OMC ("L.A."), B. Streisand\*C. Dion, Refugee Camp All Stars, Supertramp.

\* Indicates Debut

somewhere if such rules aren't tossed out."

**Rick Allen, PD, KRAI-Craig, Colorado:** "I consistently have nightmares of no longer being a person within a company and becoming a number instead—a board op for a satellite corporate station. That's why I got out of the big markets. My contract didn't mean a thing. The talent and the product are taking a back seat to money. These large companies and brokers don't give a damn about the people or the quality of the radio station. They care about being able to buy and sell and trade properties at a profit. It's going to be the demise of radio if it continues as is. It's not scary, it's a nightmare."

**Louis Kaplan, PD, KLIC-San Francisco:** "I guess the thing that scares me most about consolidation is that one day we'll be big enough for Microsoft to buy us. Then I'm gonna have to call myself MS Louis Kaplan."

**Ric Lippincott, VP Promotion, Curb Records:** "The scariest thing happened this week, when Jacor bought Nationwide. That's got to be pretty frightening on both sides of the fence. If you're working for Jacor you're going, 'Oh my God, we just inherited a bunch of white shirts and ties,' and if you're on the Nationwide side, you've got to be thinking, 'Oh my God' we've just been bought by *Animal House!*"

**Jeff Davis, PD, KWNZ-Reno:** "It could be a pyramid that's going to collapse. I've heard several people compare it to a pyramid scheme. So let's just say it's a Halloween pumpkin in the shape of pyramid."

**Steve McKay, PD, WBHT-Wilkes/Barre:** "I don't think qualified people have anything to be afraid of. The people that are good at what they do are going to become more valuable, and the people who are one dimensional will likely run into problems. You've got to learn the business."

**Dennis Reese, VP, WORK Group:** "From a music perspective, I think the smart programmers are gonna know how to handle two and three radio stations and be able to do the right things by all of them. The only negative I see—and I don't care what anyone says—is that the competitive edge won't be there. I think you lose it because you can't kick the guys ass across the street anymore. You can only pat it a little bit. Here's an analogy: If you're a parent and you've got

two kids on opposite teams, who do you cheer for? That's really what it comes down to. But it's our challenge, not radio's, to rise up, learn, and figure out new and creative ways of promoting music. I'm all for that. It might just be outside

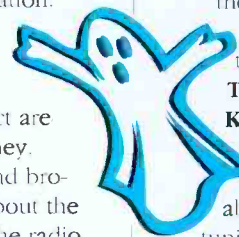
the sphere of radio. I just hope radio doesn't lose that competitive edge."

**Tommy Austin, MD, KKRZ-Portland, Ore.:** "If you're good at your job, there's nothing to worry about. It means more opportunities. Certainly there are more cooks in the kitchen, but if you do your job right, things are gonna be just fine."

**Gary Cummings, PD, ZFNU (KZFN)-Moscow, Idaho:** "Be very, very scared. Spokane has only two entities now, and I think Boise has two as well [one station is still a holdout]. The stations don't really have to worry

about being first on anything anymore, and so they can be much more conservative. I think a lot of songs are going to get lost."

**Clarke Ingram, OM/PD, 98PXY (WPXY)-Rochester:** "I think the companies that are in radio for the long haul are the one's who know what the hell they're doing. One of the dangers however comes when the economies of scale start to cut into product quality. There's also the danger of absentee ownership. We've had four owners in the last two-and-a-half years, and every company has brought it's own strengths and weaknesses, but PXY has survived. Smart operators will take success stories and let them continue to be success stories." ●



Crossover

URBAN/DANCE

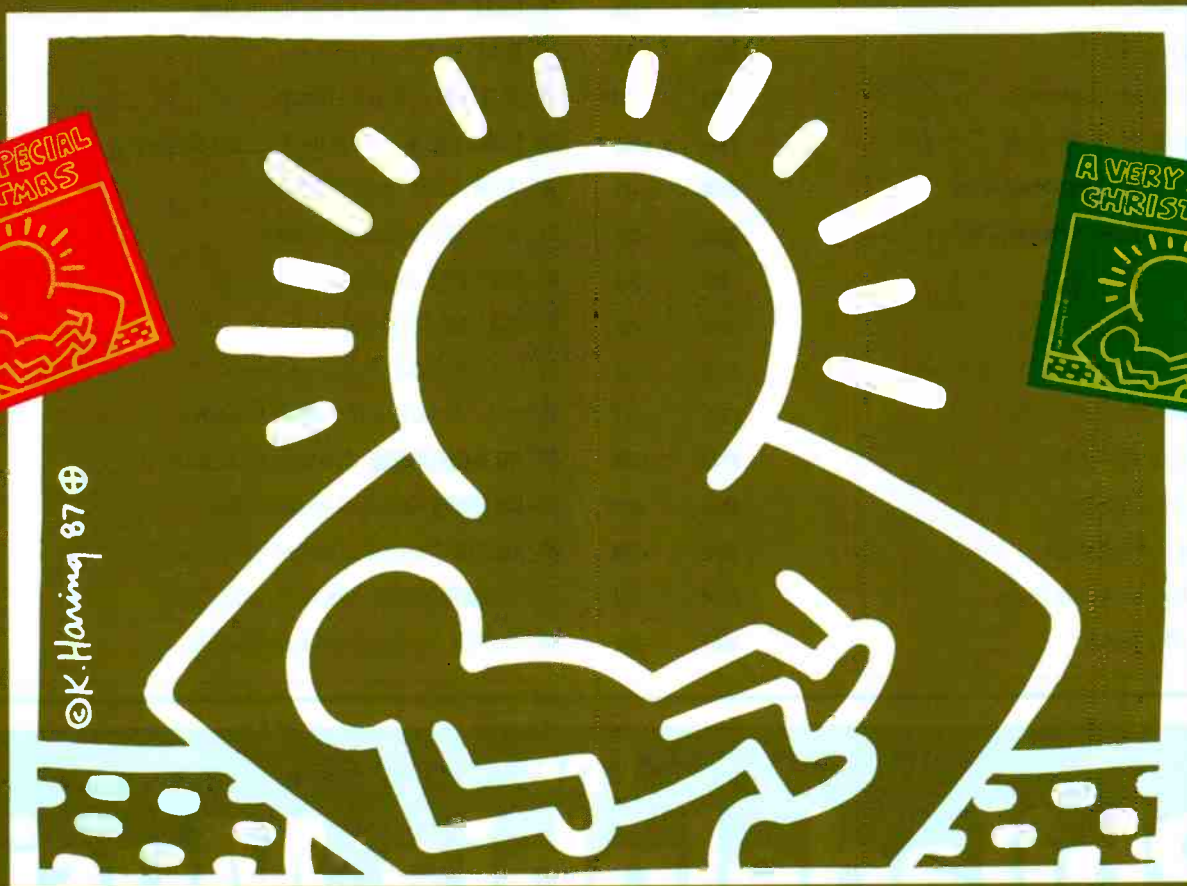
- JANET JACKSON - "Together Again" (Virgin)
- SOMETHING FOR THE PEOPLE - "My Love Is the Shhh!" (Warner Bros.)
- SALT-N-PEPA - "R U Ready" (Red Ant/London/Island)
- BOBBY BROWN - "Feeling Inside" (MCA)
- NU FLAVOR - "Heaven" (Reprise)
- L.L. COOL J. - "Phenomenon" (Def Jam/Mercury)
- 3rd PARTY - "Love Is Alive" (DV8/A&M)

ALTERNATIVE

- THE SUNDAYS - "Summertime" (DGC)
- THE CURE - "Wrong Number" (Fiction/EEG)
- THIRD EYE BLIND - "How's It Gonna Be?" (Elektra/EEG)
- OLIVE - "You're Not Alone" (RCA)
- DUBSTAR - "Star" (Polydor/A&M)



# A VERY SPECIAL CHRISTMAS 3



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# GO Chart

**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.

**GO MOST ADDED**  
**LISA LOEB (24)**  
**BACKSTREET BOYS (19)**  
**MEREDITH BROOKS (16)**

TW		SPINS	TREND	TW		SPINS	TREND
1	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	4166	+3	21	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	1615	-109
2	<b>ROBYN</b> - Show Me Love (RCA)	3582	+177	22	SISTER HAZEL - All For You (Universal)	1591	-26
3	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	3528	-12	23	AMY GRANT - Takes A Little Time (A&M)	1576	+12
4	MATCHBOX 20 - Push (Lava/Atlantic)	3409	-40	24	<b>DURAN DURAN</b> - Electric Barbarella (Capitol)	1538	+148
5	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	3392	+625	25	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/A&M)	1533	+151
6	JEWEL - Foolish Games (Atlantic)	3227	-120	26	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista)	1501	+224
7	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	3031	+160	27	<b>OASIS</b> - Don't Go Away (Epic)	1432	+166
8	BOYZ II MEN - 4 Seasons Of Loneliness (Motown)	2985	+94	28	SPICE GIRLS - 2 Become 1 (Virgin)	1410	-152
9	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	2958	+268	29	<b>SHAWN COLVIN</b> - You And The Mona Lisa (Columbia/CRG)	1248	+140
10	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	2938	+81	30	MARIAH CAREY - Honey (Columbia/CRG)	1229	+28
11	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)	2280	+201	31	98 DEGREES - Invisible Man (Motown)	1175	-63
12	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	2208	+368	32	<b>SPICE GIRLS</b> - Spice Up Your Life (Virgin)	1157	+285
13	PEACH UNION - On My Own (Mute/Epic)	2158	-93	33	<b>LISA LOEB</b> - I Do (Geffen)	1148	<b>N</b>
14	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	2136	-66	34	FLEETWOOD MAC - Silver Springs (Reprise)	1128	+26
15	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	2126	-107	35	INOJ - Love You Down (So So Def/Columbia/CRG)	1078	+102
16	FIONA APPLE - Criminal (Clean Slate/WORK)	2123	+108	36	<b>THE WALLFLOWERS</b> - Three Marlenas (Interscope)	1036	<b>N</b>
17	ALLURE featuring 112 - All Cried Out (Crave)	1924	+59	37	<b>SHE MOVES</b> - Breaking All The Rules (Geffen)	1035	<b>N</b>
18	TONIC - If You Could Only See (Polydor/A&M)	1887	+120	38	<b>AALIYAH</b> - The One I Gave My Heart To (Blackground Ent./Atlantic)	962	<b>N</b>
19	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)	1694	+52	39	<b>MEREDITH BROOKS</b> - What Would Happen (Capitol)	953	<b>NEW</b>
20	<b>HANSON</b> - I Will Come To You (Mercury)	1667	+252	40	EN VOGUE - Too Gone, Too Long (EastWest/EEG)	951	-15

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**MOST ADDED**



**LISA LOEB (18)**  
**CHUMBAWAMBA (8)**  
**THIRD EYE BLIND (7)**



**TOP TIP**

**RICHARD MARX & DONNA LEWIS**  
*"At The Beginning"*  
 (Atlantic)

Crossing from mainstream A/C and already on WMJQ, WMC, KMAJ, WKTJ, KSII KPLZ, KMXG, etc.

**RECORD TO WATCH**

**CHANTAL KREVIUZUK**

*"Surrounded"*  
 (Columbia/CRG)

A fresh mix of modern and hot lead the way: WBMX, KLLC, KMXB, WQAL, WKQI, WLCE, WMTX, KZZO, KVVN, and KMHX.

# Gavin Hot A/C

TW		Reports	Adds	SPINS	TREND
1	<b>JEWEL</b> - Foolish Games (Atlantic)	63	0	2388	-42
2	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	61	0	2272	-61
3	SARAH McLACHLAN - Building A Mystery (Netwerk/Arista)	60	0	2139	-119
4	SISTER HAZEL - All For You (Universal)	58	0	2091	-39
5	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	52	1	1843	+78
6	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	47	1	1712	+114
7	MATCHBOX 20 - Push (Lava/Atlantic)	45	0	1639	-142
8	<b>AMY GRANT</b> - Takes A Little Time (A&M)	50	1	1584	+105
9	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	50	0	1549	-163
10	TONIC - If You Could Only See (Polydor/A&M)	46	0	1508	-127
11	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/A&M)	46	1	1374	+122
12	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	42	0	1253	+48
13	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	46	8	1226	+248
14	<b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)	43	2	1214	+46
15	OMC - How Bizarre (Mercury)	42	1	1063	-31
16	FLEETWOOD MAC - Silver Springs (Reprise)	41	0	1057	-115
17	<b>TEXAS</b> - Say What You Want (Mercury)	43	6	906	+73
18	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)	30	2	860	-46
19	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	37	0	814	-94
20	<b>SHAWN COLVIN</b> - You And The Mona Lisa (Columbia/CRG)	35	1	800	-6
21	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	33	2	781	+76
22	<b>THE VERVE PIPE</b> - The Freshmen (RCA)	27	0	722	-19
23	DUNCAN SHEIK - Barely Breathing (Atlantic)	26	0	641	-51
24	SPICE GIRLS - 2 Become 1 (Virgin)	25	0	607	-192
25	<b>LISA LOEB</b> - I Do (Geffen)	34	18	601	N
26	<b>THE SUNDAYS</b> - Summertime (DGC)	28	6	594	+92
27	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)	24	1	583	-228
28	<b>THE WALLFLOWERS</b> - One Headlight (Interscope)	28	0	578	-197
29	PEACH UNION - On My Own (Mute/Epic)	25	0	529	-97
30	BLUES TRAVELER - Most Precarious (A&M)	23	1	479	-70
31	<b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG)	17	1	439	+20
32	<b>OASIS</b> - Don't Go Away (Epic)	23	1	426	-32
33	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)	19	1	406	+33
34	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)	21	1	396	-18
35	THE WALLFLOWERS - The Difference (Interscope)	17	0	396	-38
36	DAVE MATTHEWS BAND - Crash Into Me (RCA)	19	0	391	-106
37	<b>BARBRA STREISAND*CELINE DION</b> - Tell Him (550 Music/Columbia/Epic)	19	3	354	+73
38	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	17	2	343	+35
39	<b>THE WALLFLOWERS</b> - Three Marlenas (Interscope)	18	6	340	N
40	<b>BOYZ II MEN</b> - 4 Seasons Of Loneliness (Motown)	11	0	318	+31

**Hot Stuff** BY RON FELL



## It's Even Hotter Now: Oven Mits Required

Thanks for your patience as we develop the panel for our new Hot A/C panel. This week we will be bring over to the Hot A/C side 20 more stations that have been reporting to the main chart. The stations are: **WVNC**-Canton/Potsdam, N.Y. **KDBB**-Park Hills, Missouri **KDEC**-Decorah, Iowa **KFIZ (K107)**-Fond du Lac, Wisc. **KJLS**-Hayes, Kan **KKBJ**-Bemidji, Minn. **KRRY**-Quincy, Ill. **KQMX**-Weatherford, Oklahoma **KZZR**-Yakima, Wash. **WCBH**-Terre Haute, Ind. **WCPZ**-Sandusky, Ohio **WGMT**-Lyndonville, Vermont **WHSB**-Alpena, Mich **WJTW**-Joliet, Ill. **WKTJ**-Farmington, Maine **WLSW**-Connellsville, Penn. **WRZQ**-Columbus, Ind. **WSUL**-Monticello, N.Y. **WTBX**-Hibbing, Minn. **WVRT**-Williamsport, Penn. **PLUS THREE** **NEW TO GAVIN:** **Todd Mitchell**, OM; **KYYY (Y93)**, 206 North Fourth St., Bismarck, ND 58501; phone (701) 224-9393, fax (701) 255-8293. **Barry James**, PD, **Jaime Kartak** APD/MD; **WTMX**, 1 Purdential Plaza, Suite 2700, Chicago, IL 60601; phone

(312) 946-1019, fax (312) 946-4747. **John Ryan** PD, **Bobbi Lindberg** MD; **KKRL**, 1119 E. Plaza Dr., Carroll, IA 51401; phone (712) 792-4321, fax (712) 792-6667. All of the above will report to Gavin on Mondays. **HOTTEST OF THE HOT** Top tracks in Hot A/C Spincrease are **Lisa Loeb's** "I Do" with a +326 and **Chumbawamba's** "Tubthumping" with a +248. Top tracks in Hot A/C Spins per Station are **Jewel's** "Foolish Games" with an average of 37.9 plays per week, followed by **Paula Cole's** "I Don't Want to Wait" with an average of 37.25, and **LeAnn Rimes'** "How Do I Live" with 36.43. Only three tracks in the top ten have positive momentum; **Sugar Ray's** "Fly," the mentioned **LeAnn Rimes'** "How Do I Live," and **Amy Grant's** "Takes a Little Time." We're a momentum format that, for the moment has a top ten with not much of its own, and almost no ADDS in the group. With the expansion of the Hot A/C panel by about 30%, look for some odd chart moves and Spinincreases next week. ●

Total Reports This Week: 67 Last Week: 67  
 Editor: **RON FELL** • Associate Editor: **ANNETTE M. LAI**  
 A/C reports accepted: Mondays 8 a.m.-5 p.m.  
 Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

Chartbound									
	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
<b>BILLIE MEYER</b> - "Kiss The Rain" (Universal)	20	2	316	+44	<b>THIRD EYE BLIND</b> - "How's It Gonna Be?" (Elektra/EEG)	5	7	189	+110
<b>DONNA LEWIS &amp; RICHARD MARX</b> - "At The Beginning" (Atlantic)	17	2	316	+47	<b>CHICAGO</b> - "The Only One" (Reprise)	12	1	247	+35
<b>DURAN DURAN</b> - "Electric Barbarella" (Capitol)	16	2	275	-67	<b>CHANTAL KREVIUZUK</b> - "Surrounded" (Columbia/CRG)	12	3	217	+62

**MOST ADDED**

- BETH NIELSEN CHAPMAN (34)**
- MICHAEL BOLTON (31)**
- TONI BRAXTON & KENNY G (29)**
- BILLY JOEL (28)**
- LISA LOEB (26)**

**TOP TIP**

**TONI BRAZTON & KENNY G.**  
*"How Could An Angel Break My Heart"*  
 (LaFace)  
 Number Three Most Added and a Spincrease of +457 tells teh story/ Top Calls include KOSI, WTPI, WDEF, WFMK, WLTS, WLIT, KVIL, Y92, WLTE, KISC, WRCH, and WLQT.

**RECORD TO WATCH**

**LISA LOEB**  
*"I Do"*  
 (Geffen)  
 Already "pledged" at WLBC, WKTI, KSTZ, WMXB, KPLZ, KHMx, 98Q, KDMX, WWMX, WMTX, WQMZ, WQAL, and KBBT

# Gavin A/C

Adult Contemporary

## Inside A/C



BY RON FELL

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/A&M)	11	238	1	6359	+173	114	66	45	13
2	<b>AMY GRANT</b> - Takes A Little Time (A&M)	17	231	1	6246	+71	120	56	38	16
3	<b>JEWEL</b> - Foolish Games (Atlantic)	20	203	0	5926	-318	116	34	36	15
4	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	18	193	7	5741	+37	123	35	21	11
5	<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	24	199	2	5449	-20	101	46	36	13
6	<b>FLEETWOOD MAC</b> - Silver Springs (Reprise)	14	198	0	4768	-594	80	46	47	21
7	<b>BACKSTREET BOYS</b> - Quil Playing Games (With My Heart) (Jive)	19	180	3	4690	-447	83	44	42	11
8	<b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG)	13	183	3	4426	-3	77	46	38	20
9	<b>SARAH McLACHLAN</b> - Building A Mystery (Netwerk/Arista)	20	142	2	4251	-580	86	31	16	8
10	<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	7	199	10	4032	+271	43	62	46	43
11	<b>RICHARD MARX/DONNA LEWIS</b> - At The Beginning (Atlantic)	5	182	8	3439	+602	26	55	56	39
12	<b>BARBRA STREISAND*CELINE DION</b> - Tell Him (550 Music/Columbia/Epic)	3	178	18	3387	+822	30	49	57	35
13	<b>SISTER HAZEL</b> - All For You (Universal)	29	107	4	3364	-130	68	13	18	8
14	<b>SHAWN COLVIN</b> - You And The Mona Lisa (Columbia/CRG)	9	158	5	3356	+179	37	54	47	19
15	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	13	99	2	3157	+240	60	20	12	6
16	<b>CHICAGO</b> - The Only One (Reprise)	9	150	4	3156	+25	43	40	37	26
17	<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	18	99	3	3095	-281	63	11	18	7
18	<b>TEXAS</b> - Say What You Want (Mercury)	16	141	12	3062	+297	41	42	38	19
19	<b>SPICE GIRLS</b> - 2 Become 1 (Virgin)	21	137	1	3034	-768	45	29	35	26
20	<b>GARY BARLOW</b> - So Help Me Girl (Arista)	11	134	8	2660	+178	26	45	35	27
21	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	19	90	2	2599	-53	45	21	14	10
22	<b>JOHN WAITE</b> - When You Were Mine (Mercury)	8	126	4	2406	+131	19	39	47	17
23	<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	25	81	0	2342	-198	44	11	11	15
24	<b>JIM BRICKMAN with ASHTON and RAYE</b> - The Gift (Windham Hill)	6	133	10	2185	+253	12	31	46	38
25	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	10	77	7	2126	+360	36	14	19	8
26	<b>JOHN TESH</b> - Avalon (GTSP/Polygram)	15	114	1	2117	-392	26	21	39	24
27	<b>MICHAEL BOLTON</b> - The Best Of Love (Columbia/CRG)	4	132	31	1942	+627	9	19	46	49
28	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	5	79	20	1877	+487	28	20	18	10
29	<b>SHAWN COLVIN</b> - Sunny Came Home (Columbia/CRG)	41	87	0	1734	-321	19	20	21	23
30	<b>VENICE</b> - If I Were You (Vanguard)	11	89	6	1649	+157	14	25	28	21
31	<b>PEACH UNION</b> - On My Own (Mute/Epic)	12	77	2	1649	-87	18	24	21	13
32	<b>PAUL CARRACK</b> - Eyes Of Blue (Ark 21)	4	111	13	1589	+297	3	16	48	35
33	<b>OMC</b> - How Bizarre (Mercury)	38	65	1	1552	-128	23	16	13	13
34	<b>ELTON JOHN</b> - Candle In The Wind 1997 (Rocket/A&M)	8	80	0	1469	-976	13	19	25	21
35	<b>THE MIGHTY MIGHTY BOSSTONES</b> - The Impression That I Get (Mercury)	15	66	3	1403	-283	17	18	19	11
36	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)	16	57	5	1389	+85	20	16	11	10
37	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	5	77	19	1308	N	6	23	24	20
38	<b>BOYZ II MEN</b> - 4 Seasons Of Loneliness (Motown)	10	60	6	1191	N	11	17	13	14
39	<b>HANSON</b> - I Will Come To You (Mercury)	6	68	5	1174	N	2	18	34	14
40	<b>BLUES TRAVELER</b> - Most Precarious (A&M)	13	61	7	1164	N	11	14	18	17

## Rearranging the Deck Chairs on the Titanic?

I can't think of any other time in history when there have been so many programming changes at A/C stations. In every major market, it seems, there have been significant changes, not all of which are directly attributable to the consolidation of ownership. As with any movement trend, there is no single reason for such upheaval, but the question remains: why so much within the A/C family in such a short period of time?

A look at the list of just some of the major shifts encompasses quality people who have been among the movers and shakers in our format:

- WDBZ/WNSR**-New York: **Steve Weed** and **Linda Silver** out.
- KBIG**-Los Angeles: **Dave Verdery** out, **Steve Streit** in.
- KHMx**-Houston: **Pat Paxton** out, **Lorin Palagi** in.
- KDMX**-Dallas: **Kim Ashley** out (to **WYXR**), **Jimmy Steal** in.
- KIOL**-San Francisco: **Jay Nachlis** out (to **WLCE**), **Bob Hamilton** in.
- WBMX**-Boston: **Greg Strassell** out (to **ARS** corporate)
- WWNK/WVMX**-Cincinnati: **Dave Mason** and **Bobbi Maxwell** out (to **WRRM**), **Brad Ellis** and **Rick Jamie** in.
- WPLL**-Miami: **Dave Stewart** out, **Rob Roberts** in.
- WYXR**-Philadelphia: **Dave Allen** out, **Kurt Johnson** in.
- WRQX**-Washington, D.C.: **Randy James** out (to **WLTF**), **Steve Kosbau** in.
- KQXT**-San Antonio: **Mike Scott** out, **Chris Reynolds** in.
- WVTV**-Pittsburgh: **Bruce Gilbert** out (to **KTCK**), **Chris Shebel** in.
- KMXB**-Las Vegas: **Mike**

### Chartbound

	Reports	Adds	SPINS	TREND
<b>CARLY SIMON</b> - "Every Time We Say Goodbye" (Arista)	70	4	1026	+91
<b>TONI BRAXTON &amp; KENNY G</b> - "How Can An Angel Break My Heart" (LaFace)	70	29	838	+457
<b>BILLY JOEL</b> - "Hey Girl" (Columbia/CRG)	65	5	840	+380
<b>PETER CETERA featuring AZ YET</b> - "Your the Inspiration" (River North)	64	5	1001	+184
<b>BLUES TRAVELLER</b> - "Most Precarious" (A&M)	61	7	1164	+54

Total Reports This Week: 269 Last Week: 272  
 Editor: **RON FELL**  
 Associate Editor: **ANNETTE M. LAI**  
 A/C reports accepted: Mondays  
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.  
 Station Reporting Phone: (415) 495-1990  
 GAVIN FAX: (415) 495-2580



Enya

With 30 million albums sold worldwide, she's one of the world's most successful artists.



# Only if

The new single and video — one of the two new tracks from the best-of collection from Enya.

Paint the Sky with Stars

THE BEST OF ENYA

In stores November 11.

