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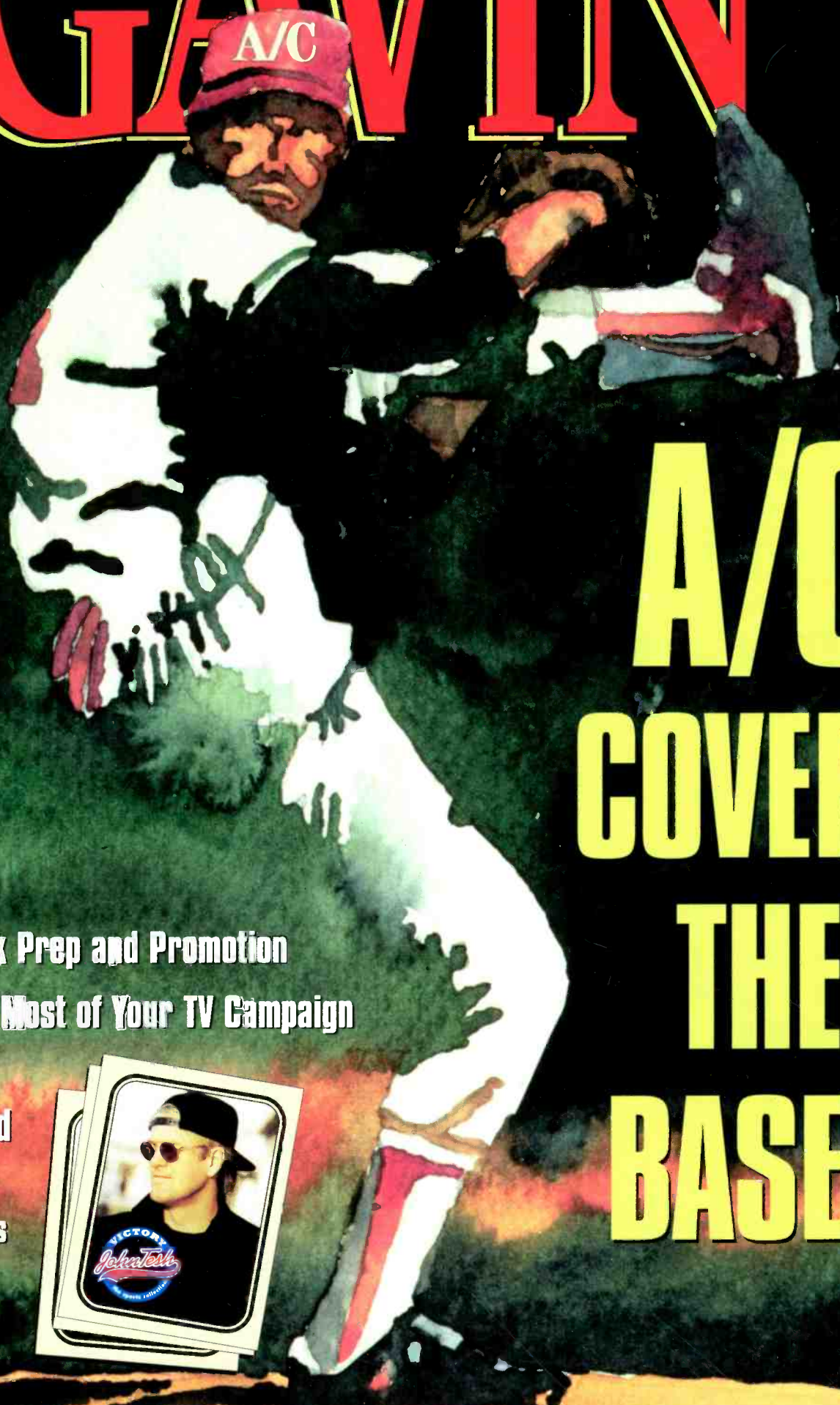
ISSUE 2201

APRIL 10 1998

**Galvin  
Signs Heavy  
Bitter From Billboard**



# GAVIN



# A/C COVERS THE BASES

- Spring Book Prep and Promotion
  - Making the Most of Your TV Campaign
  - John Tesh:  
On the Record
- A/C Predicts  
The World Series





# James Taylor

## Jump Up Behind Me

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

*"His finest album in  
two decades,  
and possibly  
his best ever."*  
—The New York Times

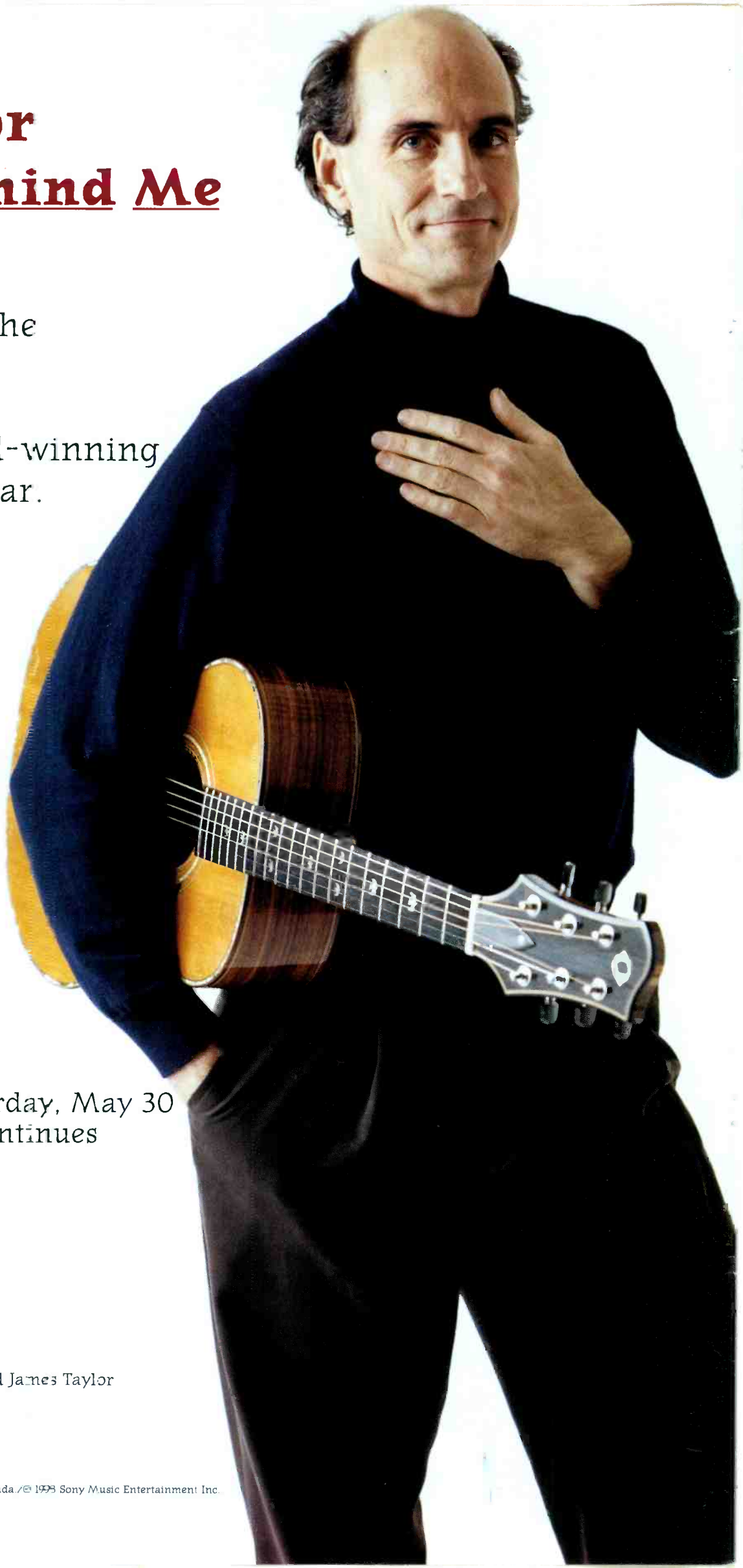
Going For Adds  
Tuesday, April 14.

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

[www.sonymusic.com/Music/ArtistInfo/JamesTaylor](http://www.sonymusic.com/Music/ArtistInfo/JamesTaylor)

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

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AS TOLD TO ELIOT TIEGEL

# Lalo Schifrin

## On Individual Compositions and Musical Diversity

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



Lalo Schifrin

the U.S., Europe, South America, and the Orient about retail distribution. Our first two records on the Internet are *Film Classics* and a new version of *Gillespiana*, which first came out in 1960 on Verve. The film tribute was recorded at a 1996 concert in Marseilles honoring the 100th anniversary of the invention of the film process by the Lumiere Brothers. I did a three-hour concert, television special which ran one hour and 25 minutes and the CD which is 65 minutes. The record features vocals by Dee Dee Bridgewater and Julia Migenes.

I did the new *Gillespiana* one year ago in Cologne, Germany, with Jon Fadis, Paquito D'Rivera, Alex Acuna and the WDR radio big band. This is a totally different version from the original tribute to Dizzy Gillespie. Later this year we'll have a record by tenor saxophonist Caesar Hernandez playing with the London Symphony, a new version of my Jazz Mass with Tom Scott and the WDB band, recorded in Cologne a few weeks ago. The original Jazz Mass featured flautist Paul Horn in 1966 and earned me my first Grammy.

We'll also have the Dirty Harry collection from the movies as well as soundtracks from other films.

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

As a classical musician, I'm arranging two medleys of eight songs each for a July 10 concert the Three Tenors (Luciano Pavarotti, Jose Carreras and Placido Domingo) will sing at an outdoor concert in front of the Eiffel Tower in Paris to mark the end of the World Cup soccer festivities. I arranged music for them in 1990 and 1994.

Placido recently recorded the title tune for the film *Something to Believe In* which I wrote with lyricist Tim Rice. I've also written the score for another new film, *Tango*, whose soundtrack will shortly be released on PolyGram.

While being versatile allows you to express yourself in different idioms, the danger is people start knowing you for one thing. Many people know me for *Mission Impossible* and my other film work. They don't know me for my classical work. Some people like my classical work and don't care about anything else. Other people know me only as a jazz musician. Yet I feel comfortable in all these areas. **GAVIN**

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

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

We are talking to distributors in

## First Words

Any manager in any business will tell you: Losing good people is tough, but finding good people is tougher.

We know we have nurtured and provided a showcase for some of the brightest and the best and so, after the initial shock, we took it as a compliment that A&M wanted to hire Max Tolkoff, Island wanted to hire Dave Sholin and Sony Music wanted to hire Thembisa Mshaka. They are very talented individuals who have flourished under the GAVIN banner.

Therefore, in restructuring GAVIN in the past couple of weeks, we knew that we had some of the best in the business already in our camp and we have been able to broaden their responsibilities as we begin to align our format coverage more closely with developments in radio and the record industry.

Nevertheless we also wanted to add into the mix some of the

best ingredients from outside GAVIN.

That's where Kevin Carter comes in. As Managing Editor of the Top 40 Airplay Monitor, Kevin understands thoroughly how records break. As Radio Editor in GAVIN's New Mainstream department, he will be a tremendous conduit of information between radio stations and labels.

We hope that *Billboard* feels complimented that GAVIN has hired away one of its best people.

David Dalton, CEO

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## NEXT WEEK

### Country Springs Ahead

A rundown of new releases and upcoming projects that have Nashville and radio excited.

**Plus:** Call-out research. Is it right for you?

# GAVIN

Founded by Bill Gavin—1958

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**Miller Freeman**  
A United News & Media company





**"If you can do radio sports,  
you can do any radio...[it's] the  
most demanding medium  
I've ever known."**

— John Tesh, *see page 30*

## Carter Joins Gavin From Billboard

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

Carter, who joined *Billboard* in 1995 following five years as Senior Editor/General Manager at *Hitmakers*, will focus primarily on the Top 40 and A/C formats under Gavin's "New Mainstream" editorial structure. He is a 20-year veteran of radio, having pulled two stints at KYNO AM/FM in Fresno; he also programmed KMGX/FM-Fresno, and previously worked at KSAQ-San Antonio.

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

for the best, and we feel fortunate that Kevin said 'yes.'"

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

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

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

## NAB: Video Killed the Radio Star

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

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

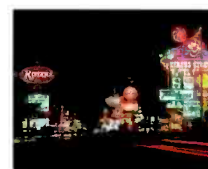
isn't a quality act; to the contrary. But other radio-specific meetings, such as the GAVIN Seminar and NAB's own Radio Show, offer a much more targeted event for radio managers, programmers, and executives.

NAB President/CEO Eddie Fritts opened the convention, warning broadcasters of potential regulatory and legislative threats to "free, over-the-air broadcasting." Noting the "tremendous amount of community service provided by local stations across the country," Fritts reported that radio and TV stations collectively contribute \$6.85 billion per year in developing local community service efforts. He called on all broadcasters to "convey to [elected officials] our industry's ongoing promise and commitment to localism."

Apple President/CEO Steve

Jobs presented the keynote address, a shameless infomercial for Apple's Quicktime video platform. After running Apple's 60-second "Think Different" commercial, Jobs proceeded to introduce several Apple employees who walked those in the audience through a software demo. Understandably, a mass exodus ensued.

Despite the dearth of radio meetings, several sessions stood out. Kim Kommando cut a wide swath through the Internet hype in her presentation of "Webcasting: Ready for Prime Time," Dan O'Day spoke on the "Ten Key Ingredients to Creating Effective Commercials," and the Radio Advertising Bureau presented a full day of sales- and marketing-oriented sessions.



## Lambert Goes Into Trauma

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

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

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

## Shriver Running the Asylum; Nadler New VP of A&R

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

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

look forward to the support of the entire country community."

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

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



## The New Showmanship

In 1961, when Top 40 was feared to be stripping the personality out of the format, Bill Gavin reminded listeners that someone was always out there, ready to inject showmanship and to win listeners. His cases in point: a trio of stations (KFWB-Los Angeles, KEWB-Oakland, and KDWB-St. Paul, Minneapolis) under the direction of Chuck Blore:

"The Crowell/Collier operation...makes use of many highly original production and promotion ideas. Transcribed voices—little children, witches, zanies, and what-nots—appear intermittently on the C-C wavelenghts to kibitz with the DJs and lend the spice of the unexpected to the routine. It is this frequent interjection of the surprise element that makes for fun listening to the C-C stations. These things, however, are only the trimmings—a part of the general feeling of station 'sound.' The real show—and don't ever forget it!—is the music, which must be presented with unrelenting cheerfulness, enthusiasm, dedication, and believability. Above all, brevity. This, in essence, is the new showmanship in radio."

—BEN FONG-TORRES



*Hot A/C*

# ★ FRESH ★

*Adult Contemporary*



★ *Holly Cole*

★ *Bonnie Raitt*

★ *Marcy Playground*

★ *Everclear*

*Boost your productivity  
and performance*



## The G-files

### ACQUISITIONS

- **BBR CORP.** agreed to buy four stations in two markets from Caspstar Broadcasting Partners for \$15 million. Stations include WINE/AM, WAXB/FM, and WRKI/FM in Danbury, Conn., and WPUT/AM in New York.
- **CAPSTAR** picked up two stations in Burlington, Vt., purchasing WCPV/FM and WXPS/FM from Dynacom Radio for \$5.3 million. Capstar also agreed to purchase digital software and computer supplier Prophet Systems for an undisclosed amount.
- **FULLER-JEFFREY** announced it was expanding its holdings in the Portland, Me. market after inking a deal to buy WCLZ AM/FM from Riverside Broadcasting for \$3.2 million. Broker: Kevin Cox, Media Services Group.
- **EQUICOM, INC.** signed a deal to purchase KBST AM/FM and KBTS/FM in Big Spring, Texas from David Wrinkle for \$2.8 million.
- **EXOSPHERE BROADCASTING** purchased WAOR/AM and WJQR/FM in Jacksonville from Ariel Broadcasting for \$1.9 million.
- **CRC BROADCASTING** agreed to buy KNUU/AM-Las Vegas from K-News Broadcasting for \$1.5 million.
- **JACOR COMMUNICATIONS** picked up KMUS/FM in Cheyenne, Wyo. from KMUS Inc. for \$1.2 million.

### CLOSINGS

- **BONNEVILLE INTERNATIONAL** completed its acquisition of WTOP/FM in Washington, D.C. from Radio Broadcast Communications. Bonneville intends to deal the station (and some \$8 million) to First Virginia Communications for WUPP/FM. Purchase price: \$2.6 million. Broker: Bruce Houston, Blackburn & Co.
- **MEGA BROADCASTING** finalized its \$2.5 million purchase of WKDL/AM and WKDV/AM in Washington, D.C. from Capital Kid's Radio. Broker: Bruce Houston and Joe Sitrick, Blackburn & Co.

### MISCELLANY

- **CUMULUS BROADCASTING** filed a registration statement at the Securities Exchange Commission, proposing an initial public offering of \$115 million in common stock, plus an additional \$366 million in preferred stocks and bonds.
- **CAPSTAR BROADCASTING PARTNERS** filed an IPO registration statement at the SEC seeking to sell a total of \$400 million in Class A Common stock.
- **CBS** received Justice Department approval to close on its acquisition of 96 American Radio Systems stations, pending the spin-off of seven properties. To meet this requirement, CBS announced it would sell WEEI/AM, WRKO/AM, WAAF/FM, and WEGQ/FM in Boston; KLOU/FM in St. Louis; and WOCT/FM-Baltimore. Sale of the seventh station has yet to be announced.

## ABC Radio Gets "Real"

ABC Radio and Internet audio provider RealNetworks have developed a joint venture in which all ABC radio stations and the networks will program exclusively in RealAudio. The agreement means that Internet users will have full access to the entire array of ABC Radio programming.

"ABC has been working with RealNetworks since the beginning, [and] throughout RealNetworks has main-

tained its leading position on the cutting edge of streaming technology," commented ABC Radio News VP Bernard Gershon.

"ABC's commitment to providing listeners with access to compelling RealAudio programming right from their desktops is further evidence that the Internet is truly evolving into the next mass medium," added Bruce Jacobsen, President/COO of RealNetworks.

## Online Copyrights: A New Agreement

BY LAURA SWEZEY

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

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

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

### Epic: That's Entertainment

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

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

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

Rivera previously had a production deal called Undeas Entertainment, co-owned by the late rapper Notorious B.I.G., which discovered artists such as Lil' Kim and Junior M.A.F.I.A.

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

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

According to a copy of the proposal agreed upon by the industries, online service companies would not be held liable for copyright infringements if they:

- Act as simple information conduits;
- Adopt a policy that terminates service of "repeat copyright infringers"; and
- Accommodate measures designed to identify copyrighted works so their owners can track down pirates.

The agreement will most likely be added to legislation already approved by the committee before it comes to a vote on the House floor, which could be in late spring.

### RIAA's Soundbytes Address MP3 Sites

The Recording Industry Association of America has announced a new education campaign, called Soundbyting, aimed at stemming the development of MP3 sites at colleges across the country. MP3s are Internet sites that typically offer full-length sound recordings for downloading; many of these sites either ignore—or are unaware of—copyright laws.

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

### Geffen, MCA Share Roster

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

talized R&B division. As part of the agreement, Geffen A&R executive Wendy Goldstein will move to MCA. Before the deal, Geffen's black music was promoted and marketed by independent street teams, but now all operations will be brought in-house through sister label MCA. "We feel our artists will be best served by MCA, which has a long tradition of dominance in urban music and is better equipped to build on the success of artists like the Roots and Genius," Geffen explained in a prepared statement.

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



talized R&B division. As part of the agreement, Geffen A&R executive Wendy Goldstein will move to MCA.

Before the deal, Geffen's black music was promoted

### Curb Curbs Pay for Play

No "pay for play" for Curb Records. That's what the label announced last week in an official statement explaining that "under no circumstances will Curb Records pay a radio station to either play a record or make an announcement about a record that it would not make under the normal course of business." Curb Records Exec. VP/GM Dennis Hannon stated that Curb will continue to advertise on radio, and "explore methods to be a better partner with country radio."

# VOICE *Your* CHOICE *For Gavin's* Top 40 of Top 40 Radio

**T**o celebrate our 40th anniversary, we are honoring the 40 greatest names in Top 40 radio. But which names? That's where you come in. We are inviting you, the radio and music industry professionals, to help us determine the greatest, most influential people in the history of Top 40 radio.

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

Whoever they are, we want to hear about them.

The Top 40 of Top 40 will be recognized and profiled in an upcoming special edition 40th anniversary publication from GAVIN,

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



**VOTE** ☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

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



1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

**Fax To: 415-495-2580 Attention: Kathryn Gallagher**



# Time-Warner Revamps Warner, Reprise Labels; Will New Blood Help Break New Artists?

BY TONY SANDERS

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

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

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

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

Warner Bros. and Reprise “were the darlings of the ‘70s and early ‘80s,” says Stan Goman, Senior VP/Retail Operations at Tower. “But I don’t know that they have kept up with the times. They used to be a lot hipper. They

just didn’t really change.” Warner Bros. artist Paula Goman was also quick to point out that Atlantic, another Warner Music



Group label, “is really out there and has been very aggressive.”

Others point out that

Warner Bros. artist Paula Cole won this year’s Grammy for Best New Artist, and that it was Eric Clapton’s “Change the World” on Reprise that took Record of the Year in 1997. Plus, it was a Warner Music Group joint venture—Alanis Morissette’s “Jagged Little Pill” on Maverick/Reprise—that won Album of the Year at the 1996 Grammy Awards.

At the same time, however, a close look at Time Warner’s own annual reports for the last few years shows a real dropoff in the number of artists mentioned “whose

albums resulted in significant sales.” Time Warner mentioned 14 different artists as filling that “significant sales” bill in 1995, from AC/DC to Green Day on up to Madonna, Alanis Morissette, and Van Halen. But for 1996, Time Warner mentioned only seven artists, “as well as the *Space Jam* soundtrack” as resulting in significant sales. The 1996 artists: Tracy Chapman, Hootie & the Blowfish, Madonna, Metallica, Alanis Morissette, LeAnn Rimes, and Keith Sweat.

