

THE MOST TRUSTED NAME IN RADIO SINCE MADONNA WAS LIKE A VIRGIN

ISSUE 2197

MARCH 13 1998



# GAVIN



## Alternative

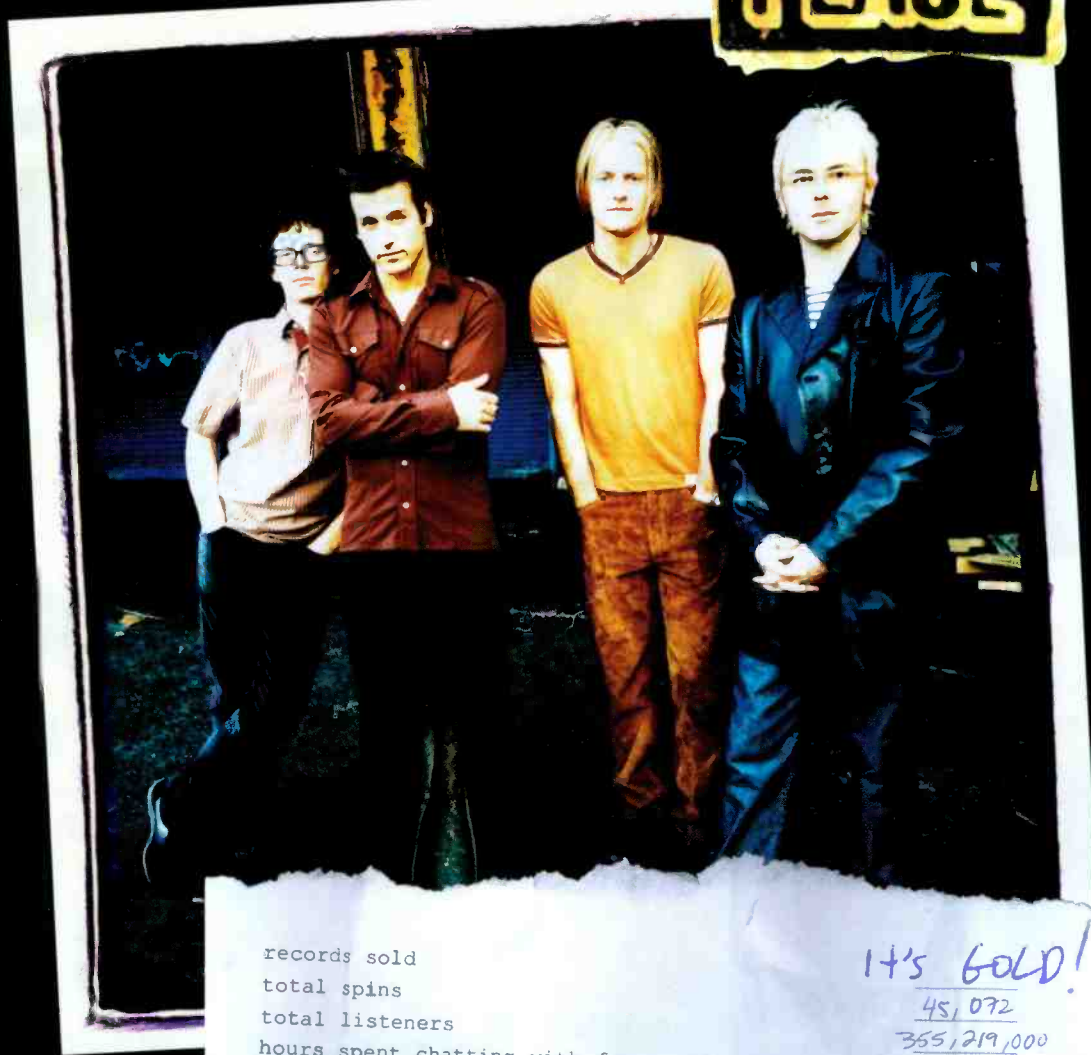
Humming Along in Mono



Consultants:  
Love 'em or Leave 'em?

# OUR LADY PEACE

clumsy



records sold	14's GOLD!
total spins	<u>451,072</u>
total listeners	355,219,000
hours spent chatting with fans on-line	105
interviews	<del>84</del> 139
number of silly questions about name	<del>14</del> 93
gigs played	<del>104</del> 165
number of people played to	<del>364,000</del> 660,000
drum sticks broken	<del>142</del> 225
number of missed opportunities in your life	DON'T ADD ANOTHER

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 Management: Eric Lawrence Et Robert Lanni for Coalition Entertainment Management

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AS TOLD TO TONY SANDERS

# Randy Michaels

## On Localism and the New Radio Model

Born Benjamin L. Homel in Clarksburg, W. Va. in 1952, Randy Michael's first radio gig was with Taft Broadcasting's WGR/AM and XGRQ/FM-Buffalo. After holding a variety of positions within the company, in 1977 he was named VP/Programming for Taft.

Randy eventually formed Seven Hills Communications, which became Republic Broadcasting and eventually merged with Terry Jacobs' Jacor Communications. The future mega-group survived the 1990-'91 recession through the good graces (and financial input) of investor Sam Zell, and has gone on to become the country's third-largest radio group, with 196 stations owned and/or waiting to be acquired.

I have no fear that radio is losing its local flavor because of consolidation. The reason people listen to the radio and not just CDs is the fact that radio reflects their particular community. If radio ever does lose its localization, it is in serious trouble.

This is not any kind of a linear or single-dimensional issue, however. It's multi-varied, and Jacor believes that part of the power of market clusters lies in the fact that we can actually increase the localization while controlling our costs and improving the quality of our programming.

Jacor clearly is in the business of delivering the highest-quality, nationally-syndicated programming. We have the top-three shows with Rush Limbaugh, Dr. Laura Schlessinger, and Dean Edell, and it's quite obvious that good, compelling radio can come from someplace else and work



Randy Michaels

in an awful lot of markets. At the same time, a part of what makes radio very special is its ability to reflect its local community. Those stations that carry Rush and Laura are the very stations that you tune to if there's flooding or a tornado or a hurricane. They combine powerful programming of national interest with a very keen sense of community involvement. It's a balancing act.

What we're doing at Jacor sometimes has been misunderstood by others as homogenizing, corporatizing, removing the localization from radio. Now, we do have some experiments going on with the Mix format across Ohio and the Midwest, where we're sharing programming resources between multiple cities. For instance, in Lima, Ohio, most of our programming is delivered out of Cincinnati or Dayton and customized for Lima. Prior to Jacor's entry in the market other formats were delivered via satellite; now we have somebody 70 miles away getting faxes every two hours on what's the local weather forecast, what are the community happenings. What you

end up with is programming that beats the satellite services and that's augmented by local people in the market.

In Sarasota, we have a six share with our Tampa news/talk station, but we can't sell it in Sarasota. The car dealers simply can't afford it. By being able to buy an underdeveloped AM and repeat the programming into Sarasota, we now have WLFA/AM on in the market.

Before you say "Jacor's lost its localization," let's take a look at what we have here. We have a West Coast of Florida news and talk radio station with a very strong signal in Sarasota. It's there for local advertisers to buy and, once the thing gets up and running, we'll be able to hire some news people there to insert more Sarasota and Bradenton news. You could never afford to put this caliber of programming on in Sarasota if it weren't already being paid for in Tampa.

We have to look at factors like the appeal of the format and the cohesion of the region. You couldn't put on an Ohio talk network, because Cleveland is as different from Cincinnati as anyone could imagine. On the other hand, in Idaho, there's enough cohesion to offer us the opportunity to do a statewide talk network that is far more local than anything we could bring in from a syndicator, including our own Premiere Radio Networks.

Ultimately, there are 12,000 stations out there—and when deregulation started, 54% of them were losing money. We just take some of these money-losers and allow them to serve their local communities by sharing programming resources. **GAVIN**

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## NEXT WEEK

### That's Right, You're Not From Texas

...But Texas wants you anyway. Americana Editor Chris Marino takes you on a musical history tour of Austin, just in time for South by Southwest.

**Plus: 'The Horse Whisperer' soundtrack**

## First Words

**Consultants:** as the old joke goes, "can't live with 'em, can't live without 'em."

Many years ago radio stations operated on gut feel, listener requests, local retail sales, and the weekly input from trade publications like *The Gavin Report*. AM radio was still king, FM was used to distract from the pain of a dentist's drill, and most people thought "niches" referred to a German philosopher whose first name was Friedrich. If they thought about it at all,

In those good old days, consultants were much more the exception than the rule, and most programming decisions were left up to the in-house PD.

Enter ratings diaries, perceptual research, music call-out, format splintering, qualitative analysis, library testing and, finally, consolidation. Suddenly radio is big business, with big

bucks backing it up. And as economic pressures continue to drive on-air product, more managers than ever before are bringing in the hired guns.

Deemed invaluable by P&L-minded GMs, derided as "insultants" by those whose jobs (and pride) they affect, consultants have become a critical part of day-to-day radio operations.

Remember: just because you live with 'em doesn't mean you have to share the same room.

For more on consultants, see page 21.

Reed Bunzel, Editor-in-Chief

# GAVIN

Founded by Bill Gavin—1958

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**“Smart PDs and GMs are those who surround themselves with exceptional talent that helps fill in the blanks.”**

— Adam Wright, see page 21

## FTC Looking at CD “Price Fixing”

Spurred by several class action lawsuits filed by independent record retailers, the Federal Trade Commission reportedly is continuing an investigation into CD price fixing it launched several years ago.

The suits generally claim that the major labels have entered into “non-competitive” practices in establishing the wholesale prices of CDs. Replication companies say they provide record companies with CDs that are completely packaged and shrinkwrapped for under \$1.00; those same CDs are wholesaled for around \$10.78 and retail for \$15.88.

According to *Replication News*, one lawsuit filed

by Record Revolution/CD Warehouse charges that the major record labels collectively are “a highly concentrated, tightly-knit oligopoly of six giant firms” that account for more than 90 percent of industry CD sales to retailers and other direct purchasers. Other suits, including one filed by a consumers’ group in 14 states and the District of Columbia, claim that the decline in the cost of manufacturing CDs has not been passed on to them.

The labels vehemently deny these charges and claim that the high cost of CDs is tied to high marketing costs, large overhead, and artist royalties.

**It’s 8 a.m....**

## Do You Know Where Your Listeners Are?

One of radio’s great strengths is its portability...and we’re always hearing about how radio has the flexibility to reach people at home, in their cars, or at work. That’s all well and good—but do you actually know where your listeners are right now? Listening location shifts dramatically according to daypart and day of the week; for instance, from 6-10 a.m., almost half (47.3 percent) of all listening occurs at home, according to an Arbitron MaximiSer analysis (Spring ’97, top 25 markets, AQH persons).

### Distribution of AQH Listeners By Listening Location

	HOME	CAR	WORK	OTHER
M-Su 6 a.m.-Mid.	44.9	27.4	25.0	2.7
M-F 6-10 a.m.	47.3	29.2	22.2	1.3
M-F 10 a.m.-3 p.m.	30.9	22.5	44.3	2.3
M-F 3-7 p.m.	34.4	36.7	26.3	2.6
M-F 7 p.m.-Mid.	64.3	21.6	10.5	3.6
Weekend 10 a.m.-7 p.m.	55.4	29.5	10.5	4.6

Source: MaximiSer '97 Media Professional, Spring 1997, Top 25 markets, AQH persons



## Gavin in the '60s

This week, we conclude our *tres* condensed biography of Bill Gavin, who founded this publication 40 years ago. We will, of course, offer a detailed story of our beloved founder in a future issue. For now,

we are in the early 1960s.

■ In 1964, wanting to meet the correspondents he's known only by telephone and mail, Gavin hosts a small meeting of radio people in New York. In succeeding years, he has meetings in San Francisco, Chicago and, in 1967, Las Vegas. Invited back by the Riviera Hotel for 1968, Gavin returns, noting, “We made some sort of historical precedent by returning a color TV set sent us by the Riviera.”

■ At the 1971 conference in New Orleans, Chuck Blore produces the intro for fellow radio pioneer Gordon McLendon, who receives the Distinguished Service Award.

■ In 1977, Janet Breed Gavin suffers a fatal stroke.

■ In 1979, Bill marries Josette Horst, whom he met at a 1978 dinner staged in his honor by the American Association of University Women.

■ In 1983, Bill sells his publication to seven key staff members. It's GAVIN's 25th anniversary, and he is honored with a dinner. He continues as a consultant and advisor to the magazine.

■ On January 27, 1985, Bill Gavin dies at age 77.

—BEN FONG-TORRES



## Rising Tide Ebbs in Nashville

Universal Music Group has announced it is closing the doors at Rising Tide Records, effective March 20. A number of the label's artists will be transferred to the MCA Nashville/Decca roster.

According to a company statement, the decision to shutter Rising Tide was based on what Universal calls a “recent proliferation of new Nashville labels and the current competitive economic conditions” of the country music industry. “This move will allow the company to better focus its resources and efforts and remain at the forefront of the industry,” the statement concluded.

Formation of Rising Tide was announced in December 1995, and its first release—by Tony Toliver—was issued the following summer. The label's roster includes Matraca Berg, Nitty Gritty Dirt Band (currently being worked by Decca), J.C. Jones, Kris Tyler, and Jack Ingram.

## Warfield to Head Urban Regional Ops at Chancellor

Chancellor Media has tapped long-time Urban broadcaster Charles Warfield, Jr. to serve as Sr. Vice President of the company's Urban Regional Operations. Warfield will be responsible for overseeing Chancellor's portfolio of



urban-formatted stations, including WGCI/FM and WVAZ/FM-Chicago, WMXD/FM and WJLB/FM-Detroit, WDAS AM/FM and WUSL/FM in Philadelphia, and KKBT/FM in Los Angeles.

Citing Warfield's extensive experience in both the New York and Philadelphia markets, Chancellor COO Jimmy

de Castro noted that “this appointment enables an even greater number of our stations to benefit from Charles' leadership qualities and understanding of the urban market. With their growing national audience share and increasing ability to generate revenue, urban formats represent an untapped growth opportunity for Chancellor. Consolidation has given us critical mass to launch a coordinated approach in urban markets that will derive maximum value from our sales, marketing, and programming efforts.”

Warfield joined Chancellor last July as VP/GM at WDAS AM/FM. Prior to coming to Chancellor he was Sr. VP/GM at Uptown Records; Warfield also served as VP/GM at WRKS/FM-New York and 12 years as VP/GM at Inner City Broadcasting's WBLS/FM-New York.

# Denver, Colorado

*Independents in the frontier...*

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## The G-files

### ACQUISITIONS

- CUMULUS continued its shopping spree, picking up five Maine stations from Tryon-Seacoast Communications for \$4 million. Included in the deal: nostalgia-oriented WFAU/AM, oldies-formatted WAKB/FM and WIGY/FM, and country-formatted WKCG, all in the Augusta-Waterville market. Also included in the deal is soft A/C-formatted WCME/FM, licensed to Boothbay Harbor, Maine.
- ENTRAVISION COMMUNICATIONS announced it was purchasing KAMP/AM-El Centro, Calif. from KAMP Radio for \$2.4 million.
- NORTHWOODS BROADCASTING agreed to buy WAQE AM/FM (country- and A/C-formatted, respectively) in non-rated Rice Lake, Wis. and WWLC/FM (a CP) in Balsam Lake from Red Cedar Broadcasting for \$1.8 million.
- HIBERNIA COMMUNICATIONS announced it was buying ethnic-oriented WRDM/AM in Hartford-New Britain-Middletown from IntalNet Broadcasting Corp. for \$1.5 million.
- DISCOVERY GROUP agreed to pay \$1.3 million to purchase Hot A/C WCBH/FM in Terre Haute, Ind. and News/Talk/Sports outlet WRCA/AM and country-formatted WCRC/FM, both in Effingham, Ill., from McNaughton's Effingham Broadcasting Co.
- GREAT SCOTT BROADCASTING picked up WJPY/AM and WSUX/FM in the Salisbury-Ocean City, Md. market from Connor Broadcasting for \$1.2 million.