Management: Nicky and Roma Ryan for Aigle Music  
produced by Nicky Ryan



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## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
59	2	880	+30	<b>ATLANTA RHYTHM SECTION</b> - Alien (Southern Tracks)
57	5	1389	+85	<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)
57	5	1090	+107	<b>ROLLING STONES</b> - Anybody Seen My Baby (Virgin)
56	5	810	+80	<b>AARON NEVILLE</b> - Say What's In My Heart (A&M)
50	9	691	+152	<b>PAT BENATAR</b> - Papa's Roses (CMC International)
48	17	802	+289	<b>THE WALLFLOWERS</b> - Three Marlenas (Interscope)
48	1	669	+12	<b>SWING OUT SISTER</b> - Now You're Not There (Mercury)
47	26	776	+437	<b>LISA LOEB</b> - I Do (Geffen)
45	3	526	+67	<b>MARY BLACK</b> - I Will Be There (Giffhorse/Curb)
43	15	810	+213	<b>THE SUNDAYS</b> - Summertime (DGC)
42	3	535	+53	<b>BATDORF &amp; McLEAN</b> - It's Not Love (BWE)
42	34	434	+371 *	<b>BETH NIELSEN CHAPMAN</b> - Sand And Water (Reprise)
41	2	506	+3	<b>BEE GEES</b> - Still Waters (Run Deep) (Polydor/A&M)
40	5	421	+75	<b>ANDREA BOCELLI and SARAH BRIGHTMAN</b> - Time To Say Goodbye (Con Te Partiro) (Philips/Angel)
40	20	398	+196	<b>STYX</b> - Dear John (CMC International)
39	20	423	+253	<b>JAMES TAYLOR</b> - Line 'Em Up (Columbia/CRG)
37	8	687	+92	<b>IMANI COPPOLA</b> - Legend Of A Cowgirl (Columbia/CRG)
37	6	642	+36	<b>OASIS</b> - Don't Go Away (Epic)
37	5	483	+85	<b>HERB ALPERT</b> - Beba (Almo Sounds)
36	5	518	+46	<b>RACHEL VICTORIA</b> - Lover's Dream (Phantom Heart)
34	4	399	+17	<b>JACKSON BROWNE</b> - The Next Voice You Hear (Elektra/EEG)
33	4	752	+190	<b>ROBYN</b> - Show Me Love (RCA)
31	6	361	+78	<b>JAN DAVIS</b> - Loved You Too Much (Stone Tiger)
27	4	324	+56	<b>CRAIG 'N CO</b> - One World (Sweet Louise)
26	4	405	+65	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)
25	6	242	+64	<b>PETER PENROSE</b> - Raven And The Dove (Brentwood/Zomba)
23	7	217	+73	<b>HUBERT KAH</b> - C'est La Vie (Curb)
22	6	358	-6	<b>DURAN DURAN</b> - Electric Barbarella (Capitol)
22	9	222	+97 *	<b>JANIS IAN</b> - Honor Them All (Windham Hill)
20	2	272	-17	<b>EARTH, WIND &amp; FIRE</b> - When Love Goes Wrong (Pyramid)
20	12	255	+168 *	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)
19	4	203	+63	<b>PHOEBE LEGERE</b> - Amazing Love (Random)
18	7	181	+48	<b>SILENT OPERA</b> - Space (Coast)
17	17	164	+152 *	<b>BLESSID UNION OF SOULS</b> - Light In Your Eyes (Capitol)
16	10	168	+103 *	<b>SHARONMARIE FISHER</b> - I Can't Take It Anymore (Fastball)

**Dropped:** Ambrosia, Wilsons, Big Head Toad, Marty Balin, M. Finder, John Elefante.

**Marino** out (to **KKPN**).

Of course, some of it is unavoidable, having to do with the incredibly high stakes on the table in the battle for adult listenership; most everyone is just transitioning from one high profile assignment to another. Yet the extraordinary turnover may also be symptomatic of the current insecurity and unfocused nature of our format.

I've championed Adult Contemporary music and radio for more than two decades, and never have we had less record label and trade magazine support, fewer programming role models, and fewer format-specific musical icons. Perhaps we're just in our own "consolidation" phase. Most likely, we are in the middle of a cleansing of

sorts, a purging of pretender stations and format hybrids. Ultimately this should return A/C to greater respectability within the industry and with its listeners. ●

## A/C Picks

### JANET JACKSON "Together Again" (A&M)

What a great record! Ms. Jackson's love song to a dearly departed friend sets wishful and hopeful thinking to a brisk pace. Check out how almost all the melody is carried by the vocals—few melodic instruments in the mix.

### ENYA "What If?" (Reprise)

More Elysian ambience from the Celtic songbird. Enya soars with

## S/P/W

### SPINS PER WEEK PER STATION

<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	31.89
<b>SISTER HAZEL</b> - All For You (Universal)	31.44
<b>MATCHBOX 20</b> - Push (Lava/Atlantic)	31.26
<b>SARAH McLACHLAN</b> - Building A Mystery (Netwerk/Arista)	29.94
<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	29.75
<b>JEWEL</b> - Foolish Games (Atlantic)	29.19
<b>THIRD EYE BLIND</b> - Semi-Charmed Life (Elektra/EEG)	28.91
<b>TONIC</b> - If You Could Only See (Polydor/A&M)	28.88
<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	27.61
<b>LeANN RIMES</b> - How Do I Live (MCG/Curb)	27.38
<b>AMY GRANT</b> - Takes A Little Time (A&M)	27.04
<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/A&M)	26.72
<b>BACKSTREET BOYS</b> - Quit Playing Games (With My Heart) (Jive)	26.06
<b>THE VERVE PIPE</b> - The Freshmen (RCA)	25.06
<b>FIONA APPLE</b> - Criminal (Clean Slate/WORK)	24.37
<b>DARYL HALL and JOHN OATES</b> - Promise Ain't Enough (Push/BMG)	24.19
<b>FLEETWOOD MAC</b> - Silver Springs (Reprise)	24.08

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

<b>BARBRA STREISAND*CELINE DION</b> - Tell Him (550 Music/Columbia/Epic)	822
<b>MICHAEL BOLTON</b> - The Best Of Love (Columbia/CRG)	627
<b>RICHARD MARX/DONNA LEWIS</b> - At The Beginning (Atlantic)	602
<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	487
<b>TONI BRAXTON with KENNY G</b> - How Could An Angel Break My Heart (LaFace/Arista)	457
<b>LISA LOEB</b> - I Do (Geffen)	437
<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	384
<b>BILLY JOEL</b> - Hey Girl (Columbia/CRG)	380
<b>BETH NIELSEN CHAPMAN</b> - Sand And Water (Reprise)	371
<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	360
<b>TEXAS</b> - Say What You Want (Mercury)	297
<b>PAUL CARRACK</b> - Eyes Of Blue (Ark 21)	297
<b>THE WALLFLOWERS</b> - Three Marlenas (Interscope)	289
<b>MARIAH CAREY</b> - Butterfly (Columbia/CRG)	271
<b>JIM BRICKMAN</b> - The Gift (Windham Hill)	253
<b>JAMES TAYLOR</b> - Line 'Em Up (Columbia/CRG)	253

wonderful effect above heavenly strings and her own choired backing vocals in an all-too-brief single from her forthcoming greatest hits compilation, *Paint the Sky With Stars*.

### JOHN MELLENCAMP "Without Expression" (Mercury)

John's leaving Mercury on excellent terms if this winner is any indication. It's a hot and rockin' singalong that won't burn any of the A/C bridges he's built in the past 18 years.

### 98 ° "Invisible Man" (Motown)

Here's a tasty remix of the guys' debut single. The "Soul Solution-Acoustic Mix" retains the lads' soulful bent, while supporting it with Babyface

style acoustic guitar support.

### SHERYL CROW "Tomorrow Never Dies" (A&M)

Sheryl Crow becomes the latest "Bond girl," celebrating the immortality of the future in an arrangement that whimsically recalls some of the musical cliches of Bond themes past.

### BEHAN JOHNSON "World Keeps Spinning" (RCA)

The duo of Monica Behan and Deron Johnson make an indelible impression with this ode to a quiet revolution. The hook, "the world keeps spinning 'round it won't slow you up and won't let you down" is the core of a thoughtful song.



**ORIGINAL  
RECIPE  
SINCE 1976**

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**MOST ADDED**

**MILITIA**  
*Burn*  
 (Red Ant)  
**UNSPOKEN HEARD**  
*Mid-Atlantic/Cosmology Ep*  
 (7 Heads)

**TOP TIP**

**THE FIRM**  
*Phone Tap*  
 (Aftermath/Interscope)  
 This record is a natural at every level of radio, so expect a high debut. 29 more adds this week...

**RECORD TO WATCH**

**BUSTA RHYMES**  
*Dangerous*  
 (Flipmode/Elektra/EEG)  
 Com-BUSTA-ble to say the least!  
 47 instant believers...

# Gavin Rap

2W	LW	TW	
2	1	1	<b>GANG STARR</b> - You Know My Steez (Noo Trybe/Virgin)
\$	3	2	<b>JAY-Z</b> - Sunshine/Streets Is Watchin' (Roc-A-Fella/Def Jam)
8	11	3	<b>LUNIZ</b> - Funkin' Ova Nuthin'/Jus Mee & U (C-NOTE/Noo Trybe)
4	4	4	ORGANIZED KONFUSION - Somehow, Someway (Priority)
10	6	5	<b>COCO BROVAZ</b> - Won On Won (Loud)
1	2	6	<b>RAKIM</b> - It's Been A Long Time (Universal/MCA)
11	9	7	<b>REFLECTION ETERNAL</b> - Fortified Live/2000 Seasons (Rawkus Entertainment)
\$	36	8	<b>RAKIM</b> - Guess Who's Back? (Universal/MCA)
\$	8	9	EPMD - The Joint/You Gots To Chill '97 (Def Jam Recording Group)
24	14	10	<b>HURRICANE G</b> - Coast To Coast (H.O.L.A.)
7	5	11	THE FIRM - Firm Biz/Executive Decision (Aftermath/Interscope)
\$	10	12	WU-TANG CLAN - It's Yourz (Wu-Tang/Loud/RCA)
17	13	13	XZIBIT - Los Angeles Times (Loud)
\$	7	14	BUSTA RHYMES - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra)
29	19	15	<b>CAPONE N NOREAGA</b> - Closer (Penalty Recordings)
33	25	16	<b>BIG PUNISHER</b> - I Ain't A Player (Loud)
35	27	17	<b>MIC GERONIMO</b> - Usual Suspects/Nothin' Move But The Money (Blunt Recordings)
6	12	18	NATURAL RESOURCE - I Love This World/Burn Deal & They Lied (Remixes) (Makin' Records)
18	15	19	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
<b>NEW</b>	20	20	<b>NICE &amp; SMOOTH</b> - Boogie Down Bronx/BK Connection/Blazin' Hot (Street Life)
27	24	21	<b>QUEEN PEN</b> - Man Behind The Music (Lil' Man/Interscope)
—	39	22	<b>MYSTIKAL</b> - Ain't No Limit (Jive)
23	21	23	WITCH DOCTOR - Holiday/Georgia Plains (Organized Noise/Interscope)
32	38	24	<b>DIAMOND</b> - The Hiatus Remix feat. Cru (Mercury)
31	28	25	<b>SIR MENELIK</b> - Space Cadillac/Nightwork (Rawkus Entertainment)
19	20	26	SCARFACE - Mary Jane (Rap-A-Lot/Noo Trybe)
16	18	27	WYCLEF - Guantanamera (Ruffhouse/Columbia/CRG)
22	26	28	NAUGHTY BY NATURE - Mourn 'Till I Join You (Tommy Boy)
30	30	29	<b>L.L. COOL J</b> - Phenomenon (Def Jam Recording Group)
38	32	30	<b>COLORED SECTION</b> - Bomb MC (12 Inch RPM)
36	33	31	<b>GP WU</b> - Party People/Chamber Danger (MCA)
—	35	32	<b>DJ EQ/BEATS &amp; LYRICS COMPILATION</b> - 3 Emcees feat. Xzibit, Del & Casual (Industry)
13	16	33	SPICE 1 - Playa Man/Thug In Me (Jive)
<b>NEW</b>	34	34	<b>DAZ DILLINGER</b> - Way To Major (Death Row)
\$	17	35	COMMON - Reminding Me/1,2 Many (Relativity)
—	34	36	MEEN GREEN - In Da Wind Feat. Jazzy Pha' (PatchWerk Recordings)
34	37	37	FUNKDOOBIEST - Oye Papi/Natural Fun (Immortal)
<b>NEW</b>	38	38	<b>WC &amp; THE MAAD CIRCLE</b> - Jus' Clownin' (Payday/FFRR)
20	23	39	WU-ALL STARS - Soul In The Hole (Loud)
15	22	40	THA ALKAHOLIKS - Likwidation (Loud)

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

**FAT JOE**-Find Out (Atlantic)  
**GRAVEDIGGAZ**-Night The Earth Cried (Gee Street/V2)  
**BUSTA RHYMES**-Dangerous (Flipmode/Elektra/EEG)

**Up & Add 'Em**

**DJ S&S**-So Hot (Lethal) 10/30 & 11/6  
**REDFOO & DRE KROON**-Freshest (Bubonic) 11/6  
**2PAC**-I Wonder If Heaven Got A Ghetto (Amaru/Jive) 11/13

## Like That!

BY THEMBISA S. MSHAKA



### Honor Your Classics

Rakim tells us in this week's cover story to "know our hip-hop history...the way [music] was presented when it was at its strongest peak." I second that call to action.

Because our music is our CNN, we must broadcast our history over the air whenever possible. If you follow current favorites with the original song from which the sample came, keep doin' that. Consider doing a minute or two each day of hip-hop history, like **88hip-hop** does each week. And most important, play our classics—the ones that still rock your city's parties. If you're unsure, check the definitions that some of our programmers offer in this issue. How else are we going to make the rap station a staple, one that can grow in age and tax bracket with its audience? I'd love to see a Rap A/C format in the next ten years. We have an amazing catalog, chock-full of hits and growing, even in this time of saturation. Check out this list of Top 3 All Time Hip-Hop Classics, as chosen by some of the country's veteran turntablists:

Celebrate what, in two years, will be two full decades of hip-hop music, in all its defiant, materialistic, edutaining, emotional glory. Our format's growth in a shrinking radio world depends on it...Thought I'd share a letter that I received from **Ali Muhammad** at FAMU's WAMF-Tallahassee. It refers to "Wanna Sell Records?," my column from October 10.

*Once again you've come through with a tight column. I took it upon myself to distribute it among the local reps (i.e. Bad Boy's Shawn Holiday; BMG's Sputt Eastwood, and Def Jam's Jeska Washington). I felt it would be helpful to them. Sputt actually used the article as a reference for his interview that got him the job!*

*I'm feelin' ya!  
 Two Fingers (Peace),  
 Ali Muhammad*

Thanks Ali, 'cause the whole point of **Like That!** is to help you be the best at what you do, whether it's radio, record pools, promotion, retail, marketing, street teams, A&R, or any combi-

**MISTER CEE, HOT 97-NEW YORK**

1. **Eric B. & Rakim**  
 "Eric B. For President"
2. **Audio Two** "Top Billin'"
3. **Doug E. Fresh & The Get Fresh Crew**  
 "The Show" b/w "La Di Da Di"

**DJ COCHISE, WZAK-CLEVELAND**

1. **Whodini** "I'm a Ho"
2. **Volume 10** "Pistol-grip Pump"
3. **NWA** "Dope Man"

**GAREN SAMPSON, KPOO-SAN FRANCISCO**

1. **Sugar Hill Gang** "Rapper's Delight"
2. **Beastie Boys** "Slow & Low"
3. **Grand Master Flash & The Furious**  
 Five "The Message"

**DJ NABS, HOT 97.5-ATLANTA**

1. **Run D.M.C.** "Peter Piper"
2. **Herman Kelly & Life**  
 "Dance to the Drummer's Beat"
3. **LL Cool J** "Rock the Bells"

**DJ EVIL DEE, 88HIP-HOP**

1. **DJ Mark the 45 King** "The 900 Number"
2. **Eric B. & Rakim** "I Know You Got Soul"
3. **Biz Markie** "Nobody Beats the Biz"

**DJ APOLLO, WORLD CHAMPION DJ FOR BUCKSHOT LEFONQUE**

1. **Public Enemy** "Rebel Without a Pause"
2. **Slick Rick** "Children's Story"
3. **Boogie Down Productions**  
 "The Bridge Is Over"

Editor: THEMBISA S. MSHAKA • Rap Assistant: AYOKA MEDLOCK  
 Rap reports accepted Thursdays 9 a.m.-4 p.m.  
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PRESENT

# The Firm

T H E A L B U M

"I HOPE 'PHONE TAP' DOESN'T CAUSE A 'FIASCO' BECAUSE I FIRMLY BELIEVE THIS GROUP IS 'HARDCORE': THESE 'DESPERADOS' ARE 'UNTOUCHABLE'."

- WRAS's Shanik Mincie

"THE FIRM ALBUM IS LIKE A HUNGRY BABY IN A HIGHCHAIR 'IT'S BANG'N'."

- WAIF's G-FRESH

"FIRM DROPS THE FORTUNE 500 ALBUM OF THE YEAR."

- WHOV's JAY WRIGHT

"PUT ON YOUR OVEN MITS BECAUSE 'SHHHHHHH HOT!!'"

- WCHP's HEAVY

"NO ONE WINS WITHOUT A 'FIRM' TEAM."

- WNWK's AWESOME TWO

"WHILE TALES OF COLUMBIANS, MAFIOSO AND OTHER SORDID UNDERWORLD CHARACTERS GET TIRED *THE FIRM* MANAGES TO FLIP SCRIPTS AND KEEP THINGS IMAGINATIVE."

- GAVIN RAP EDITOR THIEMBESA MSHAKA



# Gavin Rap Retail

2W	LW	TW	Singles
1	2	1	<b>MAGOO &amp; TIMBALAND</b> - Up Jumps da Boogie (Atlantic)
3	1	2	<b>MASTER P</b> - I Miss My Homies (No Limit/Priority)
8	5	3	<b>JAY-Z</b> - Sunshine/Streets Is Watchin' (Roc-A-Fella/Priority)
2	3	4	<b>THE BEATNUTS</b> - Off The Books (Violator/Relativity)
5	4	5	<b>EPMD</b> - The Joint (Def Jam Recording Group)
18	6	6	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - Sock It To Me (The Gold Mine, Inc./EastWest)
9	7	7	<b>WU-TANG CLAN</b> - It's Yourz (Loud)
4	9	8	<b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra)
7	8	9	<b>MACK 10</b> - Backyard Boogie (Priority)
14	14	10	<b>ORGANIZED KONFUSION</b> - Somehow, Someway (Priority)
—	15	11	<b>MASE</b> - Feel So Good (Bad Boy/Arista)
17	12	12	<b>RAKIM</b> - It's Been A Long Time (Universal/MCA)
6	13	13	<b>LIL' KIM</b> - Not Tonight (Undeas/Big Beat/Atlantic)
11	10	14	<b>THE NOTORIOUS B.I.G.</b> - Mo Money Mo Problems (Bad Boy/Arista)
10	11	15	<b>COMMON</b> - Reminding Me (of Sef) (Relativity)

2W	LW	TW	Albums
1	1	1	<b>BUSTA RHYMES</b> - When Disaster Strikes (Flipmode/Violator/Elektra)
3	2	2	<b>EPMD</b> - Back In Business (Def Jam Recording Group)
2	3	3	<b>MASTER P</b> - Ghetto D (No Limit/Priority)
4	4	4	<b>PUFF DADDY &amp; THE FAMILY</b> - No Way Out (Bad Boy/Arista)
—	5	5	<b>VARIOUS ARTISTS</b> - Gang Related Soundtrack (Death Row)
10	6	6	<b>COMMON</b> - One Day It'll All Make Sense (Relativity)
6	7	7	<b>MACK 10</b> - Based On A True Story (Priority)
7	8	8	<b>ORGANIZED KONFUSION</b> - The Equinox (Priority)
5	9	9	<b>BONE THUGS N' HARMONY</b> - The Art Of War (Relativity/Ruthless)
9	10	10	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - Supa Dupa Fly (The Gold Mine, Inc./EastWest)
8	11	11	<b>VARIOUS ARTISTS</b> - Soul In The Hole Soundtrack (Loud)
15	12	12	<b>WYCLEF JEAN</b> - The Carnival (Columbia/CRG)
13	13	13	<b>O.C.</b> - Jewelz (Payday/FFRR)
14	21	14	<b>WU-TANG CLAN</b> - Wu-Tang Forever (Wu-Tang/Loud/RCA)
11	14	15	<b>THA ALKAHOLIKS</b> - Likwidation (Loud)

Compiled by Matt Brown and Justin Torres

## Mixshow REAL SPINZ

2W	LW	TW	Spinz
<b>NEW</b>	1	1	<b>BUSTA RHYMES</b> - Put Your Hands Where My Eyes Could See (Flipmode/Violator/Elektra) 58
<b>NEW</b>	2	2	<b>GANG STARR</b> - You Know My Steez (Noo Trybe/Virgin) 50
<b>NEW</b>	3	3	<b>JAY-Z</b> - Sunshine/Streets Is Watchin' (Roc-A-Fella/Def Jam) 45
<b>NEW</b>	4	4	<b>MASTER P</b> - I Miss My Homies (No Limit/Priority) 43
<b>NEW</b>	5	5	<b>RAKIM</b> - It's Been A Long Time (Universal/MCA) 41
<b>NEW</b>	6	6	<b>L.L.COOL J</b> - Phenomenon (Def Jam Recording Group) 39
<b>NEW</b>	7	7	<b>MASE</b> - Been Around The World (Bad Boy/Arista) 36
<b>NEW</b>	8	8	<b>MASE</b> - Feel So Good (Bad Boy/Arista) 35
<b>NEW</b>	9	9	<b>LUNIZ</b> - Funkin' Ova Nuthin'/Jus Mee & U (C-NOTE/Noo Trybe) 34
<b>NEW</b>	10	10	<b>WYCLEF</b> - Guantanamera (Ruffhouse/Columbia/CRG) 34
<b>NEW</b>	11	11	<b>SCARFACE</b> - Mary Jane (Rap-A-Lot/Noo Trybe) 30
<b>NEW</b>	12	12	<b>RAKIM</b> - Guess Who's Back? (Universal/MCA) 24
<b>NEW</b>	13	13	<b>THE FIRM</b> - Firm Biz/Executive Decision (Aftermath/Interscope) 23
<b>NEW</b>	14	14	<b>EPMD</b> - The Joint/You Gots To Chill '97 (Def Jam Recording Group) 21
<b>NEW</b>	15	15	<b>MACK 10</b> - Back Yard Boogie (Priority) 21
<b>NEW</b>	16	16	<b>SALT 'N PEPA</b> - R U Ready (Red Ant) 18
<b>NEW</b>	17	17	<b>ORGANIZED KONFUSION</b> - Somehow, Someway (Priority) 16
<b>NEW</b>	18	18	<b>THE NOTORIOUS B.I.G.</b> - Sky's The Limit (Bad Boy/Arista) 16
<b>NEW</b>	19	19	<b>BIG PUNISHER</b> - I Ain't A Player (Loud) 15
<b>NEW</b>	20	20	<b>QUEEN PEN</b> - Man Behind The Music (Lil' Man/Interscope) 13

nation of the above (smile). Keep the mail coming; you can even e-mail me at thembisa@gavin.com, though faxing works better for me...Glad to report that **Rap Sheet IV** was a success, particularly due to excellent keynotes by **Hammer** and **Keidi Obi Awadu, The Conscious Rasta**. If you want information about his research on hip-hop, public health, or the prison system, contact him at **Conscious Rasta Press** (562) 602-2432. The nighttime events were also packed and safe, so look for *Club Rap Sheet* to become a regular thang in L.A. Props to **Darryl James, Makeda at Jazzmyne**, and the *Rap Sheet* crew for keeping hip-hop alive...*like that*. One Love. ●

### Rap Picks

#### UNSPOKEN HEARD Cosmology EP (7 Heads)

Add Unspoken Heard to the list of indie crews that are hot to the touch. "Mid-Atlantic" is a home-proud introduction of their precision cut flow, woven into jazz-inspired tracks. "Setting Sun" is an identity lesson from dying father to son, and strikes an emotional chord the moment the hook hits. "It's About Time" is another standout that brings to mind Common and the Roots, but edgier. In other words, Blue Black and Asheru will have you all over their EP, digging "that thing you hear but doesn't have to be said." Contact Wes at 7 Heads (718) 622-2526.

#### KOOL KEITH "Plastic World" (Funky Ass)



Keith is still ahead of his time, moving to his own beat but always right on the money

when it comes to subject matter. His latest funk-induced tirade sticks it to all the copycats, "riding my space styles, biting my horror-core, Karl Kani jeans, fat stomachs, and limousines." This jam is not for the narrow-minded, so spin with caution and prepare to be surprised. Contact Kurt at (310) 285-7964.

#### EPMD "Richter Scale" b/w "Intrigued" (Def Jam)

Erick and Parrish give the people what they want on this house-quaker: a familiar beat and an infectious fist-pumping hook. But if you really want to get open, flip the wax for "Intrigued," a brooding head banger that hints at the return of Das EFX, who came with the flow they made famous. Contact Bajja at (212) 229-5225.

### About Real Spinz

For the last few weeks, we have been testing a new chart for the rap section, one that we expect to grow in the next few as we add more reporters. We're calling it **GAVIN MIXSHOW**, also known as **REAL SPINZ**. When you look at the numbers alongside the song titles, keep the following in mind:

1. **REAL SPINZ** only has a starting panel of 40 stations. Many of them are not BDS monitored, but they are extremely powerful. (See below for reporting stations.)

2. These are mixshow spins in the purest sense of the term, meaning number of times spun during mix programs only, *not dayparted rotation*. We all know that even the hottest record can only be played so often when limited by time, live quick-mixing, and playlist constraints.

3. This chart is purposely short and tight in order to highlight what mixers are really playing. We have asked them to list the number of times they play the record, no matter the duration, whether a capella or instrumental, or over or underneath another joint. This chart is as accurate as the reporters themselves. Our hope is that it will promote consistency and accuracy in commercial reporting and invite reps to step up their promotion tactics, because if you're not in the **REAL SPINZ** Top 20, you're invisible.

4. **REAL SPINZ** is where records build their commercial story. It was devised from suggestions made by national rap directors, who depend on all spinz, detected or not. It is here for programmers who operate with integrity and still go with their gut on records. Use it. Support it. And tell us how it can best benefit you.