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

## What do...

CHICAGO

JUNKSTER

STEVE POLTZ

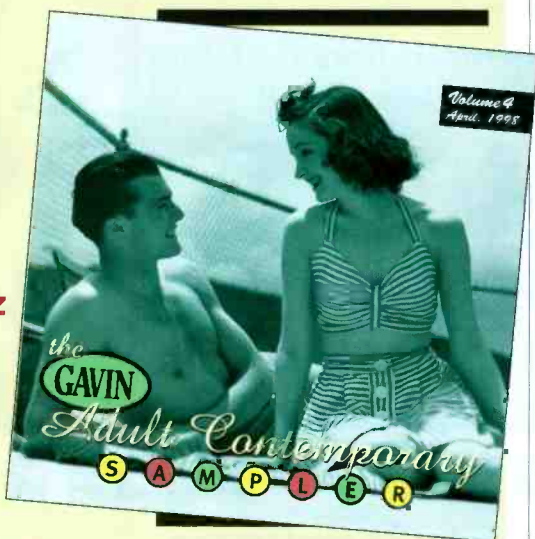
TOM HALL

JIMMY BUFFETT

NEW YORK VOICES

...have in common?

They’re all coming your way next week on the new Gavin A/C CD Sampler!



Combined 39\* • Non-Comm 12\*

Already spinning at: KGSR, KTHX, WYEP, WCLZ, WNCS, WDET, KFJX, KPIG, KTAO, KFAN, WFUV, WRRX

ON TOUR NOW!



Loudon Wainwright III

Little Ship

featuring “Mr. Ambivalent,” and “Primrose Hill”



©1998 Virgin Records Ltd.



## WB's Vargas Passes

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

Vargas joined the company's promotions department in 1983, and soon thereafter worked for Dino Barbis, who at that time was Head of Promotion for Warner



Brothers. She went to Reprise Records in 1994, promoting such artists as Chris Isaak, Chicago, Eric Clapton, and Fleetwood Mac. Vargas most recently held the title of National Promotions Manager for Reprise.

"She just loved promoting music and was very dedicated," said Maureen Frost in Warner's Rock Promotion de-

partment. "She was a great lover of music and was always so energetic."

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

## Tammy Wynette 1945-1998

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

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

But it was her grace through personal triumphs and tragedies that many will remember best. Wynette's

life was a hard one—involving multiple marriages, ongoing health crises, financial trouble, drug addiction,

a thing if I had the chance to go back and live my life all over again. I've learned a valuable lesson from every mistake I've made."

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

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

—ALEXANDRA RUSSELL



death threats, and even a brutal kidnapping—but she remained one of Nashville's most loved artists throughout her career. "Sure there's things I could've done better," she told the *Nashville Tennessean* in 1985, "but I don't think I would change

# Sunz of Man

## "Shining Star"

Featuring Ol' Dirty Bastard and Earth, Wind & Fire

Produced by Wyclef Jean

**College Add Date: April 30th**





# THAT'S SHO-BIZ

**Bonneville's Z-95.7 (KZQZ)**-San Francisco ended its relationship in the mornings with **Human Numan**. PD **Mike Edwards** starts the star search. Rumors of **KIIS-L.A.'s Billy Burke** moving to S.F. are false. Billy is very happy at KIIS and very energetic about *Victory*, his one-hour Contemporary Christian show, which celebrates its 23rd week on **WHTZ (Z-100)**-NYC.

Former **Reprise** Veep **Marc Ratner** checks in from his new digs at **DreamWorks** (no titles, of course). Has a phone; still waiting for the other office essentials. Isn't a phone the only essential?

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



**THE SHOT OF SCHOTTS:** **Q102**-Cincinnati's **Bobo** won a **Marge Schott** look-a-like contest during the Reds' Opening Day Parade. Pictured (l-r): Bobo, Schott, and Q102's **Johnjay**.

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

**Sony** and **Warner Music** are setting aside the dueling swords to consolidate distribution in the UK for music, videos, and electronic games—all as part of the **Entertainment Network**. Could this happen with two of the major distribution companies in the U.S.?

The organizers of **Lollapalooza** have decided not to stage the multi-act festival this summer, having failed to secure a headliner. Festival co-owner **Ted Gardner** said the decision to cancel this year's Lollapalooza was to "maintain its integrity" and that the festival may return next year.

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

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

Congrats to new daddy **Puff Daddy**. He and girlfriend **Kim Porter** welcomed son **Christopher Casey Combs** April 1. Baby is named after **Christopher Wallace** (a.k.a. **Notorious B.I.G.**)...**RCA** recording artist **Martina McBride** and husband **John** welcomed daughter **Emma Justine** March 29.

**Plasmatics** vocalist **Wendy O'Williams**, "The Queen of Shock Rock," died of a self-inflicted gunshot wound earlier this week; she was 48.

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

**KBIG-L.A.** APD **Tony Coles** takes on MD duties. **Charlie Rafols** exits.

## Bergen's Epic Move

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



Stu Bergen

## Leben Ships Out, Lands at Reprise



Vicki Leben

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

## Rennie Joins UBL

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



Steve Rennie

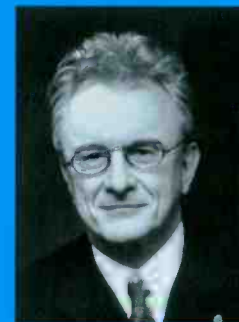
## Radio Roundup

**KRUZ 103.5 FM**-Tri Counties (Santa Barbara, Ventura, San Luis Obispo) recruits **Joe Momma**, a.k.a. **Mike Moore** to join the morning show. He comes from **WZPT/WBZZ**-Pittsburgh...**WWHT**-Syracuse's **Kane** relocates to sunnier climes for a 7-11 p.m. shift at **WFLZ**-Tampa. He replaces **Domino**, who was upped to APD in January...**Chris Roberts** becomes MD at **KTHO**-South Lake Tahoe. He comes from **KRAJ**-Ridgecrest, Calif., and takes calls any day after 1 p.m. PDT...**WKXA**-Findlay, Ohio's **Joe Bacon** is promoted from nights to p.m. drive; he also adds MD stripes. Call time is Fridays, 1-2 p.m. EDT...At the **Big Kat 94.5 KJCK**/FM-Junction City, Kan., morning host **Buzz Calhoun** exits. PD **J.J. Davis** fills in, but is looking for a permanent replacement. Call (785) 762-5525...**WFMS 95.5 FM**-Indianapolis welcomes **Bill Whyte** to the morning show. He joins **CMA**-nominated **Jim and Kevin** (Large Market Personalities of the Year) for the shift...Same city, different story: **Charlie Morgan** becomes VP/GM of **Susquehanna's WGLD Gold 104.5**...**Scott & Todd in the Morning** add two new affiliates: **WQZQ**/FM-Nashville and **WYST**/FM-Cape Cod...**Bonneville International** welcomes new GSM **Bob Ferro** to **Z95.7 (KZQZ)**/FM-San Francisco. He joins from **CBS' Young Country KYCY** in The City...**Premiere Radio Networks** names **Greg Novack** VP of Affiliate Marketing/Talk Division.

F.O.R. #229

## Friends of Radio

Peter Asher



Senior Vice President  
Sony Music Entertainment,  
Inc.

### Hometown:

London, England

### What radio stations did you grow up listening to?

The BBC—it's all there was! And Voice of America when I could get it.

### What stations do you listen to now?

When I'm working in Los Angeles, I listen mostly to KCRW, KROQ, and Star 98.7. When I'm back in New York, I walk to work every day and, to be honest, hardly ever listen to the radio.

### The current project you're most excited about and why?

Chantal Kreviazuk is starting to do really well, but she's still under-appreciated. This is the only whole album I've produced since being at Sony, and I did so because I think she is a truly extraordinary talent.

### Any future projects you can give us a sneak peek on?

Look out for an amazing country singer named Tara Lyn Hart. I've done a couple songs with her for Sony Nashville and she is brilliant. I'm also going to be doing more work with Kenny Loggins.

### Proudest career achievement to date?

I am very proud of the executive position I now hold at Sony and enjoy it very much. I am also very proud that I am still in the business and still able to make records that people like and buy after more than 30 years in the music business.



# Denver, Colorado

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

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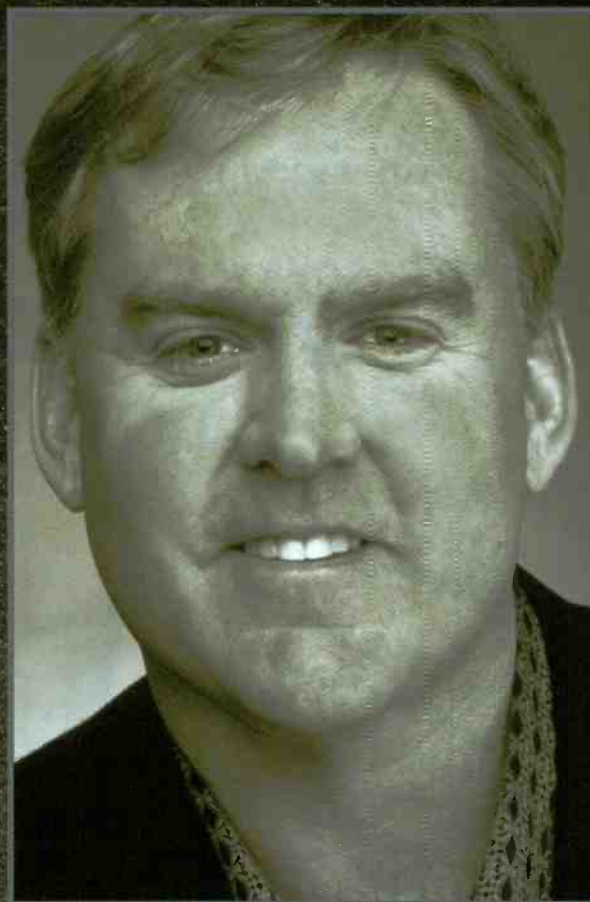
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# SCREW PHILIPS

**PLEASE JOIN US  
IN PUTTING  
THE SCREWS TO  
BRIAN PHILIPS**



**at the 10th annual  
T.J. Martell Foundation Roast.**

**Featuring an All-Star Dais with  
Personalities and Artists From the Worlds  
of Radio, Records, Comedy and Music.**

*Chairman:* Kid Leo; Columbia Records  
For More Information Call: 212-833-8605

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

*Date:* Wednesday, May 6th 1998

*Place:* Motown Cafe  
104 West 57th St.  
(between 6th and 7th Aves.)

*Doors:* 7:00 PM

*Dinner:* 7:30 PM

*Roast:* 8:30 PM

*Tickets:* \$400 Advance Donation  
\$500 At The Door

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



**MOTOWN**

*Cafe*

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



**MOST ADDED**  
**GOO GOO DOLLS (42)**  
**BLACK LAB (40)**  
**VONDA SHEPARD (33)**  
**FASTBALL (23)**  
**SPICE GIRLS (21)**

**TOP TIP**  
**GOO GOO DOLLS**

"Iris"  
 (Warner Sunset/Reprise)  
 Nabbing Number One Most Added honors and with *City of Angels*' recent opening, expect the Goo Goo Dolls to be back on the Top 40 with this soundtrack offering soon.

**RECORD TO WATCH**



**ALL SAINTS**  
 "Never Ever"  
 (London/Island)  
 This UK quartet gets early "yes" nods to their Brit Award-winning song from WWZZ, 95SX, Q106, Wink 106, Z107.7, OC104, and more.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	11	169	1	7618	+526
2	MADONNA - Frozen (Maverick/Warner Bros.)	8	179	0	7282	+3
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	25	151	0	7257	+86
4	<b>K-CI &amp; JOJO</b> - All My Life (MCA)	19	156	1	7146	+341
5	CELINE DION - My Heart Will Go On (550 Music)	19	158	0	6651	-1122
6	MATCHBOX 20 - 3 AM (Lava/Atlantic)	23	143	0	6251	-224
7	<b>'N SYNC</b> - I Want You Back (RCA)	13	143	2	5441	+112
8	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol) †	22	149	4	5104	+620
9	BILLIE MYERS - Kiss The Rain (Universal)	31	131	0	4849	-510
10	<b>ROBYN</b> - Do You Really Want Me (RCA)	10	150	5	4693	+310
11	<b>WILL SMITH</b> - Gettin' Jiggy Wit It (Columbia/CRG)	20	119	5	4545	+249
12	BEN FOLDS FIVE - Brick (550 Music)	15	134	1	4371	-199
13	BACKSTREET BOYS - As Long As You Love Me (Jive)	24	106	0	4226	-414
14	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	9	136	0	4042	+79
15	JANET JACKSON - Together Again (Virgin)	24	102	1	4029	-367
16	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	23	110	0	3770	-470
17	<b>CHUMBAWAMBA</b> - Amnesia (Republic/Universal)	11	126	2	3620	+116
18	AQUA - Turn Back Time (MCA)	11	124	1	3478	-139
19	THE TUESDAYS - It's Up To You (Arista)	9	117	0	3358	-17
20	<b>BACKSTREET BOYS</b> - Everybody (Jive)	9	130	8	3308	+631
21	<b>USHER</b> - Nice & Slow (LaFace/Arista)	16	103	3	3248	-51
22	<b>BRIAN MCKNIGHT</b> - Anytime (Motown)	13	97	7	3197	+361
23	THE VERVE - Bitter Sweet Symphony (Virgin)	20	105	0	3139	-482
24	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	11	124	2	2981	+68
25	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	18	91	0	2779	-773
26	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)	22	100	1	2633	+215
27	SMASH MOUTH - Walkin' On The Sun (Interscope)	32	68	0	2221	-386
28	USHER - You Make Me Wanna... (LaFace/Arista)	32	63	0	2116	-196
29	<b>DESTINY'S CHILD</b> - No, No, No (Columbia/CRG)	18	76	11	2002	+158
30	<b>SARAH McLACHLAN</b> - Adia (Netwerk/Arista)	6	97	6	2000	+244
31	<b>JANET JACKSON</b> - I Get Lonely (Virgin)	7	76	7	1971	+390
32	<b>NEXT</b> - Too Close (Arista)	12	55	2	1956	+296
33	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	13	79	8	1858	+408
34	<b>TONIC</b> - Open Up Your Eyes (Polydor/A&M) †	12	81	2	1708	+66
35	JIMMY RAY - Are You Jimmy Ray? (Epic)	14	56	0	1692	-552
36	KP & ENVYI - Swing My Way (EastWest/EEG)	13	52	1	1579	-93
37	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	21	46	1	1519	-297
38	<b>FASTBALL</b> - The Way (Hollywood)	7	81	23	1448	<b>N</b>
39	<b>S.O.A.P.</b> - This Is How We Party (Crave)	4	83	16	1408	<b>N</b>
40	FIONA APPLE - Shadowboxer (Clean Slate/WORK)	7	71	2	1386	-40

† = Daypart

Total Reports This Week 204 Last Week 202

Chartbound	Reports	Adds	SPINS	TREND
MARIAH CAREY - "My All" (Columbia/CRG)	76	11	1370	+689
LISA LOEB - "Let's Forget About It" (Geffen)	71	16	1079	+602
HANSON - "Weird" (Mercury)	68	2	1348	+29
REBEKAH - "Sin So Well" (Elektra/EEG)	59	7	1073	+245
BLAIR - "Have Fun, Go Mad" (Jersey City/MCA)	59	20	718	+375

## ARTIST PROFILE

### THE TUESDAYS PART 2



THE TUESDAYS ARE (L-R)

Hege "The Hedge" Solli (guitar); Laila Samuels (lead vocals); Linda Gustafsson (percussion); Kristin Werner (keyboards); Veslemoy "May" Hole (bass).

**LABEL:** Arista

**SENIOR VP, PROMOTION:** Richard Palmese

**DEBUT SINGLE:** "It's Up to You"

**DEBUT ALBUM:** *The Tuesdays*

**YOUR BEST PERSONALITY**

**TRAIT:** Hege—"I'm honest and considerate"; Laila—"My never-ending good mood (typical for a Gemini)"; Linda—"I'm good at playing Tetris"; Kristin—"My commitment to my friends and my work"; May—"I'm sensitive to other people, or so they tell me."

**YOUR WORST PERSONALITY**

**TRAIT:** Hege—"Forgetting everything"; Laila—"I keep forgetting everything (also typical Gemini)"; Linda—"I'm indecisive"; Kristin—"I take everything personally and I know I shouldn't"; May—"My bad temper."

**YOUR PET PEEVE:**

Hege—"Getting up early"; Laila—"My landlord doesn't allow me to keep pets"; Linda—"Bad

photographers"; Kristin—"Having my heart broken"; May—"In-flight turbulence."

**ODDEST JOB YOU'VE**

**EVER HAD:** Hege—"Scan Fact (market research)"; Laila—"I was training to be a nursery-school teacher, but now I'm doing my oddest job"; Linda—"Working at McDonald's";

Kristin—"I was a strawberry picker"; May—"I never did anything but music, and that's odd enough for me!"

**FAVORITE JUNK FOOD:** Hege—"Doner kebab"; Laila—"Burgers"; Linda—"Hot dogs"; Kristin—"Lobster thermidor"; May—"Hot dogs."

**THREE THINGS YOU'D NEED TO SURVIVE ON A DESERT ISLAND:**

Hege—"A TV, my guitar, and hair-straighteners"; Laila—"A CD player, some CDs, and Leonardo DiCaprio"; Linda—"A Game Boy, TV, and a CD player"; Kristin—"Food, water, and a boat to get home"; May—"A boat, my TV, and a radio."

**FUTURE AMBITIONS:** Hege—"To

sell a lot of records and tour all around the world"; Laila—"Continue doing music for as long as I live"; Linda—"Touring the whole world"; Kristin—"To be a musician forever"; May—"Sell enough records to be able to go on tour."

**THE TUESDAYS ON THEIR**

**MUSIC:** "Guitar-based pop music, with timeless melodies. If it's too loud, you're too old!"

Editor: ANNETTE M. LAI

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

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



**MOST ADDED**

**FASTBALL (13)**

**\*\* SHAWN COLVIN (12)**

**\*\* BONNIE RAITT (12)**

**\*\* ALANIS MORISSETTE (12)**

**DAVE MATTHEWS BAND (11)**

**TOP TIP**

**DAVE MATTHEWS BAND**

*"Don't Drink the Water"*  
(RCA)

Hot A/C is lapping this one up. Chalk up double-digit adds from the likes of WLCE, KZZR, KDEC, Y93, KJLS, KQMX, KROG, KIXR, KMXC, KIMX, and WHIZ/FM.

**RECORD TO WATCH**



**VONDA SHEPARD**

*"Searching My Soul"*  
(550 Music/Sony)

The theme from one of television's hottest series finds seven new believers including WKQI, WVMX, WLSW, WCGQ, KJLS, WYSR, and WCVQ.

# Gavin Hot A/C

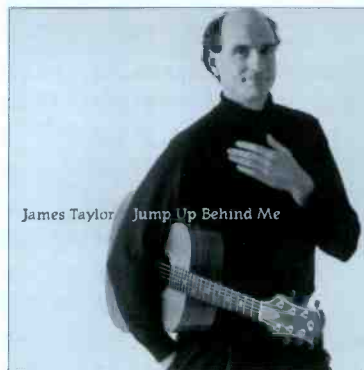
TW		Reports	Adds	SPINS	TREND
1	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	102	0	4005	+75
2	<b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)	94	0	3587	-116
3	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	93	1	3537	-64
4	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	97	1	3124	+26
5	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	95	1	2998	+209
6	<b>LOREENA MCKENNETT</b> - The Mummies' Dance (Warner Bros.)	88	0	2996	-66
7	<b>CELINE DION</b> - My Heart Will Go On (550 Music)	77	0	2641	-130
8	<b>THE VERVE</b> - Bitter Sweet Symphony (Virgin)	81	1	2440	-68
9	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)	74	0	2412	-326
10	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)	72	0	2349	-207
11	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	91	2	2314	+70
12	<b>BEN FOLDS FIVE</b> - Brick (550 Music)	77	1	2273	+8
13	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol)	72	4	2183	+119
14	<b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)	64	0	1892	-54
15	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)	68	4	1829	+117
16	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	55	0	1777	-517
17	<b>SARAH McLACHLAN</b> - Adia (Nettwerk/Arista)	77	4	1654	+147
18	<b>FASTBALL</b> - The Way (Hollywood)	64	13	1328	+299
19	<b>GREEN DAY</b> - Time Of Your Life (Reprise)	47	0	1287	-132
20	<b>SHAWN COLVIN</b> - Nothin On Me (Columbia/CRG)	66	12	1234	+305
21	<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)	50	2	1167	+81
22	<b>FLEETWOOD MAC</b> - Landslide (Reprise)	50	2	1153	-77
23	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	40	0	1098	-213
24	<b>THE TUESDAYS</b> - It's Up To You (Arista)	47	1	1029	+41
25	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	35	0	1013	-45
26	<b>AQUA</b> - Turn Back Time (MCA)	44	1	999	+33
27	<b>SISTER 7</b> - Know What You Mean (Arista Austin)	52	8	908	+153
28	<b>ALANIS MORISSETTE</b> - Uninvited (Maverick/Reprise)	43	12	885	+225
29	<b>CHUMBAWAMBA</b> - Amnesia (Republic/Universal)	38	2	765	+35
30	<b>LISA LOEB</b> - I Do (Geffen)	32	0	749	-296
31	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	33	0	747	-65
32	<b>JANET JACKSON</b> - Together Again (Virgin)	32	1	743	-49
33	<b>JIMMY RAY</b> - Are You Jimmy Ray? (Epic)	31	0	665	-364
34	<b>TONIC</b> - Open Up Your Eyes (Polydor/A&M)	32	3	656	-34
35	<b>ROBYN</b> - Do You Really Want Me (RCA)	24	0	544	+20
36	<b>BLESSID UNION</b> - Light In Your Eyes (Capitol)	23	0	523	-7
37	<b>K-CI &amp; JOJO</b> - All My Life (MCA)	21	2	478	N
38	<b>SARAH McLACHLAN</b> - Sweet Surrender (Nettwerk/Arista)	24	0	447	-166
39	<b>MATCHBOX 20</b> - Real World (Lava/Atlantic)	22	7	435	N
40	<b>FIONA APPLE</b> - Shadowboxer (Clean Slate/WORK)	21	1	429	-17

## A/C Picks

**CHICAGO**  
*"All Roads Lead to You"*  
(Reprise)

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

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



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

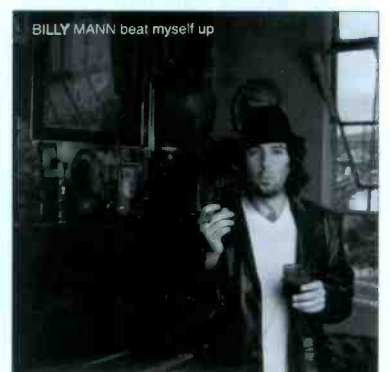
**JUICE NEWTON**  
*"When I Get Over You"*  
(River North)

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



sing it, and I love Juice's interpretation just as much.