### CLOSINGS

- COX RADIO finalized its \$23 million purchase of KONO AM/FM in San Antonio from John Barger. Cox originally agreed to purchase Tejano-formatted KRIO/FM-San Antonio, but is spinning it off to Spanish Broadcasting System because the group has met its eight-station limit in the market.

### MISCELLANY

- GH MEDIA asked the FCC to deny the sale of WPAT/AM-New York to Multicultural Broadcasting, claiming that WPAT GM David Martinez "interfered" with contracts between GH and the parent companies of the New York Mets and New Jersey Nets.
- WFXD/FM in Marquette, Mich. received a \$6,000 FCC for violating the "lowest unit rate" requirement during the 1994 and '95 election periods.
- WELE/FM in Ormond Beach, Fla. was fined \$2,000 for failing to make FCC-mandated equipment performance measurements.
- DON IMUS conducted a special broadcast of his *Imus in the Morning* show from Washington, D.C. to help publicize the move of WTEM/AM "The Team" from its 570 position up the dial to 980.
- ABC RADIO NETWORKS syndicated morning show host Tom Joyner announced the creation of the Tom Joyner Dollars for Scholars Foundation, which will award scholarships to college students.

## Georgia Nixes Advisory Law

The Georgia House of Representatives has defeated a proposed bill that would make it a misdemeanor to sell an album identified with a Parental Advisory logo to a minor.

Opposition to the legislation was led by the Recording Industry Association of America, the National Association of Recording Merchandisers, The Media Coalition, the Motion Picture Association of America, and Georgia retailers.

"This bill came to the floor where its merits—or lack thereof—could be publicly debated," said RIAA President Hilary Rosen. "Georgia legislators supported the industry's voluntary Parental Advisory Program and opposed the bad business climate they believe this bill would breed."

## Koz Joins AMFM For Weekend Jazz Show

AMFM Radio Networks this week continues to build its product line with the addition of renowned saxophonist and radio host Dave Koz to its program line-up.

The Chancellor-owned network announced it is launching *The Dave Koz Radio Show*, a two-hour weekend program

featuring a presentation of smooth jazz, informative interviews, and personality profiles. "Dave's many talents have made him an

accomplished entertainer, but it's his personality that has attracted radio listeners

ments to be a success for him and AMFM's affiliates."

"The listeners and the radio stations are the single most important contributors to our show's approach," Koz said in a statement. "I feel so good about what we will bring them each week, that I'm proud to put my name on it."



and industry supporters," commented Chancellor Sr. VP/Radio Networks David Kantor. "*The Dave Koz Radio Show* has all the ele-

Koz previously hosted *Personal Notes with Dave Koz*, produced by United Stations in association with Broadcast Architecture.

## Dick Clark, Wind-Up Entertainment Form "American Bandstand" Label

L.A.-based dick clark productions has entered into a joint venture with Wind-Up Entertainment to form American Bandstand Records, a new company that will develop a series of reissue and compilation records culled from some 40 years of rock & roll music.

"The American Bandstand music brand provides extraordinary co-branding opportunities," observed Wind-Up President Steve Lerner, who indicated that the new company will produce audio CDs

and CD-ROM product. "We have the capability to create a custom-designed American Bandstand CD that could readily fit into a co-partner's marketing campaign, to be used either as a premium item or as a value-added component."

"Wind-Up Entertainment is the right size and at the right stage of their development for this venture," noted dcpi

Chairman/CEO Dick Clark. We like the idea that this is more of a boutique operation...and they'll go in marketing directions that haven't yet been explored."

American Bandstand product will be distributed domestically through BMG Distribution under the American Bandstand Label; the company's first product release will be later this year.

### PolyGram Releases Kronfeld From Contract

PolyGram has contractually "released" Eric Kronfeld in a corporate restructuring stemming, in part, from remarks he made about African Americans during a deposition last year. He previously had been dismissed from the corporation's worldwide management board.

Kronfeld, who served as President/COO of PolyGram's domestic division, was released from his contract to "pursue his own entrepreneurial activities." In a deposition given in October 1997, Kronfeld observed that if record companies were prevented from hiring individuals with criminal records, "there would be no, or virtually no, African American employees...in our industry."



Pictured, (l-r): Wind-Up Entertainment's Steven Lerner and Alan Meltzer, Dick Clark, and dcpi's Francis LaMaina.

### Arbitron Clarifies Metro Expansion

Arbitron clarified its guidelines for adding counties to designated metros. Stations that wish to add counties now must have support from 75 percent of all subscribing stations in the market; Arbitron then determines if at least 55 percent of the AQH in a proposed "new" county comes from stations already in the metro and if 15 percent of all commuting done from the "new" county comes into an "existing" county.



# BACKSTAGE

BY JAAN UHELSZKI



## THE JEWEL IN HIS CROWN



Jewel may have co-written and sung on "Silver Lining," the first single from the debut album of her former beau, **Steve Poltz**, but before you start moving the yodeling diva back into his apartment, we think we had better tell you that she's going out with a more flamboyant type lately. The 23-year old singer has recently been spotted with that muscle-bound action star **Jean Claude Van Damme**. Van Damme, recently sued for divorce by his fourth wife, was introduced to the singer at Los Angeles's trendy Sky Bar and the two "hit it off immediately," according to pals

(which may not be a good thing, given Van Damme's propensity for slugging his partners). Jewel gushed that she was a big fan of the muscle man and Van Damme claimed he "knew her music," before gazing deeply into her azure eyes and whispering that "he hadn't realized how beautiful she was." She must have fallen for it, since this oddest of couples were recently spotted at a private party for *Rolling Stone* publishing magnate, **Jann Wenner**, and had a rainy Valentine's Day weekend getaway in Carmel, California. The next weekend they traveled to Palm Springs and were spotted downing double espressos in Le Restaurant at the Givenchy Spa before a round of miniature golf. Ah, the leisure class. And did we mention that Jean Claude went out and bought a Beanie Baby for Jewel's collection along with a box of pricey chocolates—and two weeks later, Jewel had fired her manager, Russian émigré **Inga Vainshtein**, and now will be represented by her mother. Coincidence? You decide.

## JIMI DIED FOR SOMEBODY'S SINS, BUT NOT MINE

**Eric Clapton**, who is in rehearsals for his upcoming U.S. tour that kicks off on March 30 (on Eric's 53rd birthday), has been paying his karmic dues lately by funding a drug rehab center in Antigua, and volunteering his time at a London clinic. The one-time heroin addict spoke out this week about how he deplores the way the culture glamorizes drugs, telling a reporter he feels "very

lucky to be alive" and couldn't understand why the current generation didn't heed the repeated warnings about drug abuse. "I get quite angry. It's like **Jimi [Hendrix]** died for nothing, like there was nothing to be learned from a master musician choking on his vomit."

## HOOTIE AND BLOWFISH ON THEIR LAST LEGS?

**Hootie & the Blowfish** are back in court again, and this time they're not nailing scalpers, but a splint maker. The band filed a lawsuit against North Coast Medical Inc. of San Jose, California for unauthorized use of the band name to advertise the latest plastic used in splints. The ad, which has run in trade journals, features a **Chubby Checker** record changing into a Hootie compact disc. Splints? We thought it was a twist on Hootie & The Blowfish being on their last legs. What do you mean you don't get it. Speaking of celebrity products, according to *License* magazine, songstress **Celine Dion** has recently licensed her likeness to a chocolate company. We find this a little incongruous, given that the near-anorexic singer probably has never even eaten a chocolate bar.

## METALLICA GEARS UP

Six days before **Metallica** kicks off the first leg of their *Re-Load* onslaught in New Zealand, they'll be warming up the troops with a show in San Francisco. How do you get to go? You don't. Only the 100 winners of radio contests held across the U.S. will be invited for an all-expense paid trip for two to the City by the Bay, and to top it off, you get to meet those malcontents in the flesh. So far the venue hasn't been announced, but according to **Elektra Records**, "it will be very small and intimate, and only hold 100-150 people." The metallurgists will launch a U.S. tour this summer, but the dates aren't written in stone. In the meantime, you can comfort yourself with the single "Unforgiven 2," which will be in stores on March 17. The B-side is the live version of the "Memory Remains." **Kirk Hammett** told "Backstage" that maybe—just maybe—**Marianne Faithfull** will show up during some strategic shows during the tour to reprise her role on "Memory." Let's hope she gets a better outfit than the too-tight organ grinder suit she donned for the video. We saw her in *W* last month hobnobbing with super model **Kate Moss**, (who she calls a *young* Marianne Faithfull) in a long cool black sheath—so we know she's got better stuff in her closet.

# RICK MONROE

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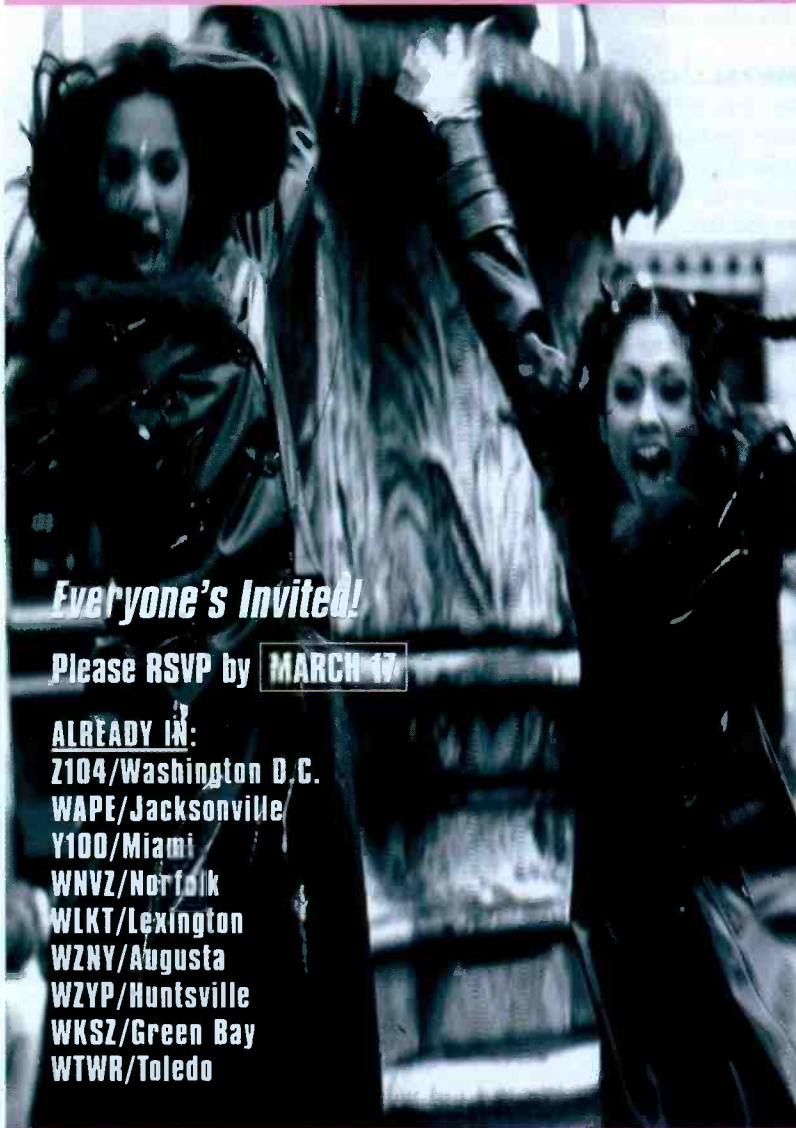
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# THAT'S SHO-BIZ

By Dave Sholin

Quite a story out of **WKTU**-New York last week, where wake-up duo **Hollywood Hamilton** and **Goumba Johnny** shared an amazing on-air experience. The station was contacted by the mother of an eight-year old girl who had been injured in a car accident, asking for listeners' prayers. With her young daughter remaining in a coma, the mother called back the next morning, and the girl's dad put the phone to her ear so the two air personalities could say "hello." Result? The little girl responded and spoke for the first time, telling the pair she "loved them too," after hearing the duo say they loved her. No doubt this tale will be retold for years to come.



As we go to press, we learn that after 19 years at the label, **Arista Records** Executive VP/GM **Roy Lott** exits. No other details are known at this time.

Seems the deal bringing former **Q106**-San Diego PD **Mark Todd** into the **Bill Fichards Consulting** fold is being finalized.

A stunned sadness spread throughout the industry last Friday (March 6) on hearing the news that **Tony Muscolo** suffered a heart attack in Dallas and died a short time later. Muscolo was president of his own label, **Iron America**, and was former president of **Muscolo Promotions**. A memorial service is scheduled for Saturday, March 21, at St. Mary's Roman Catholic Church, 121 Park Ave., Park City, Utah at noon. Donations can be made in Tony's name to the **American Heart Association**.



With their bags packed for San Francisco, site of this year's **NARM** confab, **Atlantic** artist **Chris Stills** got a strong show of support from a contingent of **WEA**'s finest. Pictured (l-r) are: his manager **Warren Entner**, **WEA Inc.** Chairman **Dave Mount**, Stills, **WEA Inc.** Sr. VP Music Sales **Fran Aliberte**, Atlantic VP West Coast Operations **Bob Clark**, and **Joc**

**Baithel**, VP Product Development, **WEA Corporation**.

**Howard Stern** is in at **KUFO**-Portland. Out is the wake-up crew of **Bill Prescott**, **Bill Jackson**, and **Tawn Mastry**.

Big week for **Steve Smith**, Director of Programming for **WQHT (Hot 97)**, **WQCD CD101**, and **WRKS (Kiss/FM)**. He's been promoted to VP/Programming **Emmis**-New York. Also, he reunites with longtime colleague **Michael Newman**, last at **KBBT**-Portland, who joins his **Research & Ratings** consultancy. Meanwhile at Hot 97, longtime APD/MD **Tracy Cloherly** gets those well-deserved PD stripes.

What's really going on in **98PXY**-Rochester OM/MD **Clarke Ingram**'s life? Read about it in next week's **GAVIN** (and he might even reveal some future plans).

**Gary Tanner**, former VP/National Proms for **BMG Entertainment/RCA**, has been tapped for an exclusive consultancy to **River North Records**. He can be reached at (203) 655-4951.

**KMEL**-San Francisco Production Director **Pete Azarnoosh** takes on APD duties.

**WBCN**-Boston announces APD **Steve Strick** will assume MD duties.

Is St. Louis about to get a new active rocker? Might **WVRV** go that route?

**Joel Denver's All Access Music Group** expands into the crossover arena as **Sawa Scarpone** comes on board as VP of the new Rhythmic/Crossover Promo Dept. She had been with **MH Marketing & Promotions**.

Congrats to **GAVIN** Award winner **Andy West**, MD at **WPST**-Trenton, who makes the big move to **WBIX**-New York as APD/Creative Services Director.

Music vet **Mike Bone** is named VP/GM at **Capicorn Records**.

**GAVIN** staffers were seeing double a few days ago when new **Island** recording duo (and twin bros) **Evan and Jason** met up with our own look-alike siblings, **Keith** and **Kent Zimmerman**.