5. To become a reporter, or to recommend someone we may not be aware of, contact Ayoka at (415) 495-1990, ext. 620.

*Many thanks and a phat shout to our mixshow reporters!*

**Mastermind**, ENERGY-108 • **Illegal**, KBXX • **LC**, KCEP • **Kenny Smooth**, KIIZ • **Quinton**, KJCK • **Spud**, KJMM • **The Battman**, KJMM • **Icy Ice**, KKB • **Jen-Boogie**, Wake-Up Show • **DJ Roc**, KMJK • **Joey Slick**, KPWR • **D-Street**, KSJL • **Kool Kila/Big Daddy Terry Monday**, KVSP • **Kevvy Kev**, KYLD • **Dre-Ski**, WAMO • **Zephel Owens**, WBLK • **Mike Street**, WCDX • **Billy 2**, WCHB • **Warren Stevens**, WCKX • **Joe Anthony**, WEMX • **Fred Nice**, WFXA • **Venus Ford**, WFXA • **Ron Love**, WJBT • **J-Flex**, WJMH • **World Famous**, WJZA • **Mike London**, WKXN • **Corey Hill/G-Money**, WPAL • **Eddie Owens**, WPEG • **DJ Book**, WPGC • **Bahamadia**, WPHI • **Special G**, WQOK • **Ready Action**, WROU • **Mad Linx**, WTMP • **Colby Colb/Cosmic Kev**, WUSL • **Prince Ice**, WWDM • **Major Tee**, WWWZ • **Toney Tone**, WZFX





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**"I'M NOT A PLAYER"**

FROM THE ALBUM  
"CAPITAL PUNISHMENT"  
COMING IN '98



**WU-TANG CLAN**  
**"IT'S YOURS"**

FROM THE MULTI-PLATINUM  
WU-TANG FOREVER



**XZIBIT**  
**"LOS ANGELES TIMES"**

SOUL IN THE HOLE SDTK



**MOBB DEEP**  
**"RARE SPECIES"**

SOUL IN THE HOLE SDTK



**THA ALKAHOLIKS**  
**"ALL NIGHT"**

from the hit album  
LIKWIDATION





# RULER RIGHTEOUSNESS

# RAKIM

BY THEMBISA S. MSHAKA

RAKIM IS A PHENOMENON. Extraordinary like a comet or an eclipse. He is a self-proclaimed god, but only in the lyrical, physical, and spiritual senses of the word. He is not full of himself. He understands that he is a part of his Creator's universe, and he nourishes his relationship with Allah constantly. He assumes that God resides within him. His peace could be taken for arrogance, but he is not. Rather, he is highly intelligent and acutely self-aware, attributes that are largely alien to the American consciousness.

Rakim wields the power of language through rhythm and poetry. When in conversation—especially on record with a journalist—he is a man of few and guarded words. Of his music, he says, "I paint pictures, and I want everyone to see." The way to see and feel this man is to survey the aural gallery of his art. Because while his voice, his mastery of vocabulary, and his visage are divine, he remains a human in a savage world. He absorbs, interprets, and reflects that world with an intensity that demands action, whether that action be to dance, learn, love, or change. Rakim praises God for his gift, and accepts equally the privileges and responsibilities that are part of the package.

"I guess I always wanted to go against the grain, you know. I try not to do is what everybody else is doing. I always try to go to the next level. When you do that a lot of times, it seems that you're on your own boat. I have been blessed from Allah. I feel that this is my job, and at times I'm gonna be alone."

*As heavy as hip-hop/cause I'm always ready to drop it/from the mind/which is one of Allah's best designs/and mine will stand the test of time/when I rhyme...From the compound to the anatomy/to the breakdown of an atom/some of my rap patterns still surround Saturn/from the ancient hieroglyphics to graffiti painted pictures/I study/know the scriptures ...—  
 "The 18th Letter"*

Though he began his career over ten years ago with DJ/producer/partner Eric B. (who's now a successful record industry executive), Rakim has always been in a league all his own; indeed, one of his own creation. Even then, he spun webs of poetry, whose patterns continue to unfold years after their release. The lyrics to 1989's "Follow the Leader" still amaze me, and I recently spoke with WLF's Sure Rock, who heard Rakim's use and



dissection of the word "friend" for the first time in "I Ain't No Joke":

*Jokers are wild/if you wanna be tamed/treat you like a child then you're gonna be named/another enemy/not even a friend to me/Cause you get FRled in the END/when you pretend to be*

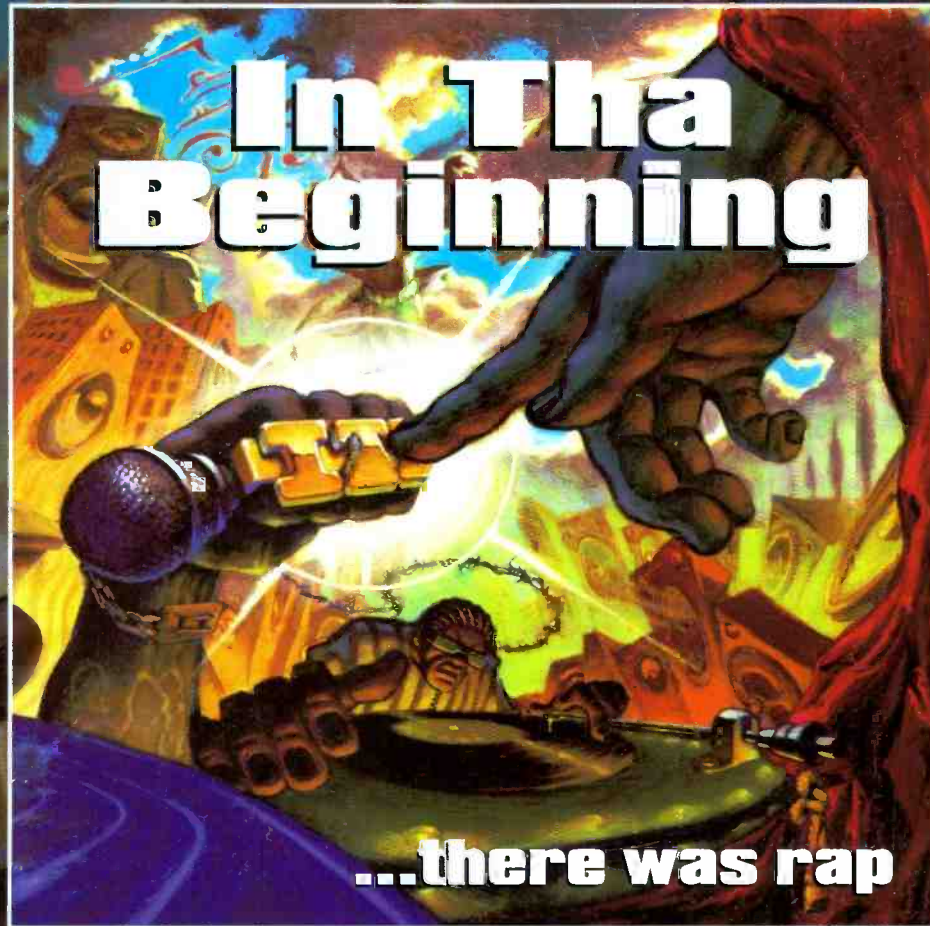
Back in the day, Eric B. spoke with his hands, providing cutting edge sound that simultaneously served as challenger and companion to Rakim's breathless, mesmerizing flow. Mic control was Ra's department, and if Eric B. was President, Rakim was the powerful VP who would eventually succeed his running mate. In 1994, Eric B. released a solo album. The move turned out to be the beginning of the duo's downward spiral.

"The setback came in 1994, two years after we released *Don't Sweat the*



# IN THA BEGINNING

...there was rap



**Bone Thugs-N-Harmony "F\*\*\* Tha Police"**

**Sean "Puffy" Combs "Big Ole Butt"**

**Wu-Tang Clan "Sucker MC's"**

**Snoop Doggy Dogg "Freaky Tales"**

**Master P "6 N Tha Mornin'"**

**Too \$hort "I Need A Freak"**

**Coolio "Dollar Bill Y'all"**

**Erick Sermon, Keith Murray, Redman "Rapper's Delight"**

**Mack 10 "Dopeman"**

**Cypress Hill "I'm Still # 1"**

**Tha Dogg Pound "Knick Knack Patty Wack"**

**The Roots "The Show"**

Executive Producers:

**Andrew Shack & Violet Brown**

**PRIORITY  
RECORDS**



*Technique*,” Rakim explains. “Eric B. came up with a plan to end our contract with MCA, who we still owed two albums. He would do a solo joint and then I’d do one. He did his, but when it was time to do mine, he didn’t want to sign the contract.”

Rakim began his record anyway, but due to the nature of their contract as a duo, without Eric’s signature, the album couldn’t be completed. This already stressful situation was only compounded when Rakim’s A&R rep left the company, leaving the performer waiting impatiently for the dust to settle and final decisions to be made about his future. The album was eventually leaked to mixers and radio, but it was never officially released.

His anger is palpable as he relives these tales of betrayal, both from his partner and his label. “What really did it was when [Eric] didn’t want to sign that contract,” he says. “I’m a loyal person, and I don’t give anybody the run around. Show me love and I’ll show you love. I’m not gonna snake you even if you snake on me. I wish him the best, but a reunion? Never.

**“I guess dealing with life—studying of all aspects of life and dealing with them on a conscious level—inspires me to rhyme. It’s putting together my views and ideas and trying to express the way that I see it.”**

“That [situation] kind of shut me down creatively, ‘cause [the record included] so many things that I wanted the world to see. Some people saw it, a lot of people didn’t. But it wasn’t whole. It was like, ‘where do I start from?’

“After all that, I moved over to Universal. It took me about a year to do the [new] album, but the process was real different. This album explains that ain’t nothing changed. My lyrics are still the deepest part of me.”

“Truth is always going to sound good,” he continues. “Throughout my travels and this career, people have said I was a little over their heads. What I tried to do this time was lay back a little bit and watch how I fed it to them. Today’s audi-

ences are so far from the truth, I had to do a little something to show that conscious things still exist.”

Universal A&R Director Dino Delvaille, who saw the project to fruition, was vigilant about recording in an atmosphere of privacy and giving this project the respect that Rakim had earned. “I felt a lot of peer pressure,” says the executive, “because everyone loves him and they base his performances on *Paid in Full*. It’s tough to explain that he was doing what the new emcees are doing now ten years ago. It was an honor to work with him.”

At this point, conversation turns to the coming millenium, and to what will shape hip-hop’s destiny on the eve of the 21st Century. As always, Rakim states his case straight, no chaser. “I definitely see a New World Order,” he says. “I’m looking at what’s going to be taken away from us and the way things are going to be set up. If you don’t have a computer and a fax machine, you are not going to be able to pay your bills. If you don’t have credit, you won’t be able to cash your check. We’re definitely going to have to wake up and be prepared to step into the future. Hip-hop might not be here—you never know what’s in the plan—so we gotta be prepared. It’s gonna be interesting.”

“It’s time we know our hip-hop history. We have to study the way it was presented when it was at its strongest peak. And we are going to have to make a lyrical change after the death of 2Pac and B.I.G. The timing is perfect. It’s time for a change right now. We’ve got a year and a half to make it happen.” ●

**REPORTER PROFILE: LYNN GONZALEZ**



**STATION:** WNYU-New York  
New York University  
89.1FM

Rap Music Director Gonzalez also serves as Publicity Director

**ROOTS:** Born in Atlanta, raised in Florida. Acquired her pronounced NY accent by being on the air. “With the slang and dialect comes the accent,” she says.

**LITTLE KNOWN FACT:** “You can’t hear the station when you’re on campus, because we sit in a valley between skyscrapers. That makes publicity a challenge; I have to keep ‘NYU in the minds of students and regular listeners.”

**MAJOR:** Music Business, Class of 2000

**LONG TERM GOAL:** To be an entertainment attorney.

**HER ROAD TO RADIO:** “I started in radio my freshman year, while I was an education major. Then I decided to go into entertainment law. Radio seemed to be the best way to shine, meet other people who shine, and get to know the city. Since I love the music and know what I want to hear, being in control is the best way to make sure it gets played.”

**FAVORITE ARTISTS:** Roots, Common, classic A Tribe Called Quest, Rakim

**THE UPSIDE:** “The most rewarding thing is knowing that I can do it. It’s also rewarding to have met incredible people, like the 88 hip-hop staff or Mecca at WHCR.

**THE DOWNSIDE:** “The illest politics come from within the industry; deciphering who’s there to help you and who’s out for themselves is the worst. Those who don’t know me still test the boundaries of what they can do to get a record played.”

**IN-STUDIO HIGHLIGHT:** Mayhem (Lynn’s predecessor) had The Roots on his show, and I went over after a recruitment meeting. We got into a religious discussion, and then they played live. It was amazing.

**ZENOBIA SIMMONS, KKBT-LOS ANGELES**

**“If a song can stand on its own throughout the years, withstand the trends of rap music, it’s a classic.”**

**THEN:** The Conscious Daughters, “Fonky Expedition”  
**NOW:** LL Cool J, “Radio”

**CHIC SMITH, WYBC-NEW HAVEN**

**“Something that has no age, race, or color boundaries.”**

**THEN:** Captain Skyy, “Super Sperm”  
**NOW:** Wyclef Jean, “Guantanamera”



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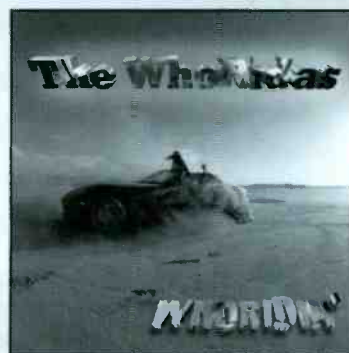
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# EPMD

## IS ALL BUSINESS

BY SPENCEDOOKEY

NOONTIME. PRESENT DAY. Lunch rush at a lower Manhattan bar and grill in New York City. Neil Young's "You Are Like a Hurricane" floats through the background. Fitting, since I'm sitting with Erick Sermon and Parrish Smith, better known to the world at large as EPMD. You're probably asking yourself, "what the hell does Neil Young have to do with these hip-hop stalwarts?" Neil Young's a survivor, having logged almost three decades in the rock-&-roll guestbook. EPMD are survivors, too. In a few short months they will have been wreckin' shop for a decade, quite an achievement in this fly-by-night, now- you're-a-hit/now-you're- not rap game. In addition, the pair has just released *Back In Business*, their fifth album to date. Filled with plenty of laid back BOOM! and slow flow lyricality, it's yet another solid entry into the EPMD pantheon.

Flashback to late 1992. EPMD's fourth LP, *Business Never Personal* is all about the gold status. They've introduced both Das EFX and Redman to the world. It looks as if there's no stoppin' the Hit Squad, the nom de mic for the collective of Das, Red, and EPMD. But the excitement is short-lived. Amidst all the success, Erick Sermon and Parrish Smith call it quits. Finito. It's the end of EPMD. Or so we thought.

*"Surprise! You wonder where I've been/I've been workin'/with sounds makin' danger and black birds chirpin'..."* — "Headbanger"

It's been a long time since we last heard from EPMD collectively (both Erick and Parrish released two solo LPs apiece during their hiatus), but now the Green Eyed Bandit and the Microphone Doctor have laid aside their differences and are once again poised to dominate the hip-hop nation.

Erick and Parrish have always been ahead of the curve. Their trademark sound—thick, slow beats complemented by thick, slow flows—was the blueprint for the true hardcore sound. They were the pioneers who controlled the reigns of the bandwagon that every crab MC wished he was ridin' on. Back in '88, they snapped the collective neck of the hip-hop community with their patented brand of verbal devastation and rumble blast of chunked-out funk. That was EPMD in full e-f-f-e-c-t. Not much has changed in the interim.

"The difference between this generation and last," explains Parrish, "is that now there's a whole bunch of followers soundin' like 10 MCs, whereas the generation previous had Slick Rick, LL Cool J, Public Enemy, EPMD, De La Soul; everybody was distinct. Now you turn on the radio and it just sounds like one line straight across. We want to be known as trendsetters."

"We are trendsetters!" says Sermon. "We've been that way since Day One!"

One of the ways that Parrish and Erick have remained trendsetters is via their trade-marked, bugged out EPMD verbals. "We're influenced by kung fu [films], Richard Pryor, everything," states Smith. "But really it's just life experiences. If you rap about the happy go lucky shit, people can't really feel it. But if you plug into today's time, today's struggle, today's stress, the kids'll open their ears."

Gettin' the kids to open their ears with innovative lyrics is one thing, but is the duo still musically relevant? "The new generation got built off the EPMD tracks," says Smith. "Master P's got a new record out." With the 'Headbanger' melody just slowed down. And there's also another group on No Limit Records who's got a song called 'You're A Customer' using our original beat," says Erick. How do they feel about this new generation lifting their beats? "It's dope, just give us credit," he says.

While the new generation may be payin' tribute to EPMD via the sampling of older tunes, what about staying in the game? Sure, they've got a new LP on the shelves, and they're touring nonstop in support of it, but what's the secret to longevity?

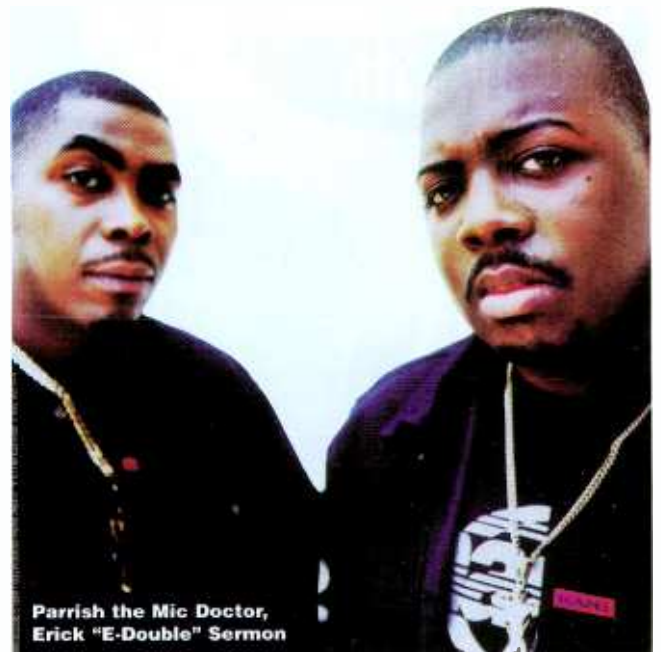
"You gotta keep your mind straight," explains Parrish. "We got a motto: 'Keep It High School.' If you keep it high school, it's hard to go wrong. In high school, all you wanted was a fat girl, a fat car, some jewelry and some money in your pocket. We just keep it High School!"

So EPMD is resurrected, but why 1997?

"Look at hip-hop," begins Parrish. "[After EPMD split] you had a whole new generation

that didn't have the information about taxes, didn't have the information about how to do a stage show, y'know, just didn't have the overall information on keepin' their business tight. Then you had the deaths of Tupac Shakur and Biggie Smalls. So you have one era of Kool Herc, Afrika Bambaataa, and Run DMC, all doin' a tremendous amount of work. Then it was all goin' downhill, there was this whole gap. Erick and I looked at it and decided that one of the ways to bring some positive light back into hip-hop was for EPMD to get back together.

"When you realize all the stuff that hip-hop has given to you," he continues, "then you give back, because there's a younger generation that's comin' up [who need to learn]. It's about preservin'. That's why we're back in business." ●



**BRIAN PAYZ, KAKALAK COALITION**

**"If you put it on during a party five years after it came out and people go crazy, it's a classic."**

**THEN: Gangstarr feat. Nice 'N' Smooth,**

**"Dwyck": "Premier kills it on that track!"**

**NOW: "Hypnotize" Notorious B.I.G.**

**JAZZY JOYCE, HOT 97-NEW YORK, FORMER DJ FOR DIGABLE PLANETS**

**"A classic is familiar to people of all ages. It unifies people across barriers so that they can all enjoy it."**

**NOW: Puff Daddy, "I'll Be Missing You"**



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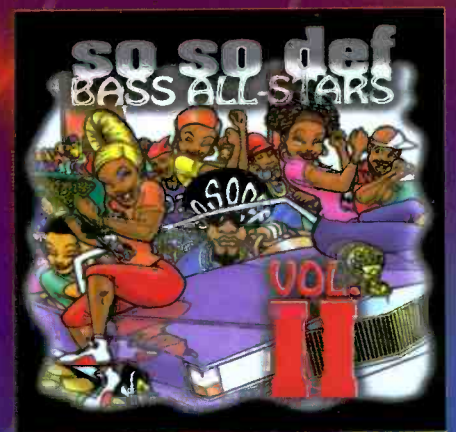
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# ORGANIZED KONFUSION CHOOSSES THE LIGHT

BY THEMBISA S. MSHAKA

I'VE BEEN AMONG A SMALL NATION of Organized Konfusion lovers since the two began wreaking havoc on the mic in 1991, which, I suppose, makes me one of the few who know a classic when they hear one, plaques or no plaques.

Prince Poetry and Pharoahe Monch are industry underdogs, who've survived the shark-infested waters of the rap industry purely by perseverance and luck. They've managed to keep themselves afloat despite rampant neglect from the now defunct HollywoodBASIC label, which signed the promising young group in 1991 and then failed to market and promote not one, but two albums, *Organized Konfusion* and *Stress: The Extinction Agenda*. Genuine talent cannot be denied, however, and many a classic emerged from both releases, including "Releasing Hypnotical Gases," "Roosevelt Franklin," "Stress," "Bring It On," and "Stray Bullet."

Following the closure of HollywoodBASIC, Prince Po and Monch bounced around looking for a new label. After a brief flirtation with Capitol, the pair landed at Priority, where, at last, they seem to have found a welcoming home. With their label debut, *The Equinox*, Organized Konfusion rises to the artistic occasion. But will their new arrangement and ever-fickle radio represent?

*What's the difference between your treatment at Hollywood and at your new label?*

**Monch:** It's a more mature situation all the way around. Causal T was our A&R [at Priority], but when he left, we began to make all our own decisions. We did *The Equinox* on our own.

**Prince Po:** After HollywoodBASIC shut down, we were going to go to Capitol, right before they closed their Black music division. Fortunately, we signed with Priority. But we learned everything we know from our past experience, and the bottom line is that all labels are about the same. Until we get a gold record, they won't really give a fuck. Print that.

*How did you keep the lack of record company support from negatively affecting your self-esteem, from stunting your creative growth?*

**Prince Po:** By remaining humble. We didn't take the wrong done to us to heart. The best way to conquer the wrong is to continue to be successful.

**Monch:** It got real tough sometimes.



*We've seen groups that enjoyed commercial success go their separate ways. How have you two managed to keep from breaking up due to stress?*

**Monch:** We each know the limitations and boundaries of the other. When we get to those points when I'm saying "red" and Prince Po's saying "green," we either stop talking for a while or agree that it's gotta be "fuschia" so we can move forward.

**Prince Po:** We're not just two halves of a group doing records; we're family, tightly-knit. I don't have to worry about whether Monch will be at the airport or the show, because he has a spiritual consciousness. [laughs] I woulda quit a long time ago if I had to worry about him *on top of* worrying about money!

You know what else really helps? Having extended family in every city, people who have gotten to know us through it all, DJs and people in the business who care about us *outside* the business.

**OMAR "J-JOE" JOSEPH, WXJM-HARRISONBURG**

"A song that changed the way other people made their music."

**THEN:** Boogie Down Productions, *Criminal Minded*

Eric B. & Rakim, "I Ain't No Joke"

**NOW:** Wu-Tang Clan, "C.R.E.A.M."

Natural Resource, "I Love This World"

**NICK NACK, KVRX-AUSTIN**

"Beats, lyrics, and the presence of the DJ are musts.

It has to have a meaning."

**THEN:** Gangstarr, "Mass Appeal"

**NOW:** The Grouch, "Neglect"

**LYNN GONZALEZ, WNYU-NEW YORK**

"One of those beats where you hear it in the morning, and at midnight you're still bobbin' your head to it. The lyrics make you wonder how the emcee gave a lecture in verse, how they made all those words rhyme."

**THEN:** BDP, "The Bridge Is Over"

**NOW:** The Roots, "Silent Treatment"

**WILL TEMPLE, WVCR-LOUDONVILLE**

"If you take it to the club and the reaction is instant on the first play, it's a classic."

**THEN:** Slick Rick, "Mona Lisa"

**NOW:** Busta Rhymes, "Put Your Hands Where My Eyes Could See"



*Luckily you weren't blinded by the illusion that commercial success determines your true worth.*

**Monch:** Word. As artists, we can't be in the position to say what we want, get paid for it, change lives through music—and bitch about it. You gotta take the good with the bad, but concentrate on the positive. It's kinda foul for artists not to choose the light when they have the power to touch millions.

**Prince Po:** Imagine what would happen if all the hip-hop artists—not even all of us, say, 25 emcees, with some top sellers in there—took a day out to meet with one another and get their business affairs straight. [If we all started asking questions], the entire industry would have to take notice, and some of it would even shut down.

*Talk about where The Equinox concept comes from.*

**Monch:** The equinox is the moment when day and night are equal in time. The album explores the light and the darkness of two characters, Life and Malice. Like the night and day during the equinox, they are equal in power. The album documents what happens when we choose darkness or light.

**Prince Po:** We've never been into rollin' '64s, but we're not on the shoot 'em up page either. So to make an album that both audiences could pop

in the deck and leave in there, we got with [our manager] X-treme, who lent his scriptwriting experience to the project for continuity and mood.

*You guys haven't had the resources to get in radio's face until now. Your single's gone Top 5 at GAVIN, and now you're tackling commercial radio. What's your take on the battle for airplay?*

**Monch:** [Sigh] Gotta get those adds...

**Prince Po:** Even the humble have to put their foot down. I mean, something's got to give. We just keep promoting and investing in our future. We've gotten support from mixers, and now it's about rotation.

*You've made records that, some say, will go down in history as classics. What defines a classic for you?*

**Prince Po:** It's all in how it's put together. In hip-hop, clever wordplay is everything.

**Monch:** Goose bumps. Once you've felt that, you want to feel it all the time. [laughs] Like Po playing Patrice Rushen's "You Remind Me" religiously before every show. When you manage to put your spirit on the 2" tape, you will move somebody. If you could bottle the formula for goose bumps, you'd always make classics." ●

# SALT 'N' PEPA

## BRAND NEW AGAIN

BY THEMBISA S. MSHAKA

### FOR THE REIGNING QUEENS OF HIP-HOP, RE-INVENTION IS THE KEY TO REMAINING CLASSIC

OVER THE YEARS, I've had the opportunity to talk with rappers from all over, emcees at every stage of artistic development. Typically, when I ask the guys who their influences are, they rattle off the giants: Rakim, KRS-ONE, Run D.M.C. What about Salt 'N' Peпа, I ask, the in-your-face trio of women who first showed that females could, indeed, bum rush the show? Not on the list. But when I ask the ladies, invariably Cheryl "Salt" James, Sandy "Peпа" Denton, and Dierdre "DJ Spinderella" Roper get due credit for thrusting open the doors and showing women emcees that they can get down with the "big boys." (Maybe *that's* it: The big boys-in-training secretly want to *get with*—not pattern themselves after—these ferocious females).