**BILLY MANN**  
*"Beat Myself Up"* (A&M)



Singer-songwriter Billy Mann presents the first single from his sophomore CD, *Earthbound*. In spite of its pessimistic title, this is a lively offering about who to blame when a relationship ends. An early believer is KLLC (Alice)-San Francisco.

### Editor's note:

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

Total Reports This Week: 106 Last Week: 107

Editor: ANNETTE M. LAI Assistant: LILY SHIH

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

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

## Chartbound

	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
<b>LISA LOEB</b> - "Let's Forget About It" (Geffen)	24	7	328	+115	<b>MARIAH CAREY</b> - "My All" (Columbia/CRG)	21	3	371	+112
<b>JOHN TESH &amp; JAMES INGRAM</b> - "Give Me Forever" (GTSP/Mercury)	21	1	373	+12	<b>* DAVE MATTHEWS BAND</b> - "Don't Drink the Water" (RCA)	20	11	306	+250
<b>TREANA</b> - "Naked on You" (Backyard/All American)	21	3	403	+58	<b>* JARS OF CLAY</b> - "Five Candles" (Silvertone)	17	4	187	+92
<b>REBEKAH</b> - "Sin So Well" (Elektra/EEG)	21	2	309	+22	<b>* VONDA SHEPARD</b> - "Searching My Soul" (550 Music/Sony)	16	7	238	+102



***Most Added Everywhere at AAA***

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

***Impacting Adult Top 40 April 27!***



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**THE REMBRANDTS**  
*long walk back*

THE PREMIERE SINGLE FROM THEIR NEW ALBUM *SPIN THIS*,  
THE FOLLOW-UP TO THE PLATINUM LP

ALBUM IN STORES APRIL 28

Produced by Gavin MacKillop Management: George Chiz, Mogul Entertainment Group  
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**MOST ADDED**

- BONNIE RAITT (50)**
- \*\* **SHAWN COLVIN (32)**
- \*\* **MARILYN SCOTT (32)**
- LeANN RIMES (25)**
- PETER CETERA (24)**
- MARIAH CAREY (21)**

**TOP TIP**

**BONNIE RAITT**  
 "One Belief Away"  
 (Capitol)

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

**RECORD TO WATCH**

**MARILYN SCOTT**  
 "Starting to Fall"  
 (Warner Bros.)

Bringing her Smooth Jazz stylings to A/C, first-week adds on Marilyn include WHAI, WMGN/FM, KMXL, KOKO, KMVR, WRZI, WPXZ, KBLQ, KWAU/FM, and WTPI.

# Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	9	163	1	4147	-244	73	48	29	12
2	<b>JOHN TESH &amp; JAMES INGRAM</b> - Give Me Forever (GTSP/Mercury)	13	162	3	4010	+100	75	41	24	15
3	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	13	147	5	3376	+274	54	34	35	19
4	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	26	133	0	3317	-304	51	45	25	11
5	<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)	10	147	1	3260	+100	55	34	33	19
6	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	8	131	2	2913	+139	48	28	35	15
7	CELINE DION - My Heart Will Go On (550 Music)	19	122	0	2875	-423	42	36	33	9
8	FLEETWOOD MAC - Landslide (Reprise)	12	127	0	2713	-484	38	28	36	18
9	<b>MICHAEL BOLTON</b> - Safe Place From The Storm (Columbia/CRG)	7	124	1	2531	+334	36	24	39	20
10	<b>AMY GRANT</b> - Like I Love You (A&M)	11	124	4	2514	+188	36	24	38	18
11	BACKSTREET BOYS - As Long As You Love Me (Jive)	24	101	1	2231	-22	27	34	25	10
12	DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	11	111	3	2155	-376	25	23	40	17
13	<b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)	11	108	6	2152	+258	29	23	32	17
14	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	10	79	5	1814	+299	29	15	24	10
15	<b>SARAH McLACHLAN</b> - Adia (Netwerk/Arista)	6	107	8	1762	+303	11	26	34	22
16	<b>STONE RAIN</b> - The World Today (Uvula)	11	69	0	1622	+144	32	12	20	4
17	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	14	66	0	1460	-484	23	13	20	7
18	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	11	70	6	1433	+150	17	20	18	13
19	<b>CHUCK JACKSON &amp; DIONNE WARWICK</b> - If I Let Myself Go (Wave Entertainment)	16	68	4	1413	+27	19	19	17	12
20	<b>MARIAH CAREY</b> - My All (Columbia/CRG)	4	92	21	1389	+539	3	17	40	24
21	<b>SIMON APPLE</b> - It's Over (Trunk)	13	67	3	1365	+102	17	15	24	11
22	<b>DIANA KRALL</b> - Peel Me A Grape (Impulse!)	11	73	5	1196	+138	13	17	14	15
23	<b>KENNY G</b> - My Heart Will Go On (Arista)	8	70	0	1149	+42	6	18	24	14
24	<b>PETER CETERA</b> - She Doesn't Need Me Anymore (River North)	4	88	24	1140	+328	3	10	31	28
25	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	39	57	0	1109	-126	7	17	21	11
26	RICK MONROE - Life Goes On In L.A. (Divorce)	11	52	1	1107	-26	16	16	13	6
27	<b>MICHAEL DAMIAN</b> - Why Not Me? (Weir Brothers)	11	57	1	1087	+89	10	17	18	11
28	VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	19	68	0	1083	-246	6	14	20	23
29	<b>RICHIE SAMBORA</b> - Hard Times Come Easy (Mercury)	4	61	10	1025	+236	10	10	21	18
30	<b>KATHY MATTEA</b> - Patiently Waiting (Mercury)	4	62	6	966	+206	4	13	26	15
31	<b>JANIS IAN</b> - Getting Over You (Windham Hill)	8	56	5	884	+107	2	18	17	12
32	<b>FICTION</b> - I Could Cry (High Time)	13	48	6	865	+90	9	10	15	14
33	<b>SHAWN COLVIN</b> - Nothin On Me (Columbia/CRG)	4	59	32	800	N	5	6	18	23
34	<b>TAMMY TRENT</b> - Welcome Home (River North)	8	46	3	767	+40	2	13	19	11
35	<b>PETER TRIPP</b> - Back Alley (Dolphin)	11	47	1	758	+60	3	13	17	12
36	RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)	26	48	0	758	-84	3	9	16	14
37	MATCHBOX 20 - 3 AM (Lava/Atlantic)	26	28	0	726	-108	14	7	4	3
38	<b>LeANN RIMES</b> - Looking Through Your Eyes (Curb/Atlantic)	3	65	25	719	N	1	4	21	18
39	<b>MICHAEL W. SMITH</b> - Love Me Good (Reunion/Jive)	3	55	13	706	N	1	7	19	19
40	<b>38 SPECIAL</b> - Saving Grace (Razor & Tie)	5	49	9	651	N	0	11	15	14

**Chartbound**

	Reports	Adds	SPINS	TREND
* <b>BONNIE RAITT</b> - "One Belief Away" (Capitol)	50	50	555	+469
<b>BRENDA DOUMANI</b> - "A Man Who Talks to Me" (DMG)	48	11	554	+166
<b>FULL MOON BAY</b> - "Paradise" (Hudson Valley)	42	3	598	+126
<b>THE CORRS</b> - "Dreams" (Lava/Atlantic)	39	6	524	+150

Total Reports This Week: 173 Last Week: 173  
 Editor: ANNETTE M. LAI  
 Assistant: LILY SHIH  
 A/C reports accept@pd: Mondays  
 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.  
 Station Reporting Phone: (415) 495-1990  
 GAVIN Fax: (415) 495-2580

## Inside A/C

BY ANNETTE M. LAI

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

I was chastised the other day by Art, who owns the snack shop on the ground floor of GAVIN's offices: "You were with Don Bleu the other day and you didn't introduce me...I've been



listening to him for 15 years! Next time, I want to meet him."

And Art is not alone. Don Bleu—or, if you know him

from his Top 40 KDWB-Minneapolis days, **The True Don Bleu** (named after **The Real Don Steele**)—has been waking up and endearing himself to the San Francisco Bay Area with his top-rated morning show for almost two decades. He can currently be heard on Chancellor Media-owned **K-101 (KIOI/FM)**.

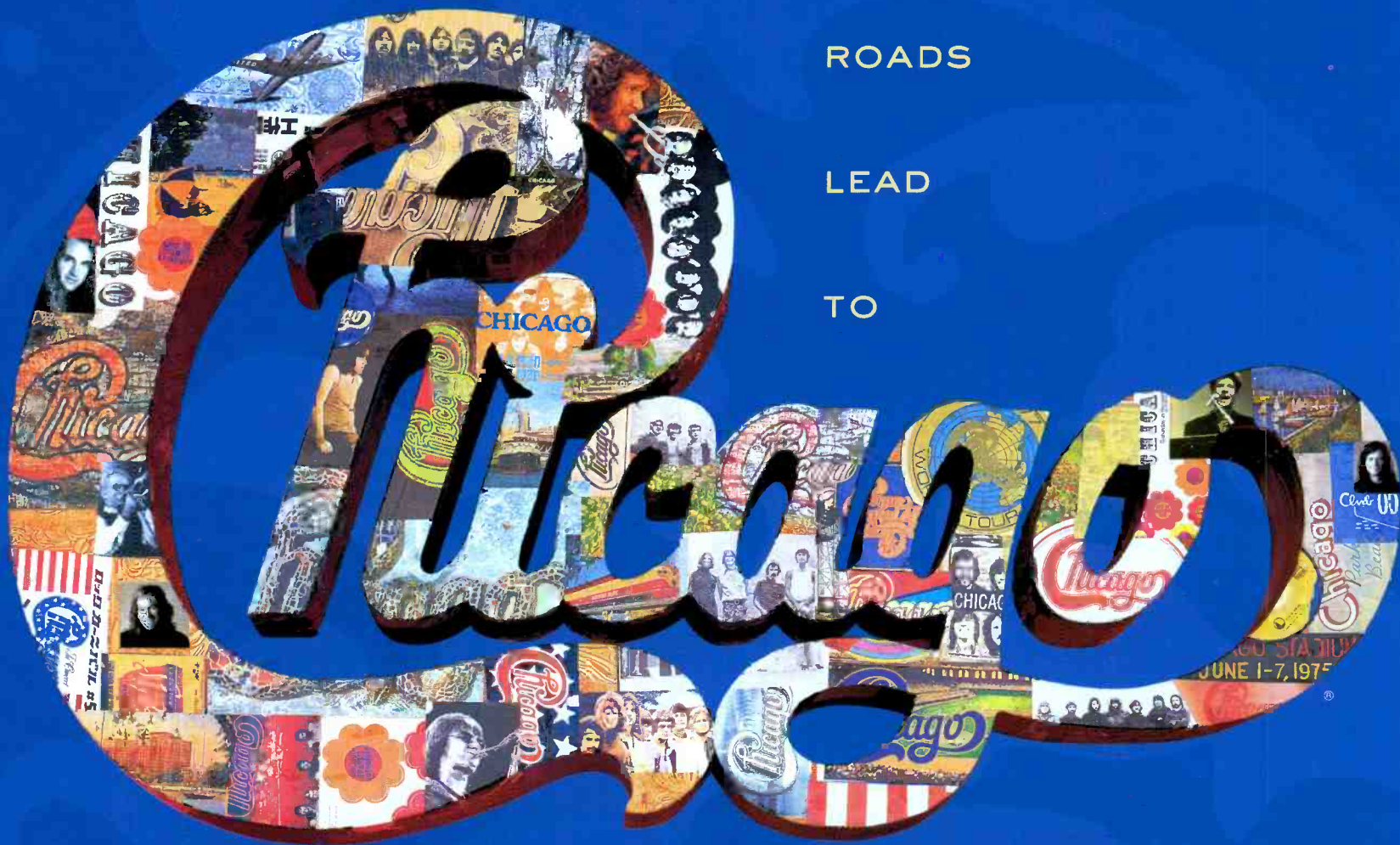
Bleu's radio career began back in 1967 at **KILO**-Grand Forks, N.D., where he was attending the University of North Dakota as a journalism major. As **R. Thomas Thumb**, he "played R&B music at night for a population that was 99.994 percent white." It was fraternity brother **Shadoe Stevens** (now of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

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

In 1978, then-PD **John Sebastian** transferred to **KHJ**-



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## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
37	9	434	+81	<b>RITA COOLIDGE</b> - Shorrah (404 Music Group)
32	4	420	+55	<b>DAVE ROBYN</b> - This Ain't Good (High Time)
32	32	306	+281 *	<b>MARILYN SCOTT</b> - Starting To Fall (Warner Bros.)
31	7	339	+81	<b>JOE'S BAND</b> - Better Man (Rag)
28	3	354	+33	<b>NATHAN WHITT</b> - Shadow Jumpin' (Lick)
28	4	356	+51	<b>DANA MASE</b> - A Little Light (Water)
26	4	295	+66	<b>AALIYAH</b> - Journey To The Past (Atlantic)
25	4	417	+113	<b>SISTER 7</b> - Know What You Mean (Arista Austin)
24	1	495	+48	<b>THE TUESDAYS</b> - It's Up To You (Arista)
23	3	326	+42	<b>PATTY O'HARA</b> - I Love You (J-Bird)
23	6	313	+104	<b>REACT</b> - Can't Keep My Hands Off Of You (Berman Brothers/Columbia/CRG)
22	4	324	+43	<b>NA LEO</b> - The Rest Of Your Life (NLP)
21	1	268	+23	<b>GINAMARK BAND</b> - Fools Gold (Melody Fair)
19	7	224	+84 *	<b>BLACKMORE'S NIGHT</b> - Wish You Were Here (Edel America)
19	1	225	+12	<b>ZAK DANIELS &amp; ONE EYED SNAKES</b> - Sky Boy (Big Water)
18	3	211	+35	<b>ANGELES</b> - Can't Find The Words (Ace)
18	7	216	+89 *	<b>K-CI &amp; JOJO</b> - All My Life (MCA)
17	8	190	+83 *	<b>NEW YORK VOICES</b> - Mother And Child Reunion (RCA Victor)
17	11	184	+111 *	<b>PAUL LESLIE</b> - All That I Am (Balance)
1E	4	210	+35 *	<b>ROBYN</b> - Do You Really Want Me (RCA)

**Drops:** #15-Venice, #21-John Waite, #29-Eddie Money, #35-Elton John, James Horner, Chris Braide, Aqua (Turn), and Jann Arden.

\* Indicates Debut

## S/P/W

## SPINS PER WEEK PER STATION

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

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>MARIAH CAREY</b> - My Ail (Columbia/CRG)	539
<b>BONNIE RAITT</b> - One Belief Away (Capitol)	469
<b>LeANN RIMES</b> - Looking Through Your Eyes (Curb/Atlantic)	352
<b>SHAWN COLVIN</b> - Nothin On Me (Columbia/CRG)	343
<b>MICHAEL BOLTON</b> - Safe Place From The Storm (Columbia/CRG)	334
<b>PETER CETERA</b> - She Doesn't Need Me Anymore (River North)	328
<b>SARAH McLACHLAN</b> - Adia (Nettwerk/Arista)	303
<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	299
<b>MARILYN SCOTT</b> - Starting To Fall (Warner Bros.)	281
<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	274

Los Angeles, and Don followed him to do mornings (he was later replaced by **Rick Dees**) and mid-days for a year and a half. In 1980, Bleu moved to San Francisco for p.m. drive, before turning his attention to mornings at **KYUU-San Francisco** (where I was his MD for some of the time!). In 1988, KYUU became the short-lived **X-100**, and in 1990, he signed on at crosstown **K-101**.

While he's never become comfortable with the 5:30 a.m. start time and thinks his perfect daypart would be middays, 10 a.m.-2 p.m., he loves his job. "It's fun and I don't have a real job" he says. "Even the worst day of radio is still better than having any other job."

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



Bleu celebrated his 50th birthday a few years ago with a sky dive.

Helping him find that relatable material is a cracker-jack production team of engineer **Kevin Gorham** (who's been with Bleu nine years), news person **Renée Brinkley**, and wheeler-dealer producer **Bucky Whitaker**. What Bleu likes about his present team, he says, is that, "We represent just about every demo that listens to us—Kevin is 36, married and he and his wife have a baby on the way; Renée is a 27-year old single woman; Bucky is our 27-year old schmoozer; and I have the advantage of having lived here almost 20 years. My wife **Cathy**—who is a constant source of opinions and ideas—and I have raised two children and know the Bay Area real well."

Show prep for the Bleu brigade is a constant. "I tell them, 'just go out and live your life and bring it back for us to talk about!'" One of the current gags is that Bleu has yet to see the blockbuster, Oscar-winning, *Titanic*. "My staff gives me a bad time about not seeing the film, but by now through osmosis,

I probably know more about it than anybody."

Trademarks of Bleu's show include his ever-famous "Bleuper Calls," which toy with unsuspecting listeners. Then, there's the "April Fools' Day Baby Contest." He explains, "I figured out that April Fools' Day is exactly nine months before January 1. You have to register before you're actually pregnant, but whomever has their baby closest to New Year's Day gets the prizes." He also has popular parody songs that recur from year to year, such as "Shamrockin' in the U.S.A." (to the tune of **John Mellencamp's** "R.O.C.K. in the U.S.A.") for St. Patrick's Day and "Turkey for Thanksgiving" (set to the tune of **Huey Lewis & the News'** "Workin' for a Livin'").

Memorable bits over the years include calling his daughter **Jenny** in her dorm room at **UCLA** at 5:30 a.m. on-the-air. "Either I'd be waking her up out of a dead sleep or even worse, she wouldn't be in her dorm room—and you could tell listeners were thinking, 'What's he gonna do now, she's not in her room!'"

Then there was the time he was prepping to interview the author of *How to Goof Off at Work and Get Away With It*, and woke his current PD **Bob**

**Hamilton** out of a sound sleep to "call in sick." When Bob found out it was a bit for the show, he wasn't too happy.

Bleu also enjoyed the "Bleu Room" at the **Juliana Hotel** across from the KYUU studios when he worked for that station. "We figured out the whole floor plan for the hotel and we'd call people in specific rooms and say things like, 'Sir, you're not gonna wear *that* shirt in San Francisco, are you?' or 'Ma'am, why are you smoking in a no-smoking room?," he reveals. "Whichever room we'd call, it would freak the person out."

Over the years, Bleu has developed into a true entertainer. His advice for tomorrow's rising stars: "Each PD I've worked for that's been influential in my career has stressed getting away from the format and being *yourself*. You're not a format, you're a personality, and the person inside—in all its different levels—is what you're selling. The events of the day are being filtered through *you*, and that's what makes you someone to listen to." ●



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By Quincy McCoy

# The Right Things To Do For Spring



**W**hat's the difference between the Spring and Fall Books? They're the two most important

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

## MUSIC AND MORE

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

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

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

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

## SALESMANSHIP

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

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

## MEETINGS

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

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

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

## PREP

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

## WINNING AT WORK

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

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

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



# jimmy buffett

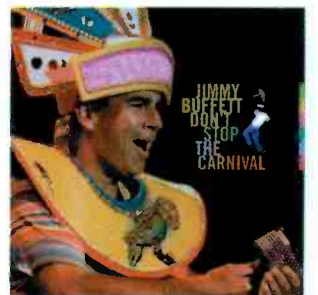
# "ISLAND FEVER"



IMPACTING APRIL 13

PRODUCED BY MICHAEL UTLEY

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By Paige Nienaber

# Putting Some Spring In Your Promotions

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

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

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

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

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

## CREATIVE CONTESTING

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

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

## HOLIDAY ADVANTAGE

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

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

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

## SPRING IS AN ATTITUDE

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

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

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

*Paige Nienaber is VP/Marketing & Promotions for C.P.R., Radio's first promotional consultancy. Contact him at (612) 433-4554 or [nucpromo@earthlink.net](mailto:nucpromo@earthlink.net)*





THE MULTI-PLATINUM BAND  
THE FIRST SINGLE FROM THE SLIDING DOORS SOUNDTRACK

**Gavin Hot A/C 26\***

**Top 40 Mainstream Monitor 18\***

**Key stations:**

<b>KHMV</b>	<b>KVIL</b>	<b>WAKS</b>
<b>WLIF</b>	<b>WWLI</b>	<b>WOMP</b>
<b>KWAV</b>	<b>WJLK</b>	<b>WQSM</b>
<b>WKEE</b>	<b>WMXL</b>	<b>WKDD</b>
<b>WWWM</b>	<b>KKMY</b>	<b>KPEK</b>
<b>WHUD</b>	<b>WKWK</b>	<b>WTCB</b>
<b>WRMF</b>	<b>WGSY</b>	<b>WFMK</b>
<b>WGLM</b>	<b>WRWC</b>	<b>KVLY</b>

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# K·Ci&JoJo

## All My Life



FROM THE PLATINUM ALBUM LOVE ALWAYS

**Debuts Gavin Hot A/C 37\***

**Billboard Hot 100 #1  
FOR THREE WEEKS!!**

**Mainstream Top 40 Monitor 4\***

**Total BDS spins 9,037 with an  
audience reach of over 115 million**

<b>WALK</b>	<b>WLTE</b>	<b>WAKS</b>
<b>WLIF</b>	<b>WWLI</b>	<b>KSII</b>
<b>WYJB</b>	<b>WKWK</b>	<b>WRMF</b>
<b>WFMK</b>	<b>WROE</b>	<b>WGLM</b>
<b>WRWC</b>	<b>WQSM</b>	<b>WKEE</b>
<b>KMXC</b>	<b>KKYS</b>	

...and many more

**Check out the Wedding Mix!**



Produced by Jada Hailey and Rory Bennett For Two Big Productions, Inc. Management: Damon Jones for Devour Management





By Alexandra Russell and Ron Fell

# John Tesh: On the Record

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

Tesh has joined a beleaguered group of current day artists who have to battle against "experts" who label their music as everything from "trite" to "soulless." It's a constant struggle to dismiss

these critics, but like Michael Bolton and Madonna, John Tesh shrugs off the naysayers and continues to compose, perform—and sell millions.