On *The Air & In the Grooves*: **ALEXANDRA RUSSELL** • *Sho-Prep*: **EON FELL**  
*Friends of Radio*: **SPENCE D.** • *Sho-Daes*: **DIANE RUFER**



# Sho-Dates

## March 15

**Arif Mardin** Atlantic Records  
**Beverly Stevens** Warner Bros. Records  
**Robin Christensen** Sony Music  
**Danny Howard** WDEF-Chattanooga  
**Steve Bartels** Arista Records  
**Khash Kharrazi** Loggins Promotion  
**Mike Wilson** RCA Records  
**Rob Tanico** (Mr. Reality), **Carl Smith**,  
**Mike Love** (Beach Boys), **Sly Stone**, **Oee Snider**, **Terence Trent O'Arby**

## March 16

**Jerry Rubino** WFDU/FM-Teaneck, N.J.  
**Jody Glisman** Capitol Records  
**Rob Rupe** WZVZ-Kokomo, Ind.  
**Beau Richards** WNST-Charleston, S.C.  
**Dan Persigehl** KZZP-Phoenix  
**Jerry Jeff Walker**, **Nancy Wilson**  
 (Heart), **Don Brown** (Verve Pipe)

## March 17

**Nick Bedding** Capitol Records  
**Paul Kantner**, **Chris Walker**, **Billy Corgan** (Smashing Pumpkins), **Caroline Corr** (The Corrs), **John Sebastian**, **Van Conner** (Screaming Trees)

## March 18

**Linda Clark** KFRC-San Francisco  
**Joe Dawson**  
**Kathryn Gallagher** GAVIN  
**John Peake** KRBE-Houston  
**Brant Johnson** WQHH-Lansing, Mich.  
**B.E. Taylor**, **Jerry Cantrell** (Alice in Chains), **Charley Pride**, **Irene Cara**,  
**Wilson Pickett**, **Queen Latifah**,  
**Vanessa Williams**, **Evan & Jaron**

## March 19

**Bob Kingsley** ABC Watermark  
**Louis Kaplan** KLLC (Alice)-San Francisco  
**Sean Demery** WNNX (99X)-Atlanta  
**Gert Bettens** (K's Choice)

## March 20

"Mr. Ed" **Lambert** KHKS-Dallas  
**Corey M. Smith** WRFD-Portland, Maine  
**Jerry Reed**, **Glover Gill** (8 1/2 Souvenirs),  
**Jimmy Vaughan**, **Eddie Hedges** (Blessid Union)

## March 21

**Denny Mosesman** Giant Records  
**Barbara Dacey** WMVY-Martha's Vineyard  
**Rick Moxley** Rising Tide Entertainment  
**Steven Clark** Howard Rosen Promotion  
**Rosie O'Donnell**, **Eddie Money**, **Sean Dickson** (Soup Dragons)

Our CONGRATULATIONS to **KERRY WOOD**, VP of Adult formats for Mercury Records, and her husband, **BRUCE**, on the birth of their son, **LIAM MICHAEL**. Born February 25 at 8:10 pm, weighing 7 lbs. 2 oz.

...CONGRATULATIONS to **TRAVIS TRITT**, Warner Bros. recording artist, and his wife, **THERESA**, on the birth of their daughter, **TYLER REESE**. Born February 18 at 2:39 p.m., weighing 7 lbs. 14 oz. and 20 3/4 inches in length.

...CONGRATULATIONS to **CHARLIE SPRINGER**, VP of Sales for Warner Bros. Records, and his wife, **TRACY** on the birth of their son, **MOSES JORDAN**. Born February 18 at 2:38 a.m., weighing 9 lbs. 5 oz. and 21 1/4 inches in length.

...CONGRATULATIONS to Capitol recording artist and frontman for MEGADETH, **DAVE MUSTAINE** and his wife, **PAM**, on the birth of their daughter, **ELECTRA NICOLE**. Born January 28, weighing 6 lbs. 15 oz.

Our WEDDING BELLS rang on February 22 in New York for **ELIZABETH McCALL**, executive assistant to the president of Alternative Dist. Alliance, and her fiance, **JOHN WALSH**, VP/Manager of Network Control for Cowen & Company.

## Sho-Case



### MICHAEL HUTCHENCE

The Andy Gill-produced album that Michael Hutchence was completing at the time of his death last year in Sydney is now in the final mixing stages and could be released this spring. Gill, a founder of Gang of Four, also produced Hutchence's other venture outside of INXS, the 1989 Max Q project.

## Sho-Prep

### MADONNA

Madonna had designs on having Prodigy produce music for her new album,



*Ray of Light*, but, she says, "they all basically turned their elitist noses at

me and said, 'We can't work with you. You're a big pop star.'" Note that Prodigy is on Madonna's own record label, Maverick.

### GRATEFUL DEAD

For the first time since the death of Jerry Garcia, remaining members of the Grateful Dead (Bob Weir, Mickey Hart, and Phil Lesh) will tour as part of the Further Festival series of concerts. Look for frequent Dead associate Bruce Hornsby to be the new group's keyboardist.

### SHAWN COLVIN

Shawn Colvin and husband Mario Erwin are expecting their first child, a daughter, in August.

### LeANN RIMES

In a recent poll conducted by Blistex, LeAnn Rimes received 38 percent of the total public vote for World's Most Beautiful Lips.

### LISA LOEB

Lisa Loeb's sister, Debbie Loeb, stars in a Generation X film called *The Family Web*, written by Tim Burrows and directed by playwright Rob Locke.

### RESTLESS HEART

Restless Heart, including Larry Stewart who's now a solo artist on Windham Hill, is reuniting this summer for a tour with Vince Gill and a *Greatest Hits* album with two new songs.

### JAMES HORNER

There's talk of sequel soundtrack of music from and inspired by the blockbuster film *Titanic*. Also in the works are a television documentary on the making of the soundtrack and a possible concert series featuring the movie music of *Titanic* composer James Horner.

### U2

A recent U2 concert at a massive 100,000-seat foot-



ball stadium in Rio de Janeiro caused such traffic snarls that some fans didn't arrive on-site until the band's final encore.

### MOJO NIXON

No one escapes the poison pen of Mojo Nixon. Songs in Nixon's back catalogue have ripped Don Henley and David Geffen, and on Nixon's forthcoming album, *Sock Ray Blue*, he'll take on O.J. Simpson and Princess Diana.

### MARTIN LUTHER KING, JR.

An album being released on March 24, the 30th anniversary of the assassination of Dr. Martin Luther King, Jr., features songs from Aretha Franklin, Patti LaBelle, Regina Belle, God's Property, Mary J. Blige, Erykah Badu, and Shaquille O'Neal.

### DIONNE WARWICK

Dionne Warwick has signed to record for River North.

Her first album for the label, *Dionne Sings Dionne*, will be released in the Fall.

### NOTORIOUS B.I.G.

Notorious B.I.G.'s posthumous album *Life After Death* has sold more than 6 million copies in less than a year since its release.

### LUSH

Apparently Lush never recovered from the 1996 suicide of drummer Chris Acland. The band has announced that it has amicably agreed to break up and pursue other interests.

### JOURNEY

In lieu of a Journey concert tour this year, Columbia is releasing a live album from the band called *Journey Live*. The 16-track set was compiled from concerts recorded by the band between 1981 and 1983. This is not to be confused with the band's 1981 LP titled *Captured*.

### AXL ROSE



Guns n' Roses Axl Rose is the subject of a musical being developed called *White Trash Wins Lotto*.

### NATALIE IMBRUGLIA

Natalie Imbruglia has recently been romantically linked with actor David Schwimmer.

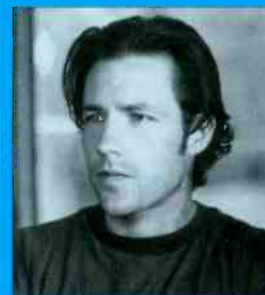
### QUEEN PEN

Rapper Queen Pen's real name is Lynise Walters and made her professional debut rapping on Blackstreet's single "No Diggity."

F.O.R. #225

# Friends of Radio

## Ed Burns



Filmmaker, actor, screenwriter

### Latest project:

*No Looking Back*, opens nationally March 27

### Hometown:

Valley Stream, Long Island

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

WPLJ and WNEW

### What stations do you listen to now?

*K-Rock in New York. WNEW and I've started listening to this AM station, I forget the call letters, but it's "American Pop Standards." You know, a lot of Sinatra. Billie Holiday.*

### What's the last record you went out of your way to purchase?

*I just got the Verve's album and the Third Eye Blind album. I went out of my way to find Jeff Beck's Blow by Blow. I had to get that on CD.*

### If you owned a radio station, what would you program?

*You know, I have thought about this. One thing that the old rock stations used to do is that you could hear Zeppelin one minute then Simon & Garfunkel, followed by Carole King. It was a real wide variety. Today it just seems that you have your Alternative station, your "soft" station, or your classic rock station, and there doesn't seem to be a good mix. I'd love to hear a station where I got Fiona Apple, Metallica, then Sarah McLachlan, then STP.*

### If you could write and direct a film about any musician, who would you choose?

*I'd love to do the Lynyrd Skynyrd story. I'm a big Skynyrd fan.*



**MOST ADDED**



**BACKSTREET BOYS (44)**  
**SARAH McLACHLAN (30)**  
**HANSON (12)**  
**(4TH & 5TH MOST ADDED ARE TIES, REFER TO PAGE 11)**

**TOP TIP**

**JANET**

*"I Get Lonely"*  
*(Virgin)*

The "Velvet Rope" slips another winner on the air with nearly 200-plus spins in the early going.

**RECORD TO WATCH**

**GARRISON STAR**

*"Superhero"*  
*(Geffen)*

This fresh, uptempo, modern pop production is building a base of support in the Midwest with adds at WKSZ, KLYV, KFMC, and WXF. Believers in the Northeast include WERZ and WJBQ.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>CELINE DION</b> - My Heart Will Go On (550 Music)	15	179	0	9266	-88
2	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	21	166	0	8022	-36
3	<b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)	19	159	0	7315	-150
4	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)	27	153	1	6334	+184
5	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	4	175	4	5791	+1148
6	<b>K-CI &amp; JOJO</b> - All My Life (MCA)	15	145	6	5570	+339
7	<b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)	20	131	0	5476	-423
8	<b>JANET JACKSON</b> - Together Again (Virgin)	20	131	0	5474	-312
9	<b>LOREENA McKENITT</b> - The Mummers' Dance (Warner Bros.)	14	146	0	5238	+115
10	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	7	163	6	5144	+827
11	<b>'N SYNC</b> - I Want You Back (RCA)	9	143	2	4974	+118
12	<b>JIMMY RAY</b> - Are You Jimmy Ray? (Epic)	10	140	1	4724	-416
13	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)	19	137	1	4557	+70
14	<b>BEN FOLDS FIVE</b> - Brick (550 Music)	11	144	6	4263	+410
15	<b>THE VERVE</b> - Bitter Sweet Symphony (Virgin)	16	129	1	3930	+241
16	<b>WILL SMITH</b> - Gettin' Jiggy Wit It (Columbia/CRG)	16	112	1	3890	+175
17	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista)	28	92	0	3619	-190
18	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	28	97	0	3548	-438
19	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	5	135	2	3452	+379
20	<b>AQUA</b> - Turn Back Time (MCA)	7	134	6	3217	+312
21	<b>GREEN DAY</b> - Time Of Your Life (Reprise)	15	104	0	3187	-494
22	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol) †	18	128	9	3076	+479
23	<b>USHER</b> - Nice & Slow (LaFace/Arista) †	12	96	10	2989	+84
24	<b>SPICE GIRLS</b> - Too Much (Virgin)	10	107	0	2980	-548
25	<b>ROBYN</b> - Do You Really Want Me (RCA)	6	133	11	2956	+775
26	<b>UNCLE SAM</b> - I Don't Ever Want To See You Again (Stonecreek/Epic)	17	89	1	2707	-194
27	<b>ROBYN</b> - Show Me Love (RCA)	26	81	0	2681	-474
28	<b>THE TUESDAYS</b> - It's Up To You (Arista)	5	115	7	2618	+650
29	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	7	107	5	2332	+225
30	<b>CHUMBAWAMBA</b> - Amnesia (Republic/Universal) †	7	112	8	2243	+469
31	<b>ALL SAINTS</b> - I Know Where It's At (London/Island)	10	79	0	2211	-609
32	<b>BRIAN McKNIGHT</b> - Anytime (Motown)	9	60	9	2192	+305
33	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)	18	88	5	1928	+266
34	<b>TONIC</b> - Open Up Your Eyes (Polydor/A&M) †	8	86	4	1740	+38
35	<b>BOYZ II MEN</b> - A Song For Mama (Motown)	17	57	0	1713	-364
36	<b>LISA LOEB</b> - I Do (Geffen)	20	59	0	1656	-390
37	<b>JANA</b> - Near Me (Curb)	9	67	2	1550	-13
38	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	24	59	0	1537	-245
39	<b>DESTINY'S CHILD</b> - No, No, No (Columbia/CRG)	14	48	4	1419	N
40	<b>AEROSMITH</b> - Pink (Columbia/CRG)	16	51	0	1377	-368

† = Daypart

Total Reports This Week 205 Last Week 204

**Chartbound**

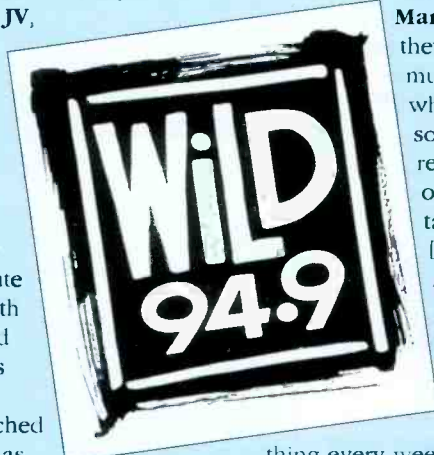
	Reports	Adds	SPINS	TREND
<b>FIONA APPLE</b> - "Shadowboxer" (Clean Slate/WORK)	69	11	1086	+471
<b>BACKSTREET BOYS</b> - "Everybody (Backstreet's Back)" (Jive)	65	44	741	+304
<b>DAKOTA MOON</b> - "A Promise I Make" (Elektra/EEG)	59	7	1014	+141
<b>KP &amp; ENVYI</b> - "Swing My Way" (EastWest/EEG)	41	3	1304	+194
<b>NEXT</b> - "Too Close" (Arista)	36	9	925	+130

**Inside Top 40** BY DAVE SHOLIN



## Tha Dog House Rules Without Any Rules

Women reaching orgasm on the phone for a pair of concert tickets might shock or seem a bit over the edge for your average morning show but, as those who read last week's column discovered, **Tha Morning Doghouse** on **KYLD (Wild 94.9)**-San Francisco is anything but average. Whether it's pulling off a prank call or dealing with a serious topic affecting their audience, **Elvis, JV, Hollywood, and Big Joe** are all passionate about what they do, have a clear vision of what their show is all about, and most important, execute each element with the precision and timing of a Swiss watchmaker.



Sex is approached matter-of-factly, as something to be enjoyed rather than censored. Whenever something X-rated is aired, they issue a warning to parents that the forthcoming material is intended for adult ears only. That was certainly the case in January, when three male listeners competed for tickets to the **Green Bay Packer/49er NFL** championship game. The contest required them to masturbate in front of a group of women (and **Tha Doghouse**) in the Wild 94.9 studio, with the best effort winning the prize.

Or how about another contest called "Hassle the Hobo," where a caller tries to predict the answers (any missing teeth? favorite flavor of potato chip?) of a street person picked at random by Big Joe.

Though the show is much more than sexual encounters and outrageous stunts, the crew laughingly

refers to "the four Ps" (please call the station for details) as part of the attraction. Elvis joked, "it's our backbone, it's what we believe in, dammit." Loyal listeners—in the hundreds of thousands—know that the show is a lot more. Asked if there is a line they won't cross, JV responds, "We have an agreement with our GM **Dick Kelley**

and PD **Michael Martin** that, since they give us this much freedom, when we feel something is really gonna go out there, we talk with them [about it first]. And we respect them because they let us do what we do. There's probably one

thing every week or every other week we want to do and they say, 'Guys...just can't do it.' Our porno [plans are in the works to produce an X-rated movie starring **Tha Doghouse** and some lucky listeners] is on hold. We were told, 'Guys, right now this station is under a lot of heat...please don't do it.' So we backed off."