But then again, what artist—male or female—doesn't want to sell a minimum of a half million units every time out, consistently produce hit records, tour the world multiple times, turn radio on its ear, steam up the small screen, and parlay celebrity into independent and successful entrepreneurial endeavors? That's a dynamite pattern to follow. And that's exactly what the fully-liberated trio known as Salt 'N' Peпа has done. The real deal is that Salt 'N' Peпа has done a helluva lot for hip-hop (and for soul music in general), keeping it fun and irresistibly feminine all the way. And that is the true definition of "influence."

Though they began their career in the late '80s as protégés of New York

producer Hurby "Love Bug" Azor, the girls were always clear about their identities, secure and focused on excelling as entertainers. This, they quickly realized, meant walking before they could run, learning the necessary lessons to succeed. "We've always had say-so in the direction of our music and image," notes Peпа.

Because of their intense focus and commitment, Salt 'N' Peпа can now boast multi-million dollar sales, and have become one of hip-hop's touchstone groups. With a single word ("Shoop") or phrase ("Push it real good"), they can instantly send a whole generation to its favorite place "back in the day." "We remained true to ourselves during the hard-core

#### CIPHER, KTSU-HOUSTON

"Anything that I can throw on the tables five years later, and everybody still goes crazy."

**THEN:** Biz Markie, "Nobody Beats the Biz"  
**NOW:** KRS-ONE, "Step Into a World"

#### SURE ROCK, WLFR-PAMONA

"A song that after hundreds of listens, still hits you on multiple levels, one that remains as relevant today as it was when recorded."

**THEN:** Run D.M.C., "Sucker MC's"  
**NOW:** Wu-Tang Clan, *Enter the 36 Chambers*



female era," explains Salt. "We didn't listen to pop or urban about who we should be. We only listen to ourselves."

This self-determination has led the group all the way to the top of the charts—and beyond. During the recording of 1993's *Very Necessary*, the group began to explore the possibility of producing themselves and realized that, in some ways, they had been doing it all along. "It's not just knowing the equipment," explains Spinderella, "it's knowing what you want."

"Women are already producing and don't know it," she continues. "I want to encourage women to stand up and get credit for their work. Production is conceptual credit, period."

Following the triple platinum success of *Necessary*, the three used their juice to begin calling the shots. Their new album, aptly titled *Brand New*, was recorded in a state-of-the-art studio located in Salt's home, and co-produced by the group with producer/engineers Joe Power and Chad Elliott. Salt calls the production process as "both liberating and scary."

*Brand New* reflects both the group's new outlook on life and their new creative level, while it also advances the level of conversation hip-hop women have on wax. In addition to the expected floor-movers like lead single "R U Ready," the album inspires with some help from Sounds of Blackness and Kirk Franklin on "Hold On," tackles violence and abuse on "The Clock Is Ticking," and raps against prejudice on "Imagine," a cut that features Sheryl Crow and was sparked by—but is not a cover of—John Lennon's classic of the same name.

Like hip-hop itself, Salt 'N' Pepa has come full circle, and the timing of this album is perfect. It's as if they are taking a bow for sistas everywhere,



reminding the world that most of us use our brains to mine our gold, and that there is more to beauty than a 'big butt and a smile.'

"There's a difference between being a hoe and exuding natural sexuality," says Salt. "We don't cross the line. We keep it fun and in good taste. We're well-rounded. We represent community activism, and we speak out on women's issues. We are mothers and businesswomen."

After nearly a decade in the business, Salt 'N' Pepa continue to be hip-hop ambassadors, using sometimes unlikely tools to express the needs and convey the power of women in the hip-hop culture. The trio has signed on as spokeswomen for Cover Girl's *Spice It Up!* line of cosmetics for women of color, and will soon be seen kickin' lyrics and rappin' with kids on HBO's *Happily Ever After: Fairy Tales for Every Child*, which is scheduled to hit video stores in time for Christmas. In addition, Spin recently established She Things, a full-service salon and spa in New York, and Pep has her hands full with Holly 'Hood, a growing chain of retail outlets.

As their voices grow stronger, so does their commitment to their music and their community. Some brothers I know could stand to take notes. ●

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**MIKE JACKSON, WKPS-PENN STATE**  
"When the words in the song resonate and embody hip-hop, and the feeling that it gives you when you hear it is unbelievable."

**THEN: Brand Nubian, "One for All"**  
**NOW: Peter Rock & CL Smooth's  
Mecca and the Soul Brother**






# *Swing* K.P. & ENVYI *MY Way*



**The first groove from Rhythm & Quad Vol. 1,  
the Atlanta bass music album swinging your way in 1998**

Produced by Mixzo for Horrible Productions, Inc.  
Executive Producers: Eric Johnston for O9 Lives Productions and Merlin Bobb  
Co-Executive Producers: Black Market Entertainment

  On EastWest Records America compact discs and  cassettes  
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# Don't Be Spooked By The Phantom

**T**he research responses from diary keepers highlighted in a recent study expose a very real threat to every radio station that relies on ratings for its revenue. If you feel you might not be getting your diary's worth of credited listening, fax back this sheet immediately to find out more about phantom cume and, more importantly, how to beat it.

Secrets of the diary keepers' psyche were unlocked in a unique research study of "phantom cume" presented for the first time at the GAVIN A3 Summit in Boulder, Colo., in August. Phantom cume is the damaging phenomenon whereby Arbitron diary keepers recall tuning in to some stations, but not others they also listen to.

The study, titled "Dear Diary, Why Didn't I Remember That Station? Signed, Phantom Cumer," was specially commissioned for the event by GAVIN and GAVIN GM from Paragon Research, the research company which has led the way in identifying the phenomenon. "We examine the thought processes that listeners use in deciding how to attribute their listening behavior and what makes one station stick out over others," explains Paragon Research Managing Partner Mike Henry. "The concept of questioning diary keepers sounds so

obvious, but it's never actually been done this deeply before."

The research has been thorough, beginning with an extensive replication of the Arbitron diary keeping process in a major market. Follow-up phone interviews found out how the diaries were completed and got to the bottom of why certain stations were chosen over others. Not resting there, Paragon conducted one-on-one interviews to delve into the emotions that determine the differences between actual listening and reported listening as recorded in the diary keeping process.

"If the subject sounds dry, just remember that reported listening directly affects ratings and revenue, and stations will spend a small fortune to attract a listener's attention," says GAVIN CEO David Dalton. "This novel study will help stations decide where and how to spend that small fortune.

"We must also credit Arbitron, who are aware of this potential problem for radio and allowed Paragon to closely match the diary process."

The latest summary presentation by Henry was at the NAB Radio Show Friday, September 19. You can order your personal copy of the detailed version of the study, with a discount for Paragon Research clients and subscribers to GAVIN or GAVIN GM, by completing the form below.

## ***I WON'T BE SPOOKED BY THE PHANTOM***

*Please send me my personal copies of the Phantom Cume Study*

- \_\_\_\_\_ x \$245 per copy of the Phantom Cume Study  
\_\_\_\_\_ x \$195 Special Discount *Yes, I am a client of Paragon Research*  
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**Remember: Phantom Cume = Lost Ratings = Lost Revenue**





**MOST ADDED**

**ERYKAH BADU (58)**  
*Tyrone (Kedar/Universal)*  
 WJMJ, KYEA, WIMX, WDAS, KXHT, WYLD, KBCE, WKGN, WDLT, WMNX, WVAZ, WJMG, WJZD, WJBT, KCEP, KHRN, WVEE, WJIN, WDZZ, WFLM, WPAL, WQHH, WFXE, WYNN, WJFX, WQOK, WZFX, KMJM, WWDW, WJXX, WAMO, WZND, WTLZ, WZAK, WJTT, KMJJ, WILD, WOWI, WDAO, WTMP, WJLB, WKYS, WUSL, WIBB, WQOK, WIZF, WAAA, WWWZ, WPHI, KKDA, WGZB, KZWA, WBLK, WKVV, WPEG, KKB, WTCC, WZHT

**DESTINY'S CHILD (30)**  
*No, No, No (Columbia/CRG)*  
 WZFX, WKGN, WJMG, WJZD, KHRN, WNFQ, WJIN, WPAL, WQHH, WFXE, WYNN, WJFX, WJXX, WZND, WTLZ, WJTT, KMJJ, WOWI, WDAO, WTMP, WHRK, WIBB, WIZF, WWWZ, WGZB, KZWA, WZHT, KMJQ, WQOK, KJMS

**TARAL HICKS (29)**  
*Silly (Motown)*  
 WRVS, WKGN, WDLT, WMNX, WJZD, KXZZ, KHRN, WNFQ, WJIN, WDZZ, WFLM, WPAL, WQHH, WFXE, WYNN, WJFX, WTLZ, WZAK, WJTT, WPLZ, KMJJ, WOWI, WTMP, WHRK, WWWZ, WQOK, KJMS, WWDW, WNHC

**LUKE (26)**  
*Luke's Sheila (Island)*  
 KYEA, WFXA, KXHT, KBCE, WKGN, WJMG, WJZD, WJIN, WDZZ, WPAL, WQHH, WFXE, WJFX, WZFX, WJXX, WTLZ, WPLZ, KMJJ, WTMP, WIBB, WIZF, WWWZ, WGZB, KZWA, WBLK, WZHT

**LISA STANSFIELD (25)**  
*Never Gonna Fall (Arista)*  
 WFLM, KXZZ, KJMS, WRVS, WJXX, WMCS, WKGN, WJMG, WJZD, WNFQ, WJIN, WDZZ, WPAL, WQHH, WJFX, WZAK, WPLZ, KMJJ, WHRK, WIBB, WIZF, WGZB, KZWA, WZHT, WQOK

**BLACK A/C**

Most Played Current Hits

- MILESTONE**  
*"I Care 'Bout You"*  
 (LaFace/Arista)
- LUTHER VANDROSS**  
*"When You Call On Me"* (Epic)
- BOYZ II MEN**  
*"4 Seasons Of Loneliness"*  
 (Motown)
- JANET JACKSON feat. Q-TIP/JONI MITCHELL**  
*"Got 'Til It's Gone"* (Virgin)
- LSG**  
*"My Body"* (Elektra/EEG)

**Q - FILE**

Have you turned in your **GAVIN URBAN AWARDS BALLOT**???. If not, fill it out right away and fax it back to 415-495-2580 no later than Friday, October 31st. If you haven't received it, be sure to call Anna Calix at 415-495-1990 ext. 627. No ballots, no nominations... Why complain about it later???. **FAX YOUR BALLOT IN NOW!!!!**

# Gavin Urban Landzcape



## PRIME PROPERTY

**WEST COAST**

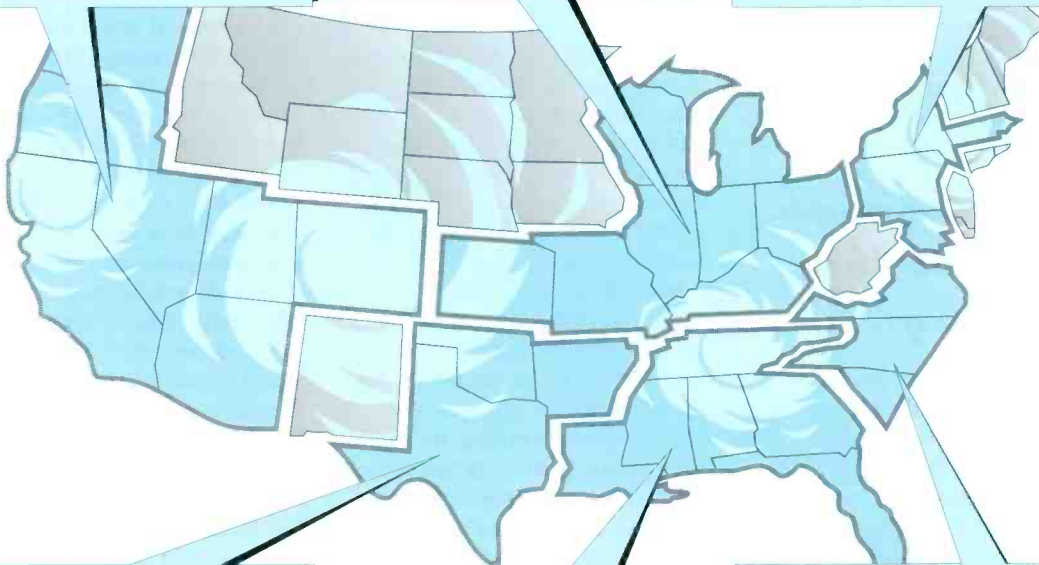
**DRU HILL +31** "We're Not Making Love No More" (LaFace/Arista)  
**JOE +29** "Good Girls" (Jive)  
**IMMATURE +22** "Give Up The Ghost" (MCA)  
**TONY TONI TCNE +22** "Boys And Girls" (Mercury)  
**MARIAH CAREY +19** "Butterfly" (Columbia/CRG)

**MIDWEST**

**ERYKAH BADU +72** "Tyrone" (Kedar/Universal)  
**SOUNDS OF BLACKNESS +71** "Hold On (Change Is Comin)" (A&M)  
**JON B. +49** "Are U Still Down" (Yab Yum/Epic)  
**JOE +40** "Good Girls" (Jive)  
**IMMATURE +35** "Give Up The Ghost" (MCA)

**EAST COAST**

**LSG +92** "My Body" (Elektra/EEG)  
**IMMATURE +90** "Give Up The Ghost" (MCA)  
**ERYKAH BADU +89** "Tyrone" (Kedar/Universal)  
**DRU HILL +80** "We're Not Making Love No More" (LaFace/Arista)  
**NOTORIOUS B.I.G +72** "Sky's The Limit" (Bad Boy/Arista)



**SOUTHWEST**

**H-TOWN +61** "They Like It Slow" (Relativity)  
**MISSY "MISDEMEANOR" ELLIOTT +50** "Sock It 2 Me" (The Gold Mind/Eastwest)  
**DRU HILL +45** "We're Not Making Love No More" (LaFace/Arista)  
**BRIAN MCKNIGHT FEATURING MASE +42** "You Should Be Mine" (Mercury)  
**ERYKAH BADU +35** "Tyrone" (Kedar/Universal)

**SOUTHEAST**

**JOE +89** "Good Girls" (Jive)  
**SOUNDS OF BLACKNESS +81** "Hold On (Change Is Comin)" (A&M)  
**ERYKAH BADU +77** "Tyrone" (Kedar/Universal)  
**TONY TONI TONE +77** "Boys And Girls" (Mercury)  
**ALLURE FEATURING 112 +61** "All Cried Out" (Crave)

**CAROLINAS/VIRGINIA**

**SOUNDS OF BLACKNESS +127** "Hold On (Change Is Comin)" (A&M)  
**TONI BRAXTON FEATURING KENNY G. +102** "How Could An Angel..." (LaFace/Arista)  
**JOE +98** "Good Girls" (Jive)  
**DRU HILL +78** "We're Not Making Love No More" (LaFace/Arista)  
**MQ3 +68** "Everyday" (Noo Trybe/Virgin)

## TOP TEN SPINZ

1	<b>SOMETHIN' FOR THE PEOPLE</b> "My Love Is The Shhh!"	3256
2	<b>BRIAN MCKNIGHT FEATURING MASE</b> "You Should Be Mine"	2827 3112
3	<b>BOYZ II MEN</b> "4 Seasons Of Loneliness"	2712 3339
4	<b>NEXT</b> "Butta Love"	2365 2630
5	<b>LSG</b> "My Body"	2057 2446
6	<b>MILESTONE</b> "I Care 'Bout You"	2377 2
7	<b>BUSTA RHYMES</b> "Put Your Hands Where My..."	2150 2276
8	<b>ALLURE FEATURING 112</b> "All Cried Out"	2008 2243
9	<b>JANET JACKSON/Q-TIP/JONI MITCHELL</b> "Got 'Til It's Gone"	2216 2728
10	<b>MISSY ELLIOTT</b> "Sock It 2 Me"	1797 2032

SPINZ LAST WEEK  
 SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX  
 Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580





# On-line

BY QUINCY MCCOY

## What You Don't Know Can Help You

Socrates once said, "I know nothing except the fact of my ignorance."

I think what the great philosopher meant is that we should respect our ignorance, because we can learn by paying attention to what we don't know. Many of us in radio need to respect our ignorance at least as much as our knowledge. If we learn to pay attention to what we don't know, we will acquire additional skills and learn to probe, to question, to analyze, to challenge, to debunk, and ultimately to grow. For this to happen, we must begin to practice new ways of thinking.

When you think about the things that still make radio exciting to

too busy being experts; they've become bound by the knowledge they already have. Psychologists call this the trap of "functional fixedness," or jokingly, "psychosclerosis"—a hardening of the attitudes. John Kao, pianist and author of the book, *Jamming: The Art and Discipline of Business Creativity*, says, "What you know [already] often crowds out the opportunity to know something different. Companies have job descriptions and reporting relationships that map out the circuitry of permissible conversations and agendas." This is not a conducive environment for discovery.

and strong emotional ties that act as filters and prevent us from seeing new opportunities and possibilities. The harder you fight to hold onto specific assumptions, the more likely there's value in letting them go.

will help you know your listeners, your strategic plan, your air talent supply, and your stations infrastructure. Plus, it helps you develop peripheral vision to scope out latent competitors.

### *Will they like this new song?*

Here's an exercise to keep you and your staff thinking and asking questions. Under the heading "I know what I know," make a list of central issues and facts about your station. The list should include key items like your ratings and your ratings goals, plus any strategic moves you're planning inside the station, any outside marketing plans, and what you know your competition is doing.

Now, under the heading "I know what I don't know," make a list of guesstimates about what your station plans to do in the future. Set up different scenarios—like an increase of competition, the loss of your morning show, or the sale of your station—and speculate on how that would affect your market position. Of course, surmise similar

But to build an intimate portrait of your customers and competition you must go to them directly to get answers. If you want to change your station and leave your competitors behind, change how you relate to your customers. Build a communications pipeline that reports both good and bad stories from customers every day. This way, how people talk about your station on the inside is informed by what people are saying on the outside. Here's how:

1) Call customers. Every executive needs to talk to a few customers (of the most ordinary kind) every day to understand how they're feeling, what they're feeling and why they're thinking that way. If possible, form a "Callback Squad" of station managers to spread the calls around. Meet once a week and discuss what is on the minds of your listeners. These reality checks could be the difference between winning and losing.

2) Call a competitor or a colleague and ask them what's going on. Find out what's working and not working. It's amazing what you can learn from people who want to learn from you. Attend your competitors events. Ask people in your target demo probing questions about you and your competitor.

I don't think it was Socrates—maybe it was the great detective Philip Marlowe—who said, "What you don't know can't hurt you. It

### *Does this contest offer enough entertainment value to the listeners not playing?*

you and your listeners you'll realize that it's the unexpected that keeps us interested. Unpredictable, happy accidents excite listeners and have led to format—changes and even new formats.

Will they like this new song? Does this contest offer enough entertainment value to the listeners not playing? Is your new morning team providing the right amount of information, service, and fun?

Does your competing morning show? Does your special events programming and promotions reach your customers? What is it your customers really want from you today? We've forgotten that the true excitement of radio starts with what we don't know rather than with what we do.

In my essay *Radio Improvisation* (GAVIN June 13), I illustrated that, because of radio's heavy reliance on research to provide answers, we're no longer asking, were telling. We assume we know what the listeners prefer (based on what's worked in the past), but to assume before trying something new is to abandon the quest for discovery. Numbers, equations, and sequential thought are the wrong tools for the realities of this new information age. Today, our industry demands new styles of thinking.

Too many people in radio are

You have to open yourself to new ideas before the process can begin. Radio needs to follow the lead of today's major companies targeting creative people to form creative teams. They want people *undisciplined* enough to keep ask-

### *What is it your customers really want from you today?*

ing "why." People who can add energy, color, fascination, challenge, and exhilaration to their industry. In today's world, there's plenty of technology, and plenty of money. What is in short supply are inquisitive people.

But ultimately, the real challenge for radio is *unlearning*. Many of us have been caught in the trap of rationality for too long. Len Schlesinger, Professor at Harvard

perspectives for your competition. (I'm continually amazed at how naive most radio people are about their competition. I subscribe to the Bill Gates school of paranoia: You should know your competitor and their product inside-out. Pay as much attention as possible to their shortcomings. It's your opportunity to get a leg up.)

This exercise is not only fun, but after each meeting, you will be

### *Is your new morning team providing the right amount of information, service, and fun?*

Business School, says, "Just because something is 'right' analytically doesn't mean it's the right thing to do." Before any of us can learn new things, we have to find ways to challenge our current assumptions. I'm talking about deeply-held beliefs

filled with strategic information that will assist you in positioning your station for all foreseeable—and unforeseeable—action. This "What Is-What If" guessing game puts you face to face with your weaknesses [and those of your competitors]. It

can kill you," but I think you get the point. Always remember that the longevity of any programming job is usually connected to your learning curve. Never rest on your laurels, and always invest time and energy into what you don't know.



# MILITIA



**Get ready to feel the...*"BURN"***

***The Debut Single and Video from MILITIA***

PRODUCED BY EMANUEL DEAN

***"The track is [the] bomb, the flow is sick and the rhymes are tight"***<sup>TBT</sup>

*Scorchin' Radio on November 24th & 25th*

**#1 MOST ADDED ON GAVIN RAP CHART [10/31 ISSUE]**



**MOST ADDED**

- STANLEY CLARKE (12/14 reports)**
- PAUL TAYLOR (9/40 reports)**
- DEAN JAMES (9/27 reports)**
- CANDY DULFER (9/46 reports)**
- CHARLES FAMBROUGH (8/14 reports)**

**TOP TIP**

**PAT METHENY**

*Imaginary Day*  
(Warner Bros.)

This week's highest debut at #41 as well as a Top 5 Spin Trend of +77. Among the stations giving Pat double digit spins include WQCD, KMJZ, KRVR, WLOQ, WONB, and WJAB.

**RECORD TO WATCH**

**RICHARD ELLIOT**

*Jumpin' Off*  
(Blue Note Contemporary)

Time for the master to come back and take on these young sax slingers. First in: KKSF, WJIZ, WMGN, KSBR, WN WV, WGUF, WHRL, WONB, and Paul Hunter.

# Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences
1	1	JOYCE COOLING - Playing It Cool (Heads Up)	63	1 1028	+44
3	2	BONEY JAMES - Sweet Thing (Warner Bros.)	61	1 873	+24
4	3	CHRIS BOTTI - Midnight Without You (Verve)	61	1 832	+7
5	4	RICK BRAUN - Body and Soul (Bluemoon)	52	0 808	+17
2	5	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon)	57	0 804	-69
7	6	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	62	0 754	+50
8	7	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	64	0 724	+54
6	8	A TWIST OF JOBIM - Various Artists (i.e. music)	40	0 666	-83
10	9	EARL KLUGH - The Journey (Warner Bros.)	57	2 665	+21
12	10	3RD FORCE - Vital Force (Higher Octave)	40	1 639	+27
14	11	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	56	0 631	+38
16	12	BOB JAMES - Playin' Hooky (Warner Bros.)	61	0 624	+73
13	13	JOE SAMPLE - Sample This (Warner Bros.)	54	0 621	+15
11	14	DAVID GARFIELD AND FRIENDS - Tribute to Jeff (Zebra)	56	0 599	-17
18	15	BRIAN CULBERTSON - Secrets (Bluemoon)	65	2 588	+53
15	16	ERIC MARJENTHAL - Easy Street (i.e. music)	53	0 583	+11
9	17	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	49	2 568	-85
17	18	BOB MAMET - Adventures in Jazz (Atlantic)	57	1 566	+16
26	19	DAVID BENOIT - American Landscape (GRP)	58	7 491	+106
21	20	DON DIEGO - Feel Me (Ichiban)	49	0 486	+18
19	21	KENNY G - The Moment (Arista)	32	0 473	-10
22	22	RONNIE LAWS - Tribute to the Legendary Eddie Harris (Blue Note)	38	0 441	-3
20	23	STEVE WINWOOD - Junction Seven (Virgin)	42	2 437	-42
25	24	RAY OBIEDO - Sweet Summer Days (Windham Hill Jazz)	40	0 392	-17
23	25	VANESSA WILLIAMS - "Next" (Mercury)	38	1 380	-56
30	26	SWEET EMOTIONS COMPILATION - Count Basic & Gota (Instinct)	41	2 352	+26
24	27	PATRICE RUSHEN - Signature (Discovery/Sire)	39	0 344	-65
27	28	THE BRAXTON BROTHERS - Steppin' Out (Kokopelli)	34	0 328	-53
33	29	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	45	2 322	+38
29	30	LUTHER VANDROSS - Best of Love Vol. II (Epic)	34	1 318	-25
41	31	DOC POWELL - Don't Let the Smooth Jazz Fool Ya (Discovery/Sire)	46	2 317	+71
31	32	AARON NEVILLE - Say What's In Your Heart (A&M)	33	0 315	-2
38	33	KIRK WHALUM - Colors (Warner Bros.)	44	3 314	+62
46	34	PETE BELASCO - Get It Together (Verve Forecast)	36	3 289	+86
28	35	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	40	9 289	-66
36	36	ANDREW OH - Andrew Oh (Honest Entertainment)	40	1 286	+17
32	37	ROB MULLINS - Dance For the New World (Zebra)	32	0 283	-7
39	38	BERNARD OATTES - Rules of My Heart (Unity Label Group)	43	4 281	+32
43	39	PIECES OF A DREAM - Pieces (Blue Note)	42	4 280	+43
34	40	KEN NAVARRO - Smooth Sensation (Positive Music)	29	0 264	-16
—	41	PAT METHENY GROUP - Imaginary Day (Warner Bros.)	35	1 251	NEW
35	42	JIM BRICKMAN - The Gift (Windham Hill)	37	0 244	-32
48	43	BOB BALDWIN - Cool Breeze (Shanachie)	30	2 237	+36
40	44	TIM WEISBERG - Undercover (Fahrenheit)	28	0 232	-17
—	45	CANDY DULFER - For the Love of You (N2K Encoded Music)	46	9 228	NEW
47	46	GATO BARBIERI - Que Pasa (Columbia/CRG)	25	0 224	+22
42	47	VANESSA RUBIN - That Was Then This Is Now (RCA)	25	0 217	-26
37	48	A SMILE LIKE YOURS SNDTRCK - Natalie Cole (Elektra/EEG)	22	0 213	-45
45	49	DARYL HALL and JOHN OATES - Promise Ain't Enough (Push/BMG)	25	2 207	-4
49	50	JULIAN CORYELL - Duality (N2K Encoded Music)	25	2 198	+6

**On Z Corner**

BY KEITH ZIMMERMAN



## Bringin' It All Back Home: Smooth Jazz Is Back In Albany

When Operations Manager Brant Curtiss pulled into Albany, N.Y., seven months ago to take over the programming reins at WHRL, the station had only dabbled with the Smooth Jazz format. His mission was to establish the station as a Smooth Jazz presence, build an audience, and make a successful go of it.