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

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

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

Though he's probably still most recognized for

his anchor post on *Entertainment Tonight*, Tesh had a long history in television and radio before landing the plum role. "I went to college at North

Carolina State, and my first radio gig was at the campus station, WKNC," he recalls. "I was playing progressive rock bands like Yes, Emerson, Lake and Palmer, Jethro Tull. After graduation, I had a stint at WKIX-Raleigh, where I worked in news with Rick Dees. Rig—his real first name is Rigland, by the way—was already revered by that time."

Tesh then moved from radio newsman to sports anchor, a turn he still considers his greatest challenge. "Sports broadcasting is still the [toughest] work I've done," he

says. "If you can do radio sports, you can do any radio. The ability to describe what's happening right in front of you is the real test of your talent. Radio is the most demanding medium [I've ever known]."

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

"I went from North Carolina to Florida to



## Take Me Out to the Ballgame

Compiled by Annette M. Lai and Lily Shih

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

- (1) Who do you nominate as A/C's Most Valuable Player over the past 12 months?
- (2) Who do you nominate for Rookie of the Year? (That is, the most important new act in Adult Radio over the past year.)
- (3) Who would you nominate as your first choice to go into a mythical Adult Contemporary Hall of Fame?

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

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



**MARK ANTHONY**  
KMXL-Joplin, Mo.  
MVP: Shawn Colvin  
Rookie of the Year: Paula Cole

Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; New York wins.



**JANN ARDEN**  
A&M Recording Artist  
MVP: My Dad  
Rookie

of the Year: My Mom  
Hall of Fame: Half Back  
World Series: Montreal Expos vs. Toronto Blue Jays; Montreal wins.

**PHIL ARSENAULT**  
KCNN/KZLT-Grand Forks, N.D.  
MVP: Elton John  
Rookie of the Year: Abra Moore  
Hall of Fame: The Eagles  
World Series: New York Mets vs. Boston Red Sox; Boston wins.

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



**NICK BEDDING**  
Capitol Records  
MVP: Celine Dion  
Rookie of the Year: LeAnn Rimes  
Hall of Fame: Celine Dion

World Series: Denver Rockies vs. New York Yankees; Denver wins.

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

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

**JOHNNY CHIANG**  
KOST-Los Angeles  
MVP: Celine Dion  
Rookie of the Year: LeAnn Rimes  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; New York wins.



# PLAY IT AND THEY WILL COME

## *Airplay = Sales*

**San Diego/KFMB = Sales Doubled!**

**Tampa/WSSR + WAKS = Sales Tripled!**

**Orlando/WSHE = Sales Doubled!**

**Milwaukee/WPNT = Sales Doubled!**

**Little Rock/KURB = Sales Tripled!**

**Fresno/KVSR = Sales Quadrupled!**

# jai

# HEAVEN

*Heaven can't wait.*

"One of the freshest voices in pop music."

- Elysa Gardner, LA Times, Jan. '98

"Most promising newcomer in years."

- Edna Gunderson, USA Today, Nov. '97

"A voice that slides over melodies like silk."

- Natasha Stovall, US Magazine, Dec. '97

"Taking the music world by storm."

- Rosie O'Donnell, Jan. '98







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

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

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

"I've been offered a lot of television since leaving *ET*, but music is so important to me and I don't want to get sidetracked again," he says. "In America, you are defined by whatever the most people see you doing. People think I left my day job to start up a life as a musician. [But the truth is,] I started as a musician and never gave it up."

When he first returned to music, he faced a wall of labels and distributors unwilling to take a chance on someone they viewed as an actor. Undaunted, Tesh decided to take matters into his own hands, and at the urging of a friend, founded GTS Records to distribute his own compositions. (The initials represented his stepson Gil, his

own last name, and that of wife Connie Selleca; he's since changed the label's name to GTSP to reflect the familial addition of daughter Prima.) His first release was a collection of music he'd written to underlie his television sports coverage.

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

"My first GTSP album, *The Games*, sold pretty well and the second, *Romantic Christmas*, went gold in three months," Tesh continues. "The album that really changed my world, though, would have to be the [Live at] *Red Rocks* album done for the PBS special."

It was the success with *Live at Red Rocks*, which blended Olympic pageantry, gymnastic performances, and Tesh's original compositions (backed by an 80-piece orchestra), that firmly established John Tesh as a recording artist. That was followed up with *Victory: The Sports Collection* (featuring tracks he had composed for his Olympic coverage) and *Avalon*, which broke through the upper echelons of many Smooth Jazz outlets and

reached #1 on *Billboard's* New Age chart.

His newest release, *Grand Tour*, again returns to venue recording—but this time, sky's the limit. Consisting of solo piano pieces recorded at over 50 concert sites across the U.S., Tesh explains, "We play in gorgeous venues, and it seemed such a waste to just use the site for a two and a half hour concert. Why not record something each day in these great places? We'd cut four or five songs a day before soundcheck until we had a keeper."

This time around, Tesh has set his sights even higher: the A/C playlists of America. And with the new single "Give Me Forever (I Do)," he's right on track. "I'm not a regular A/C artist," Tesh admits. "The guy who deserves a lot of credit [for this breakthrough] is Scotty Meyers, who broke this record for me. He's such a hard worker; he was playing radio programmers rough mixes of this song on his home answering machine."

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

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

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

Of course, so did Sean Connery. ■



**SHAWN COLVIN**  
Columbia recording artist  
World Series: Houston

Astros vs. Boston Red Sox; Houston wins.

**CHRISTIAN DADY**

KYMN-Northfield, Minn.  
MVP: Jewel  
Rookie of the Year: Paula Cole  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; Atlanta wins.

**TRACY ELLIS**

KMAS-Shelton/Olympia, Wash.  
MVP: Elton John  
Rookie of the Year: Savage Garden  
Hall of Fame: Neil Diamond  
World Series: Atlanta Braves vs. Baltimore Orioles; Baltimore wins.

**SCOTT EMERSON**

A&M Records  
MVP: Myself, of course, and Celine Dion  
Rookie of the Year: LeAnn Rimes



Indians; Los Angeles wins.

**MAXX FLITE**

KTHO-South Lake Tahoe, Calif.  
MVP: Celine Dion  
Rookie of the Year: Paula Cole  
Hall of Fame: Michael Bolton  
World Series: Los Angeles Dodgers vs. Baltimore Orioles; Los Angeles wins.

**JOHN FOSTER**

KXXO-Olympia, Wash.  
MVP: Celine Dion  
Rookie of the Year: Jim Brickman  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Seattle Mariners; Seattle wins.



**JIM HAMPTON**  
KKIQ-Pleasanton, Calif.  
MVP: Celine Dion

Hall of Fame: Bryan Adams  
World Series: Los Angeles Dodgers vs. Cleveland Indians; Los Angeles wins.



**JIM HANZO**  
WLTS-New Orleans  
MVP: Celine Dion  
Rookie of the Year: Shawn Colvin

Hall of Fame: Elton John  
World Series: Houston Astros vs. Cleveland Indians; Cleveland wins.

**R.J. HECK**

KIXR-Ponca City, Okla.  
MVP: Elton John  
Rookie of the Year: Sister Hazel  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Baltimore Orioles; Atlanta wins.

**DAVID JOY**

WPCH-Atlanta  
MVP: Celine Dion  
Rookie of the Year: Gary Barlow  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs.



**MARY ELLEN KACHINSKE**  
WQAL-Cleveland  
MVP: Savage Garden

Rookie of the Year: Paula Cole  
Hall of Fame: Celine Dion (soft), Sarah McLachlan (hot)  
World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.



**LOUIS KAPLAN**  
KLLC (Alice)-San Francisco  
MVP: Sarah McLachlan  
Rookie of

the Year: Fiona Apple  
Hall of Fame: Annie Lennox  
World Series: Atlanta Braves vs. New York Yankees; Atlanta wins.

**JAIME KARTAK**

WTMX-Chicago  
MVP: Jewel  
Rookie of the Year: Paula Cole

Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.

**TODD KAYE**

KDEC-Decorah, Iowa  
MVP: Celine Dion  
Rookie of the Year: Wallflowers  
Hall of Fame: Michael Bolton  
World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.



**ELAINE LOCATELLI**  
Columbia Records  
MVP: Shawn Colvin  
Rookie of

the Year: It's a tie between Chantal Kreviazuk and Savage Garden.

Hall of Fame: It's impossible to pick just one—Billy Joel, Michael Bolton, James Taylor, Kenny Loggins.

**CHARLIE LOMBARDO**

WALK-Long Island  
MVP: Celine Dion  
Rookie of the Year: LeAnn Rimes



# Michael W. Smith

## Love Me Good

### AFTER 3 WEEKS:

- Already debuting on Gavin AC Chart: 39\*!
- Over 700 spins with +262 in rotation!
- On over 55 stations with 18 new adds this week!

### AIRPLAY INCLUDES:

WKWK	WLTE	WAKS	WQLH
WGSY	WQLR	KELO	WFMK
WDEF	WAJI	KWAV	WIOG
KHLA	WGLM	WKEE	KUDL

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

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

COMMERCIAL SINGLE IN STORES THIS WEEK! • ALBUM RELEASE DATE: APRIL 28TH







# Making the Most of Your TV Campaign

By Joan Voukides

**I**t's big business! Every year, the radio industry spends millions of dollars promoting itself on television, almost to the exclusion of other advertising vehicles. And Adult Contemporary stations—perhaps the most difficult format to position and brand because of its admittedly laid-back personality—account for a large percentage of the huge expenditure.

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

"It's simple," says Jim Ryan, Program Director of Chancellor station WLTW/FM in New York. "Television is a great medium, reaching the great-

est number of people, particularly in our target demos. We use broadcast primarily, even though it's pretty expensive in the New York market.

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

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

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

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

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

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



The makings of a winning campaign: Bill Figenshu, Teri Garr, Mark Edwards

the A/C target demos.

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

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

"Stations advertise," says Benderson, "in order to create what we call 'stationality.' With every



Hall of Fame: Elton John  
World Series: New York Mets vs. New York Yankees; Mets win.

#### JOHN LOVETT

KKBN-Twain Harte, Calif.  
MVP: Celine Dion  
Rookie of the Year: Savage Garden and Paula Cole (tied)  
Hall of Fame: Neil Diamond  
World Series: San Francisco Giants vs. Seattle Mariners; San Francisco wins.



**BILLY MANN**  
A&M  
Recording Artist  
World Series: Philadelphia Phillies vs.

New York Yankees; New York wins.

#### BARRY MARTIN

KVYN-Napa, Calif.  
MVP: Sarah McLachlan  
Rookie of the Year: Paula Cole

Hall of Fame: Whitney Houston  
World Series: St. Louis Cardinals vs. New York Yankees; St. Louis wins.

#### DANIEL T. MEYER

KCCR-Pierre, S.D.  
MVP: Celine Dion  
Rookie of the Year: Duncan Sheik  
Hall of Fame: Aaron Neville  
World Series: Los Angeles Dodgers vs. Baltimore Orioles; Baltimore wins.



**KEVIN MILLER**  
KURB-Little Rock, Ark.  
MVP: Paula Cole  
Rookie of the Year: Jewel

Hall of Fame: Elton John  
World Series: St. Louis Cardinals vs. Cleveland Indians; St. Louis wins.

#### BERNIE MOODY

KWAV-Monterey, Calif.  
MVP: Celine Dion  
Rookie of the Year: Backstreet Boys  
Hall of Fame: Neil Diamond

World Series: Atlanta Braves vs. New York Yankees; Atlanta wins.

#### VALERIE MOSES

Warner Bros.  
MVP: Amy Grant  
Rookie of the Year: Paula Cole  
Hall of Fame: Elton John  
World Series: New York Yankees vs. Atlanta Braves; New York wins.

#### JERRY NOBLE

WPHM-Pt. Huron, Mich.  
MVP: Celine Dion  
Rookie of the Year: Backstreet Boys  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Seattle Mariners; Atlanta wins.



**GARY NOLAN**  
WLTE-Minneapolis  
MVP: Jim Ryan (of WLTW-New York)

Rookie of the Year: Backstreet Boys  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; New York wins.

#### ALEX O'NEAL

KVIL-Dallas  
MVP: Celine Dion  
Rookie of the Year: LeAnn Rimes  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Cleveland Indians; Atlanta wins.

#### JOHN PATRICK

WBXX-Battle Creek, Mich.  
MVP: Celine Dion  
Rookie of the Year: Savage Garden  
Hall of Fame: Elton John  
World Series: St. Louis Cardinals vs. Cleveland Indians; Cleveland wins.

#### ED PERKINS

KQIS-Crowley, La.  
MVP: Celine Dion  
Rookie of the Year: Backstreet Boys  
Hall of Fame: Celine Dion  
World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.

#### JAY PHILLIPPI

WWSE-Jamestown, N.Y.  
MVP: Celine Dion  
Rookie of the Year: Paula Cole

Hall of Fame: The Beatles  
World Series: Atlanta Braves vs. New York Yankees; Atlanta wins.

#### DANNY PRESTON

KMBQ-Wasilla, Ak.  
MVP: Jewel  
Rookie of the Year: Gary Barlow  
Hall of Fame: Chicago  
World Series: San Francisco Giants vs. Seattle Mariners; Seattle wins.

#### ALAN QUIN

WGSY-Columbus, Ga.  
MVP: Celine Dion  
Rookie of the Year: Duncan Sheik  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Baltimore Orioles; Atlanta wins.

#### CHARLIE RAFOLS

KBIG-Los Angeles  
MVP: Tony Coles, KBIG APD  
Rookie of the Year: Paula Cole, Backstreet Boys  
Hall of Fame: Elton John  
World Series: Los Angeles Dodgers vs. Anaheim Angels; Los Angeles wins.

#### ANDREW REED

KUIC-Vacaville/Fairfield, Calif.  
MVP: Elton John



# LET'S TAKE IT TO #1

**"One of the most heartfelt love songs ever recorded!! I'm getting tons of calls from all over the USA & Canada about GIVE ME FOREVER (I DO)!!"**

— DELILAH

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

— Don Kelley/WMJX-Boston

**"This is THE "dedication" & love song of the year!! Every time we play it, the phones light up!! Outstanding audience response!!"**

— David Joy/WPCH-Atlanta

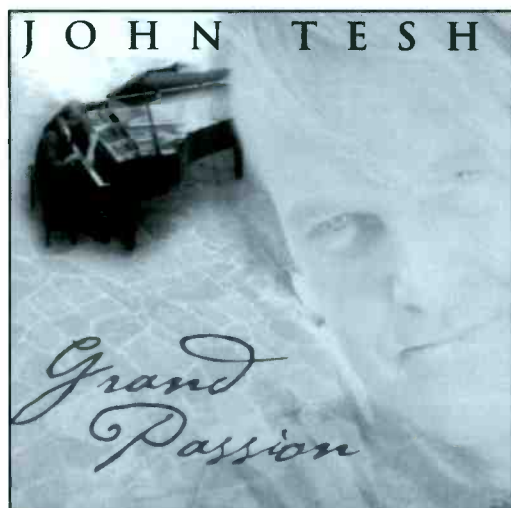
**"The wedding song for the next millennium!! Instant phones and local sales!!"**

— Chris Kampmeier/WMGF-Orlando

## Give Me Forever (I Do)

*John Tesh featuring James Ingram*

From The Album:



Visit the official website: [www.tesh.com](http://www.tesh.com)

Gavin AC ②

4,010 spins on 162 stations with 3 adds!!

Gavin Hot AC *Chartbound!!*

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

Billboard Monitor ⑦

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Daren Hill, National Promotional Coordinator

Polygram/GTSP (818) 385-3889

PolyGram

RECORDS





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

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

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

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

Bob Benderson's client stations, currently using his "Baby" and "Storybook" campaigns, are looking for an emotional hook and accompanying benefits for the listener. Emotional appeal is one of the prime reasons television is so heavily used by A/C stations. Says Benderson, "It's really the prime advantage that television has as a medium." And it's pretty much agreed to by our experts that, when it comes to eliciting emotional response, television does it second best — next to radio, of course.

Lite FM has always been a top spender in Chicago, according to WLIT/FM's Mark Edwards, who has worked as the station's PD for the last eight years. They are also using :10 and :30 ver-

sions of the Garr campaign. "We feel that using broad-based TV for A/C is critically important for maintaining an image, particularly in a large market as competitive as Chicago."

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

However, not everybody agrees that TV is the best road to travel. Tracy Johnson, OM/PD at KFMB/FM in San Diego, is not using television anymore and not because it's deemed ineffective. "In a market like this," says Johnson, "television is far too expensive. There are too many stations and consequently, not a good share of voice." Instead, the station promotes specific events and contests with some print and on its newly-developed Web site. And, when they do use television, it's aimed at long-term branding.

In a large market, the cost of running an effective four-to-five week campaign can cost \$300,000-plus. And that doesn't include production. Says Jim Ryan, "Often stations spend upwards of half a million dollars and then find out the campaign has done nothing to attract new listeners or keep old ones. That's money right off the bottom line; it's very scary!"

Tony Quin, President of production house Q-TV in Atlanta, agrees. "I know I'm in the TV business," confesses Quin, "but unless you can afford the weight necessary to have an impact, a cam-

aign can have little effect." Q-TV instead offers stations an alternative; a direct-mail video campaign.

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

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

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

There seems to be agreement that A/C television campaigns are indeed long-term investments as opposed to short-term deals that will produce quick results.

Creative maven Bob Benderson concurs. "Sometimes," maintains Bob, "the situation requires tactical strategies. There's a specific event or contest to promote and there you might see a bump in the ratings. But most often, our campaigns are strategic in nature, designed for the long haul and for building image and a loyal audience over a period of time." ■

Rookie of the Year: Sarah McLachlan  
Hall of Fame: Elton John  
World Series: St. Louis Cardinals vs. Baltimore Orioles; St. Louis wins.

**CHRIS REYNOLDS**  
KQXT-San Antonio  
MVP: Celine Dion  
Rookie of the Year: Jewel  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Baltimore Orioles; Baltimore wins.

**MARK RIZZO**  
Arista Records  
MVP: Celine Dion  
Rookie of the Year: LeAnn Rimes  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; New York wins.

**MICHAEL ROGERS**  
KA&Q-Anchorage, Ak.  
MVP: Myself  
Rookie of the Year: Venice  
Hall of Fame: Bill Curtis, KVIL-



Dallas World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.  
Series: Toronto Blue Jays vs. Baltimore Orioles; Baltimore wins.

**SEAN SMITH**  
KIMX-Laramie, Wyo.  
MVP: Paula Cole  
Rookie of the Year: Matchbox 20  
Hall of Fame: Celine Dion  
World Series: Los Angeles Dodgers vs. New York Yankees; Los Angeles wins.



**DONNA ROWLAND**  
WBEB-Philadelphia  
MVP: Celine Dion  
Rookie of the Year:



**JIMMY STEAL**  
KDMX-Dallas  
MVP: Shawn Colvin  
Rookie of the Year: Paula Cole  
Hall of Fame: Eric Clapton

Backstreet Boys  
Hall of Fame: Celine Dion  
World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.

**SCOTT STEVENS**  
WKXD-Cookeville, Tenn.  
MVP: Shawn Colvin  
Rookie of the Year: Savage Garden  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; Atlanta wins.

**JEFF SILVERS**  
KSSK-Honolulu  
MVP: Mike McVay (consultant)  
Rookie of the Year: Savage Garden  
Hall of Fame: Elton John  
World Series: Los Angeles Dodgers vs. New York Yankees; Los Angeles wins.

**NICK VINCENT**  
WCPZ-Sandusky, Ohio  
MVP: Celine Dion  
Rookie of the Year: Paula Cole  
Hall of Fame: Celine Dion

World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.

**MIKE WALKER**  
KQMX-Weatherford, Okla.  
MVP: Sarah McLachlan  
Rookie of the Year: Paula Cole  
Hall of Fame: Elton John  
World Series: St. Louis Cardinals vs. Cleveland Indians; St. Louis wins.

**JOHN WATERS**  
KAYL-Storm Lake, Iowa  
MVP: Celine Dion  
Rookie of the Year: Savage Garden  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Cleveland Indians; Cleveland wins.

**BRIAN WERTZ**  
WQLR-Kalamazoo, Mich.  
MVP: Elton John  
Rookie of the Year: Jewel  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. New York Yankees; Atlanta wins.

**MATT WILLIAMS**  
KMXG-Davenport, Iowa  
MVP: Paula Cole

Rookie of the Year: Sarah McLachlan  
Hall of Fame: Phil Collins  
World Series: Chicago Cubs vs. Minnesota Twins; Chicago wins.

**MARION WOODS**  
KOKO-Warrensburg, Mo.  
MVP: Celine Dion  
Rookie of the Year: Jewel  
Hall of Fame: Elton John  
World Series: Atlanta Braves vs. Cleveland Indians; Atlanta wins.

*Editorial assistance by  
Laura Swezey*





# Gavin Alternative

## No Static at All

BY SPENCE D.