Quick to acknowledge GSM **Joe Cunningham** and Wild's sales department for "staying strong" in the face of client pressure, **Tha Doghouse** also points out all their community service, like a charity walk, or raising \$30,000 for a family in need. JV and his partners search for balance, claiming that "our listeners—and listeners in general—are smart enough to know what's going on. They can tell when a station is doing a phony charity promotion. They

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

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

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



## Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
52	12	830	+231	HANSON - <i>Weird</i> (Mercury)
49	3	950	+44	JONNY LANG - <i>Missing Your Love</i> (A&M)
47	30	397	+283	SARAH McLACHLAN - <i>Adia</i> (Nettwerk/Arista)
44	5	885	+108	JAMES HORNER - <i>Southampton</i> (Sony Classical/WORK)
37	6	558	+48	SHE MOVES - <i>It's Your Love</i> (Geffen)
34	10	601	+195	JANET JACKSON - <i>I Get Lonely</i> (Virgin)
33	2	785	-48	FLEETWOOD MAC - <i>Landslide</i> (Reprise)
32	—	1079	-30	MARIAH CAREY - <i>Breakdown</i> (Columbia/CRG)
31	2	1175	+173	MASE - <i>What You Want</i> (Bad Boy/Arista)
30	7	496	+184	INNER CIRCLE - <i>No! About Romance</i> (Sound Bwoy)
23	7	337	+117	ELTON JOHN - <i>Recover Your Soul</i> (Rocket/Island)
22	—	710	-70	SWV - <i>Rain</i> (RCA)
22	2	546	-46	WYCLEF JEAN - <i>Gone 'Til November</i> (Columbia/CRG)
21	9	252	+121	BARENAKED LADIES - <i>Brian Wilson</i> (Reprise)
20	1	524	+15	ALLURE - <i>Last Chance</i> (Crave)
20	2	439	+79	BEHAN JOHNSON - <i>World Keeps Spinning</i> (RCA)
20	4	328	+89	IVY MARKAITY - <i>My Hip Life</i> (National)
20	6	322	+150	SAMANTHA COLE - <i>Without You</i> (Universal)
19	5	378	+46	LSG - <i>Curious</i> (EastWest/EEG)
19	—	375	-41	TOUCH THE SKY - <i>Suffered For The Last Time</i> (Copper Plate)
18	1	716	+2	TIMBALAND & MAGOO - <i>Luv 2 Luv U</i> (Atlantic)
18	—	342	+42	RICHE SAMBORA - <i>Hard Times Come Easy</i> (Mercury)
18	8	168	+123	GARRISON STARR - <i>Superhero</i> (Geffen)
17	1	488	+55	SYLK-E. FYNE - <i>Romeo And Juliet</i> (RCA)
17	—	414	-10	ROLLING STONES - <i>Saint Of Me</i> (Virgin)
17	2	291	+117	CHRIS BRAIDE - <i>If I Hadn't Got You</i> (Atlantic)
16	2	291	+96	JAMES IHA - <i>Be Strong Now</i> (Virgin)
16	3	219	+52	FATBOY SLIM - <i>Going Out Of My Head</i> (Astralwerks)
16	5	180	+180	REACT - <i>Can't Keep My Hands Off Of You</i> (Berman Brothers/Columbia/CRG)
15	—	351	+151	MONTELL JORDAN - <i>Let's Ride</i> (Def Jam Recording Group)
14	2	277	+79	ARETHA FRANKLIN - <i>A Rose Is Still A Rose</i> (Arista)
14	11	151	+76	* KENNY WAYNE SHEPHERD - <i>Blue On Black</i> (Revolution)
14	11	97	+43	* REBEKAH - <i>Sin So Well</i> (Elektra/EEG)
13	1	389	+5	MARY J. BLIGE - <i>Seven Days</i> (MCA)
13	—	267	-5	KAI - <i>Say You'll Stay</i> (HD/Geffen)
13	1	221	+56	PRINCE BE - <i>Gotta Be...Movin' On Up</i> (V2)
13	2	213	-93	DRU HILL - <i>5 Steps</i> (Island)
13	1	202	-30	ZOBA - <i>Fax Me</i> (Starbound)
13	5	161	+141	* DANA CALITRI - <i>She Wants It All</i> (Universal)
13	11	97	+97	* SHAWN COLVIN - <i>Nothin On Me</i> (Columbia/CRG)
12	2	348	+99	* OL' SKOOL - <i>Am I Dreamin'</i> (Universal)
12	—	346	-101	ERICK SERMON, KEITH MURRAY & REDMAN - <i>Rapper's Delight</i> (Priority)
12	—	318	-12	CORNERSHOP - <i>Brimful Of Asha</i> (Luaka Bop/Warner Bros.)
12	2	275	+16	FASTBALL - <i>The Way</i> (Hollywood)
12	2	262	-10	* LORD TARIQ & PETER GUNZ - <i>Deja Vu</i> (Codeine)
11	—	357	+2	THE PRESIDENTS OF THE UNITED STATES... - <i>Video Killed the Radio Star</i> (J-Laverick/Warner Bros.)
11	1	271	+3	AMBER - <i>One More Night</i> (Tommy Boy)
11	2	180	+31	FREE CLINIC - <i>Searching For Something</i> (Free Clinic)
10	1	215	+34	CHRIS CORNELL - <i>Sun Shower</i> (Atlantic)

Drops: #38-Sugar Ra\*, Stereophonics, Star, 2 Pac, Jody Watley

\* Indicates Debut

can tell when it's heartfelt."

While no one on the show feels that negative press (they've gotten their share) really makes any difference, JV is upset by "the slanted coverage by the media in the Bay Area. It's a joke. If they don't like Wild or like our show, they're never gonna give us any due. It's not fair. Just because a writer happens to personally dislike a show doesn't make it a news story."

One thing that is likely to set the record straight is a soon-to-be-released video documentary about Tha Doghouse, which JV has been hard at work on for weeks. He admits, "Listeners always ask, 'Do all the things we hear really happen on the show?' All the footage is there, plus we act in new scenes and share personal stories. Of all the things we've done in radio, I'm most proud of this."

JV's advice for morning talent attempting the same move he and the Doghouse made into the big time? "They'll need a bit of luck, but they also need to keep workin', because you never know who's gonna hear your talent."

Elvis is also quick to point out that, "You can't teach funny; it's gotta be natural. But the cream rises to the top."

JV's message for PDs is, "If you had enough confidence to hire your talent, let 'em create and do their thing. Let 'em get into trouble sometimes. You *want* your station to get a little negative press. The PD should put his own butt on the line. Take some chances if you want to get noticed."

Beyond all the craziness though, Tha Doghouse takes their gig seriously. In fact, says Elvis, "In addition to my marriage, the show and being with these guys is the biggest part of my life."

For JV, it's all about "the listeners and their acceptance. The day we slip to second place, I think I'd consider picking up and moving the circus. If we give the people all we're capable of giving them, we'll always be Number One. It's not the money, it's goin' up onstage at a club and the people goin' nuts. I would rather make \$20,000 and be in first place than make \$5 million a year and be in 10th place. It really is for my people."

\*\*\*\*\*

In an unusual scenario this week (in other words, we don't remember this ever happening), there was a five-way tie for 4th Most Added honors and a two-way tie for 5th Most Added. 4th Most Added, each with 11 adds include: **Robyn, Fiona Apple, Kenny Wayne Shepherd, Rebekah, and Shawn Colvin.** For 5th Most Added, there's a tie between **Usher and Janet Jackson.** ●

## ARTIST PROFILE

## SAMANTHA COLE



**HOMETOWN & BIRTHDATE:** Southampton, Long Island, N.Y.; October 31, 1975

**LABEL:** Universal

**SENIOR VP, PROMOTION:** Steve Leeds

**CURRENT SINGLE:**

"Without You"

**DEBUT ALBUM:**

*Samantha Cole*

**MAJOR MUSICAL**

**INFLUENCES:** "Whitney Houston, Bette Midler, Mariah Carey, Toni Braxton, Babyface."

**THINGS THAT MAKE YOU HAPPY:** "Sports, basketball, singing, dancing, being with friends."

**THINGS THAT MAKE YOU SAD:** "All of the sickness and disease in the world."

**YOUR BEST PERSONALITY**

**TRAIT:** "I'm outgoing and friendly."

**YOUR WORST PERSONALITY**

**TRAIT:** "I'm very driven and don't have a lot of patience."

**FAVORITE KIND OF FOOD:** "Italian"

**LEAST FAVORITE KIND OF FOOD:** "Chinese"

**FAVORITE WAYS TO RELAX:** "Sleeping late and hanging with friends."

**YOUR MOST TREASURED**

**MATERIAL POSSESSION:** "My personal photographs of friends and others."

**THE ODDEST JOB YOU'VE EVER HAD:** "Working in a deli."

**IF YOU COULDN'T BE A SINGER, YOU'D WANT TO BE A:** "...teacher for children."

**THE MOST INTERESTING**

**PERSON YOU KNOW OR WOULD LIKE TO KNOW?**

"Babyface. I'd like to know Madonna."

**FUTURE AMBITIONS:** "To be a success. To continue making records and performing. Also, to be a good influence and to help young children."

**COLE ON HER MUSIC:** "It's very female—sensitive, emotional music."



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## GO Chart

**GO MOST ADDED**  
SARAH McLACHLAN (24)  
BACKSTREET BOYS (14)  
KENNY WAYNE SHEPHERD (11)

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

TW		SPINS	TREND
1	<b>CELINE DION</b> - My Heart Will Go On (550 Music)	4399	+74
2	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)	3850	+190
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	3840	+162
4	MATCHBOX 20 - 3 AM (Lava/Atlantic)	3751	+35
5	<b>LOREENA MCKENNITT</b> - The Mummers' Dance (Warner Bros.)	3440	+208
6	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	3185	+814
7	JIMMY RAY - Are You Jimmy Ray? (Epic)	3098	-53
8	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	2977	+567
9	'N SYNC - I Want You Back (RCA)	2856	+156
10	BACKSTREET BOYS - As Long As You Love Me (Jive)	2662	-95
11	THE VERVE - Bitter Sweet Symphony (Virgin)	2647	+192
12	JANET JACKSON - Together Again (Virgin)	2633	-29
13	<b>BEN FOLDS FIVE</b> - Brick (550 Music)	2622	+254
14	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	2612	+43
15	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	2420	+323
16	K-CI & JOJO - All My Life (MCA)	2345	+162
17	GREEN DAY - Time Of Your Life (Reprise)	2083	-142
18	<b>AQUA</b> - Turn Back Time (MCA)	1932	+157
19	SPICE GIRLS - Too Much (Virgin)	1921	-53
20	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol)	1808	+334
21	<b>THE TUESDAYS</b> - It's Up To You (Arista)	1733	+482
22	SMASH MOUTH - Walkin' On The Sun (Interscope)	1667	-43
23	ALL SAINTS - I Know Where It's At (London/Island)	1653	+36
24	PAULA COLE - Me (Imago/Warner Bros.)	1631	+197
25	<b>ROBYN</b> - Do You Really Want Me (RCA)	1608	+330
26	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1554	+75
27	CHUMBAWAMBA - Amnesia (Republic/Universal)	1525	+251
28	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)	1462	+236
29	<b>TONIC</b> - Open Up Your Eyes (Polydor/A&M)	1328	+92
30	JANA - Near Me (Curb)	1297	+45
31	<b>UNCLE SAM</b> - I Don't Ever Want To See You Again (Stonecreek/Epic)	1224	+5
32	<b>USHER</b> - Nice & Slow (LaFace/Arista)	1198	+45
33	ROBYN - Show Me Love (RCA)	1185	-54
34	<b>USHER</b> - You Make Me Wanna... (LaFace/Arista)	1041	-51
35	LISA LOEB - I Do (Geffen)	991	-13
36	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	941	+36
37	AEROSMITH - Pink (Columbia/CRG)	897	-34
38	SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)	789	-10
39	<b>BOYZ II MEN</b> - A Song For Mama (Motown)	781	-19
40	<b>FIONA APPLE</b> - Shadowboxer (Clean Slate/WORK)	776	<b>N</b>

### Crossover

#### URBAN/DANCE

**ALLURE** - "Last Chance" (Crave)  
**MASE** feat. **TOTAL** - "What You Want" (Bad Boy/Arista)  
**JANET JACKSON** - "I Get Lonely" (Virgin)  
**ARETHA FRANKLIN** - "A Rose Is Still a Rose" (Arista)  
**DUKE** - "So in Love With You" (RU/Universal)

#### ALTERNATIVE

**SARAH McLACHLAN** - "Adia" (Nettwerk/Arista)  
**FASTBALL** - "The Way" (Hollywood)  
**CHRIS CORNELL** - "Sun Shower" (Atlantic)  
**MONO** - "Life in Mono" (Echo/Mercury)



**MOST ADDED**



**SARAH McLACHLAN (19)**  
**SHAWN COLVIN (13)**  
**FASTBALL (11)**  
**MADONNA (9)**  
**PAULA COLE (8)**

**TOP TIP**

**SARAH McLACHLAN**  
*"Adia"*  
*(Nettwerk/Arista)*

A third of the format is already supporting this latest McLachlan single. Top Spins are in from WMTX, KPLZ, 98Q, KMMX, WLBC, Y93, KKMY, KLLC, and adds reported from KYSR, KBBT, KBEE, KKYS, KMXC, KOSO, and KRUZ.

**RECORD TO WATCH**

**SISTER 7**

*"Know What You Mean"*  
*(Arista Austin)*

Seven adds for Sister 7 are KKPN, WMC, WDKS, KQMX, KMXA, KDBB, and KJLS.

# Gavin Hot A/C

TW	Reports	Adds	SPINS	TREND	
1	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	106	1	4120	+55
2	MATCHBOX 20 - 3 AM (Lava/Atlantic)	100	1	3939	-12
3	LOREENA McKENNITT - The Mumpers' Dance (Warner Bros.)	105	1	3852	+93
4	CELINE DION - My Heart Will Go On (550 Music)	96	0	3729	+76
5	NATALIE IMBRUGLIA - Torn (RCA)	108	6	3236	+587
6	BILLIE MYERS - Kiss The Rain (Universal)	95	0	3203	-11
7	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	98	0	2767	+311
8	SMASH MOUTH - Walkin' On The Sun (Interscope)	77	0	2708	-126
9	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	83	0	2662	+131
10	BEN FOLDS FIVE - Brick (550 Music)	82	1	2460	+202
11	THE VERVE - Bitter Sweet Symphony (Virgin)	83	3	2426	+172
12	GREEN DAY - Time Of Your Life (Reprise)	78	1	2251	-213
13	BACKSTREET BOYS - As Long As You Love Me (Jive)	71	1	2131	+29
14	MADONNA - Frozen (Maverick/Warner Bros.)	90	9	2122	+515
15	LISA LOEB - I Do (Geffen)	74	1	2084	-407
16	PAULA COLE - Me (Imago/Warner Bros.)	88	8	1878	+291
17	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	54	0	1597	-132
18	TONIC - If You Could Only See (Polydor/A&M)	50	0	1493	-2
19	JIMMY RAY - Are You Jimmy Ray? (Epic)	59	0	1463	+63
20	SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)	60	0	1399	-259
21	MARCY PLAYGROUND - Sex and Candy (Capitol)	56	4	1375	+246
22	EDWIN McCAIN - I'll Be (Lava/Atlantic)	60	3	1286	+90
23	FLEETWOOD MAC - Landslide (Reprise)	51	5	1184	+104
24	SUGAR RAY - Fly (Lava/Atlantic)	47	1	1127	-199
25	CHUMBAWAMBA - Tubthumping (Republic/Universal)	49	0	1088	-281
26	MEREDITH BROCKS - What Would Happen (Capitol)	41	0	1086	-281
27	JANET JACKSON - Together Again (Virgin)	39	1	1062	-116
28	SISTER HAZEL - All For You (Universal)	35	0	887	-76
29	BLESSID UNION - Light In Your Eyes (Capitol)	36	1	884	-122
30	SHANIA TWAIN - You're Still The One (Mercury)	39	2	838	+9
31	ELTON JOHN - Recover Your Soul (Rocket/Island)	45	3	820	+144
32	AQUA - Turn Back Time (MCA)	42	7	797	+127
33	THE TUESDAYS - It's Up To You (Arista)	39	6	783	N
34	ROBYN - Show Me Love (RCA)	31	0	773	-137
35	ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island)	30	0	714	+26
36	SPICE GIRLS - Too Much (Virgin)	30	0	644	-53
37	PISTOLEROS - My Guardian Angel (Hollywood)	32	0	607	N
38	TONIC - Open Up Your Eyes (Polydor/A&M)	34	3	599	N
39	SISTER HAZEL - Happy (Universal)	31	0	598	-96
40	ALANA DAVIS - 32 Flavors (Elektra/EEG)	27	0	583	-231

**Hot Stuff** BY RON FELL



## The Heat is On

For the second consecutive week, **Savage Garden's** "Truly, Madly, Deeply" has held down the Number One ranking on GAVIN's Hot A/C chart. Among the leading stations reporting better than 45 spins per week are **KFMB, KDMX, WAKS, KYSR, WMTX, WMXB, WQSM, WJDX, WZNW, KHMx, WMC, 99WMyX, KRuz, WLNK, KSII, WQAL, and KSTZ.**

No single has more GAVIN Hot A/C station support than **Natalie Imbruglia's** "Torn" with 108 of a possible 113 stations. It also leads the entire format in Spincrease this week with a +587. Top spins are registered at **KZZO, WMXB, KRAJ, WVNC, KACW, KOSO, WZNW, KFMB, KLLC, KKYS, WKDD, KYSR, and WDKS,** all of whom report at least 40 weekly spins.