Curtiss immediately went to work rebuilding the library, reassessing tracks, and rotating vocal and instrumental powers to every seven hours.

Weekend opera and big band shows were scrapped immediately. He ran lots of promos on the air, telling listeners that they were building a new station sound and needed input. New air talents were hired, and the broadcast consultants from Optimum were brought in.

WHRL is owned by Dame Media, Inc., which is based out of Harrisburg and owns 21 stations in five markets, including six properties in Harrisburg, Williamsport, Johnstown, Utica, and, of course, Albany/Schenectady/Troy.

"There are 41 signals in this market, but [the three Dame Broadcasting] stations combined equal about one-third of the 25-54 listenership," says Curtiss. "The three formats that we own are WHRL with Smooth Jazz, WRVE (The River) with an adult AOR format, and WGY/AM, which is the news/talk giant."

Brant joined WHRL after competing in the Harrisburg market with his current employers. A Smooth

Jazz rookie, Curtiss has enjoyed previous success with A/C, Top 40 and rock. He sees being a newcomer as a plus. "Being new to the format and having an out-of-the-box perspective has been a strength in adapting," he says, "Especially when it comes to learning all the new artists and what sounds fresh on the air. You're forced to learn the music, and you become a lot more passionate, which has to be perceived on the air as well."

The economic realities of converting WHRL to Smooth Jazz involved adding dayparts gradually and building a street awareness of something fresh, new, and hip in town. "We've built WHRL [as a Smooth Jazz station] incrementally," says Curtiss, "Before, it was just [Smooth Jazz] on morning drive. All the rest was [A/C-format-ter] Jones Satellite Network. Then we added dayparts; we added mid-days, then afternoon drive. Now we're Smooth Jazz from 6 a.m. to 6 p.m., and we've just opened two big blocks on the weekend. We're literally weeks away from a 24-hour operation within our complete control."

According to Curtiss, listener reaction, via phones and e-mail, has been extremely positive. WHRL went from two or three daily complaints (some urging them to convert more quickly) to a over dozen listeners each day asking for title and album information of the new music they had begun playing. Smooth Jazz is not just wallpaper music in Albany.

"The listeners are excited, and we're making the music a foreground format versus a back-





# RICHARD ELLIOT

"IF YOU WANT MY LOVE"

from the Metro Blue album **JUMPIN' OFF**

Produced by Paul Brown

Management: Chapman & Co. Management

Promotion: All That Jazz: (310) 395-6955

These stations came to the party early:

**KTWV, WJJZ, KKSF,  
WNWV, WLOQ, KCIY,  
WHRL, WGUF, KSBR**

In Stores November 18th





**MOST ADDED**  
**BRIAN LYNCH QUARTET (27)**  
**BENNY CARTER (24)**  
**BOB DOROUGH (24)**  
**ANDRES BOIARSKY (21)**  
**KENNY BARRON (20)**

**TOP TIP**  
**EASTWOOD AFTER HOURS**  
*Various Artists*  
*(Malpas/Warner Bros.)*  
 A little Eastwood in the night at Carnegie Hall squeaks into top debut status with ten more adds.

**RECORD TO WATCH**  
**BOB DOROUGH**  
*Right On My Way Home*  
*(Blue Note)*  
 Jumpin' jive, 1950s jazz vocals in the tradition of Mose Allison and Ben Sidran, Bob Dorough makes a major label record at age 73.

# Gavin Jazz

LW	TW	Reports	Adds	H	M	L
1	1	81	0	77	4	0
1	2	80	0	74	6	0
4	3	77	0	65	11	1
5	4	78	0	63	11	4
9	5	78	2	54	15	8
14	6	79	0	42	28	9
6	7	70	0	58	11	1
12	8	72	0	49	20	3
15	9	75	1	43	19	13
8	10	69	0	54	9	6
10	11	68	1	52	9	6
11	12	67	0	47	18	2
16	13	70	1	39	24	6
7	14	68	0	49	13	6
13	15	70	0	43	18	9
3	16	66	1	49	13	4
40	17	76	1	17	37	21
23	18	72	1	26	31	14
24	19	70	3	25	31	11
21	20	69	1	25	30	13
19	21	63	1	36	17	9
26	22	64	1	23	27	13
37	23	65	4	14	33	14
28	24	61	2	14	39	6
20	25	56	0	25	26	5
31	26	65	3	8	39	16
29	27	56	2	25	17	12
38	28	60	6	17	27	10
17	29	59	0	16	30	13
36	30	64	4	10	31	20
32	31	56	2	19	25	10
33	32	57	2	14	29	12
25	33	53	0	18	24	11
42	34	66	6	2	29	31
27	35	50	0	14	28	8
39	36	63	7	6	29	21
22	37	49	0	19	17	13
18	38	42	0	19	19	4
49	39	49	4	10	22	13
44	40	55	3	2	28	22
35	41	44	0	9	29	6
34	42	44	0	11	25	8
48	43	52	5	7	21	19
—	44	57	10	4	18	25
—	45	45	3	9	22	11
—	46	56	6	4	12	34
50	47	39	1	9	18	11
—	48	56	9	0	16	32
—	49	52	9	3	15	25
—	50	37	0	8	18	11

ground service," explains Curtiss. "People realize we're a hip, current music station, only of a different kind of format."

Without the massive television and print budgets used to launch Smooth Jazz stations in larger markets, Curtiss has relied primarily on word-of-mouth and his own air waves to spread the good word. WHRL debuts its Web site in November, big concerts have been planned (including one with Number One Smooth Jazz artist Chris Botti), and the station has so far skewed towards prize-oriented promotions to stimulate cume.

"Of course, building up your database is critical to growing the format here," says Brant. "We build it through listeners faxing and e-mailing in information during contests. We also sweep the listener comment line. We've gone on the air and encouraged people to join our new Jazz Club."

Additionally, Curtiss feels now is the time to super-serve his PI listeners. "Michael Whalen, our group General Manager, has made it clear to everyone that, when we happen to hear one of our radio stations in any given business, to let him know and he will personally hand-write a 'thank you for listening' note to them."

Curtiss and his staff takes the time to return listeners' calls personally when they phone the station with input or questions. If someone writes, Curtiss writes back; if he can't answer a musical question during his air shift, he takes the time to get back to the caller later.

In addition, Curtiss has started a

birthday club for WHRL listeners, and scheduled weekend jazz brunches with live bands during the Saratoga horse racing season. WHRL maintained a high profile at the recent Saratoga Jazz Festival, and Curtiss has big plans for hosting a station-sponsored New Year's Eve concert.

In Curtiss' seven months as PD, WHRL has more than doubled its cume from a year ago.

"We've had a tremendous cume growth," says Brant. "Now we're ranking in the top ten, and everything is moving in the right direction. Our share growth is moving by leaps and bounds—a lot faster than I predicted—with very little marketing. Once we start to market the station on an even heavier basis, the results will hopefully create a wind-fall."

\* \* \*

**Oops!** During our ratings round-up we misprinted the data reflecting **WVMV-Detroit's** 12+ Arbitron ratings. Rather than slightly down, **Tom Sleeker** happily reports an upward trend of **3.2-3.5, 12+**. As we apologize, we also applaud. ●

## SJ&V Spin Trends

1. CANDY DULFER +200
2. DAVID BENOIT +106
3. PETE BELASCO +86
4. PAT METHENY +77
5. DAVID BENOIT +73
6. DOC POWELL +71

## Jazz Chartbound

- KENNY BARRON** (Verve)  
**\*ANDRES BOIARSKY** (Reservoir)  
**RODNEY KENDRICK TRIO** (Verve)  
**BUD SHANK** (Milestone)  
**\*BRIAN LYNCH QUARTET** (Sharp Nine)  
**\*JEROME RICHARDSON** (TCB)  
**RICHIE BEIRACH** (Evidence)  
**BOB BERG** (Stretch/Concord)  
**NOVA BOSSA NOVA** (Arkadia Jazz)  
**RUMBA CLUB** (Palmetto)  
**ED PALERMO BIG BAND** (Astor Place Recordings)  
**Dropped:** #30 Pete (LaRocca) Sims; #41 Anthony Wilson; #43 Manhattan Transfer; #45 JJ Johnson; #46 Diane Fischer & Friends; #47 Ice Sample.

## SJ&V Chartbound

- DEAN JAMES** (Brajo/Ichiban)  
**JIMMY SOMMERS** (Gemini/WM)  
**RICHARD SMITH** (Heads Up)  
**TOM GRANT** (Shanachie)  
**TAB TWO** (Virgin)  
**KUH** (KZK/Gold Coast)  
**JAZZ PORTRAIT OF BRIAN WILSON** (Blue Note)  
**L.A. JAZZ SYNDICATE** (Ichiban)  
**\*CHARLES FAMBROUGH** (NuGroove)  
**\*STANLEY CLARKE** (Epic)  
**Dropped:** #44 Paul Hardcastle; #50 Dancing Fantasy.

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



**MOST ADDED**

- MORTAL KOMBAT: ANNIHILATION (20)
- MENDOZA LINE (19)
- CUP OF TEA COMP. (18)
- DIVINE COMEDY (18)
- HURRICANE #1 (17)
- TRIPLE FAST ACTION (17)
- DREAM CITY FILM CLUB (17)

**TOP TIP**

**SOUTHERN CULTURE ON THE SKIDS**

*Plastic Seat Sweat  
(DGC)*

Well, slap our behinds and call us "monkey", the Skids shotgun to the Top Ten this week! Break out the JD and Wonderbread, cuz we're havin' a party, Cleetus!

**RECORDS TO MAKE  
SWEET LOVE BY**

- AL GREEN, MARVIN GAYE, BARRY WHITE, ISAAC HAYES, SHIZUO, PATSY CLINE, GLADYS KNIGHT, SEX-O-RAMA SOUNDTRACK, KOOL KEITH, BOOGIE NIGHTS SOUNDTRACK, ERYKAH BADU, SADE, LYNRYD SKYNYRD.

# Gavin College

2W LW TW

- 3 2 1 **PORTISHEAD** - Portishead (Go! Discs/London)
- 1 1 2 **STEREOLAB** - Dots and Loops (Elektra/EEG)
- 2 3 3 **BJORK** - Homogenic (Elektra/EEG)
- 4 4 4 **CORNERSHOP** - When I Was Born For The 7th Time (Luaka Bop/Warner Bros.)
- 7 6 5 **THE VERVE** - Urban Hymns (Virgin)
- 6 5 6 **APPLES IN STEREO** - Tone Soul Evolution (SpinArt)
- 21 21 7 **SOUTHERN CULTURE ON THE SKIDS** - Plastic Seat Sweat (DGC)
- 12 10 8 **PROMISE RING** - Nothing Feels Good (Jade Tree)
- 11 7 9 **KMFDM** - KMFDM (Wax Trax!/TVT)
- 22 10 **MOGWAI** - Young Team (Jet Set)
- 24 11 11 **IVY** - Apartment Life (Atlantic)
- 8 12 12 **HELIUM** - Magic City (Matador)
- 40 17 13 **APHEX TWIN** - Come To Daddy (Sire)
- 19 23 14 **COLDCUT** - Let Us Play (Ninja Tune)
- 32 30 15 **MOBY** - I Like To Score (Elektra/EEG)
- 25 16 **PIXIES** - Death to the Pixies (4-AD/Elektra)
- 20 14 17 **SILVER SCOOTER** - The Other Palm Springs (Peek-A-Boo)
- 27 26 18 **VARIOUS ARTISTS** - Lounge-A-Palooza (Hollywood)
- 15 18 19 **DANCE HALL CRASHERS** - Honey, I'm Homely! (MCA)
- 35 20 **MIKE WATT** - Contemplating The Engine Room (Columbia/CRG)
- 9 8 21 **TANYA DONNELLY** - Lovesongs For Underdogs (Reprise)
- 10 9 22 **PIZZICATO FIVE** - Happy End of the World (Matador/Capitol)
- 23 19 23 **SEELY** - Seconds (Too Pure)
- 14 15 24 **POLVO** - Shapes (Touch & Go)
- 17 16 25 **MAN OR ASTROMAN?** - Made From Technetium (Touch & Go)
- 5 13 26 **SUPERCHUNK** - indoor living (Merge)
- NEW** 27 **SYRUP USA** - All Over The Land (Flydaddy/V2)
- 31 28 **BABYBIRD** - Ugly Beautiful (Atlantic)
- 39 29 **SHIPPING NEWS** - Save Everything (1/4 Stick)
- 29 30 **JOHN FAHEY & CUL DE SAC** - The Epiphany of Glenn Jones (Thirsty Ear)
- 44 — 31 **THE INTERPRETERS** - Back In The U.S.S.A. (Freeworld)
- 41 28 32 **SPRING HEEL JACK** - Busy Curious Thirsty (Island)
- 16 36 33 **BEATNIK FILMSTARS** - In Hospitable (Merge)
- 28 32 34 **THE SEA & CAKE** - two gentlemen (Thrill Jockey)
- 25 20 35 **GRIFTERS** - Full Blown Possession (Sub Pop)
- 18 24 36 **KELLEY DEAL 6000** - Boom Boom Boom (Nice/New West)
- 39 46 37 **CHRIS KNOX** - Yes (Flying Nun)
- NEW** 38 **GARAGELAND** - Last Exit to Garageland (Flying Nun)
- 38 27 39 **FATBOY SLIM** - Better Living Through Chemistry (Astralwerks)
- NEW** 40 **TRACK STAR** - Communication Breaks (Die Young, Stay Pretty)
- 34 42 41 **THE CRABS** - What Were Flames Now Smolder (K)
- 43 38 42 **HOWIE B** - Turn The Dark Off (Island)
- NEW** 43 **RONI SIZE** - New Forms (Talkin' Loud/Mercury)
- NEW** 44 **JONATHAN FIRE\*EATER** - Wolf Songs For Lambs (Dreamworks)
- 22 33 45 **THE SUNDAYS** - Static & Silence (DGC)
- 50 46 **GRAVEDIGGAZ** - The Pick, the Sickle and the Shovel (Gee Street)
- NEW** 47 **VARIOUS ARTISTS** - The Duran Duran Tribute Album (Mojo)
- NEW** 48 **The X-ECUTIONERS** - X-pressions (Asphodel)
- NEW** 49 **LAMBCHOP** - Thriller (Merge)
- 34 50 **SHIFT** - Get In (Columbia/CRG)

## Inside College

BY THE GROOVIE  
GHOULIES



### Wanna Buy a Knife?

A big up goes out to **Jo Rae Dimenno** from the fine **NXNW** offices for the hook up. Thanks for the memories. Now, let's get right to the **NXNW Cliffs Notes®**. Three hundred bands in three days, alrighty then. Performances that ruled included **Gerald Collier**, **Richmond Fontaine**, **Pete Krebs**, **Golden Delicious**, **the Feelings**, **the Makers**, **Euro Boys**, **Sugarboom**, **Swoon 23**, **Murder City Devils**, **Damien Jurado**, **the Grifters**, and **the John Doe Experience**. Sessions of interest included the **A&R** panel "If It's Working, They Will Come," the print media panel "What's Wrong with Entertainment Media," and a radio panel entitled "We Want the Airwaves." A very interesting concept that coincided with the daily panels were the one-on-one and by appointment-only Mentor sessions — just wait till San Diego y'all. Thanks to **Scott Rogers** and **Fred Schaaf** of **McGathy**, **Dave**

**Sanford** of **SPECTRE**, **Jen** "The Angel of Indie" **Hayo** of **Sub Pop**, and **Fred Kiko** of **KXLU** for the serious hang time. It was also a real pleasure to chill out with those non-GAVIN reporters **Murray Cizon** of **KLC** and **Brandon Lieberman** of **KBOO**. Right on!

**News: Kelso Jacks** last day at **Roadrunner** is October 31st. On November 7th, she will become the **Vegan Editorial Assistant** at **CMJ**.

**Adds for November 3/4:**  
**Grandaddy** (Will), **Lullaby** for the **Working Class** (Bar/None), **Juliana Hatfield** (Bar/None), **Congo Norvell** (Jet Set), **David Holmes** (Go! Beat), **Holiday** (SpinArt), **Stuntman** (Mag Wheel), **Fluke Starbucker** (Fluke Starbucker), **Smart Went Crazy** (Dischord), **Les Savy Fav** (Sub Pop), **Wingless Angels** (Mindless/Island), **Dubmission 2** (Quango/Island), **David Bowie** (Virgin), **Fuel** (550), **George Clinton & the P-Funk All Stars** (Intersound), **1,000 Clowns** (Fish of Death). ●

## ARTIST PROFILE

### HOWIE B



**LATEST RELEASE:** Turn the Dark Off

**LABEL:** Island

**CONTACT:** John "Caddy Man" Rosenfelder, 212-603-7871

**BORN IN:** Glasgow, Scotland, 1963.

**HAS WORKED WITH:** Soul II Soul, Bjork, Ry Cooder, New Order, Tricky, Annie Lennox, U2.

**ROOTS:** I listened to John Peel's radio show as a kid. I loved his show

because there was no boundaries, he would play all kinds of music. I moved to London and got serious about DJing. I knocked on studio doors for a year, and got a job as a tea boy, then asst. engineer, then to head engineer. I then went freelance, and it was all down hill from there.

**FIRST REMIX:** "Peek-A-Boo" by Siouxsie & the Banshees.

**ON PUSSYFOOT RECORDS:**

My own label, Pussyfoot, has been around for four years now. I want to record music that actually makes a difference. The function of the label is really to open doors and give artists from all over the world a shot. You can't imagine the number of demos I get every week.

**IN THE BOOMBOX:** Archie Shepp, Depth Charge, Naked Funk, Bill Laswell's Marley Remix.

College Crew: **MATT BROWN** and **VINNIE ESPARZA**

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.

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



# Gavin Alternative

## Static

BY MAX TOLKOFF

### Reasons to Be Fearful

...to kick off 40 minutes non-stop." I punched off the mic and tossed my headphones on the console. Behind me, the rain hissed on the window. Lightning flashed almost constantly, but the sound-proofing in the studio kept out the thunder. As I turned from the window back to the board, I noticed the internal "warm line" blinking. It was 11 p.m. on a Friday night, I was positive the building was empty. Who would be calling me on the inside line?

I picked up the handset and poked at the flashing button. No sound, but I could tell the storm was getting closer by the way the line crackled with each lightning stroke. "Hello. Hellllllo. Anyone there?" I listened for a few more seconds, then put the handset back on the cradle. Well, at the moment I had too much to do, so I wasn't going to worry about it. I had a contest coming up in the next break, so I needed to pull some music and get my copy together. I turned to the back wall where we kept the currents. Then I moved to the right to reach the rest of the library. I could feel the gentle rush of warm air from the ceiling register. Glad I was indoors tonight. I pulled the entire next hour of music and as I turned back to the console I saw that the warm line was blinking again.

I dumped the music log and CDs on the console, yanked the handset, and stabbed at the button again. "Yo, who's there? Speak to me. I don't have time for this right now. Hello, hello, hello. It's the chamber of hellos...OK, I'm hanging up now. Come to the air studio if you want to talk to me. Good-bye." I slammed the handset down and turned my attention to the board; 45 seconds left on this Green Day track. How did this end again? Oh yeah, cold. Get ready on the Pearl Jam...five, four, three, two, one....segue! Damn I'm good.

The lightning seemed to intensify, and I thought I could feel the rumbling of thunder through the floor. This is a very big storm. The phone

line thing still irked me. I decided to do an "all page" to see if, indeed, everyone really was gone for the night. I picked up the phone and dialed 223, waited for the beep, then said, "If anyone's in the building please call the air studio." I repeated the request then hung up.

I stared at the phone. Nothing. I mean, *nothing*. Not even the request lines were blinking. It's like the phone went completely dead. I picked up the handset and punched one of the outside lines. There was dial tone. OK, the phone worked, why was no one calling? The lines had been busy all night, but there I was staring at a dead phone.

Then, just as I reached for a stack of carts to my right, the phone went

I stared at the phone. Nothing. I mean, *nothing*. Not even the request lines were blinking. It's like the phone went completely dead.

crazy! Every line was blinking! All six request lines, the warm line, the intercom line, the outside lines. Then the hotline strobe went off. Yikes! What's going on here?

I went to the hotline first. Nothing. Then the warm line. Nothing. Then I punched one of the request lines. Nothing. Intercom. Nothing.

Suddenly, the studio monitors cut out. What? Are we off the air? No. I could hear the music through my headphones, and the needles were still jumping on the meters. But the speakers were dead. No, not dead; I could hear something coming through. It sounded like wind, but with a strange echo. Actually, it was more low pitched, and it had a rhythmic sound to it. Like breathing.

I froze. My stomach lurched, and my throat began to seize up. I backed slowly away from the board. There were only two minutes left on this song, but I couldn't bring myself to touch the board. Something was

very wrong in the studio.

The noise from the speakers got louder. It definitely sounded like breathing now. Then it paused. I slammed in another CD and got ready to hit the segue. Suddenly, a voice came out of the speakers. Low, creepy, speaking very slowly, "Heyyyyy, lisssssten. I'm coming upstairs to see you. Don't move."

I was scared stock still. A battering ram couldn't make me move. Whatever was coming was definitely coming in the studio, 'cause there was no lock on either the outer or the inner door. Sheer instinct made my finger hit the start button on the next song; other than that, I was rooted to the floor.

In an instant I heard someone—or something—pull on the outer door. I could hear the air being sucked out. Then the inner door crashed open and slammed against the wall. I screamed and backed against the window. What stepped through the studio door turned my hair gray right then and there.

Standing in the doorway, one hand still holding the door open, was a headless body. It was wearing a suit.

Collar buttoned, tie on straight. But where the neck should be was only a bloody hole. Blood had run down the suit. Chunks of flesh were sticking out of the hole. But as I gazed at the suit, I recognized the shoes. It was my station's GSM! Headless. Blood leaking from where his neck use to be.

He staggered into the room, coming closer. I couldn't move. Then I saw that his neck hole was opening and closing like a sphincter. Sound was coming out of it. The headless body was speaking to me! As it rounded the console and the arms reached out for me, I heard it say, "I can't sell this format...we're all dead...we're all going Active Rock! Arrrgggghhh!" The hands grabbed my neck and squeezed, hard.

Then it was over.

(Note: the preceding was just a Halloween horror story to scare the kids. Nothing like that could ever really happen, right?) ●



## Data

### MOST ADDED

#### JANE'S ADDICTION (46)

*So What* (Warner Bros.)  
KPOI, KQXR, WEJE, KEDJ, WHFS, WNFZ, WQBK, KSPI, KEDG, WKRO, KFTE, XTRA, KDGE, WWDX, WGRD, KCCX, KOME, WEDG, WOBR, WPGU, WWCD, WDGE, KJEE, WMAD, WBCN, WOSC, KTBZ, KKND, WXRK, CIMX, KITS, KGDE, KROQ, CFNY, KXRK, WHTG, WBZU, WMRQ, WBRU, KNDD, WOXY, WFNX, WHMP, KRZQ, WEQX, WROX

#### SOUNDGARDEN (33)

*Bleed Together* (A&M)  
WNNX, KKND, KMYZ, KTBZ, KXTE, WXDX, WMAD, KJEE, WDGE, WQXA, WPGU, KQXR, WOBR, WEJE, WEDG, WNFZ, WQBK, KOME, KEDG, WKRO, WRXQ, KCCX, WGRD, KDGE, WWDX, CFNY, KXRK, WHTG, WBZU, WBRU, WHMP, KRZQ, WROX

#### THIRD EYE BLIND (10)

*How's It Gonna Be?* (Elektra/EEG)  
KACV, KTBZ, KKND, WOSC, WQXA, WOBR, WRXQ, XTRA, CFNY, WXEG

#### SPACE MONKEYS (10)

*Sugar Cane* (Interscope)  
KACV, WMAD, KPOI, WNFZ, WNNX, WKRO, KFTE, KROX, KXRK, WBRU

#### MARCY PLAYGROUND (9)

*Sex and Candy* (EMI)  
WPBZ, WOSC, WXDX, WMAD, WRXQ, KFTE, KCCX, WHTG, KFRR

### MOST REQUESTED

#### CHUMBAWAMBA

*"Tubthumping"* (Republic/Universal)

#### BLINK 182

*"Dannit"* (MCA)

#### SMASH MOUTH

*"Walking On The Sun"* (Interscope)

#### RADIOHEAD

*"Karma Police"* (Capitol)

#### THE VERVE

*"Bitter Sweet Symphony"* (Virgin)

### MOST BUH-UZZ

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

#### CHUMBAWAMBA

*"Tubthumping"* (Republic/Universal)

#### THE VERVE

*"Bitter Sweet Symphony"* (Virgin)

#### JANE'S ADDICTION

*"So What"* (Warner Bros.)

#### GREEN DAY

*"Hitchin' A Ride"* (Reprise)

#### SOUNDGARDEN

*"Bleed Together"* (A&M)

### MOST LIKELY TO

### SUCCEED

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

#### K'S CHOICE

*"A Sound (That Only You...)"* (550)

#### RADIOHEAD

*"Karma Police"* (Capitol)

#### JANE'S ADDICTION

*"So What"* (Warner Bros.)