### CROSSING THE BORDER, PART 2

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

Last week, we took a look at Alternative station WBTZ and its musical infiltration of Canadian airspace. We learned a wee bit about how Canadian radio operates and how The Buzz has managed to capture a share of the Canadian market. But just exactly what has the Buzz impact on Montreal radio been? Well for starters, the heritage Montreal "rock" station (and the Buzz primary competition up north), CHOM, has flipped from being a Styx-heavy station to one that now programs acts like Cornershop and Radiohead. They are, in effect, using The Buzz playlist as a barometer.

"Since we went on the air, the rock station in Montreal has gone from about 20 percent current at night to about 80 percent current in all dayparts. If anyone thinks we're not affecting that market, they're simply on crack," proclaims PD Stephanie Hindley.

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

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

When it comes to "presents" in the Northland, Steph and Picard have their work cut out for them—especially now that CHOM has changed its format to incorporate more new alternative music. Now The Buzz

must first contact the U.S. national label rep for the given act. The nationals then have to go through the International Department, since they can't spend any money outside of the U.S. As you might expect, this process is often long and drawn out.



The Buzz Crew Maintaining Open Foreign Relations: Steph & Picard surrounded by Montreal's Bran Van 3000

Add to that the fact that many artists are on entirely different labels outside of the U.S. (for example, Radiohead is on Capitol in the states, but EMI internationally), so even the usually simple task of getting tickets for a show becomes a major chore for the Buzz staff. Additionally, promotional items need to be procured from Canadian reps. "The U.S. reps only care about Burlington," comments Picard. "We do our business here [in Burlington] very well, but sometimes hands are tied when it comes to issues above the border."

Case in point: when Canadian promoter Donald K. Donald gave the "presents" to the recent Radiohead show in Montreal to CHOM. "It's a political thing, definitely," says Picard. "They [CHOM] have had a relationship longer with DKD than we have, even though we've been spinnin' Radiohead more than any station in North America and have been selling more records because of our presence up there."

So how does the station compete against such odds? "Right now, our edge is the fact that we live the lifestyle and they [CHOM] don't," explains Picard. In fact, WBTZ embodies the image of younger, hipper cats with more of a grasp on programming music for a younger audience. "We hear that a lot from listeners," continues Picard. "That

truly is our strength—that we know what is going on in music before CHOM does. They are literally two weeks behind us on everything.

They've gotta be killing their upper demo, because there's no one else playing rock music in Montreal."

And what about advertising?

How does the Buzz manipulate sales from both American and Canadian companies? For one, they run both French and English-language spots. Plus, one of their salesmen has dual citizenship, allowing him to float effortlessly between both countries. "He's an added bonus," remarks Picard. "He's actually a 20-year old kid, so he's not really a salesperson, but he has a lot of contacts in the bars and that's really where we get a lot of our money—

club spots, club gigs. Bars will call him and say, 'We'd like to do a 'Buzz Above The Border,' that's what we call our events. We go there, spin records for 4 hours and give stuff away and meet people. The reception that we get is absolutely mind-blowing."

In the end, being a border station adds a new dimension to what could otherwise be just another station in this vast sea of

Alternativeness. "It's an additional layer to our identity; it makes us more complex, more active, and more willing to throw ourselves into what this station is," explains Hindley. "There is an entire province up there whose youth has been denied hearing their music on the radio, and now they finally have the station that is truly theirs."

"It really makes me feel like I'm having an impact on people's lives. The fact that we still get calls from Canadian listeners, thanking us for simply existing; that people are so passionate about our station that they will drive over two hours into the U.S. to make it to our station events; that we sign autographs and take pictures with 'Buzz nuts' every time we cross that damn border. It all makes up for the old school politics and frustrations that we endure." And isn't that what Alternative radio is all about anyway? ●

## Data

### MOST ADDED

#### GARBAGE (69)

*Push It (Almo Sounds)*  
WOSC, WWCD, KKDM, CFNY, WQBK, WWDX, WMAD, WBTZ, KMYZ, KLZR, WEND, KPOI, WQXA, WNNX, WXDG, KTZ, KFTE, WHFS, KXTE, KNDD, KHLR, WPGU, WXEG, WHMP, KKND, KQXR, WHTG, WKQX, WGRD, KACV, WLJR, WXEX, CIMX, WBER, KPNT, WDXD, WBRU, KXKR, XTRA, WBCN, KRZQ, WLUM, KOME, KNRK, KNRX, KGDE, KROX, WRXQ, WROX, WBZU, WPBZ, WOXY, KJEE, KNSX, WKRO, WAQZ, KTOZ, KTEG, KTCL, KEDG, WEJE, KITS, KDGE, KEDJ, WXRK, WIXO, WKRL, WAVF, WDST

#### DAVE MATTHEWS BAND (66)

*Don't Drink The Water (RCA)*  
WOSC, WWCD, KKDM, CFNY, WQBK, WWDX, WMAD, WBTZ, KENZ, KMYZ, KLZR, WEND, KPOI, WNNX, WXDG, KTZ, KFTE, WHFS, KNDD, KHLR, WPGU, WXEG, WHMP, KKND, KQXR, WHTG, WKQX, WGRD, KACV, WLJR, WXEX, CIMX, KPNT, WDXD, WBRU, KXKR, KCXX, WPLA, WBCN, KRZQ, WLUM, KOME, KNRK, KNRX, KGDE, KROX, WRXQ, WROX, WBZU, WPBZ, WOXY, KJEE, WKRO, WAQZ, KTOZ, KTEG, KTCL, KEDG, WEJE, KITS, KDGE, WXRK, WIXO, WKRL, WAVF, WDST

#### GREEN DAY (23)

*Redundant (Reprise)*  
WQBK, KLZR, KTZ, KFTE, KNDD, KHLR, WPGU, KKND, KQXR, WHTG, WGRD, KACV, WXEX, KPNT, WBCN, KRZQ, WLUM, KOME, KNRK, KNRX, KGDE, KROX, WRXQ, WROX, WBZU, WPBZ, WOXY, KJEE, WKRO, WAQZ, KTOZ, KTEG, KITS, KEDJ, WXRK

#### BLACK LAB (15)

*Time Ago (DGC)*  
KNSX, KFGX, WWDX, WQXA, KFTE, KHLR, WPGU, KKND, KQXR, WHTG, KRZQ, KGDE, WXRK, WKRO, KTOZ

#### GOO GOO DOLLS (13)

*Iris (Warner Bros.)*  
WQBK, KPOI, KFTE, WXEG, WKQX, WBER, KPNT, WPLA, WBCN, KOME, WROX, KJEE, WIXO

### MOST REQUESTED

#### FASTBALL

*"The Way" (Hollywood)*

#### GARBAGE

*"Push It" (Almo Sounds)*

#### DAVE MATTHEWS BAND

*"Don't Drink The Water" (RCA)*

#### SEMISONIC

*"Closing Time" (MCA)*

#### STABBING WESTWARD

*"Save Yourself" (Columbia)*

### MOST BUZZ

#### FASTBALL

*"The Way" (Hollywood)*

#### CHERRY POPPIN' DADDIES

*"Zoot Suit Riot" (Mojo)*

#### MONO

*"Life In Mono" (Mercury)*

#### 2 SKINNEE J'S

*"Riot Nrrrd" (Capricorn)*

#### GOD LIVES UNDERWATER

*"From Your Mouth" (A&M)*

### MOST LIKELY TO SUCCEED

What's movin' up the charts, baby.

#### THE URGE

*"Jump Right In" (Immortal)*

#### ALANIS MORISSETTE

*"Uninvited" (Maverick)*

#### AGENTS OF GOOD ROOTS

*"Come On" (RCA)*

#### THE SPECIALS

*"It's You" (Way Cool)*

#### WANK

*"Forgiven" (Maverick)*



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

## APRIL 13

Alana Davis	"Crazy"	(Elektra)
Angelique	"Number"	(Red Ant)
Bernard Butler	People Move On	(Creation/Columbia)
Clutch	The Elephant Riders	(Columbia)
Cubic Feet	Inside Rail	(Meteor Records)
Cubic Feet	"Monkey"	(Meteor Records)
Fang	American Nightmare	(Wingnut)
Lisa Gerrard & Pieter Bourke	Duality	(4AD)
Pure	Feverish	(Mammoth)
Sean Lennon	"Home"	(Grand Royal)
Sonic Youth	"Sunday"	(Geffen)
Soul Asylum	"I Will Still Be Laughing"	(Columbia)
Tuscadero	My Way or the Highway	(Elektra)
2 Skinnee J's	!Supermercado!	(Capricorn)

## APRIL 20

Bad Religion	"Shades of Truth"	(Atlantic)
Bernard Butler	"Stay"	(Columbia)
Evan and Jaron	We've Never Heard of You Either	(Island)
Gandharvas	"Downtime"	(MCA)
Guster	"Airport Song"	(Sire/Hybrid)
Hayden	"The Hazards"	(Geffen)
Jesus Jones	Already	(Combustion)
Joan Jett & The Blackhearts	Bad Reputation	(Blackheart)
Joan Jett & The Blackhearts	I Love Rock N' Roll	(Blackheart)
Joan Jett & The Blackhearts	Flashback	(Blackheart)
Lenny Kravitz	"If You Can't Say No"	(Virgin)
Maire Brennan	Perfect Time	(Word/Epic)
Max Cavalera	Soulfly	(Roadrunner)
v/a	Music From the XGames vol. 3	(Mammoth)
Natacha Atlas	Nalim	(Beggars Banquet)
Onyx	Shut *em Down	(Def Jam)
Perfume Tree	Feeler	(World Domination)
Pink Martini	Sypathique	(Heinz)
Pizzicato 5	Happy End of You (Remix LP)	(Matador)
Public Enemy	He Got Game	(Def Jam)
v/a	Singles Going Home Alone (Matador Singles Compilation)	(Matador)

Sportsguitar  
 This Perfect Day  
 The Urge  
 Widespread Panic

## APRIL 28

Cheap Trick  
 Dan Bern  
 Esthero  
 Feeder  
 Gas Huffer  
 Humpers  
 Largo  
 Massive Attack  
 v/a  
 Red Aunts  
 Spoon  
 Suncatcher  
 Vast

## MAY 5

Big Wreck  
 Blink 182  
 Caustic Resin  
 Colin Newman  
 Firewater  
 Fun Da Mental  
 Girls Against Boys  
 Jesus Lizard  
 Lyres  
 Lyres  
 Lyres  
 Lyres  
 Natalie Merchant  
 Orbitronik  
 Rialto  
 Sean Lennon

## MAY 11

Hayden  
 Hi Fi Killers  
 Lenny Kravitz  
 Massive Attack  
 Method 51

Happy Already (Matador)  
 C-60 (550)  
 Master of Styles (Immortal)  
 Light Fuse Get Away (Capricorn)

Cheap Trick at Budokan: The Complete Concert (Epic/Legacy)  
 "One Thing Real" (Work)  
 Breath From Another (Work)  
 "High" (Elektra)  
 Just Beautiful Music (Epitaph)  
 Euphoria, Confusion, Anger, and Remorse (Epitaph)  
 (Blue Gorilla/Mercury)  
 "Teardrop" (Virgin)  
 Ninja Cuts 3: Funkungfusion (NinjaTune)  
 Ghetto Blaster (Epitaph)  
 A Series of Sneaks (Elektra)  
 Suncatcher (Restless)  
 Video Audio Sensory Theater (Elektra)

"That Song" (Atlantic)  
 "Josie" (MCA)  
 "The Medicine Is All Gone" (Alias)  
 A To Z (Beggars Banquet)  
 The Ponzi Scheme (JetSet)  
 Erotic Terrorism (Beggars Banquet)  
 "Park Avenue" (Zero Hour)  
 Blue (Capitol)  
 AHS 1005 + bonus tracks (Matador)  
 A Promise Is A Promise (Matador)  
 Lyres Lyres (Matador)  
 On Fyre (Matador)  
 "Kind and Dangerous" (Elektra)  
 Orbitronik (World Domination)  
 "Untouchable" (Sire)  
 Into The Sun (Grand Royal)

The Closer I Get (Geffen)  
 untitled (Loosegroove)  
 5 (Virgin)  
 Mezzanine (Virgin)  
 Method 51 (PC)

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

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

### INCREDIBLE SUMMER OPPORTUNITY.

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

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

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

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

RADIO BROADCAST MAINTENANCE TECHNICIAN KFI/KOST/KACE Radio in Los Angeles needs individual to maintain broadcasting equip. in studios and transmitters component level repair. Remote broadcasts, maintain antennas, STL, satellite, phone, computer, and TI digital systems. Min 5 yrs. broadcasting exp. min. 2 yrs exp w/50 w tube and solid state transmitters and assoc. equip. Digital audio system exp. Must read schematics and have writing documentation skills. Valid FCC general class radio telephone license. Motivated self-starter. 24 hrs, 7 days a week availability. Call Ernie Kristof at 213-251-3169 or fax resume to 213-487-1650. EOE.

PROMOTIONALLY ACTIVE RADIO STATION SEARCHING FOR CLASSIC ROCK PD. A team player with people skills and street smarts a must, looking to locate to the great state of Iowa. Blind Box.. Please send all inquiries to: Gavin Classifieds, 140 2nd, SF CA, 94105.

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### TOP RATED COUNTRY STATION

Looking for a morning person or team. Must have proven track record and programming experience. Remote and Promotion a must, plus getting involved in the community. We are an equal opportunity employer. Call 940-691-2311, FAX 940-761-2891, or send tapes and resume to: G.S.W.B., Human Resources, P.O. Box 5344, Wichita Falls, Texas 76307.



**MOST ADDED**  
**DAMON & NAOMI (31)**  
**GANG STARR (29)**  
**AVAIL (27)**  
**PITCHSHIFTER (22)**  
**THE GOURDS (19)**  
**GETAWAY PEOPLE (19)**

**TOP TIP**  
**THE DIRTY THREE**  
*Ocean Songs*  
*(Touch & Go)*

Gadzooks, man! The D3 make a hell of a debut this week at Number 11, making them our highest debut. They can only go up from there.

**RECORD TO WATCH**  
**GAUNT**  
*Bricks and Blackouts*  
*(Warner Bros.)*

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

# Gavin College

2W LW TW

2	3	1	<b>TORTOISE</b> - TNT (Thrill Jockey)
4	4	2	<b>THE REVEREND HORTON HEAT</b> - Space Heater (Interscope)
1	1	3	NEUTRAL MILK HOTEL - In the Aeroplane Over the Sea (Merge)
6	2	4	BUFFALO DAUGHTER - New Rock (Grand Royal)
10	7	5	<b>TRANS AM</b> - The Surveillance (Thrill Jockey)
3	5	6	GASTR DEL SOL - Camoufleur (Drag City)
5	6	7	<b>SWERVEDRIVER</b> - 99th Dream (Zero Hour)
37	26	8	<b>PROPELLERHEADS</b> - Decksanddrumsandrockandroll (Dreamworks)
—	37	9	<b>TUSCADERO</b> - My Way or the Highway (Elektra/EEG)
41	15	10	<b>THE SPECIALS</b> - Guilty 'Til Proved Innocent (Way Cool/MCA)
<b>NEW</b>	11	11	<b>DIRTY THREE</b> - Ocean Songs (Touch & Go)
9	14	12	<b>HALO BENDERS</b> - The Rebels Not In (K)
24	17	13	<b>SERVOTRON</b> - Entertainment Program for Humans (Lookout!)
<b>NEW</b>	14	14	<b>PULP</b> - This Is Hardcore (Island)
8	8	15	AIR - Moon Safari (Source/Caroline)
—	32	16	<b>MORCHEEBA</b> - Big Calm (China/Sire)
—	30	17	<b>FRANK &amp; WALTERS</b> - Grand Parade (Setanta)
20	9	18	BIG BAD VOODOO DADDY - Big Bad Voodoo Daddy (Coolsville)
27	27	19	<b>SUPERDRAG</b> - Head Trip in Every Key (Elektra/EEG)
<b>NEW</b>	20	20	<b>YO LA TENGO</b> - Little Honda (Matador)
29	24	21	<b>SAMIAM</b> - You Are Freaking Me Out (Ignition)
14	18	22	JESUS LIZARD - Jesus Lizard (Jetset)
19	10	23	ANI DiFRANCO - Little Plastic Castle (Righteous Babe)
22	29	24	<b>THE DONNAS</b> - American Teenage Rock-N-Roll Machine (Lookout!)
46	46	25	<b>MARS ACCELERATOR</b> - Frankfurt: Telephonics (Rx Remedy)
15	22	26	HEPCAT - Right On Time (Hellcat)
47	43	27	<b>WINDY &amp; CARL</b> - Depths (Kranky)
25	20	28	CURVE - Come Clean (Universal)
7	11	29	DIMITRI FROM PARIS - Sacrebleu (Atlantic)
18	25	30	DJ SPOOKY - Synthetic Fury EP (Asphodel)
28	33	31	<b>SPACEHOG</b> - The Chinese Album (Sire/Warner Bros.)
<b>NEW</b>	32	32	<b>MAKE-UP</b> - In Mass Mind (Dischord)
<b>NEW</b>	33	33	<b>ARTO LINDSAY</b> - Noon Chill (Bar/None)
16	21	34	MARY LOU LORD - Got No Shadow (WORK)
17	23	35	TOWA TEI - Sound Museum (Elektra/EEG)
<b>NEW</b>	36	36	<b>RICHARD DAVIES</b> - Telegraph (Flydaddy/V2)
36	34	37	GOOD RIDDANCE - Ballad From The Revolution (Fat Wreck Chords)
—	49	38	<b>LORD RUNNINGCLAM</b> - Fun For The Whole Family (Moonshine)
34	44	39	<b>GAZE</b> - Mitsumeru (K)
35	39	40	COME - Gently Down the Stream (Matador)
26	19	41	BRAN VAN 3000 - Glee (Capitol)
—	36	42	POLARA - Formless/Functional (Interscope)
—	50	43	<b>ADAM F</b> - Colours (Astralwerks)
45	35	44	DROPKICK MURPHYS - Do or Die (Hellcat)
<b>NEW</b>	45	45	<b>FAR</b> - Water & Solutions (Immortal/Epic)
11	13	46	KRISTIN HERSH - Strange Angels (Rykodisc)
<b>NEW</b>	47	47	<b>VARIOUS ARTISTS</b> - We Can Still Be Friends? (Magic Marker)
33	31	48	TULLYCRAFT - City of Subarus (Cher Doll)
<b>NEW</b>	49	49	<b>JUNIOR VARSITY KM</b> - Taking Care of You (Darla)
<b>NEW</b>	50	50	<b>SUICIDE MACHINES</b> - Battle Hymns (Hollywood)

## Inside College

BY MATT BROWN & VINNIE ESPARZA



### Workin' It Out

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

#### **KIM LENZ AND HER JAGUARS (HMG/HighTone)**

Good news for you rockabilly fans: coming straight outta Dallas is a new jewel named Kim Lenz, who, along with her super-tight combo the Jaguars, delivers some of the rawest, most undiluted, shit-kicking rockabilly that these ears have heard in a long, long time. She also

wins many brownie points for using the production services of one Wally Herson, whom some of you may recognize as the bass slapper for Big Sandy. Plus, Kim is the daughter of a bona fide rodeo queen. C'mon,—any girl that sings, "I'm gonna rock & roll 'til I rip my dress" on the very first song is alright by me. Highly recommended for anyone who has ever slapped Tres Flores in their hair. For more information contact Darrell Anderson at dander959@aol.com. —Vinnie Esparza ●

**Adds for April 13/14:** DJ Honda (Relativity), Heartworms (Popfactory), Randy Herman & the Sceptre of Benevolence (Bunnycake), VPN (Evil Teen), Sprung Monkey (Hollywood), Hagfish (Honest Don's), Weapon of Choice (No Mayo/Loose Groove), Snowpony (MCA), Cubic Feet (Meteor), Astrud (Sealed Fate), Sean

Lennon (Grand Royal/Capitol), Pure (Mammoth), 2 Skinny Js (Capricorn), Veda Hille (Bottom Line), Freaky Chakra (Astralwerks), Peter Thomas (Scamp), Son of Eve (A & M), Lost in Space (TVT), Lisa Gerrard (4AD/Warner Bros.), Clutch (Columbia), Sunset Valley (Sugar Free), Tugboat Annie (Big Top).

#### ARTIST PROFILE

### BUGS



**WHO:** Andrew Jervis and Dave Biegel

**FROM:** San Francisco, Calif.

**LATEST RELEASE:** Infinite Syndrome and No Categories compilation

**LABEL:** Ubiquity

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

**THE SOUND:** Bugs is renowned for coming up with innovative musical. By incorporating different textures in a rather unorthodox manner, they

have placed themselves above much of today's increasingly watered-down electronic music. Their video for About You is already on MTV's Amp.

#### THE CREATIVE PROCESS:

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

**THE COME-UP:** "We found an old Roland 303 keyboard at a garage sale on Haight & Ashbury for \$10 that we traded in for a \$1000 Jupiter 6 keyboard. That added a nice touch to the album."—Andrew

College Crew: MATT BROWN and VINNIE ESPARZA

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

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



# Radioactive

BY MATT BROWN

## Rock & Roll Ain't Noise Pollution

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

### DON JANTZEN, KILO-COLORADO SPRINGS

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

I am really liking the new Jerry Cantrell a lot, too. You can obviously see where all the creativity of Alice in Chains came from.

And definitely Rob Halford's *Two*. *Voyeurs* is a rock record. In this day and age, where there's not that many rock records that are actually coming out and

added it. What can you say about Page & Plant? They are on that spiritual vibe. Robert Plant is scrambling to save his soul.

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



Samiam

### PEGGIE SWEET, WHMH-ST. CLOUD

We're hoping to add the Caroline's Spine "Wallflower" release real soon. It's not quite as rocky as "Sullivan," but it is a great follow-up tune. I think that band has a lot of potential. The Diner Junkies "Ramona's Out of Vogue" is also very good. They have a lot of potential in there as well.

I really like the new Page & Plant single. It's very Eastern sounding. It's a

very different sound for them and it's something you could sit down and meditate to.

Joe Satriani's "Ceremony" is cool, because Joe just keeps coming up

with new sounds. It takes a couple of seconds for the song to kick in, but once it does it's really good.