**Eric Clapton's** "My Father's Eyes" leaps into the top ten in just its fifth week since release. Its 98 players are averaging 28 spins a week. Leading the way are **KSTP, WLNK, KRuz, KURB, KHMx, WWMX, WAKS, WENS, 99WMyX, WQAL, KVIC, KSTZ, 98Q, KMXC, and KZLT.**

**Madonna's** "Frozen" is second in this week's Spinincreases. Its +515 comes with leading players like **KYSR, WVNC, KVIC, WAKS, KDEC,**

**KFMB, KSII, KRAJ, WFPS, KIXR, KSCQ, and WKHI** all now reporting 35 or more weekly spins.

This week's top chart debut is last week's Top Tip, the **Tuesdays'** "It's Up to You." Among the Hot A/Cs leading the way are **KACW, WTBX, Q93, WCKQ, WSUL, WAKS, 98Q, KKPN, WQSM, Y93, WMTX, 3WM, and WSPT.** ●



**KHMx-Houston** recently welcomed Geffen recording star **Lisa Loeb** as part of their "Private Performance Series." Shown here are (l-r): **KHMx PD Lorrin Palagi, Loeb, her pal Dweezil Zappa, and station MD Rich Anhorn.**



**Double-Grammy** winner and Columbia artist **Shawn Colvin** stopped by Arista headquarters in NYC for the pre-Grammy radio party and hung out with **KYSR (Star 98.7)**-Los Angeles' p.m. drive show. Pictured (l-r) are: **Star 98.7's Lisa Foxx, Colvin, the station's Ryan Seacrest, and the label's Pete Cosenza.**

Total Reports This Week: 113 Last Week: 111

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

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

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

**Chartbound**

Reports	Adds	SPINS	TREND
SARAH McLACHLAN - "Adia" (Nettwerk/Arista)	39	19	548 +336
CHUMBAWAMBA - "Amnesia" (Republic/Universal)	30	5	531 +133
FASTBALL - "The Way" (Hollywood)	30	11	472 +167
AMY GRANT - "Like I Love You" (A&M)	28	3	490 +94
JOHN TESH & JAMES INGRAM - "Give Me Forever" (GTSP/Mercury)	23	4	388 +124

Reports	Adds	SPINS	TREND
DAKOTA MOON - "A Promise I Make" (Elektra/EEG)	22	2	390 +76
DARYL HALL & JOHN OATES - "The Sky Is Falling" (Push/BMG)	21	2	403 +32
* SHAWN COLVIN - "Nothin On Me" (Columbia/CRG)	21	13	256 +175
* JAMES HORNER - "Southampton" (Sony Classical/WORK)	18	3	314 +35
* SISTER 7 - "Know What You Mean" (Arista Austin)	18	7	230 +118



**MOST ADDED**  
**MICHAEL BOLTON (44)**  
**SARAH McLACHLAN (25)**  
**38 SPECIAL (21)**  
**MADONNA (17)**  
**ELTON JOHN (16)**

**TOP TIP**  
**NATALIE IMBRUGLIA**  
*"Torn"*  
*(RCA)*

Among those decisive stations are Y92, WAZY, KFYP, KUIC, WZDQ, WQHQ, WKTJ, 102ZOO, KLOG, KOKO, and WFRO.

**RECORD TO WATCH**  
**JAMES HORNER**  
*"Southampton"*  
*(Sony Classical/WORK)*

A little recognition for a man who crafted the fabulous score to an equally fabulous film. Players "onbound" include WFMK, WLQT, KSBL, WDEF, WRRM, WKWK, WMYI, KELO, WTPI, WALK, KKLI, KLSY, KLSC, KSSK, KWAV, and WRCH.

# Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	22	161	1	4222	+155	82	40	33	4
2	<b>CELINE DION</b> - My Heart Will Go On (550 Music)	15	159	1	4050	-133	70	44	38	7
3	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	5	171	2	4048	+442	67	44	43	14
4	<b>JOHN TESH &amp; JAMES INGRAM</b> - Give Me Forever (GTSP/Mercury)	9	155	3	3608	+206	60	44	28	18
5	<b>FLEETWOOD MAC</b> - Landslide (Reprise)	8	148	8	3216	+172	53	32	31	26
6	<b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)	20	130	0	3187	-9	53	35	29	11
7	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	9	134	5	2609	+191	32	29	33	35
8	<b>DARYL HALL and JOHN OATES</b> - The Sky Is Falling (Push/BMG)	7	127	5	2502	+122	35	27	36	18
9	<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)	6	135	16	2309	+512	18	23	56	28
10	<b>VANESSA WILLIAMS</b> - Oh How The Years Go By (Mercury)	15	104	0	2216	-190	28	32	25	14
11	<b>GARY BARLOW</b> - Superhero (Arista)	8	115	2	2209	-8	24	28	38	21
12	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	35	84	0	1825	+5	19	27	25	10
13	<b>LOREENA McKENNITT</b> - The Mummers' Dance (Warner Bros.)	10	80	3	1801	+143	31	17	18	10
14	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	4	106	17	1783	+652	12	19	43	27
15	<b>AMY GRANT</b> - Like I Love You (A&M)	7	109	11	1774	+281	10	22	38	29
16	<b>EDDIE MONEY</b> - Can You Fall In Love Again (CMC International)	9	89	4	1718	+119	21	23	26	13
17	<b>VENICE</b> - Running Home (Vanguard)	8	81	4	1569	+92	17	21	26	16
18	<b>RICHARD MARX/DONNA LEWIS</b> - At The Beginning (Atlantic)	22	80	0	1502	-186	11	21	29	13
19	<b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)	7	92	10	1433	+277	6	16	37	24
20	<b>BRYAN ADAMS</b> - Back To You (A&M)	15	72	0	1340	-574	13	16	26	15
21	<b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)	22	51	0	1266	-298	25	9	14	2
22	<b>CHUCK JACKSON &amp; DIONNE WARWICK</b> - If I Let Myself Go (Wave Entertainment)	12	65	2	1263	+52	16	16	20	12
23	<b>STONE RAIN</b> - The World Today (Uvula)	7	67	3	1232	+181	10	21	20	14
24	<b>JOHN WAITE</b> - Imaginary Girl (Mercury)	4	74	9	1168	+307	5	12	37	19
25	<b>JULIE EISENHOWER</b> - Shadoan (TIG)	9	56	1	1165	-29	18	16	8	13
26	<b>BLESSID UNION</b> - Light in Your Eyes (Capitol)	18	63	0	1069	-163	6	11	29	14
27	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/Island)	28	60	0	1014	-365	7	7	22	19
28	<b>RICK MONROE</b> - Life Goes On In L.A. (Divorce)	7	55	1	998	+108	5	19	20	11
29	<b>LINDA HORNBUCKLE</b> - There Was A Time (FT)	18	53	0	979	-15	8	17	16	12
30	<b>SIMON APPLE</b> - It's Over (Trunk)	9	56	4	955	+127	8	14	17	14
31	<b>BARBRA STREISAND</b> - If I Could (Columbia/CRG)	7	57	0	935	-65	5	15	20	14
32	<b>MICHAEL BOLTON</b> - Safe Place From The Storm (Columbia/CRG)	3	81	44	924	N	2	5	27	31
33	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	7	55	10	906	+100	5	11	24	11
34	<b>SPICE GIRLS</b> - Too Much (Virgin)	10	55	5	905	+101	7	10	17	16
35	<b>SARAH McLACHLAN</b> - Sweet Surrender (Nettwerk/Arista)	22	44	0	893	-300	9	13	15	6
36	<b>DIANA KRALL</b> - Peel Me A Grape (Impulse!)	7	54	2	831	N	2	13	23	13
37	<b>JOEY LAWRENCE</b> - Never Gonna Change My Mind (Curb)	17	46	1	797	-247	5	11	18	11
38	<b>MICHAEL DAMIAN</b> - Why Not Me? (Weir Brothers)	7	46	3	770	N	2	14	18	12
39	<b>KENNY G</b> - My Heart Will Go On (Arista)	4	59	6	768	N	3	6	18	27
40	<b>JIM BRICKMAN with ASHTON &amp; RAYE</b> - The Gift (Windham Hill)	23	45	0	768	-146	5	6	19	12

Chartbound	Reports	Adds	SPINS	TREND
<b>HARRY CONNICK JR.</b> - "Learn to Love" (Columbia/CRG)	43	7	535	+111
<b>JANIS IAN</b> - "Getting Over You" (Windham Hill)	43	9	541	+86
<b>NATALIE IMBRUGLIA</b> - "Torn" (RCA)	41	12	752	+263
<b>SARAH McLACHLAN</b> - "Adia" (Nettwerk/Arista)	41	25	461	+340

Total Reports This Week: 178 Last Week: 175  
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## Inside A/C

BY RON FELL



## Nostalgia May No Longer Be Our Salvation

It's hard to tell exactly what elements of the music and culture that's current today will be the nostalgia of tomorrow. So much contemporary art and entertainment has become so immediate and disposable that it may not linger in our minds long enough to mature, much less become venerable.

In this era of instant gratification, flash-in-the-pan careers are becoming *de rigueur* in most musical formats. Many of today's musicians may not be able—or want—to sustain careers long enough for albums of "Greatest Hits." Artists, like the most excellent of athletes, often won't or can't stay viable long enough to rank with those already enshrined in our Rock & Roll Hall of Fame. I don't expect today's stars to endure long enough to qualify with a quarter century of music; tastes change too quickly for any one act to survive unless they themselves are able to evolve with the times. **Shawn Colvin**, in a recent interview with the *Los Angeles Times* said, "Fame has grown more fickle—and less desirable on a certain level. In the '70s, you always bought your favorite artist's next album—and each album didn't have to sell five million copies."

It's hard to imagine today's culture as being worth preserving. It's not like the alternating decades like the '20s, '40s, and '60s, which are destined to be viewed as the Century's cultural touchstones.

Limiting the scope of this essay to A/C music, it's important to remember that it must become passé before it becomes nostalgic. Smart programmers rest even the biggest hits at some point between recurrent and oldies



# Michael W. Smith

## Love Me Good



The new single from his forthcoming release **"LIVE THE LIFE"**  
**ON YOUR DESK NOW!**  
**IMPACTING A/C AND HOT A/C RADIO—MARCH 23RD.**

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## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
39	2	564	+26	<b>PETER TRIPP</b> - Back Alley (Dolphin)
38	4	555	+70	<b>LOVERBOY</b> - Secrets (CMC International)
38	8	494	+122	<b>TAMMY TRENT</b> - Welcome Home (River North)
36	6	416	+108	<b>CHRIS BRAIDE</b> - If I Hadn't Got You (Atlantic)
30	2	415	+58	<b>FICTION</b> - I Could Cry (Coast)
28	11	329	+128	<b>JAMES HORNER</b> - Southampton (Sony Classical/WORK)
28	3	395	+76	<b>BACON BROTHERS</b> - Boys in Bars (Bluxo)
25	4	429	+76	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)
22	1	463	-26	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)
22	2	448	+67	<b>THE VERVE</b> - Bitter Sweet Symphony (Virgin)
22	4	402	+161	<b>JIMMY RAY</b> - Are You Jimmy Ray? (Epic)
21	3	234	+17	<b>MATT GARBO</b> - Secrets (CMI Productions)
21	21	238	+238 *	<b>38 SPECIAL</b> - Saving Grace (Razor & Tie)
17	4	172	+22 *	<b>NATHAN WHITT</b> - Shadow Jumpin' (Lick)
16	13	154	+131 *	<b>FULL MOON BAY</b> - Paradise (Hudson Bay)
16	10	140	+68 *	<b>DANA MASE</b> - A Little Light (Water)
15	1	227	+59 *	<b>THE TUESDAYS</b> - It's Up To You (Arista)
15	5	147	+43 *	<b>GINAMARK BAND</b> - Fools Gold (Melody Fair)
15	9	167	+128 *	<b>DAVE ROBYN</b> - This Ain't Good (High Time)

**Dropped:** Michael Bolton (Best), Lisa Loeb, Kenny G (Loving), Donny Osmond, and Ben Folds Five.

\* Indicates Debut

## SPINCREASES

## RANKED INCREASE IN TOTAL SPINS

<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	652
<b>MICHAEL BOLTON</b> - Safe Place From The Storm (Columbia/CRG)	600
<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)	512
<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	442
<b>SARAH McLACHLAN</b> - Adia (Nettwerk/Arista)	340
<b>JOHN WAITE</b> - Imaginary Girl (Mercury)	307
<b>AMY GRANT</b> - Like I Love You (A&M)	281
<b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)	277
<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	263
<b>38 SPECIAL</b> - Saving Grace (Razor & Tie)	238
<b>JOHN TESH &amp; JAMES INGRAM</b> - Give Me Forever (GTSP/Mercury)	206
<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	191
<b>KENNY G</b> - My Heart Will Go On (Arista)	190
<b>STONE RAIN</b> - The World Today (Uvula)	181
<b>FLEETWOOD MAC</b> - Landslide (Reprise)	172

rotations. Smart programmers also know when to cycle older songs in and out of rotation.

Nostalgia is now itself a format—or series of formats—in which programmers appropriate for themselves a single musical era, like the big band era, the '50s, '60s, or '70s. An all-'80s format is due any day now, and like it or not, the '90s will one day be gathered together and exploited by a programming specialist. But not before the decade has passed into the new millennium, and not until after it has been put away for a time and conveniently forgotten.

Believe it or not, there was a time—a less threatening time to be sure—when A/C radio went back 30

years with its library. Not anymore, boys and girls. While there was plenty of merit, back then, to just playing anything that had been a pop hit in an earlier time, today's disciplines encourage and demand regimentation—a narrowcasting of music selected for a microscopically specific psychographic.

A/C is already the last of the "contemporary" formats still playing older music as part of its mix. This kind of radio, itself, may become nostalgic. We may be asking of each other someday, "Remember when stations played new and old music in the same hour? Remember when stations could mix genres all in one cluster?" Ah, but then I'm waxing nostalgic, aren't I? ●

## A/C Picks

**SHAWN COLVIN**  
"Nothin' on Me" (Columbia/CRG)

The Grammy winner presents this clever getaway song as her third single from *A Few Small Repairs*.

The remix and edit make it more of a pop offering than originally intended...and that's a good thing.

**MICHAEL W. SMITH**  
"Love Me Good" (Reunion)

I love the fact that MWS has taken to making fully-involved productions lately. This new one is hot and

engaging thanks to a brisk pace and a full-throttle choir. If the primary version is a little too hot, check out the toned-down acoustic version that follows. If you're looking for a ballad, this is *not* for you.

**KATHY MATTEA**  
"Patiently Waiting" (Mercury Nashville)

You may remember this as the surprise of this year's A/C Jukebox Jury. The lyrics tell the tale of a woman who's been patiently waiting to get a life and if that small town boyfriend isn't ready to rock, she'll move on to greener pastures. One line says it all: "Half the hands that held me, held me down." You go, girl!