#### CORNERSHOP

*"Brimful of Ashra"* (Luuka Bop)

#### SPACE MONKEYS

*"Sugar Cane"* (Interscope)



# BE ON THE LOOKOUT

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

Field any questions, comments or laments to Spence D. @

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

e-mail: dookey@gavin.com

## NOVEMBER 3

Bauhaus	Beneath The Mask	(Beggars Banquet)
Half Japanese	Heaven Sent	(Trance Syndicate)
ILLA	Power Moves	(Wicked)
Ivy	"Best Thing (remix)"	(Atlantic)
JB3	"Through The Mixer"	(NovaMute)
Joan Jett	Fit To Be Tied-Great Hits By Joan Jett	(Mercury)
Komputer	"Valentino"	(Mute)
The Measels	The Several Faces of the Manshark	(Standard)
v/a	MTV's Best of the Buzz Bin Vol. 2	(Mammoth)
Phoenix Thunderstone	Stained Glass Trash	(Scratchie)
Prodigy	"Smack My Bitch Up"	(Maverick)
Soundgraden	Greatest Hits	(A&M)
Space DJs	"Rate of Change"	(NovaMute)
Sugar Ray	"RPM"	(Atlantic)
v/a	Tibetan Freedom Concert	(Grand Royal/Capitol)
The Very Best of Sting & The Police		(A&M)
Three Mile Pilots	Another Desert Another Sea	(Headhunter/Cargo)
v/a	Too Much Scratchie Makes You Itch	(Scratchie)
Waiting For God	Desipramine	(Re-Constriction/Cargo)
Windsor For The Derby	Minnie Gruetzfeldt	(Trance Syndicate)

## NOVEMBER 10

Bjork	"Bachelorette"	(Elektra)
Collide	Distort	(Re-Constriction/Cargo)
Einsturzende Neubauten	2x4	(ROIR)
GusGus	"Polyesterday"	(4AD)
Morcheeba	"Moog Island"	(Sire)
Naked	"Raining On The Sky"	(Red Ant)
Shuggie	Working For MCA	(Headhunter/Cargo)
Talk Show	"Everybody Loves My Car"	(Atlantic)

## NOVEMBER 17

2K	"Fuck The Millenium"	(Mute)
Cold	Cold	(Flip/A&M)
Denis Leary	Lock 'N Load	(A&M)
DJ Krush	MiLight	(ffrr/Mo Wax)
Komputer	The World Of Tomorrow	(Mute)
Metallica	Reload	(Elektra)
Patrick Dennis	Spun	(Earth/Cargo)
(v/a)	Ska American Style	(Jump Up)

## DECEMBER 1

The Short Wave Channel Soundtrack		(Wrenched)
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## DECEMBER 8

Bruce Gilbert	In Esse	(Mute)
Fields Of The Nephilim	Dawnrazor	(Beggars Banquet)
Fields Of The Nephilim	The Nephilim	(Beggars Banquet)
Fields Of The Nephilim	Elysium	(Beggars Banquet)
Fields Of The Nephilim	Earth Inferno	(Beggars Banquet)
Mick Harvey	Pink Elephants	(Mute)
Non	God and Beast	(Mute)

## JANUARY 19

Feeder	"Cement"	(Elektra)
Naked Aggression	Gut Wrenching Machine	(Tackle Box/Cargo)
Young Dubliners	Live At The Belly Up	(Earth/Cargo)

## JANUARY 26

Luna	"Bobby Peru"	(Elektra)
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## FEBRUARY 9

Natacha Atlas	Halim	(Beggars Banquet)
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## FEBRUARY 23

China Drum	Self Made Maniac	(Beggars Banquet)
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# Active Rock

**UNDER CONSTRUCTION**

Editor: **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618  
GAVIN Fax: (415) 495-2580

### MOUNTAIN TREND

Reporters: **KDOT, KILO**

- +78 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +74 **CREED** "My Own Prison" (Wind-Up)
- +64 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +64 **KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution)
- +61 **MATCHBOX 20** "3 A.M." (Lava/Atlantic)

### MIDWEST TREND

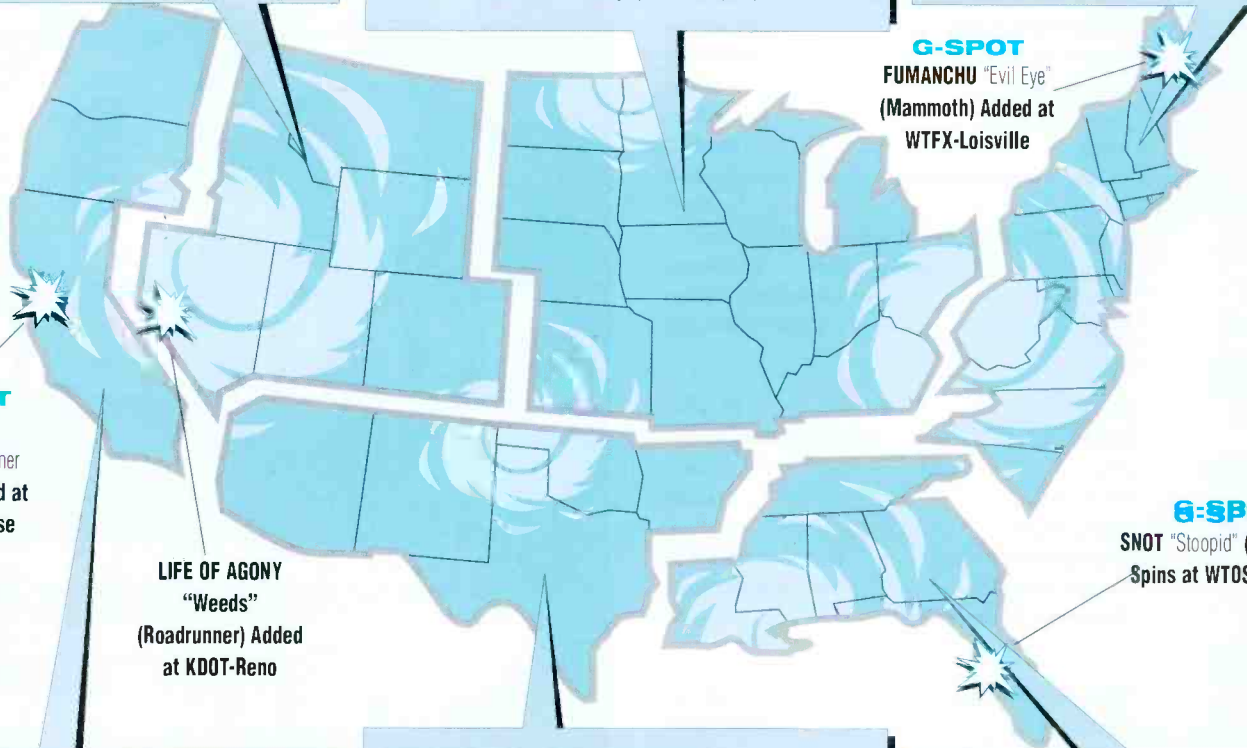
Reporters: **93X, KIBZ, KZZK, WBUZ, WMMS, WRCX, WTFX**

- +190 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +154 **CREED** "My Own Prison" (Wind-Up)
- +148 **GREEN DAY** "Hitchin' A Ride" (Reprise)
- +133 **MEGADETH** "Almost Honest" (Capitol)
- +131 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)

### EAST COAST TREND

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

- +124 **CREED** "My Own Prison" (Wind-Up)
- +103 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +96 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +79 **THE NIXONS** "The Fall" (MCA)
- +76 **KISS** "Jungle" (Mercury)



**G-SPOT**  
**DEFTONES**  
"My Own Summer (Shove It)" Added at **KJSO-San Jose**

**LIFE OF AGONY**  
"Weeds"  
(Roadrunner) Added at **KDOT-Reno**

**G-SPOT**  
**FUMANCHU** "Evil Eye" (Mammoth) Added at **WTFX-Loisville**

**G-SPOT**  
**SNOT** "Stoopid" (Geffen) 15 Spins at **WTOS-Augusta**

### WEST COAST TREND

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

- +145 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +140 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +89 **KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution)
- +86 **OFFSPRING** "I Choose" (Columbia)
- +82 **GREEN DAY** "Hitchin' A Ride" (Reprise)

### SOUTHWEST TREND

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

- +188 **CREED** "My Own Prison" (Wind-Up)
- +187 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +137 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +124 **KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution)
- +113 **JIMMI'S CHICKEN SHACK** "High" (A&M)

### SOUTHEAST TREND

Reporters: **KTUX, WXTB**

- +75 **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- +71 **CREED** "My Own Prison" (Wind-Up)
- +56 **FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- +53 **GREEN DAY** "Hitchin' A Ride" (Reprise)
- +50 **EVERCLEAR** "Everything to Everyone" (TimKerr/Capitol)

### Most Added

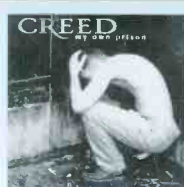


- 16 SOUNDGARDEN** "Bleed Together" (A&M)
- 7 JANE'S ADDICTION** "So What" (Warner Bros.)
- 3 LIFE OF AGONY** "Weeds" (Roadrunner)
- 3 BIG WRECK** "The Oaf" (Atlantic)
- 2 VERUCA SALT** "Straight" (Geffen)

### Top Ten Spinz

1. **DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen) **796**
2. **CREED** "My Own Prison" (Wind-Up) **710**
3. **FOO FIGHTERS** "Everlong" (Roswell/Capitol) **633**
4. **GREEN DAY** "Hitchin' A Ride" (Reprise) **517**
5. **KENNY WAYNE SHEPHERD** "Slow Ride" (Revolution) **515**
6. **KISS** "Jungle" (Mercury) **440**
7. **MEGADETH** "Almost Honest" (Capitol) **424**
8. **OFFSPRING** "I Choose" (Columbia) **416**
9. **AC/DC** "Dirty Eyes" (Elektra) **361**
10. **OZZY OSBOURNE** "Back On Earth" (Epic) **358**

### Top 5 Demands



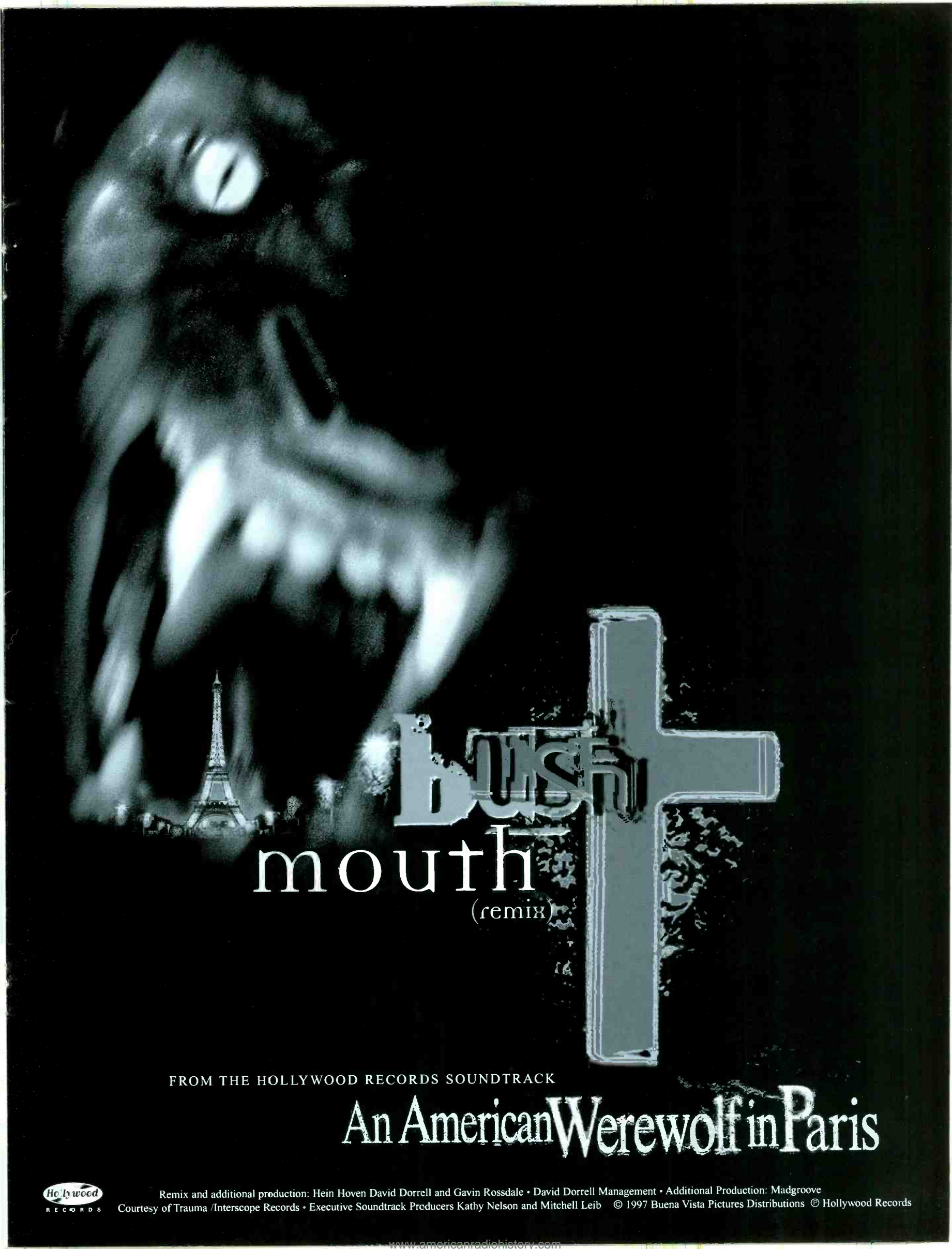
- CREED** "My Own Prison" (Wind-Up)
- DAYS OF THE NEW** "Touch, Peel, and Stand" (Outpost/Geffen)
- FOO FIGHTERS** "Everlong" (Roswell/Capitol)
- KISS** "Jungle" (Mercury)
- AC/DC** "Dirty Eyes" (Elektra)

### Infiltrating



**OZZY OSBOURNE** "Back On Earth" (Epic)  
The first single from Ozzy Osbourne's new CD, *The Ozzman*, sneaks in the top ten in only two weeks. Forefather of just about every kind low-end rock & roll imaginable, Ozzy will continue his ascent up the chart.





**BUSH**  
mouth  
(remix)

FROM THE HOLLYWOOD RECORDS SOUNDTRACK

An American Werewolf in Paris



Remix and additional production: Hein Hoven David Dorrell and Gavin Rossdale • David Dorrell Management • Additional Production: Madgroove  
Courtesy of Trauma /Interscope Records • Executive Soundtrack Producers Kathy Nelson and Mitchell Leib © 1997 Buena Vista Pictures Distributions © Hollywood Records



**MOST ADDED**

- DEFTONES (62)
- ENTOMBED (60)
- MORTAL KOMBAT (60)
- GUMMO
- SOUNDTRACK (44)
- KISS (28)



**TOP TIP**

**MISERY LOVES COMPANY**

*Not Like Them*  
(Earache)

Generous spins from WELH(25), WRBC(23), KOFX(21), WMHB(21), WEOS(15), WSOU(10), and WVUM(10) help Misery Loves Company claim this week's highest debut spot.

**RECORD TO WATCH**

**ANCIENT**

*Mad Grandiose Bloodfiend*  
(Metal Blade)

Armed with steely guitars and horrid grinds Ancient will make an excellent addition to any playlist. The band's metallic prowess and sheer aggressiveness make them a must add.

# Hard Rock

TW		SPINS	TREND
1	<b>JUDAS PRIEST</b> - Jugulator (CMC International)	567	+36
2	<b>OVERKILL</b> - From the Underground and Below (CMC International)	525	-18
3	<b>INCUBUS</b> - Science (Immortal/Epic)	516	+8
4	<b>TREPONEM PAL</b> - Renegade (Mercury)	512	-20
5	<b>DEFTONES</b> - Around The Fur (Maverick)	488	+39
6	<b>KMFDM</b> - KMFDM (Wax Trax!/TVT)	469	+65
7	<b>LIFE OF AGONY</b> - Soul Searching Sun (Roadrunner)	467	-17
8	<b>CRISIS</b> - The Hollowing (Metal Blade)	427	+25
9	<b>TESTAMENT</b> - Demonic (Mayhem/Fierce)	411	-7
10	<b>DREAM THEATER</b> - Falling Into Infinity (Elektra Entertainment Grp.)	398	+1
11	<b>GEEZER</b> - Black Science (TVT)	390	-79
12	<b>SIX FEET UNDER</b> - Warpath (Metal Blade)	385	-15
13	<b>PANTERA</b> - Official Live: 101 Proof (Elektra Entertainment Grp.)	363	-95
14	<b>LIMP BIZKIT</b> - Counterfeit Countdown (Flip/Interscope)	350	-5
15	<b>HUMAN WASTE PROJECT</b> - Elux (Hollywood)	332	+7
16	<b>PARADISE LOST</b> - One Second (Music for Nations)	329	-30
17	<b>KREATOR</b> - Outcast (F.A.D.)	318	+9
18	<b>KISS</b> - Carnival Of Souls (Mercury)	293	+45
19	<b>TEA PARTY</b> - Transmission (Atlantic)	293	-21
20	<b>WILL HAVEN</b> - El Diablo (Revelation)	279	+21
21	<b>DAYINTHELIFE</b> - Dayinthelife (Building/TVT)	270	+21
22	<b>FU MANCHU</b> - The Action Is Go (Mammoth)	267	+74
23	<b>SKREW</b> - Angel Seed XXIII (Metal Blade)	234	+13
24	<b>MISERY LOVES COMPANY</b> - Not Like Them (Earache)	233	<b>NEW</b>
25	<b>ANOTHER SOCIETY</b> - Blood Wrong (PC Music)	233	-46
26	<b>DEICIDE</b> - Serpent of Delight (Roadrunner)	232	+10
27	<b>ACUMEN NATION</b> - Unkind (Conscience)	232	-6
28	<b>SAXON</b> - Unleash The Beast (CMC International)	232	-20
29	<b>MEGADETH</b> - Trust (Capitol)	222	-20
30	<b>SNOT</b> - Get Some (Geffen)	218	-50
31	<b>HED(PE)</b> - Hed(pe) (Jive)	216	-20
32	<b>SHELTER</b> - Beyond Planet Earth (Roadrunner)	216	-31
33	<b>BRUTAL TRUTH</b> - Sounds of the Animal Kingdom (Relapse)	200	+15
34	<b>N17</b> - Trust No One (Slipdisc)	199	-16
35	<b>SEVENDUST</b> - Seven Dust (TVT)	197	-27
36	<b>MURDER 1</b> - Shopping for Porn (Pavement)	186	+6
37	<b>AC/DC</b> - Bonfire Sampler (Elektra)	183	<b>NEW</b>
38	<b>BRUCE DICKINSON</b> - Accident of Birth (CMC International)	178	-34
39	<b>WARZONE</b> - Fight For Justice (Victory)	177	+18
40	<b>FALL FROM GRACE</b> - Fall From Grace (Mayhem/Fierce)	174	-32
41	<b>COLD</b> - Cold (A&M)	171	+16
42	<b>WE WILL FALL: IGGY POP TRIBUTE</b> - Various Artist (Royalty)	168	-5
43	<b>SISTER MACHINE GUN</b> - Metropolis (Wax Trax!/TVT)	166	-22
44	<b>SPAWN</b> - Various Artists (Immortal/Epic)	165	-25
45	<b>OZZY OSBOURNE</b> - The Ozzman (Epic)	160	<b>NEW</b>
46	<b>MAXIMUM PENALTY</b> - Superlife (Bell Bell Gypsy)	156	<b>NEW</b>
47	<b>DISMEMBER</b> - Casket Garden (Nuclear Blast)	155	<b>NEW</b>
48	<b>SEPULTURA</b> - Blood-Rooted (Roadrunner)	146	-21
49	<b>MACHINE HEAD</b> - The More Things Change... (Roadrunner)	144	0
50	<b>TODAY IS THE DAY</b> - Temple Of The Morning Star (Relapse)	136	-13

## Hard Kopy BY ROB FIEND

### Bleeding Drums



Testament and Stuck Mojo pummeled San Francisco last week. The Mojo boys, who have a new album coming out soon, kept the pit moving with infectious hooks, while Testament blew everyone away with its burly prowess. Vocalist Chuck Billy cuts an intimidating figure when he's on stage, either bellowing out vocals like a pissed-off troll or singing with the precession of a classical vocalist.

Stuck Mojo is also extremely impressive, and the group was amply rewarded with shouts of approval from the crowd. This band is slowly gaining a wider fan-base and will eventually be tapped by Active Rock radio.

Sometimes, the best part of a show is people watching. I love it when the tattoo-covered guy with the mohawk, pierced throat, and eye-patch points his finger at another guy in the audience and says, "Holy shit, look at that crazy dude."

I always look for that poor unfortunate concert goer who's had too much to drink—or can't handle their drug intake. It's comforting to have these people around for two reasons: 1) when you're not having a good time or you're a little under the weather, you can look in their direction and say, at least I'm not that poor shmuck; and 2) the entertainment factor.

How many times have you tracked a completely wasted person at a show, not including yourself? If you haven't, you're missing some serious enjoyment, not to mention ragging rights.

You can usually find a wasteoid passed out on the fringes of the audience, or roaming aimlessly through it. They are the ones that bump into you, causing your drink to spill on your new t-shirt, and then become enraged when you confront them. It's this drunk-and-bump situation that's the key in many of the show brawls I've witnessed—not to mention the ones

I've instigated (inadvertently, of course).

Probably the worst thing that can happen when you're dealing with a wasted person is when you get into a conversation with them. They never shut up and always insists on an answer. Enduring overpowering alcohol breath is another downside to conversing with wasteoids. I passed out once after speaking to one for about 40 minutes. The combination of Jack Daniels and tequila made this dude's breath more potent than one of Joey Severance's farts. It turned out later that this guy was a designated driver—what a great friend.

Even though wasteoids are annoying and should probably be avoided, you can have a lot of fun with them. For instance, tell them that they're in the band and that everyone's waiting for them to start playing. This will usually get a reaction, because nobody likes to be late for anything and it's great to see what measures the roadie will take to discourage this idiot from getting on stage.

Other amusements include ones are offering them a job as head bouncer, telling them that there's a huge cut on their head, offering to hold their wallet, naming them bathroom monitor, mentioning that there's free beer in the basement (this only works when the club doesn't have a basement), and explaining that they can't be drunk, because the club doesn't sell alcohol...Adds for November 3/4 are **Ancient**, *Mad Grandiose Bloodfiend* (Metal Blade); **Cold**, *Cold* (A&M); **Jane's Addiction**, *Kettle Whistle* (Warner Bros.); **Sacred Reich**, *Still Ignorant* (Metal Blade)...**Non Compus Mentis**, *Smile When You Hate* (Wonder Drug); **Sacred Reich**, *Still Ignorant* (Metal Blade); **Shai Halud**, *Hearts Once Nourished With Hope and Compassion* (Revelation) **They're Back**, Various Artists (Revelation). ●

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



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**Rapidly Seeking 100,000 watt non-comm A-3 Station** seeks fearless, experienced morning drive host, music director. T&R to: WJPK, 301 York Street, Louisville, KY 40203.

**THE PARTY In Nashville** has full and part-time openings. Fee-Ex. tape and resumes to: Brian Krysz, 1824 Murfreesboro Rd., Nashville TN 37217.

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

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**Available: Female Air Talent** with six years experience. MD for two years. Asst. PD and Promotions experience. Willing to relocate! Call Christine at 607-324-7159.

**Full-Time Announcers.** all formats. 2 years experience. East Carolina radio on the outer banks. T&R to: Randy Gill, P.O. Box 1418, Nags Head, NC 27959. EOE.

**Major Market Producer** seeking full time pro-

ducing gig (news/talk or morning show). Energetic, organized, highly motivated individual. Willing to relocate. Michelle (415) 922-6988.

**Female Talent, Experienced** seeks major medium market. 707-765-0266

**Minnesota Classic Rocker** has mid-day opening. Tape & Resume to: Michael Right, KXRA-FM, Box 69, Alexandria, MN 56308.

**TOP 40 & Classic Rock** opportunities now at WYYY & WNHI. Call (800) 430-493, or mail to 7 Berley St. Concord NH 03301 (EOE).

**B-100 has immediate opening** for team player. Experience a must! Overnight T&R to Jim Squires, G.M. 809 S. Westover Blvd. Albany, GA

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708, Twain Harte, CA 95383.**

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New York based radio entertainment marketing company seeks creative services director. Position requires exceptional organization skills and computer proficiency. Working knowledge of radio programming is required. Candidate must be able to manage all department functions including supervising staff, managing budget and supplies and interfacing with other departments on a daily basis to meet production needs. Please send resume to: Blind Box, Gavin Classifieds, SF CA 94105.



**MOST ADDED**

**B.B. KING**  
(35/35 reports)  
**PAUL SIMON**  
(29/30 reports)  
**JONATHA BROOKE**  
(11/31 reports)  
**LOUIE SAYS**  
(9/10 reports)

**TOP TIP**

**LISA LOEB**

*"I Do"*  
(Geffen)

With an exclusive Commercial base, Lisa Loeb's comeback on the Triple A front seems complete. She charts 43-30, even higher on the Commercial side, 40-25.

**RECORD TO WATCH**

**PAUL SIMON**

*Songs from the Capeman*  
(Warner Bros.)

Paul Simon on Broadway, rolling the dice with 30 reports out-of-the-box. The single is "Bernadette," but look out for "Trailways Bus," yet another rhythmic Simon classic.