Unfortunately, I haven't had the chance to listen to the whole album, but I can't wait until it arrives. And I'm really looking forward to the new Stabbing Westward, because I really liked the band's last release.

### FUTURE BOB, WTFX-LOUISVILLE

Jimmie's Chicken Shack rules! The new Stabbing Westward is really hot. Days of the New, of course—those guys are from Louisville. We are playing another local band called Eden Street who just signed to A&M, and they're doing really well for us. We're playing "Sunflower Song" right now.

They've got a few other tracks on there. We haven't gotten the new release yet, but we're looking forward to that. Creed is showing no burn whatsoever, and we've been on the track for about nine months now. Jerry Cantrell's whole record is cool. It smokes just like that Kentucky green.

### C. J. CRUZ, KISS-SAN ANTONIO

Another record that is still going to happen, but hasn't quite done it yet is the new one from The Verve, "Lucky Man." That's a great song, I really like that one. I also like the Athenaeum. The Verve and Athenaeum are two biggies for me that I'm really working for as far as getting them on. I also think Semisonic's "Closing Time" and

Fuel's "Shimmer" are awesome records. We're on both of those.

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

You know, we're obviously not an alternative station, but I'll tell you what they have—that great Garbage song. That



The Verve

song is gonna be huge alternatively. It's more of an alternative record, but I sure would like to play it. It's that good, and the hype is very well deserved.

### JEFF CARROL, KLBX-AUSTIN

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



Caroline's Spine

rocking, *Voyeurs* is definitely a full-on huge record. I actually called Rob's manager just to tell him, "Hey, this record is one of the best I've heard all year."

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

### BRIDGET VENTURA, KUPD-PHOENIX

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

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

I think the Page & Plant "Most High" is a very cool record; we just



Robert Plant &amp; Jimmy Page



Two

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

### E. CURTIS JOHNSON, KRZR-FRESNO

Sevendust is one of the few bands out there that has a real street buzz. As cliché as that sounds, that's a band that's really coming from the street and not from a marketing department.

Sire has this band called Guster that has a great sound. I'm not convinced that they are a rock band, but I really like their sound. ●



**MOST ADDED**

- TORI AMOS**  
(31/31 reports)
- JIMMY PAGE & ROBERT PLANT**  
(18/18 reports)
- PETE DROGE**  
(12/19 reports)
- BONNIE RAITT**  
(10/68 reports)

**TOP TIP**

**CITY OF ANGELS SOUNDTRACK**

Various Artists  
(Reprise)

This week's highest debut release is bouyed by brand new tunes by the Goo Goo Dolls and Alanis Morissette.

**RECORD TO WATCH**

**JIMMY PAGE & ROBERT PLANT**

"Most High"  
(Atlantic)

Jimmy Page and Robert Plant's second "unleaded" collaboration has many of the same Middle Eastern chord influences we've heard on their previous record, as well as their many Led Zeppelin classics.

**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3



EDITORS:  
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	ERIC CLAPTON (Reprise)
2	2	BONNIE RAITT (Capitol)
3	3	MARC COHN (Atlantic)
4	4	ROBBIE ROBERTSON (Capitol)
5	5	AGENTS OF GOOD ROOTS (RCA)
6	6	ANI DIFRANCO (Righteous Babe)
7	7	SARAH McLACHLAN (Nettwerk/Arista)
9	8	FASTBALL (Hollywood)
8	9	NATALIE IMBRUGLIA (RCA)
12	10	ALANA DAVIS (Elektra/EEG)
48	11	DAVE MATTHEWS BAND (RCA)
10	12	CHRIS STILLS (Atlantic)
13	13	PETER CASE (Vanguard)
11	14	KENNY WAYNE SHEPHERD (Revolution)
16	15	SEMISONIC (MCA)
14	16	STEVE POLTZ (Mercury)
15	17	MATCHBOX 20 (Lava/Atlantic)
18	18	THE VERVE (Virgin)
20	19	PEARL JAM (Epic)
19	20	PAULA COLE (Warner Bros.)
23	21	EBBA FORSBERG (Maverick)
21	22	MARCY PLAYGROUND (Mammoth)
27	23	THE SPECIALS (Way Cool/MCA)
25	24	THIRD EYE BLIND (Elektra/EEG)
17	25	LOREENA MCKENITT (Warner Bros.)
32	26	LISA LOEB (Geffen)
26	27	JOLENE (Sire)
29	28	REBEKAH (Elektra/EEG)
22	29	MARY LOU LORD (WORK)
NEW	30	CITY OF ANGELS SOUNDTRACK (Reprise)
24	31	TODD THIBAUD (Doolittle)
33	32	KATHLEEN WILHOITE (V2)
35	33	JONATHA BROOKE (Refugee/MCA)
30	34	B.B.KING (MCA)
38	35	SHAWN COLVIN (Columbia/CRG)
31	36	SING IT (Rouder)
44	37	GREEN DAY (Reprise)
28	38	NAKED (Red Ant)
41	39	LOUDON WAINWRIGHT III (Charisma)
NEW	40	TODD SNIDER (MCA)
39	41	DAVID POE (550 Music)
NEW	42	TRIBUTE TO LOWELL GEORGE (CMC International)
43	43	A. J. CROCE (Ruf)
NEW	44	FRANCIS DUNNERY (Razor & Tie)
47	45	EDWIN McCAIN (Atlantic)
40	46	STEVE EARLE (E-Squared/Warner Bros.)
37	47	CHERI KNIGHT (E-Squared)
34	48	FREDDY JONES BAND (Capricorn)
NEW	49	TRAIN (Aware/Columbia)
NEW	50	FINLEY QUAYE (550 Music)

LW	TW	COMMERCIAL
1	1	ERIC CLAPTON (Reprise)
2	2	BONNIE RAITT (Capitol)
3	3	MARC COHN (Atlantic)
4	4	ROBBIE ROBERTSON (Capitol)
6	5	FASTBALL (Hollywood)
38	6	DAVE MATTHEWS BAND (RCA)
7	7	SARAH McLACHLAN (Nettwerk/Arista)
5	8	AGENTS OF GOOD ROOTS (RCA)
8	9	NATALIE IMBRUGLIA (RCA)
10	10	THE VERVE (Virgin)
9	11	KENNY WAYNE SHEPHERD (Revolution)
21	12	SEMISONIC (MCA)
13	13	MATCHBOX 20 (Lava/Atlantic)
14	14	ANI DIFRANCO (Righteous Babe)
11	15	ALANA DAVIS (Elektra/EEG)
12	16	CHRIS STILLS (Atlantic)
17	17	PEARL JAM (Epic)
18	18	STEVE POLTZ (Mercury)
16	19	PAULA COLE (Warner Bros.)
15	20	MARCY PLAYGROUND (Mammoth)
19	21	PETER CASE (Vanguard)
22	22	THIRD EYE BLIND (Elektra/EEG)
24	23	THE SPECIALS (Way Cool/MCA)
25	24	EBBA FORSBERG (Maverick)
30	25	LISA LOEB (Geffen)
26	26	EDWIN McCAIN (Atlantic)
48	27	CITY OF ANGELS SOUNDTRACK (Reprise)
29	28	JOLENE (Sire)
20	29	LOREENA MCKENITT (Warner Bros.)
33	30	SHAWN COLVIN (Columbia/CRG)
50	31	TODD SNIDER (MCA)
27	32	TODD THIBAUD (Doolittle)
34	33	GREEN DAY (Reprise)
32	34	STEVE EARLE (E-Squared/Warner Bros.)
28	35	NAKED (Red Ant)
NEW	36	FRANCIS DUNNERY (Razor & Tie)
23	37	ROLLING STONES (Virgin)
40	38	JONATHA BROOKE (Refugee/MCA)
36	39	B.B.KING (MCA)
31	40	MARY LOU LORD (WORK)
39	41	REBEKAH (Elektra/EEG)
46	42	EVERYTHING (Sire)
NEW	43	TRIBUTE TO LOWELL GEORGE (CMC International)
44	44	FINLEY QUAYE (550 Music)
37	45	MAX CARL & BIG DANCE (Mission)
NEW	46	MATTHEW RYAN (A&M)
47	47	RADIOHEAD (Capitol)
42	48	A. J. CROCE (Ruf)
NEW	49	TRAIN (Aware/Columbia)
NEW	50	WIDESPREAD PANIC (Capricorn)

LW	TW	NON-COMMERCIAL
1	1	ANI DIFRANCO (Righteous Babe)
2	2	ROBBIE ROBERTSON (Capitol)
4	3	PETER CASE (Vanguard)
7	4	BONNIE RAITT (Capitol)
3	5	ERIC CLAPTON (Reprise)
5	6	SING IT (Rouder)
6	7	REBEKAH (Elektra/EEG)
18	8	ALANA DAVIS (Elektra/EEG)
9	9	STEVE POLTZ (Mercury)
12	10	MARC COHN (Atlantic)
13	11	KATHLEEN WILHOITE (V2)
15	12	LOUDON WAINWRIGHT III (Charisma)
8	13	AGENTS OF GOOD ROOTS (RCA)
14	14	CHRIS STILLS (Atlantic)
10	15	MARY LOU LORD (WORK)
17	16	JULES SHEAR (High Street/Windham Hill)
21	17	CARRIE NEWCOMER (Philo/Rouder)
11	18	CHERI KNIGHT (E-Squared)
20	19	JOLENE (Sire)
22	20	TERRY CALLIER (Verve)
24	21	WHERE HAVE ALL THE FLOWERS GONE? (Applesseed)
19	22	SARAH McLACHLAN (Nettwerk/Arista)
23	23	DAVID POE (550 Music)
28	24	JONATHA BROOKE (Refugee/MCA)
32	25	SEMISONIC (MCA)
16	26	VICTORIA WILLIAMS (Atlantic)
27	27	EBBA FORSBERG (Maverick)
26	28	A. J. CROCE (Ruf)
29	29	CHRIS KNIGHT (Decca)
30	30	TRIBUTE TO LOWELL GEORGE (CMC International)
34	31	THE MAVERICKS (MCA/NASHVILLE)
46	32	THE SPECIALS (Way Cool/MCA)
31	33	COTTON MATHER (Copper)
25	34	MARIA MULDAUR (Telarc Blues)
35	35	SUSAN TEDESCHI (Rouder)
45	36	FASTBALL (Hollywood)
50	37	MORCHEEBA (China/Sire)
39	38	PHOEBE SNOW (House of Blues)
33	39	WHISKEYTOWN (Outpost)
38	40	JAMES IHA (Virgin)
42	41	NATALIE IMBRUGLIA (RCA)
37	42	LOREENA MCKENITT (Warner Bros.)
40	43	HOLLY COLE (Metro Blue/Capitol)
43	44	TODD THIBAUD (Doolittle)
36	45	B.B.KING (MCA)
47	46	PEARL JAM (Epic)
NEW	47	DAN BERN (WORK)
49	48	AIR (Source/Caroline)
—	49	FINLEY QUAYE (550 Music)
NEW	50	WIDESPREAD PANIC (Capricorn)

**A3 Picks**

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

Always a sure fire, John Hammond comes through again with a stylish and honest glance at the roots of our format. Whether soulfully testifying or confessin' the blues, Hammond carries the torches passed along by Willie Dixon, Sonny Boy Williamson, and Howlin' Wolf. For *Long as I Have You*, Hammond put his guitar down for most of this album, instead allowing Lil' Charlie and the Nightcats to be his backing band. Never too gritty

and with just enough guts, Hammond's voice vacillates effortlessly through swing and jump blues like a freight train moves through the countryside. Check out "I Feel So Sorry" and "Goin' Away Baby." It takes years of playing and recording to hone such a voice. —JON FOJTIK

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

Djumbeks, bells, and Middle Eastern spirituality highlight this new single from these now-Jurassic rock stars. The title suggests more than New Aged pontificators, though, and psychedelic overdubs from engineer Steve Albini hint that this might be a

tromp through a drugged and delusional kingdom, one stuffed with burning trees, frightening Gods, and the elusive mystery: "Who guards

the truth?" Precursor to the upcoming album, *Walking Into Clarksdale*, "Most High" is a Godzilla track in the land of mortals. —JON FOJTIK

**A3 Gridbound**

- WIDESPREAD PANIC (Capricorn)
- SUSAN TEDESCHI (Rouder)
- \*TORI AMOS (Atlantic)
- TOM HALL (Cabana Boy)
- JUNKSTER (RCA)
- BIG HEAD TODD & THE MONSTERS (Revolution)
- MATTHEW RYAN (A&M)
- DAN BERN (WORK)
- CARRIE NEWCOMER (Philo/Rouder)
- CHRIS WHITLEY (Messenger)
- MORCHEEBA (China/Sire)

- GERALD COLLIER (CZ/Revolution)
- \*PETE DROGE (Columbia)
- \*THE MAVERICKS (MCA Nashville)
- \*JIMMY PAGE & ROBERT PLANT (Atlantic)
- \*KYLE DAVIS (N2K Encoded Music)
- \*JOHN WESLEY HARDING (Zero Hour)
- Dropped: #36 Victoria Williams, #42 Rolling Stones, #46 Max Carl & BigDance, #45 Whiskeytown, #49 Box Set, #50 Jules Shear, Terry Callier, Tribute to Pete Seeger, Holly Cole, Cotton Mather, Chris Knight, Everything.



# Say You Want a Revolution?

## THE GREAT KPIG LISTENER REBELLION

BY KENT ZIMMERMAN

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

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

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

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

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

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

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

At first, with good ratings and an ultra-high marketing profile, KPIG's unique standing in the community seemed safe. But with the release of fall Arbitron results, change seemed eminent.

"We had a couple of good books, so everything was OK," she remembers. "But after the first down book we had, they literally walked in and threw the book at Frank Caprista and me. 'What are we going to do about this?,' they said. They're very Arbitron- and come-driven—all the things that KPIG isn't about.

"Radio stations like KPIG can't compete in a strictly Arbitron mindset. Come versus time spent listening doesn't compute. For some reason, there's a certain amount of instability built in, although we're always in the top five and usually in the top three, so our ratings were not [that] bad when they came to us about doing classic rock."

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

growing metro areas in the country.

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

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

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

"What the owners told us was basically this: 'We like everything about the station except the music.' They liked the demographic, our attitude, style, marketing, artwork, and the way we handle ourselves on the air. They wanted to hear 'Living in the USA' by Steve Miller, those classic rock hits, and they wanted to put us on a clock so they

would know what was happening and when, which isn't KPIG at all. We're free form."

Then the listeners got wind of the changes, and that's when the proverbial pig feces hit the fan.

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

### Hog Calls, Death Threats, and Weeping Listeners

"Referring those calls was a wonderful thing, although not so wonderful in the beginning," remembers Hopper. "We didn't realize that the corporate numbers were also home numbers. Soon [the new owners] started getting raging listeners' phone calls at 2 o'clock in the morning."

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

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

Wasn't giving out management's phone numbers—particularly home numbers—an extreme course of action? As Hopper recalls, "There was no half-assed way to do it. I wanted to wait before letting the listeners know, because I knew the owner was coming to town.

Unfortunately it didn't happen that way. When he got calls at home, and especially after he set up a special phone line, we urged people to continue calling. Letters and e-mails are nice, but you don't have to look at them. So we urged the listeners to call."

And call they did. "The listeners called Will Douglass, our General Manager, and

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

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



The KPIG staff... Laura Hopper (front row extreme right)





# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CDR	KACV	KBAC	KBBCO	KBVR	KEPC	KFAN	KELY	KEGG	KFKJ	KGSR	KHKK	KKZN	KLCC	KLRQ	KMSM	KMITT	KMBA	KOTR	KPCC	KPIG	KRCL	KROK	KRSH	KRIM	KRRS	KSPN	KSTU	KTRD	KTCZ	KTRK
1	ERIC CLAPTON (Reprise)	1122	-14	34	6	19	7	27	9	20	13	26	10	31	43	36	7	22	15	33	9	9	7	5	6	38	19	20	14	20	17	30	24	
2	BONNIE RAITT (Capitol)	1015	+168	36	22	6	18	20	10	10	16	18	24	23	59	10	7	14	19	33	9	8	7	9	35	18	15	14	20	13	18	18	15	
3	MARC COHN (Atlantic)	833	+61	33		23	16	20		15		20	25	22	32	15	7	14	10	31	10	6	7	9	4	37	22	15	14	20	8	13	20	12
4	ROBBIE ROBERTSON (Capitol)	736	+3	30		23			9	12	5	8	17	12	24		7	15	17	25	7	16	7	2	4	37	9	20	14	20	13	17	24	
5	AGENTS OF GOOD ROOTS (RCA)	630	-18	36	22	8	17	22	7		13	16	24	15	25	5			12	8	11	8	7	1	35	11	15	12	20	5	13	12	24	
6	ANI DI FRANCO (Righteous Babe)	626	-15	19	23	8			13				6	9			7	8		9	9	12	7		8	14	6	15	7	20	13	12	9	
7	SARAH McLACHLAN (Nettwerk/Arista)	606	-15	34	21	8	16	5		5		8	23	16	20					21		4	5			31	22	20	12	20	8		12	
8	FASTBALL (Hollywood)	602	+55	21	22		18	24				24	23			27		8	18		8	10	7	2		39	7		14		6	12	6	
9	NATALIE IMBRUGLIA (RCA)	572	+24	32	19	8						24	14	7	29				10				5		3	39	18	10	14	20		6		
10	ALANA DAVIS (Elektra/EEG)	537	+23	20	20	22	14	11	7		11		13	9		6	7				10	5	7		3	36	12	15		20	11	8	8	9
11	DAVE MATTHEWS BAND (RCA)	523	+315	17	8		27	23				8	11			12		5	11	23	9	5	3	5		6	7	14	13		7	9	7	
12	CHRIS STILLS (Atlantic)	521	-3		18	6		11	10		13		13	11			7	14	12	10		16	7	14	1	32	11	15	14		6		12	
13	PETER CASE (Vanguard)	514	+7		15	8			13		19		6	13			7	13			8	16	7	14		26	7	10		20	13	8		
14	KENNY WAYNE SHEPHERD (Revolution)	507	-17	17		7	16	22		10	19	21	12		10	30		19	18	5	4		5	7		33	10	20	28	20		22	9	
15	SEMISONIC (MCA)	494	+84	6	23	8		13	8				17	1		13		19	13			7	7			32	10	14	10		13	4		
16	STEVE POLTZ (Mercury)	485	+9	21	19	9		11	8		17		13		7					7			5	5	3	31	7	10		4	6	5	12	
17	MATCHBOX 20 (Lava/Atlantic)	458	+13	16	18	2	16				12	7	7			35		13					1	2		36	7	15	12					
18	THE VERVE (Virgin)	415	+10	13		13	14	12				7		4	12	14					10	5	10				6	10	9		8	22	8	
19	PEARL JAM (Epic)	402	+20		22	21	4	28	12			12	13	12	10	14			16	10		10					10		10		7			
20	PAULA COLE (Warner Bros.)	398	+12	33		7		11					15			10	15			6						33	24	10		13			8	
21	EBBA FORSBERG (Maverick)	348	+10	19	19	4							14	10	10		5			6	9	7	5		2	12	5		14	13	7	6	7	
22	MARCY PLAYGROUND (Mammoth)	340	-19		5		16	23		5						27		19	10								19		14			11		
23	THE SPECIALS (Way Cool/MCA)	337	+32		12	6	13	5					8	9		18	5	6		9	9	7	5		3	23		9		11		9		
24	THIRD EYE BLIND (Elektra/EEG)	320	+9	21			14	9								26			10	5			5			26	6		7					
25	LOREENA MCKENITT (Warner Bros.)	312	-97				14	12	10					8	8	12	5			5		6	1	4	1	36	4	20		10				
26	LISA LOEB (Geffen)	306	+41	15		7					14	18	12		7	15	7						5		1	13	13	15	12	13				
27	JOLENE (Sire)	304	-6			2			9	5			11	3					12			8	3	2	1		6			5	6			
28	REBEKAH (Elektra/EEG)	298	-4		15				9	5			7				5	6		10	7	4	5		12	7	10		13	8	9		8	
29	MARY LOU LORD (WORK)	294	-50				9	13					14				7	7	15		9		5		4	13	7		9				10	
30	CITY OF ANGELS SOUNDTRACK (Reprise)	269	NEW	32	22			10					5		10	16					9						11	10	7			12		
31	TODD THIBAUD (Doolittle)	264	-48						12		13							15	16		6	8	7	7		7	9	13	6			9		
32	KATHLEEN WILHOITE (V2)	263	0			9											5				8	4	3		2	18	5	10		10	6	8		
33	JONATHA BROOKE (Refugee/MCA)	262	+16				4		5		9	6		11					6			7	5				15		10	9			9	
34	B.B.KING (MCA)	259	-23						7		20	20			6		7			8		9		13			9	15	14		11	22		
35	SHAWN COLVIN (Columbia/CRG)	252	+16	11	11						15			13	17	14				6							25	14				5		
36	SING IT (Rounder)	250	-28						10	15				25			7						1	10	3		10		9	7				
37	GREEN DAY (Reprise)	247	+17		10	22		13											12				5			31		10	14			4		
38	NAKED (Red Ant)	243	-61			9			9				3		10	6				7			5			25		10	14	13				
39	LOUDON WAINWRIGHT III (Charisma)	239	+7						11	10			6	14			4						5	6	3			10	8	10		9		
40	TODD SNIDER (MCA)	237	NEW						15				18					6	10			7	3	14			7	12		14		10		
41	DAVID POE (550 Music)	237	+3						10					15	8		5	6			6		5			13	5		13	7				
42	TRIBUTE TO LOWELL GEORGE (CMC International)	228	NEW												2		4	5										13	9	15		7		
43	A. J. CROCE (Ruf)	226	-5						20													8	5	6	3		15	13	8			9		
44	FRANCIS DUNNERY (Razor & Tie)	221	NEW										7				5	5					3				10	12		13				
45	EDWIN McCAIN (Atlantic)	213	-4	25			15									14	4															4		
46	STEVE EARLE (E-Squared/Warner Bros.)	213	-20		21			12		5	9		3	21								5	8		14	1	5			7			17	
47	CHERI KNIGHT (E-Squared)	202	-37						9	5				8														7	10	5	6		8	
48	FREDDY JONES BAND (Capricorn)	202	-49			10	17				13							19								25	10	7	13			6		
49	TRAIN (Aware/Columbia)	200	NEW						10	11			11							7	7		3				12	7						
50	FINLEY QUAYE (550 Music)	196	NEW			19			11					20	7									3							8			