**JAI**  
"Heaven" (RCA)

Jai is gonna be a household name in the future, thanks to cool tracks like his first single, "I Believe," and

this hot new one. "Heaven" is rich in texture, harmonics, and rhythm, and has some shimmering guitar parts that fill in the cracks like a silly putty. Jai has style and substance—both of which are necessary to break out of the pack.

**EVAN & JARON**  
"And Then She Says" (Island)

Atlanta's Lowenstein twins sparkle on this acoustic debut. Clever lyrics about a love interest with the power

to see the future of the relationship. E&J's sibling harmony is both charming and worth a careful listen.

## ARTIST PROFILE

## DAKOTA MOON



**DAKOTA MOON IS (L-R):** Ray Artis (bass, vocals); Malloy (percussion, vocals); Ty Taylor (guitar, vocals); Joe Dean (guitar, vocals)

**HOMETOWNS & BIRTHDATES:** Ray—Mount Olive, N.J., July 17; Malloy—Central Islip, Long Island, N.Y., December 5; Ty—Montclair, N.J., January 5; Joe—Chicago, Sept. 1.

**LABEL:** Elektra/EEG

**PROMOTION CONTACT(S):** Dana Keil (212) 275-4129 and Linde Thurman (310) 288-3840

**DEBUT SINGLE:** "A Promise I Make"

**DEBUT ALBUM:** *Dakota Moon* (being released next month)

**HOW WERE YOU DISCOVERED?** Ray tells us, "We played a private acoustic showcase for [Elektra Chairman] Sylvia Rhone, and she understood what we were about."

**ORIGIN OF THE GROUP'S NAME:** Ray tells us, "It's a mixture of Native American culture, the U.S. state, a state of being, and all that the moon represents (creativity, emotion, and spirituality)."

**THINGS THAT MAKE YOU HAPPY:** Ray—"Music, riding my Harley, making beer, a good Manhattan, tattoos, and piercings"; Malloy—"Puppies, comic books (*Spawn*), arcade games"; Ty—"My friends, being in love, and eating"; Joe—"Writing and playing music, beautiful women, fast cars—I'm very easily pleased."

**THINGS THAT MAKE YOU SAD:** Ray—"A bad Manhattan and smog"; Malloy—"Broken hearts and sad children"; Ty—"Being let down, making bad choices"; Joe—"Selfishness."

**FAVORITE JUNK FOOD:** Ray—"Chocolate chip cookies"; Malloy—"Gaucho peanut butter cookies with French Vanilla ice cream"; Ty—"Rum raisin ice cream"; Joe—"Pizza and chocolate chip cookies."



# Gavin Alternative

## No Static at All BY SPENCE D.

### Noise Pop '98

Five Days of Cutting Edge Sonic Diversion (or The Future of the Format)

For the past several years, the last week of February in San Francisco has been devoted to a local phenomenon known as the Noise Pop Festival. From humble beginnings in 1993, this musical event has grown into a five day sonic fiesta featuring the joyous din of major label bands, indie label faves, and unsigned hype. And that's what makes Noise Pop so interesting. It covers a wide spectrum of music, redefining the term "pop" in the process.

Noise Pop successfully brings local SF acts together with a number of bands from all over the country, representing the full spectrum of "alternative"—from "indie" noise to commercial leaning popsmear. As if to further exemplify the impact of Noise Pop on the commercial Alternative world, KITS/Live 105 'presented' the event, its banners and bumper stickers evident at every show.

Ultimately, this year's Noise Pop festival proved that guitars are not dead, that great songs can contain both noise and hooks. Bottom line: the future of the format still exists on the streets and in the clubs. Dare to keep your ears wide open.

#### Wednesday, February 25

NP '98 kicked off with a tasty bill featuring Austin's 16 Deluxe (specialty show folks should check out their recent album on Warner Bros.), S.F.'s very own P.E.E., and headliners Imperial Teen. You may remember them from their rather catchy hit "You're One," which came off their 1996 London Records album *Seasick*. The IT crew unleashed a bevy of pop gems including, "Butch," "Imperial Teen," and the obligatory crowd pleaser "You're One." They also debuted some atmospheric new material.

#### Thursday, February 26

Apples in Stereo headlined The Bottom of the Hill. Opening up the show were local heroes (soon to be national ones) Creeper Lagoon. These guys have matured into a

smoking, guitar-driven band that will blow your mind (keep a close watch for the Dust Bros.-produced album dropping soon). As my luck would have it, I left the show early, just before Michael Stipe and the rest of the R.E.M. crew showed up to check out the Apples. By the way, AIS has a tasty tune, "Seems So," which a few Alt types have been spinnin', most significantly KSPI-Stillwater PD Hugh Foley. "It's

**The future of the format still exists on the streets and in the clubs. Dare to keep your ears wide open.**

pretty simple why we're playing it," he says. "It's a quick and sweet slice of pop—a sugar spike, if you will. It's perfect for the upcoming bright spring weather. It's one of those ear candy things, and we just like it."

#### Friday, February 27

Harvey Danger, who just went through a minor bidding war and landed at London Records, blew out a fast and furious set at The Paradise Lounge. Many of you by now have heard the band's soon-to-be-hit "Flagpole Sitta"; look for "Private Helicopter" and "Problems and Bigger Ones" to impact in the future. This Seattle group rocks with a powerful quirkiness somewhat akin to early Cake with an added mixture of sly, off-beat lyrics a la John S. Hall sans the pretense. Lead singer Sean Nelson is charismatic in a beguiling, quirky way, while guitarist Jeff Lin lets rip with some tasty chords and the rhythm section of Evan Sult and Aaron Huffman keep the beat edgy and tight. Mark Hamilton, PD KNRK-Portland, remembers how he first heard of the band. "Phil Manning up at the End [KNDD-Seattle] had been play-

ing the record for a couple of weeks, and I was like 'Hey Phil, what's this Harvey Danger?' He had them send us a copy of the album and I put it on our new music challenge, called 'The Cock Fight,' during the evening show. They won every night for a week. Every time I heard the song on the air I liked it more and more. Then I heard the night guy was walking around singing the song. So it was like 'Okay, we've got a hit, so in it goes.'"

Skip Isley, PD KTEG-Albuquerque also shimmied up the flagpole early on. "You want to know why I'm playing Harvey Danger? That's a pretty easy one," he chides. "First of all, we need hit records right now. This is potentially one of the biggest songs of the year—and hopefully format exclusive as well. I consider those two huge reasons to play a record early."

Friday night also saw a multi-bill of John Doe, Frank Black, and Verbow at Bimbo's 365. Sadly, I missed Verbow's set, even though I really wanted to check the band out. John Lenac, PD of KNRX-Independence jumped on the Verbow wagon early and has this to say about their single "Holiday": "It's a hooky, short, very nice power pop record, produced by the King, Bob Mould. The hook smashes you right in the face within the first minute and I love that." Adam Wright, PD WHMP-Springfield is also a Verbow supporter. "I just think it's a solid pop-rock track with a hook that keeps you up at night," he says. "I can't figure out why no one else has jumped on it. I think this thing is a real solid record. I think the vocals are different, they're distinct, it's just right there. It's happy music, it's just got this monster hook."

#### Saturday, February 28

The Flaming Lips unleashed their now infamous boombox experiment at Bimbo's 365. More than 40 boomboxes lined the stage, each equipped with a different tape. The effect, once the 'play' buttons



## Data

### MOST ADDED

**STABBING WESTWARD (13)**  
*Save Yourself (Columbia/CRG)*  
WMAD, KKND, CFNY, KMYZ, WWCD, KPOI, KNRE, KDGE, WEJE, KTOZ, WLUM, KTCL, XTRA

### PEARL JAM (12)

*Wishlist (Epic)*  
KPKX, KEDJ, WQBK, KKND, KFTE, KXPK, WNNX, WXDX, KXRK, WXRK, WGRD, XTRA

### FUEL (12)

*Shimmer (550 Music)*  
WQBK, CFNY, KLRZ, WPLA, KNRK, KJEE, WLUM, KTCL, KROX, WFNX, XTRA, WIXO

### THE MIGHTY MIGHTY BOSSTONES (11)

*Wrong Thing Right Then (Mercury)*  
WEDG, WPBZ, WXEX, WHFS, WXDG, KJEE, WDST, XHRM, WEQX, WHMP, WOXY

### THE SPECIALS (10)

*It's You (Way Cool/MCA)*  
CIMX, WKRL, WWCD, KXPK, KLRZ, WHTG, WEJE, WLUM, KEDG, WLIR

### MOST REQUESTED

#### FASTBALL

*"The Way" (Hollywood)*

#### BLINK 182

*"Dammit" (Cargo/MCA)*

#### CHERRY POPPIN' DADDIES

*"Zoot Suit Riot" (Mojo)*

#### MARCY PLAYGROUND

*"Sex & Candy" (Mammoth/Capitol)*

#### SEMISONIC

*"Closing Time" (MCA)*

### MOST BUZZ

#### JERRY CANTRELL

*"Cut Me In" (Columbia)*

#### FASTBALL

*"The Way" (Hollywood)*

#### SEMISONIC

*"Closing Time" (MCA)*

#### MONO

*"Life In Mono" (Mercury)*

#### PEARL JAM

*"Wishlist" & "In Hiding" (Epic)*

### MOST LIKELY TO SUCCEED

What's movin' up the charts, baby.

#### ANI DIFRANCO

*"Little Plastic Castle" (Righteous Babe)*

#### FAT

*"Numb" (A&M)*

#### NAKED

*"Raining on the Sky" (Red Ant)*

#### WHISKEYTOWN

*"Yesterday's News" (Outpost)*

#### GETAWAY PEOPLE

*"She Gave Me Love" (Columbia)*



# BE ON THE LOOKOUT

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

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

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

e-mail: dookey@gavin.com

## MARCH 16

Animals On Wheels	Joyless Fade Impeller	(NinjaTune)
Athenaeum	"What I Didn't Know"	(Atlantic)
Bond	Bang Out Of Order	(Work)
Chris Hicks	Funky Broadway	(Sonova Beach)
evenrude	"Superabsorbent"	(Pinch Hit)
Suicide	Ghost Riders	(ROIR)
Sylvain Sylvain	Sleep Baby Dolls	(Fishhead)

## MARCH 24

v/a	After The Flood	(World Domination)
Cornelius	Fantasma	(Matador)
Drill Team	Hope and Dream Explosion	(Reprise)
Evan Jaron	"And Then She Says"	(Island)
Foil	Spread It All Around	(Mute/13th Hour)
Hellbillys	Calvalcade of Perversions	(Wingnut)
The Hunger	Cinematic Superthug	(Universal)
Imani Coppola	"I'm A Tree"	(Columbia)
Jim Morgan	Ordinary Time	(Grace Note/Ichiban Int.)
Junkie XL	Saturday Teenage Kick	(ESP/Roadrunner)
Matchbox 20	"Real World"	(Atlantic)
Pussy Galore	Dial M For Motherfucker	(Matador)
Pussy Galore	Right Now!	(Matador)
Pussy Galore	Sugarshit Sharp	(Matador)
Samiam	You Are Freaking Me Out	(Ignition)
Shift	"I Want To Be Rich"	(Columbia)
Spiritualized	"Come Together/L.A.G.W.A.F.I.S."	(Arista)
Steve Stoll	the blunted boy wonder	(Novamute)
Superdrag	Head Trip In Every Key	(Elektra)

## MARCH 30

Chocolate Weasel	Spaghettification	(NinjaTune)
Morcheeba	"Let Me See"	(Sire/China)
PepaMcoy	Amarcord	(No Records)
Pure	"Chocolate Bar"	(Mammoth)
Pure	Feverish	(Mammoth)
The Shining Path	The Shining Path	(Caroline)
Slowpoke	"Lorraine"	(DGC)
Trunk Federation	"Truck Lover"	(Alias)
Tuscadero	"Paper Dolls"	(Elektra)
Wank	Get A Grip On Yourself	(Maverick)
Weapon of Choice	Nutmeg Fantasy	(Loosegroove)

## APRIL 7

Bassholes	Long Way Blues 1996-1998	(Matador)
Dogon	The Sirius Expeditions	(New Dog)
Eve6	Eve6	(RCA)
Jerry Cantrell	Boggy Depot	(Columbia)
Long Fin Killie	Amelia	(Beggars Banquet)
Perfume Tree	Feeler	(World Domination)
Steve Roach	Dust To Dust	(Projekt)
Suicide Machines	Battle Hymns	(Hollywood)
Tones On Tail	Everything	(Beggars Banquet)

## APRIL 13

Fang	American Nightmare	(Wingnut)
Lisa Gerrard & Pieter Bourke	Duality	(4AD)
Soul Asylum	"I Will Still Be Laughing"	(Columbia)
Tuscadero	My Way or the Highway	(Elektra)

## APRIL 20

Guster	"Airport Song"	(Sire/Hybrid)
Max Cavalera	Soufly	(Roadrunner)
Natacha Atlas	Halim	(Beggars Banquet)
Perfume Tree	Feeler	(World Domination)
Pizzicato 5	Happy End of You (Remix LP)	(Matador)
Scott Thomas	"Black Valentine"	(Elektra)
v/a	Singles Going Home Alone	(Matador)
Sportsguitar	Happy Already	(Matador)

## APRIL 28

v/a	Ninja Cuts 3: Funkungfusion	(NinjaTune)
Suncatcher	Suncatcher	(Restless)

## MAY 5

Caustic Resin	"The Medicine Is All Gone"	(Alias)
Colin Newman	A To Z	(Beggars Banquet)
Fun Da Mental	Erotic Terrorism	(Beggars Banquet)
Jesus Lizard	Blue	(Capitol)
Lyres	AHS 1005 + bonus tracks	(Matador)
Lyres	A Promise Is A Promise	(Matador)
Lyres	Lyres Lyres	(Matador)
Lyres	On Fyre	(Matador)
Natalie Merchant	single tbd	(Elektra)
Orbitronik	Orbitronik	(World Domination)
Rialto	"Untouchable"	(Sire)
Sean Lennon	Into The Sun	(Grand Royal)

## MAY 11

Hi Fi Killers	untitled	(Loosegroove)
Method 51	Method 51	(PC)
Scott Thomas	California	(Elektra)
Scrawl	Nature Film	(Elektra)

## MAY 18

Add N to X	On The Wires of Our Nerves	(Mute)
Arab Strap	Philophobia	(Matador)
Butthole Surfers	After The Astronauts	(Capitol)
Butthole Surfers	Cup Runeth Over	(RCA)
Loud Family	Day's For Day's	(Alias)
Natalie Merchant	Ophelia	(Elektra)
v/a	Sound of a Revolution	(World Domination)

## JUNE 8

Charlatans UK	Melting Pot (The Best Of)	(Beggars Banquet)
Kid Koala	Carpel Tunnel Syndrome	(NinjaTune)
Lida Husik	Faith In Space	(Alias)
Liz Phair	TBA	(Matador)
Robert Pollard	Waved Out	(Matador)
Sugarplant	Trance Mellow & Happy	(World Domination)

## JUNE 22

Buffalo Tom	Birdbrain	(Beggars Banquet)
Buffalo Tom	Let Me Come Over	(Beggars Banquet)
Charlatans UK	Between 10th and 11th	(Beggars Banquet)
Charlatans UK	Some Friendly	(Beggars Banquet)
Loop Guru	Catalogue of Desires	(World Domination)
Paul K	A Wilderness of Mirrors	(Alias)
Skie Cries Mary	Until The Grinders Cease	(World Domination)

were depressed, was not unlike a poor man's symphony. The boys who brought us "She Don't Use Jelly" continue to amaze and confound. I spent Saturday night discussing the fate of the format with Red Ant's Doug LaGambina over linguini and chianti (look for pieces of that conversation in an upcoming column).

### Sunday, March 1

An afternoon BBQ show at Bottom of the Hill featured impressive turns from Crumb (a recent Red Ant signing) and Alias Records power-pop-punk outfit Knapsack. Crumb, fronted by a lanky, ultra-

charismatic singer, laid down the thick, guitar driven chops. Keep ears and eyes open for these kids. Knapsack is nothing short of visceral, power-pop magnetism. Hard, heavy hooks abound.