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	<b>ROLLING STONES</b> (Virgin)
2	2	<b>SARAH McLACHLAN</b> (Netwerk/Arista)
3	3	<b>BLUES TRAVELER</b> (A&M)
4	4	<b>FREDDY JONES BAND</b> (Capricorn)
7	5	<b>JEN TRYNIN</b> (Warner Bros.)
5	6	<b>THE SUNDAYS</b> (DGC)
6	7	<b>JACKSON BROWNE</b> (Elektra/EEG)
9	8	<b>MATCHBOX 20</b> (Lava/Atlantic)
12	9	<b>BOB OYLAN</b> (Columbia/CRG)
11	10	<b>THE WALLFLOWERS</b> (Interscope)
14	11	<b>STEVE EARLE</b> (E-Squared/Warner Bros.)
8	12	<b>WHISKEYTOWN</b> (Outpost)
16	13	<b>DELBERT McCLINTON</b> (Rising Tide)
13	14	<b>PAULA COLE</b> (Warner Bros.)
15	15	<b>SHAWN COLVIN</b> (Columbia/CRG)
10	16	<b>FLEETWOOD MAC</b> (Reprise)
17	17	<b>JEB LOY NICHOLS</b> (Capitol)
21	18	<b>JOHN HIATT</b> (Capitol)
22	19	<b>CATIE CURTIS</b> (Guardian)
19	20	<b>JOHN FOGERTY</b> (Warner Bros.)
23	21	<b>OASIS</b> (Epic)
28	22	<b>BEHAN JOHNSON</b> (RCA)
24	23	<b>JARS OF CLAY</b> (Silvertone)
18	24	<b>DAR WILLIAMS</b> (Razor & Tie)
26	25	<b>ABRA MOORE</b> (Arista Austin)
25	26	<b>GREG GARING</b> (Paladin/Revolution)
29	27	<b>PATTY LARKIN</b> (High Street/Windham Hill)
20	28	<b>TOAD THE WET SPROCKET</b> (Columbia/CRG)
32	29	<b>SISTER HAZEL</b> (Universal)
43	30	<b>LISA LOEB</b> (Geffen)
31	31	<b>MATTHEW RYAN</b> (A&M)
30	32	<b>FIONA APPLE</b> (Clean Slate/WORK)
33	33	<b>TONIC</b> (A&M)
38	34	<b>SMASH MOUTH</b> (Interscope)
27	35	<b>SHERYL CROW</b> (A&M)
34	36	<b>TEXAS</b> (Mercury)
35	37	<b>JOAN BAEZ</b> (Guardian)
<b>NEW</b>	38	<b>PATTI SMITH</b> (Arista)
50	39	<b>BARENAKED LADIES</b> (Reprise)
47	40	<b>LOREENA MCKENITT</b> (Warner Bros.)
46	41	<b>HUFFAMOOSE</b> (Interscope)
48	42	<b>SOUTHERN CULTURE ON THE SKIDS</b> (DGC)
<b>NEW</b>	43	<b>THE VERVE</b> (Virgin)
44	44	<b>JONNY LANG</b> (A&M)
41	45	<b>SUGAR RAY</b> (Lava/Atlantic)
36	46	<b>THE BLAZERS</b> (Rounder)
37	47	<b>PAUL CEBAR</b> (Don't)
<b>NEW</b>	48	<b>PISTOLEROS</b> (Hollywood)
45	49	<b>JEWEL</b> (Atlantic)
<b>NEW</b>	50	<b>HOLLY COLE</b> (Metro Blue/Capitol)

LW	TW	COMMERCIAL
1	1	<b>ROLLING STONES</b> (Virgin)
2	2	<b>SARAH McLACHLAN</b> (Netwerk/Arista)
3	3	<b>BLUES TRAVELER</b> (A&M)
4	4	<b>FREDDY JONES BAND</b> (Capricorn)
5	5	<b>THE WALLFLOWERS</b> (Interscope)
6	6	<b>JACKSON BROWNE</b> (Elektra/EEG)
8	7	<b>JEN TRYNIN</b> (Warner Bros.)
11	8	<b>MATCHBOX 20</b> (Lava/Atlantic)
7	9	<b>FLEETWOOD MAC</b> (Reprise)
10	10	<b>THE SUNDAYS</b> (DGC)
9	11	<b>PAULA COLE</b> (Warner Bros.)
12	12	<b>WHISKEYTOWN</b> (Outpost)
13	13	<b>SHAWN COLVIN</b> (Columbia/CRG)
14	14	<b>JOHN FOGERTY</b> (Warner Bros.)
15	15	<b>STEVE EARLE</b> (E-Squared/Warner Bros.)
16	16	<b>BOB OYLAN</b> (Columbia/CRG)
19	17	<b>JOHN HIATT</b> (Capitol)
18	18	<b>JARS OF CLAY</b> (Silvertone)
20	19	<b>DELBERT McCLINTON</b> (Rising Tide)
23	20	<b>BEHAN JOHNSON</b> (RCA)
22	21	<b>OASIS</b> (Epic)
28	22	<b>SISTER HAZEL</b> (Universal)
27	23	<b>MATTHEW RYAN</b> (A&M)
26	24	<b>JEB LOY NICHOLS</b> (Capitol)
40	25	<b>LISA LOEB</b> (Geffen)
17	26	<b>SHERYL CROW</b> (A&M)
30	27	<b>ABRA MOORE</b> (Arista Austin)
21	28	<b>TOAD THE WET SPROCKET</b> (Columbia/CRG)
29	29	<b>GREG GARING</b> (Paladin/Revolution)
31	30	<b>BARENAKED LADIES</b> (Reprise)
25	31	<b>FIONA APPLE</b> (Clean Slate/WORK)
42	32	<b>SMASH MOUTH</b> (Interscope)
24	33	<b>DAR WILLIAMS</b> (Razor & Tie)
33	34	<b>TONIC</b> (A&M)
39	35	<b>CATIE CURTIS</b> (Guardian)
37	36	<b>HUFFAMOOSE</b> (Interscope)
35	37	<b>COLLECTIVE SOUL</b> (Atlantic)
32	38	<b>U2</b> (Island)
<b>NEW</b>	39	<b>THE VERVE</b> (Virgin)
41	40	<b>JONNY LANG</b> (A&M)
38	41	<b>SUGAR RAY</b> (Lava/Atlantic)
45	42	<b>TEXAS</b> (Mercury)
43	43	<b>PATTY LARKIN</b> (High Street/Windham Hill)
44	44	<b>WIDESPREAD PANIC</b> (Capricorn)
48	45	<b>ROBBEN FORD</b> (GRP)
46	46	<b>BEN HARPER</b> (Virgin)
47	47	<b>JEWEL</b> (Atlantic)
36	48	<b>INDIGO GIRLS</b> (Epic)
<b>NEW</b>	49	<b>LOREENA MCKENITT</b> (Warner Bros.)
<b>NEW</b>	50	<b>SOUTHERN CULTURE ON THE SKIDS</b> (DGC)


LW	TW	NON-COMMERCIAL
4		<b>STEVE EARLE</b> (E-Squared/Warner Bros.)
1	2	<b>BOB DYLAN</b> (Columbia/CRG)
2	3	<b>ROLLING STONES</b> (Virgin)
3	4	<b>JOAN BAEZ</b> (Guardian)
6	5	<b>CATIE CURTIS</b> (Guardian)
9	6	<b>SARAH McLACHLAN</b> (Netwerk/Arista)
7	7	<b>JEB LOY NICHOLS</b> (Capitol)
8	8	<b>PATTY LARKIN</b> (High Street/Windham Hill)
15	9	<b>PATTI SMITH</b> (Arista)
10	10	<b>THE SUNDAYS</b> (DGC)
13	11	<b>DELBERT McCLINTON</b> (Rising Tide)
5	12	<b>WHISKEYTOWN</b> (Outpost)
14	13	<b>DAR WILLIAMS</b> (Razor & Tie)
11	14	<b>THE BLAZERS</b> (Rounder)
20	15	<b>JAMIS IAN</b> (Windham Hill)
12	16	<b>JEN TRYNIN</b> (Warner Bros.)
18	17	<b>LOREENA MCKENITT</b> (Warner Bros.)
28	18	<b>HOLLY COLE</b> (Metro Blue/Capitol)
16	19	<b>JACKSON BROWNE</b> (Elektra/EEG)
17	20	<b>FREDDY JONES BAND</b> (Capricorn)
19	21	<b>PAUL CEBAR</b> (Don't)
22	22	<b>SOUTHERN CULTURE ON THE SKIDS</b> (DGC)
24	23	<b>GREG BROWN</b> (Red House)
21	24	<b>GREG GARING</b> (Paladin/Revolution)
25	25	<b>JOHN HIATT</b> (Capitol)
23	26	<b>TIM O'BRIEN</b> (Sugar Hill)
31	27	<b>PAINT IT BLUE</b> (House of Blues)
32	28	<b>FABULOUS THUNDERBIRDS</b> (High Street/Windham Hill)
34	29	<b>PISTOLEROS</b> (Hollywood)
33	30	<b>SONGS OF BRUCE SPRINGSTEEN</b> (Right Stuff)
29	31	<b>VENICE</b> (Vanguard)
26	32	<b>KAMI LYLE</b> (MCA)
40	33	<b>ALANA DAVIS</b> (Elektra/EEG)
43	34	<b>RICHARD SHINOELL</b> (Shanachie)
<b>NEW</b>	35	<b>JOHN FOGERTY</b> (Warner Bros.)
27	36	<b>TEXAS</b> (Mercury)
47	37	<b>BEHAN JOHNSON</b> (RCA)
<b>NEW</b>	38	<b>THE VERVE</b> (Virgin)
42	39	<b>PAUL BURLISON</b> (Sweetfish)
<b>NEW</b>	40	<b>PETE BELASCO</b> (Verve Forecast)
38	41	<b>SECONDS FLAT</b> (Green Linnet/Redbird Series)
46	42	<b>CAROL NOONAN</b> (Philo)
35	43	<b>ABRA MOORE</b> (Arista Austin)
30	44	<b>NEAL COTY</b> (Mercury)
39	45	<b>DANIEL CARTIER</b> (Rocket/A&M)
36	46	<b>BLUES TRAVELER</b> (A&M)
37	47	<b>ROYAL FINGERBOWL</b> (TVT)
—	48	<b>EMER KENNY</b> (Trioka/Mercury)
44	49	<b>BJORK</b> (Elektra/EEG)
49	50	<b>HUFFAMOOSE</b> (Interscope)

# DAR WILLIAMS

what do you hear in these sounds  
the new single from END OF THE SUMMER

GOING FOR ADDS: 11/4

On Gavin's Top 10 for 11 weeks!  
Still in Top 20 with her debut single  
"Are You Out There"



www.pobox.com/~dar  
www.razorandtie.com



# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CHOR	KACY	KCAC	KBCO	KBRR	KEPC	KFAN	KFLA	KFOG	KFRD	KFSR	KHVK	KKZV	KLRO	KMMS	KMTT	KNBA	KOTR	KPCC	KPIG	KRCK	KRSH	KRWV	KRVS	KSPN	KSUT	KTAO	KTCZ	KTHX	KUNR	KYPT
1	ROLLING STONES (Virgin)	1347	-23	31	21	20	14	25	13	20	33	22	5	32	26	25	22	23	20	8	8	7	14	58	27	20	30	20	12	15	29	23	8	25
2	SARAH McLACHLAN (Network/Arista)	1180	+42	24	19	19	33	28	8		14	23	23	23	28	27	7	23	22	8	19	7	53	14	15	23	20	11	9	18	18	3	24	
3	BLUES TRAVE FR/AAA	810	-75	23		17	23	21			14	11		12	5	24		21	24	8	21	7	7	38	9	15	23	20		5	21	10	25	
4	FREDDY JONES BAND (Capricorn)	770	+10		21	4	13	20	10	20	24	20	25	11		24	20	9	24	4	6	7	36	3	10	14	13		10	23	11	5	16	
5	JEN TRYNIH (Warner Bros.)	682	+4	32		17	6	12	8		15	3	24	20	6	15	1		6	8	13	7	32	5	15	14	20	4	7	4	10	5		
6	THE SUNDAYS (DGC)	679	-24	8		8		12	12				23	11	11	7			6		5	38		15		20		13	4		5			
7	JACKSON BROWNE (Elektra/EEG)	677	-16	12	20	16	12	10	8	5	15	8	12	20	12	8	12	21	25	7	7	5	31	18		14	20	8	7	7	11	5	13	
8	MATCHBOX 20 (Lava/Atlantic)	639	+63	9	22	9	10	12				11	12			26	8	20	8		5		37	10	10	28		4	26			22		
9	BOB DYLAN (Columbia/CRG)	609	+40		22	9			9	20	24			2	6	9	7	7	24		9	7	16	18	15		20	10	10	10	5		15	
10	THE WALLFLOWERS (Interscope)	606	+33	32	22	5	10	16				12	6		18	22		10	10					23		14			21					
11	STEVE EARLE (E-Squared/Warner Bros.)	605	+65	14	19	9		18	5		14		7	30			8		7	13	5	7	15		10	10	20	14	9	9	5			
12	WHISKEYTOWN (Outpost)	580	-27	20		9		15	9	10	16		24	24		22	7		9		14	5	5	13	15		10	7	7		12	5	10	
13	DELBERT McCLINTON (Rising Tide)	538	+33			9			10	20	25			31	6		11	8	7	10	5	7	14	24	14	23	13	8	21		11	5		
14	PAULA COLE (Warner Bros.)	523	-42	25		9	13								9	11		12		12			38	8	15	14				9	9	15		
15	SHAWN COLVIN (Columbia/CRG)	514	-9	3	19		21				14		11	12	21	3				10	2		1	31	22		13			13	10	9		
16	FLEETWOOD MAC (Reprise)	501	-75	23	22	16	10	29				10	7	19	12			10	5		14			3	15	28	10		10	13	11	5	27	
17	JEB LOY NICHOLS (Capitol)	478	-4	12				8	10		11		11	9	6			10	5		7	5	25	9		13	8	6		9	5			
18	JOHN HIATT (Capitol)	451	+28		21	8				15	24		19	12	11		11	7		5	15	5	14			20	14	20	7	10	4	17		
19	CATIE CURTIS (A&M)	447	+27	23		9			11	10	11		12		7					12		5	8	25	7		10	13	7		5			
20	JOHN FOGERTY (Warner Bros.)	447	-9		17		11	9		10		9	5	9	21		7	21	7		25	5	14			24		6	28	11		25		
21	OASIS (Decca)	422	+2		21	9							7	6		9	12	9		4			32		20	14	10		5					
22	BEHAN JOHNSON (RCA)	419	+37	22		15	6	11	4				11		9	8		7	5		7	5	34	6	10	9	10	8	5	10	10	5	11	
23	JARS OF CLAY (Sire)	412	+12			16	12			25	14		24	4		15	13		11	5		7	33		10				4	8	7			
24	DAR WILLIAMS (Razor & Tie)	412	-59	8		15		13	11	15	12		12				6	9	11			1	13	12	10	12			5	8	3			
25	ABRA MOORE (Arista Austin)	400	-9		19	18			4	20	12	3	6	13	1	9	11					1	13	12	10	12				5	8	3		
26	GREG GARING (Paladin/Revolution)	385	-9	6		5			12				7			7	15	10		5		3	4	27	15	14	13	6		8	8			
27	PATTY LARKIN (High Street/Windham Hill)	376	-3						12	10	12	3		4						7	8	7	2	7			13	12	10		9	5		
28	TOAD THE WET SPROCKET (Columbia/CRG)	372	-58	14			10	11			34	14	5			25	7		11	13				37	15		13	5	7			15		
29	SISTER HAZEL (Universal)	357	-32		9	15						14	5			13								5	10				28					
30	LISA LOEB (Geffen)	340	-76	8	20	14				10	12	9	12			6	24	7		5				10					7	8		3		
31	MATTHEW RYAN (A&M)	340	+11	12		3		11		5			16			8		9		4	3	3	6	26	14		12		7	12	9			
32	FIONA APPLE (Clean Slate/WORX)	321	-52	11				12							6	14													2	8				
33	TONIC (A&M)	319	-2		19		24										22			13			25			21								
34	SMASH MOUTH (Interscope)	314	+37					23									12						37											
35	SHERYL CROW (A&M)	303	-81	14				21					13	22	12	8			10	4			30	28	10				9	9		6		
36	TEXAS (Mercury)	302	-13	12					9		24		6		11					6		5	25		20				9					
37	JOAN BAEZ (Guardian)	294	-9		11	8			8		6				5					7	7	7	4		10			9	7			5		
38	PATTI SMITH (Arista)	288	+46			9			6	5										7	6	5			10			7	5					
39	BARNAKED LADIES (Capricorn)	281	-39	24	11	10	20	11					13			15							23	4						10		3	10	
40	LOREENA McKENNITT (Warner Bros.)	280	+24	24		9			5				7	10	6				13		6			13	15			4	5		8	3		
41	MUFFAMOOSE (Interscope)	280	+20			3					28	20										22	5		10					7	8		14	
42	SOUTHERN CULTURE ON THE SKIDS (DGC)	270	+15						9																10				7					
43	THE YERVE (Virgin)	267	NEW	16	22	17							8									3	5						5					
44	JONNY LANG (A&M)	265	+2			6		11		5	13	22			8				8	6	11			9	10	14			5	16	10			
45	SUGAR RAY (Lava/Atlantic)	265	-7				10						7										32						6					
46	THE BLAZERS (Rounder)	264	-28						11	20			6											5	10				4	5			3	
47	PAUL CEBAR (Don't)	261	-17						7																				0	7	10	5		
48	PISTOLEROS (Hollywood)	258	NEW		19	17					14																		4	6			9	
49	JEWEL (Atlantic)	254	-7																															
50	HOLLY COLE (Metro Blue/Capitol)	249	NEW							5	15																							3

## Extension 606 BY KENT ZIMMERMAN

### One Package in the Mail, Two Great Discs



# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KZZO	WAPS	WBOC	WBZC	WDBE	WKLZ	WDET	WEBK	WEBX	WERU	WFPK	WFOV	WIS	WJCE	WJMX	WJMM	WJNY	WJNY	WJNS	WJOW	WJUK	WJLT	WJPR	WJRX	WJRY	WJSD	WJVD	WJWY	WJWC	WJLE	WJPH	WJPT	WJRY	WJEP	
ROLLING STONES (Virgin)		11	45			3	17	12	36	10	9		15	16	29	37	14	16	23	16	15	41	28	33	6	18	27	27	16	20	14	22	23	8	
SARAH McLACHLAN (Network/Arista)	52	10	45	13		6	8	8	7	8	9	9	15	12	28	11	13	16	17			20	6	26	4	18	11	19	41	48	12	15	24	11	
BLUES TRAVELER (A&M)		7	45		3	12		8	7				5		30	26	11	10	20			5	8	27		12	19	25	16	23	8	10	17	7	
FREDDY JONES BAND (Capricorn)			30			10		10	7	3	9		26	12	24	23	5	7	15	8		25	14	20		21				3	11	5	10		
JEN TRYNIN (Warner Bros.)		5	30		3	6	6	7	17	5	5		20	12	14	11	12	13				24	6	13	2	6	28			20	10		10	8	
THE SUNDAYS (DGC)	39	12	30	12	9		5		17			5	19	12	33	24	7	10	11	8		24				6	21		31	33	17	8	14	11	
JACKSON BROWNE (Elektra/EEG)		7				2						5	27	16	23	12	10	13			3	24	11	14	3		28			10	10	21	5		
MATCHBOX 20 (Lava/Antiatic)	52		15	9									18		24	9	7					16	5	27		21	12	31	34		19	9			
BOB DYLAN (Columbia/CRG)					9	8	17	10		10	9	10	5	16	14	14	10	16	16	15	3	14			5	18	10			6	8		5	10	
THE WALLFLOWERS (Interscope)			30										27		30	24	14				24			23		29	27	33	34	8	16				
STEVE EARLE (E-Squared/Warner Bros.)		4		7	9	1	14	10		10	9	9	20	16	15	7	14	5	16	15	17	13		8	12	10				6	11	5	11		
WHISKEYTOWN (Outpost)		3		3	9	4			17	9	9	4	21	12		13	7	4	8	16	15	17	15	13	11	12	9			6	9	12	12		
DELBERT McCLINTON (Rising Tide)					9	3	11	8		6	9	2		16		8	5	12	10	16	6	17	14		9	18	9			2				12	
PAULA COLE (Warner Bros.)	54		45			11						2			34	10	7	10				4		27			18	40	21	49					
SHAWN COLVIN (Columbia/CRG)	50		15									7	18			9	7	8				24	6	12				26	16	18		10	13		
FLEETWOOD MAC (Reprise)		12	21			5							12		14	13						4		27					26	8	19				
JEB LOY NICHOLS (Capitol)				12	9	10	15	12	17	6	9	9	9	16		8	5			16	15	17	12		7	12	10			17	10	5	8		
JOHN HIATT (Capitol)		10			6		7	24	5	5	7	18			14	7	7	12			6	5		5		11				9	9				
CATIE CURTIS (Guardian)		5	7	9	9	2	14			6	1	9		12		5	12			16	15	6	12		2	18				5	19	3			
JOHN FOGERTY (Warner Bros.)		11						7	7			8		6	7	9	14	13	8		10		23	5						16	12	5			
OASIS (Epic)	32	10	15					7					28	12			12	9			16					28	28	20	34	6		5			
BEHAN JOHNSON (RCA)		6	15		6	7		7		1			9		5	15	6	5	11			17		7				28	28	25					
JARS OF CLAY (Silvertone)		7				12		14			1		15	12	25												29		21	3		12	8		
DAR WILLIAMS (Razor & Tie)		10		3					7	9	10		6			6	7	14			3	9		5	6					9				10	
ABRA MOORE (Arista Austin)	46		7			1		7	36		5		12	12		5					6	7		3				16	6	5	9				
GREG GARING (Paladin/Revolution)					9	2	6	7	36	7	9	2	12	6		7	5	12	7		17			5		29				5	4	9			
PATTY LARKIN (High Street/Windham Hill)		4			3	8	13			6	9	10		16		8	5	12	12	16	15	18			5	18				6		4	11		
TOAD THE WET SPROCKET (Columbia/CRG)													14		25		8					4		18						9	23				
SISTER HAZEL (Universal)	47		52	10									5		33												52	18	32						
LISA LOEB (Geffen)		5	7			2							16	6		5	9				3	6	3	13				20	21	20	3		13		
MATTHEW RYAN (A&M)			15					24					11		18	8	6		11	8		17		18	3										
FIONA APPLE (Clean Slate/WORK)	46		21												33							3	6	14				23	18	33					
TONIC (A&M)	44		45																									41	50						
SMASH MOUTH (Interscope)	36												12				8	16				16							37	16	49	8	19		
SHERYL CROW (A&M)			15					3								9	3					6	6						19	0	7	13			
TEXAS (Mercury)	2	7	30	8	9						1		6			6												44	32	3		11	10		
JOAN BAEZ (Guardian)		5		13	6		15			7	9	5	16			5	5			16	15	5								3			7		
PATTI SMITH (Arista)		5		10	9		16			6	9	4	20	6		9	5	7		8	15	6	6		4	6				8	3		9		
BARENAKED LADIES (Reprise)				9		2									25	9	5		8			15					10		6	7		6	12		
LOREENA McKENNITT (Warner Bros.)					6		16			6	1	5		16								8	15										20	8	
HUFFAMOOSE (Interscope)								8	17	3			9		10	7	4	9					11			10				17	7			8	
SOUTHERN CULTURE ON THE SKIDS (DGC)					9		8	10	17		9	2	12				5			16	15													8	
THE VERVE (Virgin)		6	7		6		9	19		3			8														28		14	6	8		12	8	
JONNY LANG (A&M)		11				10											7		10											14					
SUGAR RAY (Lava/Antiatic)	57																											44	17	50			18		
THE BLAZERS (Rounder)		5		5	9	2	10	10	24	4	5	2	10	6			7	6	8	15															
PAUL CEBAR (Don't)					3		14			5	9	5	6	16				5			8	15		8						6				6	
PISTOLEROS (Hollywood)		3		8		3		10	7		5		8									3												14	7
JEWEL (Atlantic)	96		21												33																				
HOLLY COLE (Metro Blue/Capitol)		4		4	9	1	10	9	17	3	1	5		12														40	49		1			5	12

guage—good music that’s “alive and well,” emphasis on *alive*.

\* \* \*

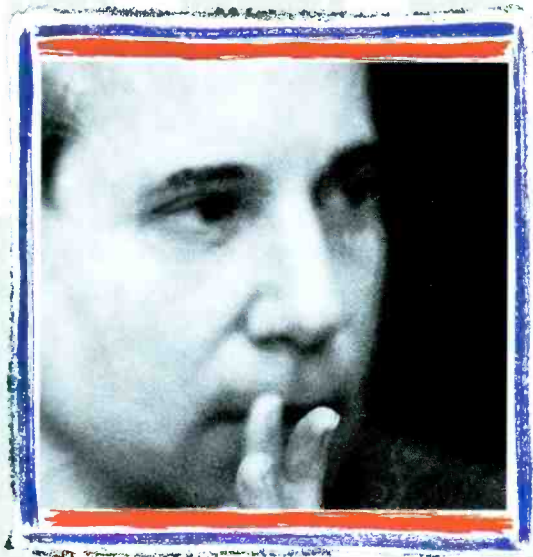
You can't keep a good voice down. At least that's the case with Jonatha Brooke. To say the least, the last year or so has brought important changes, including a new label, moving from the MCA Blue Thumb imprint to Don Gehman and Larry Frazin's Refuge, which in a sense, is what Jonatha arrived as—a vocalizing boat person, so to speak. "I was in LA doing some gigs," Jonatha remembers, "and they came, we talked, I drank. It was a lovely courtship."

The result is *10 Cent Wings*, named after a club marquis



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VH1 "STORYTELLERS"

CBS THIS MORNING (3 DAYS)

ABC "PRIME TIME LIVE"

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CHARLIE ROSE SHOW

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in six years from music legend **PAUL SIMON**

A concept album, it tells the true story of an event that  
changed the face of New York City and captured the attention of the nation.

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Album available on Warner Bros. CD's and cassettes.