## Solution Time and the Great Compromise.

"Bill Goldsmith and I finally sat down and tried to figure out how we could make it work, coming up with what we thought was a viable win/win solution. We moved from the 80 percent classic rock idea, through the back door, to playing the kind of rock we'd played



# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KUNR	KXL	MAPS	WBOS	WBZC	WQBE	WCLZ	WDET	WEBK	WESK	WERU	WFPK	WFIV	WVIS	WKZE	WMMH	WMMY	WMMV	WNGS	WNCV	WTKU	WRLT	WRNR	WRNK	WRPX	WRSI	WVOD	WVRV	WVCO	WVLE	WRPN	WVRT	WVRV	WVPE		
ERIC CLAPTON (Reprise)	5	33	7	40			10	10				9	5	10	16	31	22		10		15	23	14	24	11		23	36		40	16	30	24	12		
BONNIE RAITT (Capitol)	5	22	5	23			5	10	23	24			9	3	16	26	15		8	16	3		14	28	11		19	22		27	6	15	25	13		
MARC COHN (Atlantic)	5	25	5	18			4	3	19	7		5	5		16	27	14		11	8	6	13	5	29	9	17				5		18	13			
ROBBIE ROBERTSON (Capitol)	5	6	4				6	5	16	9	3	9	9	9	12	13	8		8	4	15	25	14	10	12	24				10	8	14	11			
AGENTS OF GOOD ROOTS (RCA)	5	7					6	3	23			9	5		23	9			13	8	3		8			12	20	16		6	9	28	11			
ANI DI FRANCO (Righteous Babe)	5				10	9	3	15	7	50	10	9	10		16	15	6		15	16	15	10	14		10	11		23		15	11	14	13			
SARAH McLACHLAN (Netwerk/Arista)		25	5						7		6		9	21	12	23	11					20		14					24	32	9	15	10	5		
FASTBALL (Hollywood)	3			26	12	3	6		12			5		10		16	3		13				14		5								27	9		
NATALIE IMBRUGLIA (RCA)	3	6	9	33			4		7			1		20		14						18	5	25		24	39		50	14			18			
ALANA DAVIS (Elektra/EEG)		14	3		12		4		13	17			5		16		14		7				25			12	21		14	4			12	11		
DAVE MATTHEWS BAND (RCA)				22			2		19	3					16	6			14			23	11	6		11	29	12	23	5	22	28	9			
CHRIS STILLS (Atlantic)	5	4		9				14	8	50			5		16	6			15	8	15	9	9	14	2	19			8	5	6	10	8			
PETER CASE (Vanguard)	5	9		4	3	4	16	9	17	8	9	4		12	8	6		10	16	15	9	14	14	7	24				2			9	11			
KENNY WAYNE SHEPHERD (Revolution)			5				6		3					10	13	6						16	10			20					9					
SEMISONIC (MCA)	3		8			6			15	36	3			24	12	6						23	5	9		24	1	22	8	5	7	11	9			
STEVE POLTZ (Mercury)	5	5	6		6	6	13	16	24		5	5		12	7				9	16	15	17	9	8	7	24			13	3	13	15	8			
MATCHBOX 20 (Lava/Arista)	3			38			4		8					20	6	7						4					39		69		15	6				
THE VERVE (Virgin)			9	19					6		5			15			22					10					23	32	49		17	11	6			
PEARL JAM (Epic)				4					13					18					1		3	32				10		28		15	37	9	8			
PAULA COLE (Warner Bros.)		4		42			3						5	4		6			2				24				33		41		5		16	5		
EBBA FORSBERG (Maverick)	3	11	4	5			5	10						8	7				12	8		24	13	3					11	5						
MARCY PLAYGROUND (Mammoth)				33										7								18		6			19	9	50		20	8				
THE SPECIALS (Way Cool/MCA)	3		5					6	15		3	1	4	7			9		10	16		17	9	6		25		14		4			7			
THIRD EYE BLIND (Elektra/EEG)				33										9								17					42	25	51		31	7	18			
LORREENA McKENITT (Warner Bros.)		5				6	5				6		8		16		12		5		9	8	8						31	7	18					
LISA LOEB (Geffen)		4	1			9	3							3	12	8	13					4	20				39		11	6	6					
JOLENE (Sire)			4		16				13	50	6	5	2	8	12		6		5	16	15			8	3	24			18							
REBEKAH (Elektra/EEG)	5	6	1	8	3		12		12	3	8	9	5		5				8		6	9	7	6		20		11	7				6			
MARY LOU LORD (WORK)	5	5	11	5	9	5			12	3	8	9	5		6				8		6		12	4		10			4	10						
CITY OF ANGELS SOUNDTRACK (Reprise)			3	13			3		11													17		6					57	2						
TODD THIBAUD (Doolittle)	3		2			9			7	36		1		6		6			9		6	10		3		18										
KATHLEEN WILHOITE (V2)	5		4	7		6	5	8	15	7	3	1	5		5				7	4	15	8							7							
JONATHAN BROOKE (Refugee/MCA)	3	9	3		9	2	12			8			5		16	6			12			12	20	3					6		7	10				
B.B. KING (MCA)		10				9							9		16		16				11											1				
SHAWN COLVIN (Columbia/CRG)		13	8	11									4		26								14				20		13		7			5		
SING IT (Rounder)	5		2		9	9		15			7	9	5		12		6		5	16	15		8	2												
GREEN DAY (Reprise)				18																		6					20	30	24							
NAKED (Red Ant)			6				8			7									10			10		17			22		25							
LOUDON WAINWRIGHT III (Charisma)	5				9	4	14	8		5	9	5		6		6			2	16	15			2										7		
TODD SWIDER (MCA)			6					21	24				8																							
DAVID POE (550 Music)	3	4	7		3	3	13			6	5	5	9		7												24			8		10	6			
TRIBUTE TO LOWELL GEORGE (CMC International)	3				9	5	7	31		4	1			12	7				4	16	15															
A. J. CROCE (Ruf)	5				9	5	3	14	36	4	9	2		6								4													7	
FRANCIS DUNNERY (Razor & Tie)			3	4		9	5	7	50			5			6	3			7	4				6	5					19	5		10	8		
EDWIN McCAIN (Atlantic)				33												7								26			43		38							
STEVE EARLE (E-Squared/Warner Bros.)						2					10				16	14	7																5			
CHERI KNIGHT (E-Squared)	5		4		9	6		12	13	3	9	9	4		16							6										5			8	
FREDDY JONES BAND (Capricorn)										17				10								9										9				
TRAIN (Aware/Columbia)	3		1				4		14	36				3		7															5				5	
FINLEY QUAYE (550 Music)	3						5		14			5	8									17						19		14					8	

"The more polished remix smoothes out the rough edges and makes 'The Last In Love' radio friendly for the whole spectrum of AAA."

- Dennis Constantine, KINK

## Jules Shear

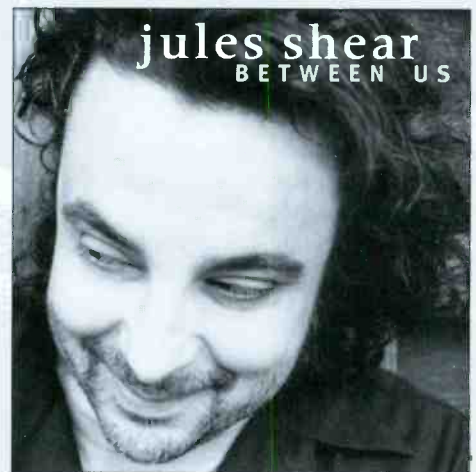
"The Last In Love" with Paula Cole  
Radio Remix

Add Date: April 14

"... reminds me of why I got into this business in the first place."

What a brilliant, inspired record. One of my favorite albums of the year."

- Jody Denberg, KGSR



ON TOUR NOW!  
Check Website for details  
[www.windham.com](http://www.windham.com)

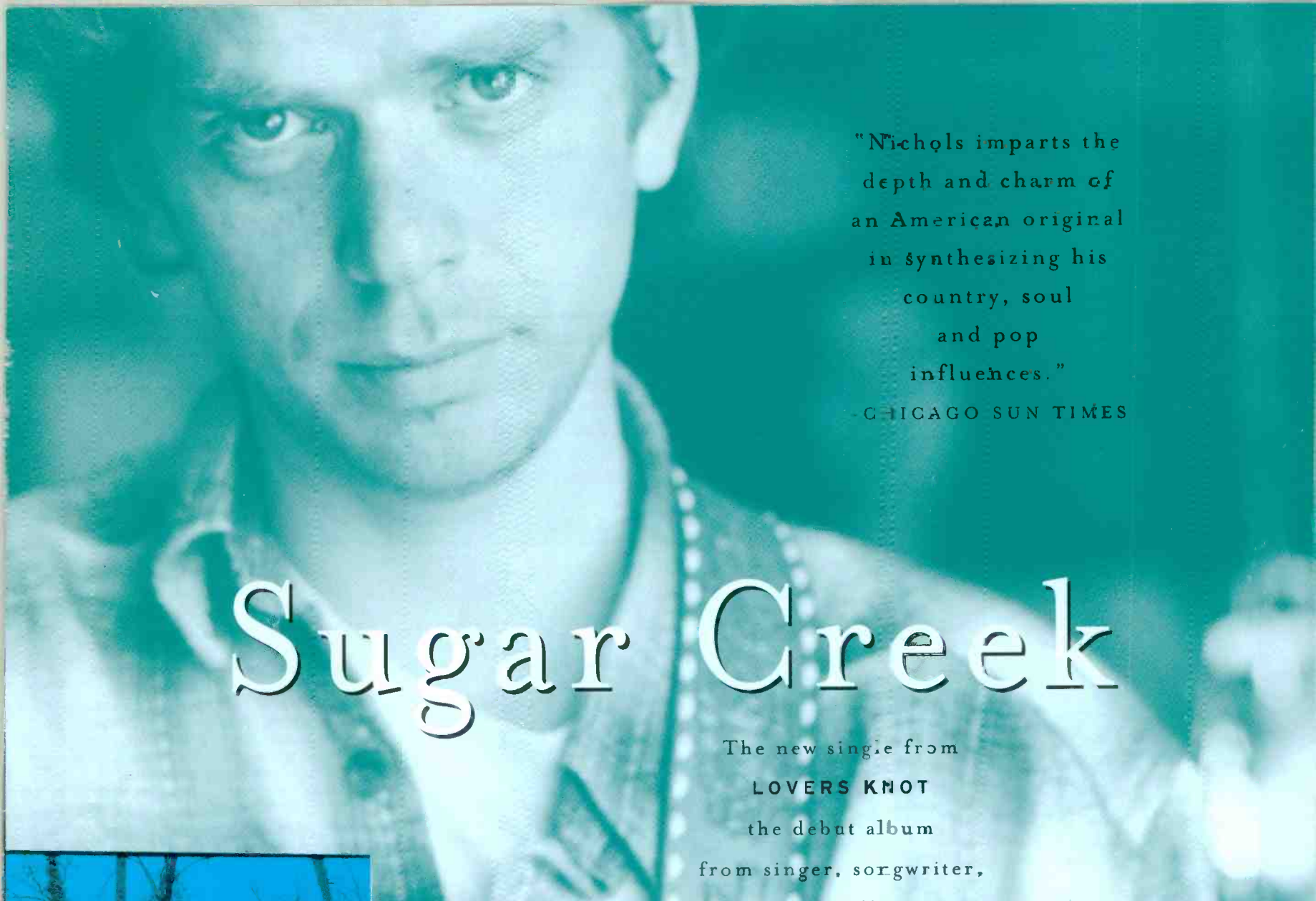


Management: Michael J. Lembo/Mike's Artist Management, Tuscon, AZ • Produced by Stewart Lerman & Jules Shear • Remixed by Richard Feldman

RADIO CONTACT: CRYSTAL ANN LEA TEL: 310-358-4845 FAX: 310-358-4826 EMAIL: [crystal.ann.lea@bmge.com](mailto:crystal.ann.lea@bmge.com)

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"Nichols imparts the  
depth and charm of  
an American original  
in synthesizing his  
country, soul  
and pop  
influences."

—CHICAGO SUN TIMES

# Sugar Creek

The new single from  
**LOVERS KNOT**  
the debut album  
from singer, songwriter,  
storyteller



# Jeb Loy Nichols

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

PHILADELPHIA  
WEEKLY

Produced by Craig Street

Management: Danny Kahn Productions · [hollywoodandvine.com/jebloynichols](http://hollywoodandvine.com/jebloynichols) ©1998 Capitol Records, Inc.







# Gavin Urban Landzcape

THE GAVIN ORIGINAL

## PRIME PROPERTY

### WEST COAST

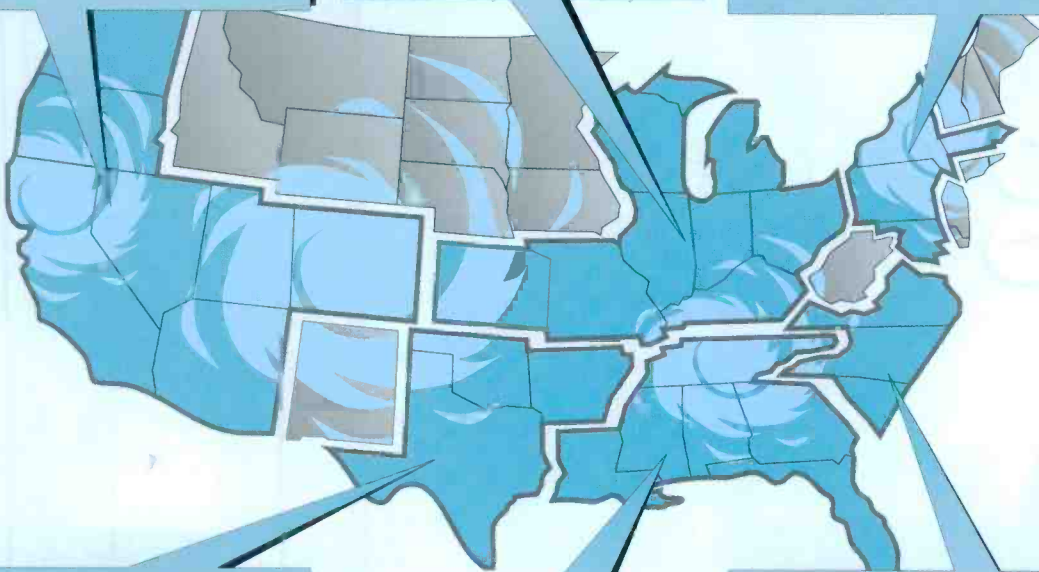
**JOE +46** "All That I Am" (Jive)  
**ERYKAH BADU +38** "Apple Tree" (Kedar/Universal)  
**WC +33** "Cheddar" (Payday/FFRR)  
**DAVE HOLLISTER +32** "The Weekend" (Tommy Boy)  
**MARIAH CAREY +26** "My All" (Columbia/CRG)

### MIDWEST

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

### EAST COAST

**JON B. +100** "They Don't Know" (YabYum/550)  
**PUBLIC ANNOUNCEMENT +100** "Body Bumpin'" (A&M)  
**XSCAPE +99** "The Arms Of The One Who Loves You" (SoSoDef/Columbia)  
**BIG PUNISHER +85** "Still Not A Player" (Loud)  
**MYA +80** "It's All About Me" (Interscope)



### SOUTHWEST

**XSCAPE +70** "The Arms Of The One Who Loves You" (SoSoDef/Columbia)  
**JOE +59** "All That I Am" (Jive)  
**JON B. +56** "They Don't Know" (YabYum/550)  
**BOYZ II MEN +55** "Can't Let Her Go" (Motown)  
**MYA +54** "It's All About Me" (Interscope)

### SOUTHEAST

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

### CAROLINAS/VIRGINIA

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



### MOST ADDED

LSG (57)

*Door #1 (EastWest/EEG)*  
 WZHT, KBMS, KBCE, WJMG, KYEA, WZND, WDAS, WTCC, WVAZ, WKGN, KHRN, WKKV, WFLM, KMJK, WTLZ, KXZZ, WDLT, KVSP, KJMM, WKND, WJKX, WRSV, WBLS, WJZD, WYLD, WRNB, WILD, WUSL, WEUP, KRRQ, WFXE, WROU, WZFX, WGZB, KDKO, WQHH, WMNX, KMJJ, WNHC, KJMS, WHRK, WAMO, WJTT, KPRS, KCEP, WDKX, WZAK, WPAL, WWDM, WCDX, KZWA, KTBT, WIZF, KKDA, WJFX, WCKX, WXQL

ERYKAH BADU (49)

*Apple Tree (Kedar/Universal)*  
 WRVS, WYNN, KBCE, WJMG, WJMJ, KYEA, WKGN, KHRN, WKKV, WFLM, WJMN, WTLZ, KVSP, WDAS, KJMM, WKND, WJKX, WRSV, WKYS, WBLS, WJZD, WILD, WZHT, KSJL, WEUP, KRRQ, WFXE, WZFX, KDKO, WJHM, WQHH, WNHC, KJMS, WHRK, WAMO, KMJM, WJTT, KPRS, KGBT, WPAL, WWDM, WPEG, WCDX, KZWA, WGZB, WQOK, WIZF, KKDA, WCKX

MARIAH CAREY (47)

*My All (Columbia/CRG)*  
 KJMM, KDKO, KKDA, WYNN, KBCE, WDLT, KYEA, WDAS, WVAZ, WKGN, KHRN, WFLM, KMJK, WNFQ, WJMN, WTLZ, KXZZ, KVSP, WJKX, WKYS, WJZD, WZHT, WTMP, WEUP, WFXE, WROU, WZFX, WGZB, WJHM, WQHH, KMJJ, WNHC, KJMS, WHRK, WAMO, KPRS, WDKX, WEDR, WZAK, WPAL, WCDX, KZWA, KTBT, WIZF, WJFX, WCKX, WJTT

PUFF DADDY & THE FAMILY (44)

*Victory (Bad Boy/Arista)*  
 WYNN, KBCE, WJMG, KYEA, WKGN, KHRN, WKKV, WJMN, WTLZ, WGVN, KVSP, KJMM, WJKX, WJZD, WILD, WZHT, KSJL, WTMP, KRRQ, WFXE, WROU, WZFX, WGZB, WJHM, WQHH, KMJJ, WAMO, KMJM, WQOK, WBLK, KPRS, WEDR, WZAK, WPAL, WWDM, WPEG, WJLB, KZWA, KTBT, WQOK, WIZF, WJFX, WCKX, WJTT

YO-YO (39)

*Same Ol' Thang (EastWest/EEG)*  
 KMJM, WYNN, KRIZ, WJMG, WGCI, KYEA, WKGN, KHRN, WJMN, KVSP, KJMM, WJKX, WBLS, WJZD, WILD, KSJL, WEUP, KRRQ, WFXE, WZFX, WQHH, KMJJ, WHRK, WAMO, WBLK, KPRS, WZAK, WPAL, WPEG, WCDX, KZWA, KTBT, WIZF, KKDA, WJFX, WCKX, WGZB, WXQL, WJTT

### BLACK A/C

Most Played Current Hits

**ARETHA FRANKLIN**  
*"A Rose Is Still A Rose" (Arista)*  
**JANET JACKSON**  
*"I Get Lonely" (Virgin)*  
**KEITH WASHINGTON**  
*"Bring It On" (Silas/MCA)*  
**PUBLIC ANNOUNCEMENT**  
*"Body Bumpin'" (A&M)*  
**JODY WATLEY**  
*"Off The Hook" (Atlantic)*

## TOP TEN SPINZ

Rank	Artist	Current	Last Week
1	JANET JACKSON "I Get Lonely"	3082	3489
2	PUBLIC ANNOUNCEMENT "Body Bumpin'"	2922	3155
3	ARETHA FRANKLIN "A Rose Is Still A Rose"	2931	3041
4	MONTELL JORDAN "Let's Ride"	2890	2928
5	NEXT "Too Close"	2792	3223
6	K-CI AND JOJO "All My Life"	2382	2597
7	CL SKOOL "Am I Dreamin'"	2358	3186
8	KEITH WASHINGTON "Bring It On"	2152	2225
9	TAMIA "Imagination"	2123	2187
10	SMOOTH "Strawberries"	1990	2108

SPINZ LAST WEEK

SPINZ THIS WEEK

### Q-FILE

Need to get a hold of Quincy??? E-Mail him at: [quincy@mail.gavin.com](mailto:quincy@mail.gavin.com)

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

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**missy misdemeanor elliot**  
**hit 'em wit da hee** FEATURING **LIL' KIM & MOCHA**

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MANAGEMENT: WEST ENTERTAINMENT SERVICES







# On-line

BY QUINCY MCCOY

## Michelle S.: She's Got the Beat

Michelle Santosuosso is an outspoken rebel. She's a new school programmer with an old school style. She's a program director who has a personal code, preaches values, is dedicated to the music, and delights in the excitement an expertly programmed radio station can generate. Santosuosso is tough, fair, and creative.

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

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

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

**Q: What are the key ingredients in your personality that make you a Program Director?**

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

**What is your coaching philosophy?**

I love being a teacher and believe in inclusion, not exclu-

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

**As a woman manager, is it easier or harder handling male employees?**

I've never come across a "gender" issue with anybody that I've ever worked with. Nobody's ever stepped to me in a sexual way or even in a disrespectful, stereotypical way. I'm in kickboxing class and I'd beat their ass! [laughs] Just kidding. I think that I act like such a tomboy they don't really think of me as, you know, "The Woman."