Sunday night witnessed the most hyped show of the week — Modest Mouse headlining at the Great American Music Hall. I did not attend the show, but was laced with a copy of the record by UP Records promo man James Stockstill, who informed me that radio edits of "Polar Opposites" would be going to commercial Alt within a few weeks. WOXY and WHTG have been early supporters of this Washington State band. "We're play-

ing it because it's just a good record," explains WOXY-Cincinnati MD Dorsie Fyffe. "They're just a great band that has a great vibe in the real underground. We just played it because it was a great song. I don't think it fits in with a lot of the generic bullshit, but I think it fits in well with the quality big stuff like Pee Shy and Mary Lou Lord, who was part of that same indie scene before she got signed. It's actually number two on our request line. Since we've been playing it, it's been in the top 5 requests for. I would say, a good solid six weeks now."

Rich Robinson, PD WHTG-Asbury Park is also on the Modest Mouse

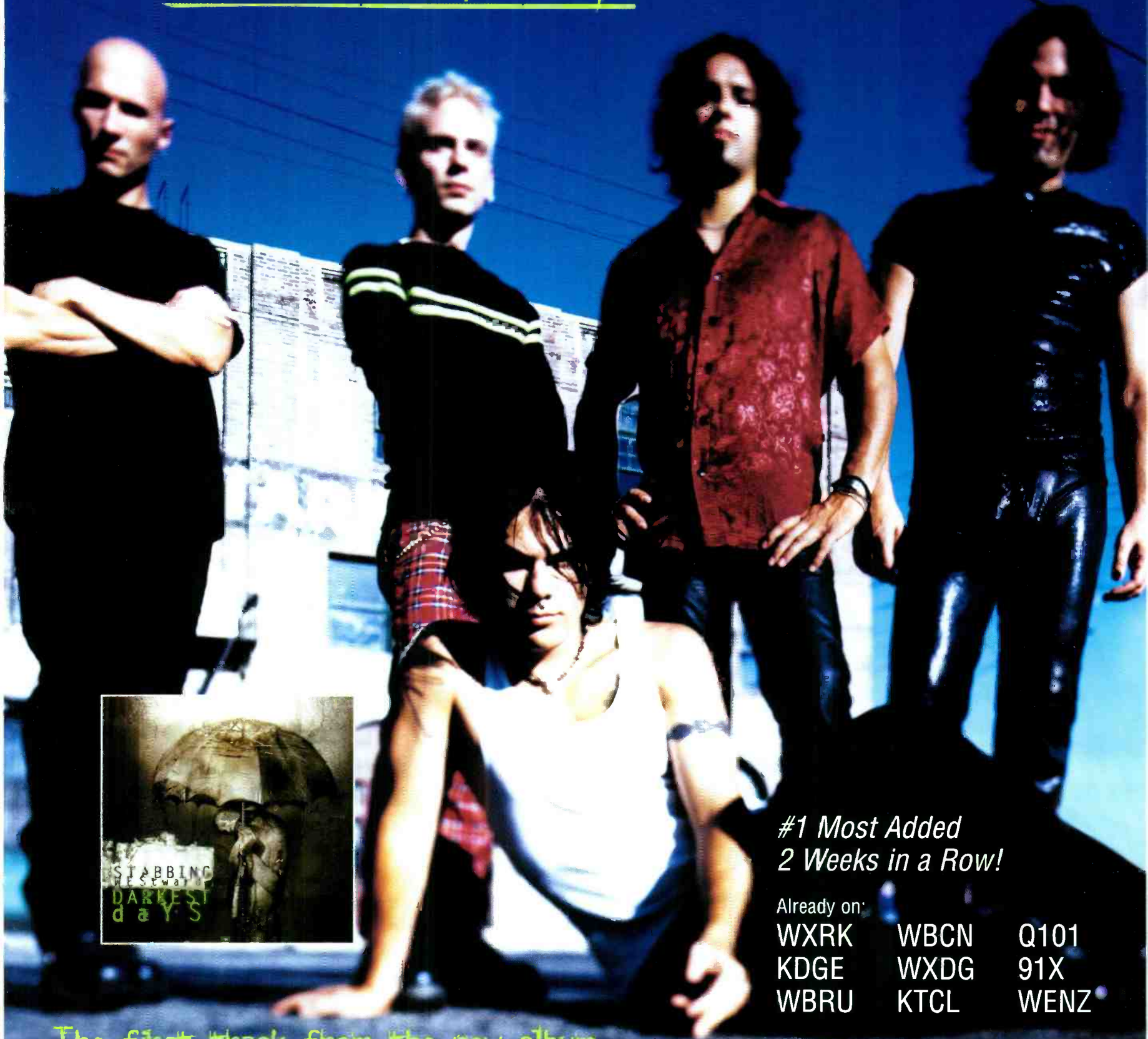
tip. "To me, it's one of those songs that we put in [rotation] because it reinforces our indie credibility," he explains. "It's almost like an image piece for us. It's not a commercial sounding record, it's a real lo-fi kind of a deal that reminds me of the kind of music that this format was supposed to get behind in the first place. It's an important song that certain radio stations can get away with and play and make a little bit of an image thing happen."

\* \* \*  
Much thanks to Amy Bloebaum @ Dish Media for all the club hook-ups and to Kevin Arnold for being the creative brainchild behind this whiz bang fest.



# STABBING WESTWARD

## Save Yourself.



*#1 Most Added  
2 Weeks in a Row!*

Already on:

WXRK	WBCN	Q101
KDGE	WXDG	91X
WBRU	KTCL	WENZ

The first track from the new album

# DARKEST d a Y S

in stores Tuesday, April 7  
the follow-up to the Gold Record "Wither Blister, Burn + Peel"

Produced by Dave Jerden and Stabbing Westward  
[www.stabbingwestward.com](http://www.stabbingwestward.com)

Mixed by Stabbing Westward

Worldwide Representation: Barbara Rose at AGM

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# Can you handle commitment?

brownie mary



Everything



## “Naked”

from the album Naked

- Heatseekers! 2/28
- Top 5 requests in 3 markets!
- On tour now!
- Already on:

**KXTE, WENZ, WXDX, WXEG,  
WZAZ, WWCD, WLIR, KNRQ,  
WARQ, WKRL, WOSC, KQXR,  
WWSK, KWOD**

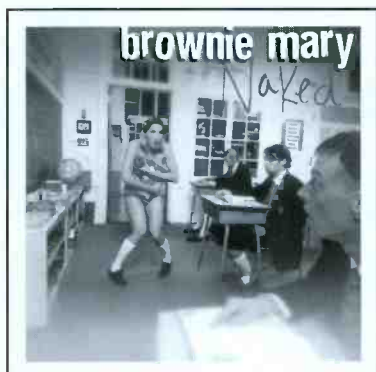


## “Hooch”

from the album Super Natural

- Alternative add date: 3/16
- On tour now!
- Already on:

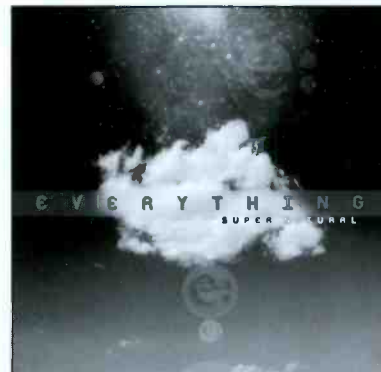
**WRRX, WDET, KTAO, WFPK,  
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WOBR, KMTN, WRNR, WEBX,  
KPCC, WZEW, WEBK, KKCR,**



Contact: Cathy Burke 212 226 5379



**We're committed!**





# CONSULTANTS:



**BY SPENCE D.**

**You think you know the music. You know the market. You've got a feel for your listeners, and the station's humming along. All's right with the world...or so it seems, until your GM comes in and says he (or she) has decided that competitive marketplace factors indicate that the station (big gulp, here) needs a consultant.**

W as that a verbal slap in the mouth, or a warning sign that, all things considered, your station needs some help? After you get over the severe blow to the ego that comes with any such decision, next comes the internal debate that pits the left side of your brain against the right: Are consultants good or bad for the format? Are they a valuable outside source of information? Does their existence undermine or invalidate PDs? And given the number of consultants in business—and stations employing them—why are so many folks hesitant to discuss the pros and cons of consultation?

Perhaps the most heated aspect of this topic for alternative stations comes from what appears to be a distinct “anti consultant” camp. This is largely made up of smaller, fringe stations who see the format in overall decline and who continue to make strides against consolidation and what they perceive to be “the homogenization” of the music. At the forefront of this line of thinking is one of the format’s true iconoclastic stations, WOXY/FM in Cincinnati. Recently spotlighted in a *Spin* article on the death of the format, WOXY positions itself as fiercely independent. Perhaps the most outspoken individual at the station regarding the subject of consultants is MD Dorsie Fyffe, who asks, “The thing about consultants is that radio is for the radio listener...do listeners they really care that their station is being consulted by somebody in Atlanta?” Fyffe says that consultants have taken a lot of the steam, creativity, and vitality out of radio, and questions why a station would use a guy who lives in Atlanta consulting 20 stations across the country. “That’s why you have these Walmart-type stations now like ‘The Edge,’” he says. “There’s one at every exit, so to speak. I think that consultants had a hand in that a bit. It’s kind of a monopoly in a way.”

Branding consultants “a waste of money,” Fyffe says that “if they don’t have enough faith in their own people, then that doesn’t really say a lot towards your motivation as a program director. I would think if you have somebody telling you what to do as opposed to actually taking control and picking the music for yourself and listening to the music, you’d become more robotic.”

WOXY owner Doug Balogh’s take on consultants echoes Fyffe’s, but with a subtle twist. “We believe in consultants, and they’re called Kevin and Dorsie,” he says, referring to his PD and MD, respectively. “We feel we hire our consultants. I think we’ve seen that there’s absolutely nothing wrong with that cottage industry because it’s obviously providing a real significant role in radio today and becoming even more significant. But we’ve also seen a drain of the gut feelings, instinct, and sensibilities that some of the people who’ve grown up in this business value as it relates to Alternative radio. So yes, we believe in consultants, but we hire ‘em, we put ‘em to work, and we let ‘em become disc jockeys and programmers and music directors. Other companies in other situations don’t need consultants but, over a period of time, the pressure to hire a consultant sort of emasculates the decision-making role that should really reside within the station. Our assets here drive in and out of the parking lot everyday, and if we’re good at selecting them and growing them and nurturing them, we really don’t need the ‘outside consultant.’”

Another member of the Alternative collective who gazes upon consultants with a wary eye is WHITG/FM-Asbury Park’s Rich Robinson. “I am not a pro

consultant person, and I really think that consultants are an unnecessary part of this format, of any format, for that matter,” he comments. “I still firmly believe that if you have a good program director you don’t need a consultant. And if you have a good consultant you don’t need a program director. It’s one or the other; you don’t need ‘em both. Radio stations are either showing a lack of respect or confidence in

their PD or in their consultants, by having both.” Skeptical of a consultant’s “cookie-cutter” influence, Robinson says that “successful radio stations are the ones that key in on the local flavor of their market, while consultants by nature are usually not in the market that they are consulting and therefore don’t know the hot buttons that really make the market very specific and unique.”

By contrast, WEDG/FM-Buffalo PD Rich Wall believes consultants can play an important role in developing an overall position and strategy of a station. Rich’s station is one of the ‘Edge’ stations consulted by Jacobs Media, and he says that the firm “has predicted a lot of the major changes that have occurred at the station. They have been able to successfully predict when we’re going to do better in the ratings, and they’ve been able to foresee a lot of the issues that we’ve had to face. Because of this we’ve been prepared and can even project how we’re going to do in the ratings.”

Wall values the information he gets from Jacobs in reference to the rest of the country. “When you have a consultant, you know they have the eyes on the whole country,” he says. “They’re looking at stations that are in situations similar to ours. They understand what’s going on across the country and history does repeat itself some times.” Jacobs Media, he says, has “been able to put its finger on the pulse of what’s going on and been able to help us see beyond just our city.”

When it comes to consultants, a key question is whether or not they influence the music that’s programmed at the station. “The problem with the music business is that everyone gets so focused on what songs get added where and why,” Rich observes. “But there’s a much bigger picture than that. It’s not just about music. It’s the imaging. It’s the morning show, it’s the marketing, it’s the research, it’s the whole package. It’s the sales department, it’s the operations. We use the different facets of their organization for different things. They’ve done their research, they have information, they have solid advice which we’ve taken—and it’s worked for us.”

Does it bother Wall that his consultant doesn’t live in the market? “[Jacobs Media’s] Tom Calderone spent a lot of time in Buffalo, so not only does he have a national perspective, but the guy knows this market almost as well as I do.” Ultimately, Wall sees Jacobs Media as suppliers of information that is beneficial to his station. “Like any business it’s important to have as much information as possible. They say that ‘knowledge is power,’ and there’s a lot of pluses to that,” he notes.

Another pro-consultant PD is Adam Wright from WHMP/FM-Springfield. “Consultants can be a real useful tool to a programmer,” he says. “Programmers can’t have every specialty, and smart PDs and GMs are those who surround themselves with exceptional talent that helps fill in the blanks and brings a different perspective to the table.” Conceding that it sometimes is difficult to get an out-of-market consultant to get a firsthand read on what the market is all about, Wright says that “a good programmer will find a consultant who helps augment what he can bring to the table.”

“We use Joel Folger, who brings twenty-plus years of solid programming experience with him, which far exceeds mine,” Wright continues. “As a real music guy, I need somebody who can help with some of the other elements that I haven’t been exposed to for as long. It’s always great to have an expert in the field who’s just a phone call away. Folger helps me do my job better and helps the station sound better, so everybody wins.”



# march madness



## **FINLEY QUAYE** *Sunday Shining*

MTV Buzz Clip  
U.K. superstar breaking here in the U.S.  
BDS Monitor 28\*  
Approaching 900 Spins  
New this week: KROQ!



## **FUEL** *Shimmer*

Exploding on more than 80 stations!  
Approaching 900 BDS spins after 3 weeks!  
BDS Monitor: 37\*-26\*  
Most increased airplay on Monitor



## **BEN FOLDS FIVE** *Song For The Dumped*

Follow-up to the Top 5 smash "Brick"  
Impact date April 7



## **THIS PERFECT DAY** *Could Have Been Friends*

Swedish superstars cross the ocean with this insta-smash!



In the two and a half years since flipping to Alternative and hiring Folger, WHMP has more than doubled its ratings "I was very lucky to have the support of a guy like a Mike Ferrel, who's the president of SFX and who recognized the need for bringing in a consultant," Wright says. "He also knew that the people at the station were really the best qualified to find the consultant that best fit their needs. He let us do the interviewing and obviously he was consulted on the final decision, which was great for me because I knew that he was signing off on someone who he thought was going to be an asset to the entire radio station."

As with any controversial subject, there's always a few individuals who fall somewhere in between pro and con. Shellie Hart, PD KEDJ/FM-Phoenix, is one of them. "We don't really work with Jacobs for music, but we do use them in sales, in which they are really amazing," she says. "Paul Jacobs has sold his soul to the devil of clients who 'just don't get it.' His insights and daily tips are very useful and powerful." She goes on to add, "As far as music goes, I'd say KEDJ is a 'freethinker'; we prefer to act on our own. When a particular song is doing well across the country, of course we'll take a second listen...but I wouldn't say it takes an 'edge' blessing."

Keeping Shellie company on the consultant fence is Kevin Cole, PD at WOXY-Cincinnati. As noted above, Kevin's station does not hire consultants yet, but, Kevin has enjoyed success with them in the past. "If consultants are used as a tool for actualizing the vision or goals of a radio station, that can be a great thing," he explains. "Consultants who do that and help the station achieve its vision can play a really important role—but that's not what typically happens." Often a consultant dictates the direction of a station because that station doesn't have a vision of its own, which presents a major problem, he says.