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Associate Producers: Oscar Hernandez and Roy Halee  
Management/PR: Dan Klores for Dan Klores Associates

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# Gavin Country

REPORTS THIS WEEK: 199 LAST WEEK: 199

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
3	1	<b>MARK CHESNUTT</b> - Thank God For Believers (Decca)	15	199	0	7238	+309	136	58	5	0
1	2	<b>TRISHA YEARWOOD &amp; GARTH BROOKS</b> - In Another's Eyes (MCA)	11	199	0	7210	-32	138	52	6	3
6	3	<b>SHANIA TWAIN</b> - Love Gets Me Every Time (Mercury)	6	199	1	7083	+460	130	60	9	0
5	4	<b>BRYAN WHITE</b> - Love Is The Right Place (Asylum)	15	198	0	6840	+109	117	66	12	3
7	5	<b>CLINT BLACK</b> - Something That We Do (RCA)	11	199	0	6720	+497	106	68	24	1
9	6	<b>GEORGE STRAIT</b> - Today My World Slipped Away (MCA)	8	198	1	6626	+668	98	76	23	1
11	7	<b>REBA McENTIRE</b> - What If It's You (MCA)	10	198	0	5980	+343	67	78	50	3
10	8	<b>CHELY WRIGHT</b> - Shut Up And Drive (MCA)	16	196	0	5879	+65	69	72	45	10
2	9	<b>BROOKS AND DUNN</b> - Honky Tonk Truth (Arista)	11	179	0	5807	-1137	93	57	18	11
12	10	<b>CLAY WALKER</b> - Watch This (Giant)	14	197	1	5795	+516	66	70	52	9
14	11	<b>PAM TILLIS</b> - Land Of The Living (Arista)	10	199	2	5622	+359	57	66	69	7
13	12	<b>TRACE ADKINS</b> - The Rest Of Mine (Capitol Nashville)	10	199	0	5546	+272	47	77	70	5
15	13	<b>MICHAEL PETERSON</b> - From Here To Eternity (Reprise)	8	198	1	5467	+468	42	82	69	5
17	14	<b>ALAN JACKSON</b> - Between The Devil And Me (Arista)	5	199	2	5053	+426	24	79	87	9
19	15	<b>MARTINA McBRIDE</b> - A Broken Wing (RCA)	9	199	1	4886	+385	22	71	95	11
18	16	<b>THE KINLEYS</b> - Please (Epic)	15	192	2	4882	+279	25	80	73	14
20	17	<b>TRACY LAWRENCE</b> - The Coast Is Clear (Atlantic)	8	194	1	4587	+175	25	67	74	28
22	18	<b>WYNONNA</b> - When Love Starts Talkin' (Curb/Universal)	6	197	6	4582	+359	13	71	97	16
21	19	<b>PATTY LOVELESS</b> - You Don't Seem To Miss Me (Epic)	8	192	2	4521	+258	16	72	87	17
8	20	<b>TIM MCGRAW</b> - Everywhere (Curb)	13	160	0	4499	-1688	75	29	19	37
25	21	<b>TOBY KEITH with STING</b> - I'm So Happy (Mercury)	5	196	1	4211	+551	5	67	94	30
23	22	<b>LONESTAR</b> - You Walked In (BNA Records)	10	185	1	4127	+236	17	49	90	29
24	23	<b>JOHN MICHAEL MONTGOMERY</b> - Angel In My Eyes (Atlantic)	6	193	4	4122	+400	10	56	95	32
26	24	<b>TY HERNDON</b> - I Have To Surrender (Epic)	9	177	3	3564	+264	3	51	82	41
31	25	<b>LeANN RIMES</b> - On The Side Of Angels (MCG/Curb)	5	183	12	3206	+575	1	34	85	63
30	26	<b>ALABAMA</b> - Of Course I'm Alright (RCA)	5	184	13	3203	+447	2	31	86	65
4	27	<b>KEVIN SHARP</b> - If You Love Somebody (Asylum)	16	128	0	3141	-3675	31	32	32	33
29	28	<b>LILA McCANN</b> - I Wanna Fall In Love (Asylum)	7	179	10	3139	+349	4	35	73	67
28	29	<b>MINDY McCREADY</b> - What If I Do (BNA Records)	7	172	5	3091	+194	1	40	70	61
32	30	<b>TRACY BYRD</b> - Good Ol' Fashioned Love (MCA)	7	163	5	2776	+160	2	39	50	72
16	31	<b>SAWYER BROWN</b> - This Night Won't Last Forever (Curb)	20	121	1	2739	-2183	34	16	24	47
33	32	<b>NEAL McCOY</b> - If You Can't Be Good (Be Good At It) (Atlantic)	4	158	18	2433	+365	1	22	57	78
44	33	<b>DIAMOND RIO</b> - Imagine That (Arista)	2	162	44	2428	+879	0	12	69	81
38	34	<b>BLACKHAWK</b> - Postmarked Birmingham (Arista)	4	154	16	2273	+358	1	20	49	84
35	35	<b>RHETT AKINS</b> - More Than Everything (Decca)	6	146	9	2257	+245	1	27	42	76
37	36	<b>JOHN ANDERSON</b> - Small Town (Mercury)	8	147	13	2127	+197	2	16	47	82
46	37	<b>LEE ANN WOMACK</b> - You've Got To Talk To Me (Decca)	2	157	55	2101	+751	0	4	62	91
45	38	<b>SAMMY KERSHAW</b> - Love Of My Life (Mercury)	3	146	36	2084	+609	0	14	48	84
43	39	<b>KENNY CHESNEY</b> - A Chance (BNA Records)	4	143	29	2027	+436	0	9	54	80
40	40	<b>SHERRIE AUSTIN</b> - One Solitary Tear (Arista)	8	131	13	2004	+190	1	16	47	67
39	41	<b>SONS OF THE DESERT</b> - Hand of Fate (Epic)	11	133	3	1984	+169	1	18	44	70
41	42	<b>THE RANCH</b> - Walkin' The Country (Capitol Nashville)	6	122	9	1954	+165	2	17	47	56
—	43	<b>DEANA CARTER</b> - Did I Shave My Legs For This (Capitol Nashville)	2	133	72	1863	<b>NEW</b>	1	7	49	76
27	44	<b>RIVER ROAD</b> - Nickajack (Capitol Nashville)	13	81	0	1603	-1553	4	27	23	27
36	45	<b>RICK TREVINO</b> - See Rock City (Columbia/CRG)	8	84	0	1454	-558	1	19	30	34
47	46	<b>PAUL BRANDT</b> - A Little In Love (Reprise)	4	118	15	1445	+266	0	6	32	80
50	47	<b>COLLIN RAYE w/ JIM BRICKMAN</b> - The Gift (Epic)	2	98	36	1283	+459	0	3	35	60
42	48	<b>THE BUFFALO CLUB</b> - Heart Hold On (Rising Tide)	6	69	0	1195	-413	2	10	29	28
—	49	<b>RICOCHE</b> - Blink Of An Eye (Columbia/CRG)	10	85	19	1083	+160	0	8	21	56
—	50	<b>LORRIE MORGAN</b> - One Of Those Nights (BNA Records)	1	68	39	935	<b>NEW</b>	0	3	25	40

## Top Ten Up & Coming

Rpts	Adds	Spins	Wks		Rpts	Adds	Spins	Weeks	
66	23	838	2	<b>KRIS TYLER</b> - What A Woman Knows (Rising Tide)	41	4	541	3	<b>JOE DIFFIE</b> - The Promised Land (Epic)
56	6	783	3	<b>DEAN MILLER</b> - My Heart's Broke Down (Capitol Nashville)	36	1	533	4	<b>BELLAMY BROTHERS</b> - Over The Line (Intersound)
54	7	791	4	<b>BAILLIE &amp; THE BOYS</b> - Lovin' Every Minute (Intersound)	33	27	463	1	<b>* RAYBON BROS. w/ OLIVIA NEWTON JOHN</b> - Falling (MCA)
42	29	505	1	<b>* WADE HAYES</b> - The Day That She Left (Columbia/DKC)	31	8	414	1	<b>* BLAKE &amp; BRIAN</b> - The Wish (MCG/Curb)
41	15	594	1	<b>* THE LYNNs</b> - Nights Like These (Reprise)					

## Most Added



**DEANA CARTER (72)**  
*"Did I Shave My Legs For This?"* (Capitol)  
**LEE ANN WOMACK (55)**  
*"You've Got To Talk To Me"* (Decca)

**DIAMOND RIO (44)**  
*"Imagine That"* (Arista)  
**LORRIE MORGAN (39)**  
*"One Of Those Nights"* (BNA)  
**SAMMY KERSHAW (36)**  
*"Love Of My Life"* (Mercury)  
**COLLIN RAYE (36)**  
*"The Gift"* (Epic)

## Spinincreases

**GEORGE STRAIT +668**  
*"Today My World Slipped Away"* (MCA)  
**TOBY KEITH w/ STING +551**  
*"I'm So Happy"* (Mercury)  
**CLAY WALKER +516**  
*"Watch This"* (Giant)  
**CLINT BLACK +497**  
*"Something That We Do"* (RCA)  
**MICHAEL PETERSON +468**  
*"From Here To Eternity"* (Reprise)

## Top Requests

**SHANIA TWAIN**  
*"Love Gets Me Every..."* (Mercury)  
**TRISHA YEARWOOD & GARTH BROOKS**  
*"In Another's Eyes"* (MCA)  
**GEORGE STRAIT**  
*"Today My World Slipped..."* (MCA)  
**MICHAEL PETERSON**  
*"From Here To Eternity"* (Reprise)  
**BRYAN WHITE**  
*"Love Is The Right Place"* (Asylum)

## Record to Watch

**MATT KING**  
*"I Wrote The Book"* (Atlantic)

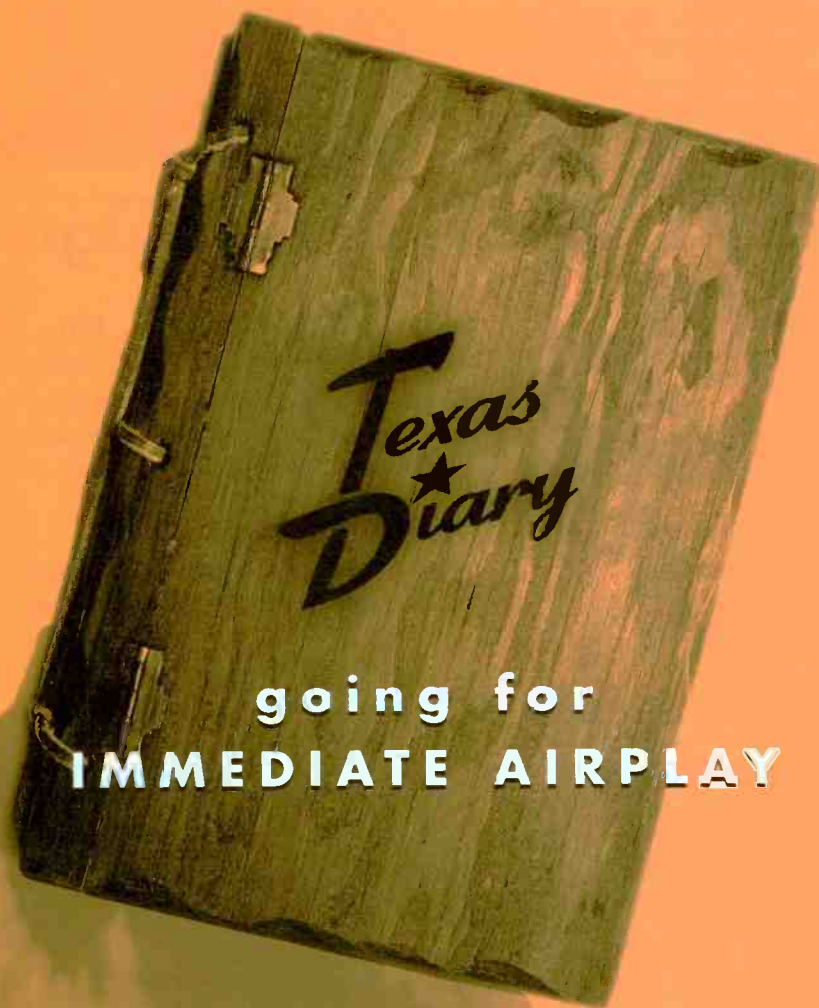


**WE SAY:** "Who can resist this 2:08 snappy tune?"  
**RADIO SAYS:** "He's the star of tomorrow, and this song should put him on the map." George Henry, PD, WDXX-Selma, Ala.





**JAMES T. HORN**  
the new single:  
**TEXAS DIARY**



going for  
**IMMEDIATE AIRPLAY**

*"Here's a new country release with punch,  
style and texture. TEXAS DIARY is a programmer's dream."  
Steve Gary, Musical Director, KASE*





**Country Notes** BY JAMIE MATTESON

**CRS-West Wrap-UP!**

It was a country confab at CRS-West, held last weekend in Sacramento, Calif. The meetings kicked off with keynote speaker and country legend Bill Anderson, who kept the entire crowd glued to their seats. Anderson spoke of his youth spent working in radio in Commerce, Ga., and continued to delight us by gracefully weaving us through a singing and acting career that has spanned well over 40 years. The session was interspersed with video footage from Anderson's various television performances and tales from people who have worked with him through the years. It was pure pleasure when he performed several songs acoustically, including his lighthearted tribute to country radio "Country DJ." Anderson's

delightful sense of humor, humility, and graciousness should be the standard by which all country artists are judged. The seminar's luncheon featured performances by Atlantic's Matt King, Critique Records' spitfire M.C. Potts, and Capitol's hip trio the Ranch. The talent and diversity of these performances reinforced the fact that our format includes a wide spectrum of talent. The well-attended morning and afternoon panels covered a wide variety of subjects with focus on what radio can expect in the future, and suggestions for surviving this tumultuous period. Look for overviews on the panels "Building a Killer Morning Show," and "Promotion Ideas" in upcoming GAVIN issues. ●



**GAVIN EXCLUSIVE!!**

**CAN I GET A WITNESS?**

During a recent Neal McCoy concert in Athens, Ga., the singer surprised 3000 concert goers by inviting fan Meagan Lemoi to join him on stage. Lemoi, the girlfriend of WNGC-Athens, Ga. MD Tim Cicciarelli nearly fainted when



Cicciarelli walked on stage, dropped to one knee and proposed to her right there. After she agreed to become his bride, Cicciarelli slipped an engagement ring on Lemoi's finger, and the audience gave them a standing ovation. The couple then slow danced as McCoy sang "Then You Can Tell Me Goodbye."



**HIP CHICKS!**

WKQC-Saginaw PD Rick Walker gets all the chicks when Monument's debut trio the Dixie Chicks stop by for a station visit. (l-r): DC's Emily Erwin, Walker, DC's Natalie Tarabay and Martie Seidel, and Monument's RJ Meacham.

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• WCPM • WSEH • KRJC • WEKC

*East Kentucky Morning*

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**MOST ADDED**

**RICKY SKAGGS (44)**

**RAY CONDO (16)**

**CHESAPEAKE (10)**

**FRED EAGLESMITH (10)**

**EX-HUSBANDS (9)**

**TOP TIP**

**RICKY SKAGGS**

*Bluegrass Rules  
(Rounder)*

Ricky Skaggs is back to bluegrass in a big way. This week's most added debuts at #26.

**Americana Inroads** BY ROB BLEETSTEIN



**Beat It on Down the Line**

OK folks, after three years at the Americana helm, it's time for me to hand over the reins and branch off into some other directions. In the words of that famous tunesmith Tom Petty, "It's time to move on/time to get goin'/what lies ahead I have no way of knowing."

Though I'm not one to look back—unless you're talking about Grateful Dead shows—my tenure here at GAVIN has been truly rewarding in many aspects. There can be no doubt that we've created something that was not only wanted but needed. We've given a name, forum, and profile for a wide array of artists that previously had no home. We've given radio a much needed infusion, but the

Americana farther down the line. While he was here last week learning the ropes, many people called to say he had some hard shoes to fill, but that's not what it's about at all. It's about moving things forward, staying aggressive, bringing more stations into the Americana fold, and keeping the musical integrity of the format intact. With all those factors considered, Marino is definitely the guy.

Thinking back, I can't help remembering that we started this thing out with the intentions of creating an alternative format for country music. As I see it right now, some of the obstacles have been cleared, the gravel has been laid, but the steamroller has yet to come in

**IT'S ALL YOURS, CIGAR BOY**



Rob Bleetstein (right) passes the Americana torch, and a bucket of CDs onto new Americana Editor Chris Marino

and pave the road. I have the utmost faith that Americana radio will become a full-time reality. I've said all along that Americana is country music for the next century; we're just a little ahead of our time. But I know it's coming.

I also want you to know that it has been an extreme pleasure and delight to get to work with so many of you in our common quest to get the music we love out to the masses. I know I'm going to miss my daily

mission is still a long way from over, so please keep on doing what you do best. Have we solved the too rock for country, too country for rock problem? That still remains to be seen. In the meantime, the future holds promise for what we've created.

As I head off on roads unknown, I do have an inkling of where I'd like to be, and that's get back to the artist side of the fence. So, rest assured, I'm not falling off the face of the earth, and you surely haven't heard the last of me yet.

As for the future of Americana here at GAVIN, there was really only one person for the gig, so it's with great pride that I pass the torch to **Chris Marino**. No stranger to most of us, Chris was last year's Americana Programmer of the Year at Americana Station of the Year **WMLB/AM-Cumming, Georgia**. I feel comfortable and confident that he'll manage the task of taking

raves with **Jon Grimson** and **Al Moss**, as well as the knock-down-drag-outs with **Michele Clark**, so feel free to check in with me, as I know "Kid" **Leslie Rouffe** at **Rounder** will. My email will be more active than ever in the upcoming weeks, so give a holler at: [pwrglide@well.com](mailto:pwrglide@well.com). Or fax me at (415) 721-0744.

And as a final parting gesture, a big thanks and God bless to those that are the foundation for what we've started with Americana: **Emmylou Harris, Joe Ely, Steve Earle, Lucinda Williams, Alison Krauss, the Dead Reckoners, Robert Earl Keen, Tim O'Brien, Johnny Cash, Willie Nelson, Merle Haggard, Robbie Fulks**, and all down the line. Oh, and of course, cheers to the ongoing spirit of **Jerry Garcia**.

So cheers to you all, too, and remember, "The road goes on forever, and the party never ends." ●

**Gavin Americana**™

LW	TW		Rpts.	Adds	H	M	L
2	1	<b>STEVE EARLE</b> - El Corazon (E-Squared/Warner Bros.)	71	3	37	26	8
1	2	<b>TIM O'BRIEN</b> - When No One's Around (Sugar Hill)	73	0	42	15	16
3	3	<b>SECONDS FLAT</b> - Seconds Flat (Green Linnet/Redbird Series)	71	0	33	17	21
5	4	<b>THE SONGS OF JIMMIE RODGERS</b> - V/A (Egyptian Records/Columbia)	66	0	34	18	14
4	5	<b>WAYNE HANCOCK</b> - That's What Daddy Wants (Ark 21)	67	1	29	21	17
7	6	<b>DELBERT McCLINTON</b> - One of the Fortunate Few (Rising Tide)	60	1	30	18	12
6	7	<b>BUDDY MILLER</b> - Poison Love (HighTone)	62	0	28	14	20
9	8	<b>RAY WYLIE HUBBARD</b> - Dangerous Spirits (Philo)	56	2	25	20	11
8	9	<b>CLAIRE LYNCH</b> - Silver And Gold (Rounder)	59	0	20	19	20
11	10	<b>ROBBIE FULKS</b> - South Mouth (Bloodshot)	56	6	13	21	22
10	11	<b>WYLIE &amp; THE WILD WEST SHOW</b> - Way Out West (Rounder)	47	0	19	14	14
12	12	<b>MOUNT PILOT</b> - Help Wanted, Love Needed, Caretaker (Doolittle)	48	1	13	19	16
14	13	<b>JAMES INTVELD</b> - James Intveld (Risk/Innerworks)	49	1	10	22	17
15	14	<b>BILL KIRCHEN</b> - Hot Rod Lincoln-Live! (HighTone)	48	0	11	18	19
37	15	<b>FRED EAGLESMITH</b> - Lipstick Lies & Gasoline (Razor & Tie)	48	10	9	17	22
17	16	<b>JOAN BAEZ</b> - Gone From Danger (Guardian)	45	1	12	16	17
13	17	<b>THE BLAZERS</b> - Just For You (Rounder)	48	0	9	18	21
23	18	<b>VARIOUS ARTISTS</b> - Stone Country (Beyond Music)	46	4	9	14	23
20	19	<b>FLYING BURRITO BROTHERS</b> - California Jukebox (Ether)	44	2	11	14	19
21	20	<b>PAUL BURLISON</b> - Train Kept A Rollin' (Sweetfish)	42	1	10	18	14
18	21	<b>KELLY JOE PHELPS</b> - Roll Away The Stone (Rykodisc)	48	0	5	19	24
19	22	<b>BOB MARTIN</b> - The River Turns The Wheel (Riversong)	43	0	6	19	18
16	23	<b>WHISKEYTOWN</b> - Strangers Almanac (Outpost)	37	0	11	16	10
25	24	<b>ALL THE KING'S MEN</b> - All The King's Men (Sweetfish)	39	0	10	10	19
34	25	<b>GREG BROWN</b> - Slant 6 Mind (Red House)	32	1	12	12	8
~	26	<b>RICKY SKAGGS</b> - Bluegrass Rules (Rounder)	44	44	5	11	27
24	27	<b>TWO DOLLAR PISTOLS</b> - On Down The Track (Scrimshaw)	39	0	8	12	19
28	28	<b>CATIE CURTIS</b> - Catie Curtis (Guardian)	37	2	9	12	16
26	29	<b>SIX STRING DRAG</b> - High Hat (E-Squared)	39	0	4	18	17
22	30	<b>RICKY SKAGGS</b> - Life Is A Journey (Alltantic)	31	0	15	9	7
30	31	<b>RICHARD SHINDELL</b> - Reunion Hill (Shanachie)	38	2	5	14	19
29	32	<b>CHRIS JONES &amp; THE NIGHT DRIVERS</b> - No One But You (Rebel)	37	1	6	14	17
27	33	<b>JEB LOY NICHOLS</b> - Lovers Knot (Capitol)	32	0	13	6	13
31	34	<b>THE BLASTERS</b> - American Music (HighTone)	35	1	7	10	18
35	35	<b>DOC WATSON &amp; DAVID GRISMAN</b> - Doc & Dawg (Acoustic Disc)	32	1	11	6	15
33	36	<b>TONI PRICE</b> - Sol Power (Discovery/Sire)	30	1	9	12	9
39	37	<b>SOUTHERN CULTURE ON THE SKIDS</b> - Plastic Seat Sweat (DGC)	31	1	7	12	12
40	38	<b>BOB DYLAN</b> - Time Out of Mind (Columbia/CRG)	25	2	14	7	4
~	39	<b>CHESAPEAKE</b> - Pier Pressure (Sugar Hill)	34	10	3	12	19
36	40	<b>TOM RUSSELL</b> - Songs Of The West (HighTone)	31	0	4	18	9

**Chartbound**

- STEAM DONKEYS** (Landslide)
- HERITAGE** (Six Degrees)
- EX-HUSBANDS** (Tar Hut)
- TINA ADAIR** (Sugar Hill)
- LONESOME BOB** (Bloodshot)
- CHIP TAYLOR** (Train Wreck)
- Dropped:** Delevantes, Pam Gadd

Editor: **ROB BLEETSTEIN**

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.  
Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580  
E-mail: [pwrglide@well.com](mailto:pwrglide@well.com)



# GAVIN PICKS

## Singles

BY DAVE SHOLIN

### SPACE MONKEYS "Sugar Cane" (Chingon/Interscope)

Already catching fire fast at alternative. With so many key Top 40 programmers talking this one up, including some early test play at Z100-New York, KISS 108-Boston and a handful of others, expect to see it blow up very very quickly. Infused with a sample of Public Enemy's "Bring the Noise," this track just might end up being the "Fly" of the fourth quarter.

### AEROSMITH "Pink" (Columbia)



Quite a few PDs now admit they missed the boat by not spinning "Hole in My Soul." Don't look for that to happen to this hook-filled production. As for the title and lyric, let's just say it's open to interpretation. These legendary rockers are getting nothing but raves from those who've checked 'em out on tour.

### JOHN MELLENCAMP "Without Expression" (Mercury)



Soon to be released Greatest Hits package *The Best That I Could Do* features only one previously unheard track, and this is it. Mellencamp's always excelled at expressing the emotions we all feel,

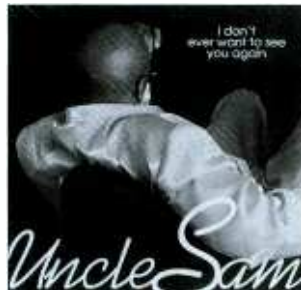
and once again, he's right on target.

### BOYZ II MEN "A Song for Mama" (Motown)



Perfect sentiment for the approaching holiday season. This touching ballad, performed with harmonic precision, has had radio buzzing from the moment PDs got hold of the album. This Babyface creation is also featured on the *Soul Food* soundtrack.

### CROSSOVER PICK UNCLE SAM "I Don't Ever Want to See You Again" (Stonecreek /Epic)



Speaking of Boyz II Men, here's the debut single by the first signing to the group's new Epic joint venture label. This tremendously talented singer from Detroit gets some background help from the Boyz, but he carries this ballad with a heartfelt vocal.

## Albums

### RAKIM The 18th Letter (Universal)

In the words of his Number One GAVIN single, "It's Been a Long Time." Rakim returns after a long time gone, and it's like he never left—lyrically fit, sonically equipped, and conceptually untouch-

able. At a time where sex, money, murder and cameo appearances rule the hip-hop landscape, *The 18th Letter* is revolutionary. Rakim controls the mic with the wit and precision all emcees aspire to, moving between memories of hip-hop's beginnings, love relationships, and spiritual science with equal dexterity. Clark Kent, Premier, and Nick Wiz have laced the R with compositions that radio won't be able to resist, including "Stay a While," "When I'm Flowin'," "Show Me Love," and the masterful displays of poetic perfection, "The Mystery (Who Is God)" and the album's title track. If all this weren't enough, the double-album configuration features Rakim's classics from his days with Eric B. on a separate set called *The Book of Life*. —THEMBISA S. MSHAKA

### THE HUMAN TORNADOS

#### The Human Tornos (Klang Records)

There's a little trendlet you should be aware of, a resurgence of something that, while never really huge to begin with, was nevertheless significant in the growth and development of rock: instrumental guitar songs. You could call it '60s surf music if you want, but the '90s version is, well, '90s. It's a throwback to a simpler, more innocent time. Have you listened to the whole Green Day album? There's a song called "Let It Ride." A surf tune. Instrumental. Have you heard Los Straight Jackets? Huge following. How about the Ventures tribute that Junior Brown does at most every show? Blows 'em away. The Human Tornos hail from NYC and have

nailed this little niche like no one else. Producer/guitarist Bill Schunk will be familiar to those of you who remember Beat Rodeo (they were on IRS for five seconds in the '80s). Try "Del Surfin'," "The Man From NORKA," or "Incident at Broken Wind."

This is flat out the best instrumental guitar record of the last few years. Play with it.—Max Tolkoff

### LAIKA Sounds of the Satellites (Too Pure/Sire)

It is very rare for an album to leave me speechless, but from the moment I popped this disc in, I knew I was in for something totally different. Formed in '93, Laika, which takes its name from the first dog in space, has carved a niche as purveyors of music from another level. Combining elements of dub, beats, weird sounds, effects, and sublime vocals, Laika deliver music that is stunningly beautiful. While they will inevitably be lumped into the same school as Portishead, Laika draws from a wide variety of sources: pseudo-Brazilian rhythms (as on "Breather"), plus odd-timed breakbeats, loops, and underwater gurgles (as in "Spooky Rhodes") and other mind-melting tweeks. Words really cannot do this album justice, because Laika has delivered a CD that is nothing short of a masterpiece. This is easily my favorite record so far this year. If you have not done so, for the love of God and all things stoney, throw on a good pair of headphones, dim the lights, spark a J, sit back, and experience the *real* first band on the moon.

—VINNIE



# GAVIN

Miller Freeman Entertainment Group  
140 Second Street  
San Francisco, CA 94105  
Phone: (415) 495-1990  
Fax: (415) 495-2580  
http://www.gavin.com  
e-mail: editorial@gavin.com

CHIEF EXECUTIVE OFFICER DAVID DALTON  
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NASHVILLE OFFICE  
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