**What do you think is the ideal relationship between a PD and GM?**

It's the most important [partnership] at the station. Any successful station needs total teamwork between PD and GM. In today's multi-conglomerate environment, you have to have a GM that fights

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

**What is your target listener group?**

Adults 18-34 years old. Our station is targeted black with a secondary target of Latinos. I'd say our ideal listener is a 25-year old black or Latin female who has a multi-cultural conscious vibe,

loves hip-hop and R&B, grew up with the old school, but is totally with the new school. The Beat has the greatest audience I've ever programmed to. They are so passionate about the station.

**How does morning man John London relate to your target group?**

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

**How do you interact with Steve Rivers? And how much time do you interact with other Chancellor PDs?**

Steve helps me with research stuff, which is tedious for me. I hate research. It's boring—sorry—



Michelle S.

Quit bastardizing it! Have a little respect and a little understanding for what the hip-hop culture is. People who grew up with it will tell you, it's more than some stupid slogan on a soda can or for a radio station; it's a culture. It's certainly rooted in the music, but it's also about dance, art, and language. Hip-hop has a sartorial style, it's got its own language, its own rules—it's got leaders, legends, and new jacks. Everybody is so busy claiming East Coast or

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

but it is important, so it's my job to know, understand, and execute the plan. Steve is also the master at Radio 101. He's a great resource for learning all the basics things that are unknown to a large majority of young PDs out there, including me. I like learning from Steve. He knows how to win.

I don't really interact with any of the other PDs in the group except for Joey Arbagey at KMEL, 'cuz that's my family and I check in to make sure things are OK. Plus we talk music, since our stations were sort of created in the image of each other.

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

West Coast right now that they've forgotten that hip-hop as a whole is predominantly about black culture, and that needs to be respected. If you're going to the bank on hip-hop, then you must understand the enormity of what that represents.

The first step in improving its image is to understand it. If the hip-hop culture is to be saved, it needs to get in the hands of more people who love it, not people who want to make money off of it. This is a major sore spot with me as you can tell. On the Internet I posted a tirade on the subject. Check it out on the Wake-Up Show Web site at [www.wakeupshow.com](http://www.wakeupshow.com). ●



# If She Knew

The second single

from the album

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

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WHUR	WBHK	KQXL	KJMS
KATZ	KNEK	WFXC	WYLD



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**MOST ADDED**



**COSMIC SLOP SHOP**  
*Sinful*  
 (Mtime/MCA)  
**CHANNEL LIVE**  
*Six Sents*  
 (Beyond Real)



**JIVE ALL-STARS**  
*No Stoppin' (Jive)*  
 Third Most Added with 39 stations and counting...

**RECORD TO WATCH**

**CAM'RON**  
*357/Pull It*

(Entertainment/Epic)  
 This Seminar '98 showstopper commands 32 adds in his *second* week!

# Gavin Rap

2W	LW	TW	
2	2	1	<b>MOS DEF</b> - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)
4	4	2	<b>RUFUS BLAQ</b> - Artifacts of Life/Out Of Sight (A&M)
9	3	3	<b>LA' THE DARKMAN</b> - Heist Of The Centry (Big Beat/Atlantic)
8	7	4	<b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)
30	10	5	<b>CANIBUS</b> - Second Round: K.O. (Group Home/Universal)
1	1	6	GANG STARR - Royalty (Noo Trybe/Virgin)
10	8	7	<b>BLACK EYED PEAS</b> - Fallin' Up/Que Dices? (Interscope)
11	11	8	<b>CAPPADONNA</b> - Run (Razor Sharp/Epic Street)
19	14	9	<b>COCO BROVAZ</b> - Black Trump Feat. Raekwon (Duck Down/Priority)
5	6	10	CAUGHT UP SNDTRK - Snocp Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)
27	19	11	<b>ICE CUBE</b> - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)
21	12	12	<b>BULWORTH</b> - Zoom Feat. Dr. Dre & LL Cool J (Interscope)
7	9	13	ONYX - Shut Em Down (JMJ/Def Jam Recording Group)
18	16	14	<b>POLY-RHYTHM ADDICTS</b> - Not Your Ordinary (Nervous)
—	25	15	<b>IRON SHEIKS</b> - Tragedy Feat. Imam THUG:Alluminati/Tony Touch Freestyles (25 To Life Records)
15	17	16	<b>SPORTY THEIVZ</b> - Mac Daddy/Street Cinema (Roc-A-Blok)
3	5	17	SUNZ OF MAN - Can't Be Touched (Wu-Tang Records/Red Ant)
13	13	18	SCARFACE - My Homies Feat. 2Pac & Master P (Rap-A-Lot)
—	28	19	<b>GP WU</b> - First Things First/If You Only Knew (MCA)
12	18	20	KILLAH PRIEST - One Stop/Fake MC's (DGC)
20	20	21	DIVINE STYLER - Before Mecca (DTX Records)
6	15	22	RAKIM - Saga Begins (Universal/MCA)
33	27	23	<b>BEDROOM WIZARD</b> - Skillz in '98 (Unsigned Recordings)
14	21	24	MOOD - Karma (Blunt Recordings)
22	22	25	WHORIDAS - Never Heard (Delicious Vinyl/V2/BMG)
<b>NEW</b>	26	26	<b>TOO SHORT</b> - Independence Day feat.Keith Murray (?)
—	34	27	<b>DAZ DILLINGER</b> - In California/Daily Bread (Death Row)
17	23	28	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)
—	32	29	<b>DJ Honda</b> - On The Mic (Relativity)
28	26	30	CARDAN - Jam On It Feat. JD (Penalty Recordings)
34	31	31	<b>MJG</b> - In The Middle Of The Night (Remix) (Suave/Universal)
24	24	32	M.O.P. - Handle Ur Bizness (Relativity)
38	33	33	X-ECUTIONERS - X-pressions/Raida's Theme Remixes/Musica Negra (Asphodel)
—	36	34	<b>GOODIE MoB</b> - They Don't Dance No Mo' (LaFace/Arista)
29	30	35	24/7 - 24/7 (Loud)
<b>NEW</b>	36	36	<b>CAM'RON</b> - Pull It Feat. DMX/357 (Epitaph)
<b>NEW</b>	37	37	<b>ALL NATURAL</b> - Phantoms/Thinking Cap (All Natural Recordings)
<b>NEW</b>	38	38	<b>SHABAAM SAHDEEQ</b> - Sound Clash (Rawkus)
25	35	39	TIMBALAND & MAGOC - Clock Strikes (Atlantic)
16	29	40	BULWORTH - They Talk about It...Feat. KRS-ONE, Method Man, Prodigy, KAM (Interscope)

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

**JEMINI THE GIFTED ONE**-Who Wanna Step II Dis (Brainchild)  
**WITCHDOCTOR**-Heaven Comin'/Holiday (ONP/Interscope)  
**HIEROGLYPHICS**-The Last One (Hieroglyphics)

**Up & Add 'Em**

**PLAYERS CLUB SNDTRK**-Various Artist (A&M) 4/23

## Like That!

BY THEMBISA S. MSHAKA

### Next Level in the Game

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

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



Power 99-Philly's Colby Colb



Earwax CEO Talib Shabazz



Jive rap national Eric "But I'm sayin'!" Skinner



Life Allah, Kedar Ent. national. By the way, that's a lovely hoodie.

**CAUGHT OUT THERE**



Busta Rhymes, before dreads and platinum status.



Jeru, Lil' Dap, Dino Delvaille, and I in the middle of a meal



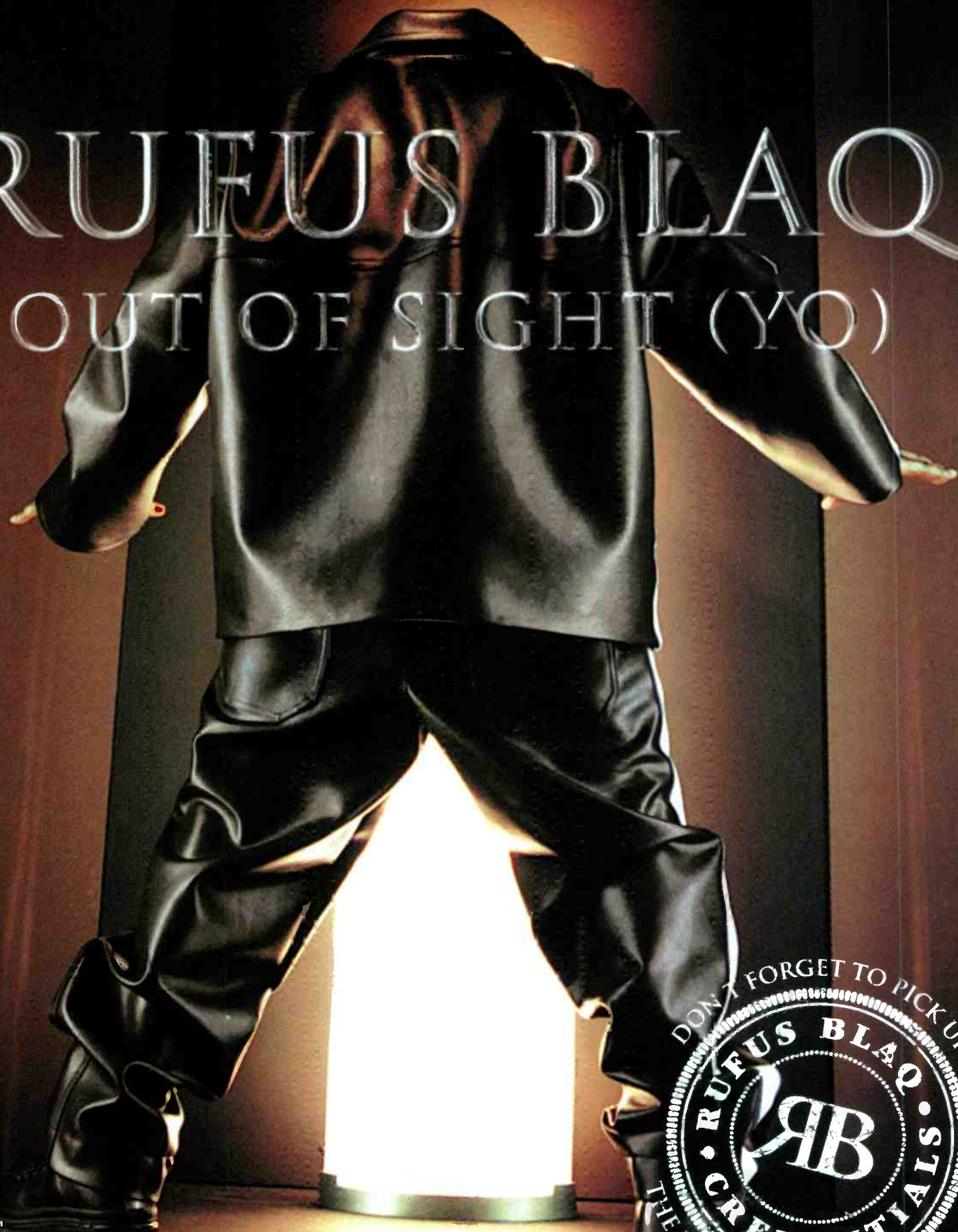
Thembisa after her first Seminar.

Editor: THEMBISA S. MSHAKA • Rap Assistant: AYOKA MEDLOCK  
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# Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	<b>PUFF DADDY &amp; THE FAMILY</b> - Been Around The World (Bad Boy/Arista)
2	2	2	<b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)
3	3	3	<b>BUSTA RHYMES</b> - Turn It Up/Fire It Up (Flipmode/Violator/Elektra/EEG)
5	5	4	<b>ICE CUBE</b> - We Be Clubbin' (A&M)
7	7	5	<b>MASE</b> - What You Want (Bad Boy/Arista)
4	6	6	<b>L.L. COOL J</b> - 4,3,2,1 (Def Jam Recording Group)
8	9	7	<b>DMX</b> - Get At Me Dog (Def Jam Recording Group)
<b>NEW</b>	<b>NEW</b>	8	<b>QUEEN PEN</b> - Party Ain't A Party (Lil' Man/Interscope)
<b>NEW</b>	<b>NEW</b>	9	<b>BIG PUNISHER</b> - Still Not A Player (Loud)
9	10	10	<b>WYCLEF JEAN</b> - Gone 'Til November (Columbia/CRG)
6	8	11	<b>MILITIA</b> - Burn (Red Ant)
11	12	12	<b>RAKIM</b> - Guess Who's Back? (Universal/MCA)
12	4	13	<b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)
13	14	14	<b>MASE</b> - Feel So Good (Bad Boy/Arista)
10	11	15	<b>MASTER P</b> - Make Me Say Ughh (No Limit/Priority)

2W	LW	TW	Albums
1	1	1	<b>MASE</b> - Harlem World (Bad Boy/Arista)
2	2	2	<b>RAKIM</b> - The 18th Letter (Universal/MCA)
8	3	3	<b>2 PAC</b> - R U Still Down (Amaru/Jive)
5	6	4	<b>JAY-Z</b> - In My Lifetime Vol. 1 (Roc-A-Fella/Priority)
4	4	5	<b>PUFF DADDY &amp; THE FAMILY</b> - No Way Out (Bad Boy/Arista)
9	5	6	<b>VARIOUS ARTISTS</b> - In The Beginning...There Was Rap (Priority)
3	7	7	<b>BUSTA RHYMES</b> - When Disaster Strikes (Flipmode/Violator/Elektra/EEG)
<b>NEW</b>	<b>NEW</b>	8	<b>MASTER P</b> - Ghetto D (No Limit/Priority)
7	9	9	<b>VARIOUS ARTISTS</b> - Ride: Soundtrack (Tommy Boy)
11	10	10	<b>M.J.G.</b> - No More Glory (Suave/Universal)
13	12	11	<b>THE LOX</b> - Money, Power, Respect (Bad Boy/Arista)
6	8	12	<b>THE FIRM</b> - The Firm (Aftermath/Interscope)
10	14	13	<b>QUEEN PEN</b> - My Melody (Lil' Man/Interscope)
16	16	14	<b>TIMBALAND &amp; MAGOO</b> - Welcome To Our World (Atlantic)
14	13	15	<b>LUNIZ</b> - Lunitik Muzik (E-NOTE/Noo Trybe)

Compiled by Matt Brown and Justin Torres

## Mixshow REAL SPINZ

TW	Spinz	Trend
1	<b>ICE CUBE</b> - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	84 -6
2	<b>QUEEN PEN</b> - Party Ain't A Party/All My Love (Lil' Man/Interscope)	76 -9
3	<b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)	69 +9
4	<b>THE LOX</b> - Money, Power, & Respect (Bad Boy/Arista)	60 +10
5	<b>GOODIE MOB</b> - They Don't Dance No Mo' (LaFace/Arista)	55 +6
6	<b>2 PAC</b> - Do For Love (Amaru/Jive)	45 +5
7	<b>TIMBALAND &amp; MAGOO</b> - Clock Strikes (Atlantic)	43 -1
8	<b>RUFUS BLAQ</b> - Artifacts of Life/Out Of Sight (A&M)	43 -1
9	<b>SILKK THE SHOCKER</b> - Just Be Striaght With Me (Northland)	41 -7
10	<b>CAUGHT UP SNDTRK</b> - Snoopy Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	39 -11
11	<b>SCARFACE</b> - My Homies Feat. 2Pac & Master P (Rap-A-Lot)	37 -2
12	<b>JAY-Z</b> - City Is Mine (Roc-A-Fella/Def Jam)	37 -4
13	<b>L.L. COOL J</b> - 4,3,2,1 (Def Jam Recording Group)	37 -5
14	<b>RAKIM</b> - Saga Begins (Universal/MCA)	36 -3
15	<b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)	35 -1
16	<b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)	35 -6
17	<b>DJ Honda</b> - On The Mic (Relativity)	34 <b>N</b>
18	<b>WHORIDAS</b> - Never Heard (Delicious Vinyl/V2/BMG)	34 -2
19	<b>MYSTIKAL</b> - The Man Right 'Chea/Unpredictable (Jive)	32 -19
20	<b>VARIOUS ARTISTS</b> - 2 Pac: Lost Souls (Death Row)	31 <b>N</b>

### GROUP SHOTS



...Or, Caught Out There, Pt. 2 (l-r): Darryl James, RapSheet; John Austin; George Ware; Bill Speed; Thembisa; Kim Green, Veritas; Sheena Lester, XXL; videographer Dwaine Terry; Lauchlan McIntyre, 4080; and Kevin Mitchell, Codeine Records—Gavin '94



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



C-Minus (before the blonde) and MC Boogie D.



Shot callin' and big ballin': John and Sharon Austin, Gavin and the Indie Record Summit. See ya in Memphis May 15-17...



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



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



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



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

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

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

**PGD's Norastine Riley, CL Smooth, Pete Rock, J. Hilton, City Flight Newspaper; Erika McDaniels and Mike Jones, 1995.**



LOVIN' THE CLUBBIN'

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MR. SHORT KHOP

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Produced by Einky

Ice Cube appears courtesy of Priority Records

Original version appears on the soundtrack for "The Players Club" available on Heavyweight Records. © 1998 Heavyweight Records.

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NEW LINE CINEMA



# GAVIN PICKS

## Singles

BY ANNETTE M, LAI



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

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

**CHERRY POPPIN' DADDIES**

**"Zoot Suit Riot" (Mojo)**

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

**ALL SAINTS**

**"Never Ever"**  
 (London/Island)

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

**LOS UMBRELLOS**  
**"Easy Come, Easy Go"**  
 (Virgin)

You can all rest easy...this is *not* a remake of Bobby Sherman's 1970 smash. The group who sampled "Never on Sunday" and turned it into a hit again now present their follow-up single. Never



mind those "butterflies in the belly" and be sure to check out "Tony Moran's Radio Version" mix. An early believer is KPRR-El Paso.

## Albums

**ZEKE**  
**Kicked in the Teeth**  
 (Epitaph)

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

**VARIOUS ARTISTS**  
**The Horse Whisperer**  
**Soundtrack**  
 (MCA Nashville)

Robert Redford shunned the idea of a soundtrack filled with current country posters, opting instead for a richly-textured collage of Americana artists that better

represents the film's subject matter. The result is a wonderful collection of songs—some original, some traditional—sung by artists with the temperament to make each special. Newcomer Alison Moorer's "A Soft Place to Fall" is a heart-wrenching ballad that should easily find its way onto mainstream playlists, while George Strait's reading of "Red River Valley" becomes a defining moment in the song's long history. The Flatlanders' "The South Wind of Summer" is simply brilliant (and a brilliant premonition of the reunion tour which has since been planned). And the CD is further filled with incredible performances by Don Walser, Steve Earle, the Mavericks, and Lucinda Williams, among others. Thank the



## Sho-Dates

- April 12**  
**Rose Diehl** KMAJ-Topeka, Kan.  
**Brian Samson** Blue Print Promotion  
**Leslie Marquez** Lick Entertainment  
**Art Phillips** RCA Records  
**Vince Gill, Al Green, Pat Travers, Herbie Hancock, Lionel Hampton, David Cassidy, Donald Ray Mitchell** (Was Not Was)  
**April 13**  
**Dain Craig** KSFI-Salt Lake City  
**Barry Williams** WBLG/FM-Bowling Green, Ky.  
**Marlene Augustine** Columbia Records  
**Neal Angel** KKJO-St. Joseph, Mo.  
**Peabo Bryson, Wayne Lewis** (Atlantic Starr)  
**April 14**  
**Matt Brown** GAVIN  
**Tom Peace** WRVW-Nashville  
**Michelle Fedychynsky** Island Label Group  
**Barret Martin** (Screaming Trees),  
**Loretta Lynn, Ritchie Blackmore**  
**April 15**  
**Mike Yeager** KVSF (Star 101)-Fresno, Calif.  
**Bobby Kraig** Arista/Career Records  
**Domino** WFLZ-Tampa, Fla.  
**Betty Hollars** GAVIN

Musical Gods that, under Redford's watchful eye, producers like Tony Brown and others were allowed to bring this masterpiece to fruition. —CHRIS MARINO

**THE TUESDAYS**  
**The Tuesdays (Arista)**

I was first introduced to this Norwegian all-girl group's music last November and have been eagerly awaiting their U.S. debut. This album reflects the talents of five serious musicians, who also have a love for pop songs. Inspired by one of the greatest bands of all-time—the Beatles—the Tuesdays have been hard at work honing their craft for the past five years, and they've already tasted success at home and in Japan. It's hard to pick out individual cuts because I like them all, but favorites include the first single, "It's Up to You," the Bangles-esque "I'll Be Here," the CD's opener "Too Late to Be Good," "Wheels" (love the hook!), and the song that started it all for them, "When You're a Tuesday Girl." Girl Power is a great thing, and the Tuesdays definitely have it.

—ANNETTE M. LAI

- Susan Levin** Coast to Coast  
**Ed O'Brian** (Radiohead), **Roy Clark, Marc Connors** (Nylons), **Dave Edmunds, Samantha Fox**  
**April 16**  
**Gary Voorhies** SESAC  
**Dale Connone** Epic Records  
**Kent Zimmerman** GAVIN  
**Keith Zimmerman** GAVIN  
**Tracy Ryan** Arista Records  
**Dave Pirner** (Soul Asylum), **Bobby Vinton, Herbie Mann, Dusty Springfield**  
**April 17**  
**Bill Wertz** WQLR-Kalamazoo, Mich.  
**Ray Boyd**  
**Dave Provin** Positive Music  
**Jordan Hill, Maia Amada, Jan Hammer, Michael Sembello, Bilal Abdul Samad** (the Boys), **Leslie Howe**  
**April 18**  
**Steve Kelly** KBEE/FM-Salt Lake City  
**Todd Wallace** KKLTV-Phoenix  
**Marc Benesch** Priority Records  
**Bob Catania** Geffen Records  
**Bruce Stevens** WZNY-Augusta, Ga.  
**Neil Gorov** Groov Marketing  
**Boomer Kingston** KGEE-Odessa, Texas  
**Brent McKay** WQGN-New London, Conn.

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# TOM HALL

## Paris Rain

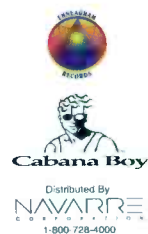
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heaven is here.

gloria!  
heaven's what I feel!



The first single from the upcoming album *gloria!*

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