On the other hand, "Kevin Stapleford was amazing," Cole continues. "I was at Rev105, which was one of the most adventurous stations out there. To some people it seemed a little bit of a weird paradox for us to be using a consultant, but we weren't using him to tell us what to do; we were using him to help us achieve what we wanted to do." In this case, the consultant served as an objective springboard to bounce ideas off and to figure out how to actually make them work.

"I talked to a lot of consultants before I hired Kevin, and most of them didn't understand what I needed," Cole recalls. "A lot of them were like 'yeah, yeah, yeah, we know you've got to be different from The Edge, but we've got to cut your playlist down to 200 songs.' And I'd say, 'Okay, end of conversation.' With Stapleford it was never a situation like that at all. My experience working with Kevin was great."

So what do the consultants have to say about the accusation that they may dictate policy as far as what the playlist consists of and come in and "takeover" the station as opposed to actually working in collaboration with the PD and GM?

"I operate under the latter scenario," says Dallas-based Joel Folger. "I would like to think of myself as a partner to the program directors I work with, someone they can trust for ideas. In some cases PDs are well along in their careers, so it's not necessarily a 'mentor role' that's at issue as much as it is a sounding-board situation. In other situations, a program director may be looking for someone not only to help their station grow, but also help them advance their own careers. By drawing upon some of the experiences that I've had in the past I can help a programmer grow."

Is a consultant hampered by not being present in the market 24 hours a day, seven days a week? "An outside perspective often can allow a person to hear things that the program director might not necessarily hear," Folger comments. "Based on my exposure to national trends and other situations, I can usually help clients get ahead of the game with the competition by bringing in ideas from outside and drawing upon experiences in the past." Folger says that extensive travel exposes him to a lot of different competitive situations, from which he is able to develop new ideas or strategies that may not have occurred to the program director. "I can see something that's working in another market and suggest that it might be something to consider for whatever market, if it's right."

The station-consultant relationship that works best is one in which the program director is looking for an outside opinion or advice, Folger says. "Relationships usually are not as healthy or successful when they're forced by upper management, and they tend not to work out as well. I like to think that most of the program directors I've worked with had a great deal of input in hiring me, and that's the way that it works out best," he concludes. ■

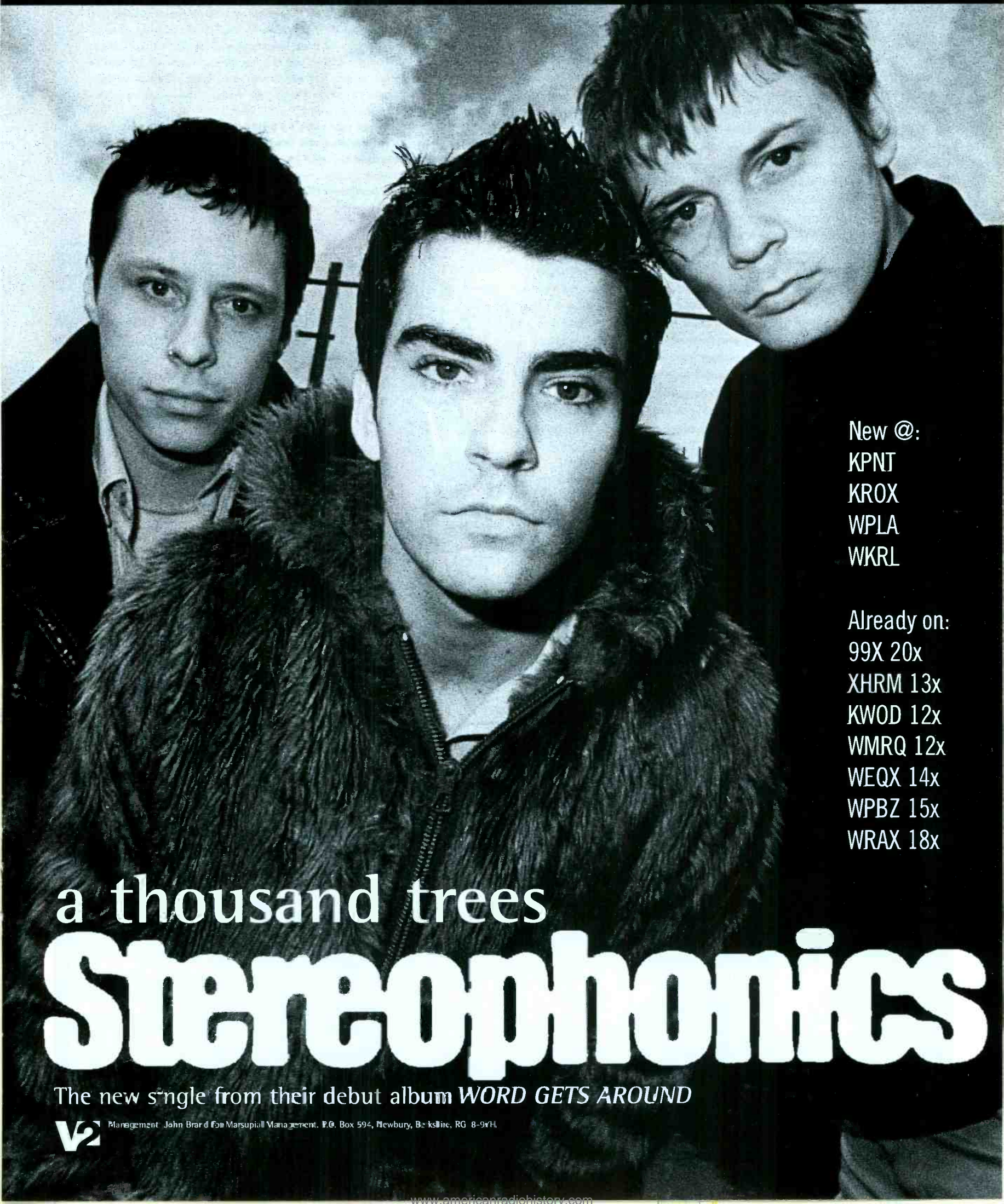


"Best New Band of 1997"

MELODY MAKER

Best British Newcomer

1998 BRIT AWARDS



New @:

KPNT

KROX

WPLA

WKRL

Already on:

99X 20x

XHRM 13x

KWOD 12x

WMRQ 12x

WEQX 14x

WPBZ 15x

WRAX 18x

a thousand trees

# Stereophonics

The new single from their debut album *WORD GETS AROUND*



Management John Bradford for Marsupial Management, P.O. Box 594, Newbury, Berkshire, RG 8-9RH



# HUM

BY SPENCE D.

"The thing I like about Hum is that they're one of the few bands that, when you hear a song on the radio, you know it's Hum. And that's very hard to do today with all the bands out there that sound alike. The other thing that I think is a tribute to Hum is the fact that they are one of the few bands that has survived the indie explosion of the early '90s, got a buzz, got signed, had a successful debut record, and has survived as a band and put out another record that follows that debut album up. A lot of the independent rock bands that we all got excited about as A&R people got their big deals and then faded away. Hum has stuck to it, because they really never altered what they were all about, they didn't change their game plan to satisfy the major labels. They're out there doin' it, and they sell clubs out whether there's airplay in the market or not. I'm really proud of that band. I think Hum is gonna be one of those bands that went through their most difficult period as a group between *You'd Prefer an Astronaut* and *Downward is Heavenward*, and because of that, they're only going to be a stronger band and make better music from this point forward." —Bruce Flohr, Senior Vice President of A&R and Artist Development at RCA, incidentally, who also signed Hum to RCA).

Champaign, Illinois' four man outfit Hum is armed to the teeth with seething, alabaster noise, rendered by the double assault of glimmering guitars and complemented by thundering rhythms. And while three of the members hold Master's degrees, their sonic output should not be lumped in with other "mathematically inclined" groups commonly associated with the Chicago area scene. Instead, Hum revels in raw, shimmering energy funneled through two guitars, a bass, and a drum kit. The result is pure ballistic enchantment. The band's rise through the ranks of the indie scene is legendary, and the fact that they managed to crack the commercial airwaves without losing a lick of their street cred is a testament in and of itself.

Bryan St. Pere, Matt Talbott, Tim Lash, and Jeff Dempsey have carved out a solid fan base and recaptured the glorious guitar din that once ruled the Alternative format. I recently spoke with guitarist Lash, who was with the band in Minneapolis (Hum is in the midst of a U.S. tour in support of their new album, *Downward is Heavenward*), and got to the bottom of the band's mystique.

**Spence D.: So Tim, are you the designated Hum spokesperson?**

Tim Lash: We all switch hit on the interviews. Last time around, I didn't really do any interviews at all. I had a lot of weird feelings about the group, and I wasn't too happy about the way things were going at the time, so I chose not to do them. But this time I've been enjoying just talking to people. It's definitely something that you can get comfortable with. It took me awhile to be able to talk about our music; I've always been really selfish about our music since it's such an integral part of my being.

**Bruce Flohr described you guys as being "Sick fucks who are only happy when you're onstage and the rest of the time you think way too much about stupid things." Is this true?**

[laughs] That's awesome! Yeah, definitely.

**Little known Hum facts are that Matt is into gardening, Bryan is a**



**closet Van Halen and Rush fan, and Jeff was once a member of the Poster Children. As for you, I understand that you are big into dogs. What kind do you have?**

Yeah, I have two dogs and Matt has one. My dog is Maurice. He's a flat coat black Labrador retriever. He's a badass; he rules the neighborhood.

TRUNK  
FeDeRation

# Trunk Federation

## Truck Lover

the first single from the new record  
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Tour begins April

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# Bran Van

# 3000

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- |      |      |      |      |
|------|------|------|------|
| 99X  | WFBX | WBTZ | WBER |
| KNDD | WAQZ | WRAX | CKEY |
| KNRK | KTCL | WPLA | WDST |
| XHRM | WBRU | KHTY | WJSE |
| KWOD | WOXY | KFTE | WCYY |
| CIMX | KFMA | KACV | WGBD |
| WEDJ | KJEE | KKDM | WTGZ |
|      |      |      | WFBZ |

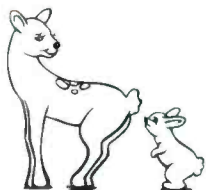
**Top 5 Phones:**

- |      |      |      |
|------|------|------|
| 99X  | KWOD | WOXY |
| KNDD | KEDJ | KFMA |
| CIMX | KJEE | WRAX |

**Just Added:**

- |      |      |      |
|------|------|------|
| WMRQ | WPGU | WBZU |
|------|------|------|

Performing at SXSW  
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Saturday, March 21  
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Produced by Haig V. for A Zoobone Sound/Bob Power/EP Bergen and Bran Man  
Management: Global Management © 1998 Audiogram Records [hollywoodandvine.com/branvan3000](http://hollywoodandvine.com/branvan3000)





**Do you ever take him out hunting?**

No. Hunting freaks me out, actually. I take him out all the time though, 'cause I have a lot of free time. Doin' this band thing I don't really have a job, so I get him out a lot. He loves to be outside. Labradors love the water, so whenever we go to the park that's the first thing he does is run to the water and jump in. He's a champion swimmer. He'll probably be in the dog Olympics some day.

I have another dog named Lucy who's a breed called a Lurcher. She was a street girl; she was found underneath a car in a parking lot, kind of battered and bruised, and we took her in. She's an awesome dog. She's a small to mid-size dog, 40-to-50 pounds and she's blonde, has short hair, and kinda has a round Labrador snout. She's really fast. I was told they were bred by Irish gypsies to be thieves in the market.

**Now it's time for the requisite history question: How long have you guys been together? Were you college chums?**

The other guys were. I grew up in Champaign and the other cats are all from around the Chicago suburbs. They all went to the University of Illinois, which is in Champaign. I had friends who were involved in the music scene there, and they told me that Hum was looking for a guitar player. I hooked up with them one day and we had a cook-out, shot a bunch of pool, and played music. It just worked out from Day One. I was pretty involved in writing right away, which they respected a lot. I was ready to write and ready to play, and they were starting to get more serious about the whole thing, so it just kind of gelled.

**Is there any significance to the name Hum? I mean your music, with all the guitars coming together, definitely reverberates with a hypnotic, melodic buzz.**

The name came way before we sounded like we do today. Hum's been a band for about seven years. Jeff and I joined right during the writing of *Electra 2000* [circa 1993], so the name goes back to the beginning, pretty much. Matt thought of it and he just thought it was a cool name. That's pretty much it, there's not real story behind it.

**Hum has built up quite an avid fan base. I understand that at a recent show, some kid actually burst through a wall to meet you.**

Yeah, it was in Houston, Texas. Check it out: the door was open—well not actually open, but it was closed and not locked—and we're sittin' in the dress-

ing room just chillin'. This is pre-show, and all of a sudden this kid comes busting through the side wall with plaster in his hair, like the Kool-aid man runnin' through the wall. He must have run and did a dive, 'cause he fell down and he was at the bottom half of the wall. We were stunned for a second, and then we couldn't stop laughing for about 2 hours. The kid got thrown out because he broke the wall. He was pretty fanatical—you'd have to be to bust through a wall. You'd have to be crazy to do something like that.

**Do you prefer performing live or being in the studio? Or do you view each as being a separate experience that has its own merits?**

I prefer being in the studio to playing live. I prefer writing songs more than anything, the more creative aspect of being a musician rather than getting up and playing in front of people. I mean, that's fun, too, but I'm just more into the creative thing.

**Then performing live is more of the "job" part of being a musician.**

To me it is, but it's a great job. It's nice to play every night, but at the same time you're playing very set things, so there's not a lot of growth or creativity goin' on. There can be if you try and reinvent what you're playing, which I try to do, but it gets hard. It's fun to play once you've worked so hard on something, just to play it live in front of people. When you get in front of people, you turn into something else. There's different pressure on your brain, different things happen, it's a different experience. You're much more aware and perceptive of sounds and sights. I enjoy all aspects of [being a musician], but just being creative is probably the most empowering thing for me.

**It's been about three years since the band's last record. Did you want to take a little more time with this release given the radio exposure that "Stars" received?**

The reason for [the delay] is that we've all grown as people, and we've kind of grown apart musically. When we first got together we were a lot closer, more on the same page as to what we liked. We still like a lot of the same things, but a lot of us have grown to like different things as well. We're all very involved in the songwriting. It's not just one guy doing it, so it takes a lot more compromise these days to kind of mold and shape the silly putty which is our songs.

**Bruce Flohr says that he thinks Hum is a band that has already gone through its most difficult growing period, and because of that, you're a stronger band and will make better music. Do you agree or disagree with this assessment?**

I guess you could say that. After people spend a lot of time on the road and are in a position where there's pressure to kind of keep success rolling—which we were—they start to disagree and just drift apart personally. It happens to people in any relationship, you know? A band is a serious relationship. In any relationship, whether it be with your girlfriend, or four of your friends, or people that you make music with, it's a wave. It's gonna rise and dip and fall; it's just the nature of life and you just have to accept it. More than anything, it's just been a great lesson in understanding people. Learning how to be patient. That's what we've done. We've persevered. I mean, we're all getting old, too, and I don't know how much longer we'll do this, but right now, like you said, we've become a lot stronger from our disagreements in the past and right now we're more on the same page again. Maybe not necessarily musically, but just personally we're very unified in the fact that we have an album out and we're proud of what we're doing and we're takin' it to the people!

**You guys have made the transition from being an "underground/indie" band to being on a major label rather smoothly. A lot of bands tend to freak out or fall apart when they make that shift.**

True. It definitely hasn't really been a conscious effort. We're just being who we are, and being on a major label only means one thing to us: now we can make music pretty much full-time and not be distracted by other things. We have more exposure, we have more money to record the way we want to and to have it sound as "hi-fi" as we want. There are no problems with fame or egos bubbling over in our group. We're all pretty level-headed. We're not trying to be stars, we're comfortable in terms of our own success, which mainly means writing good music. I mean, we like to make a living and make some loot, too. I mean, you gotta do it.

**How do you approach your music now that you're part of RCA and they're actively working your music to commercial radio?**

It doesn't change the way we write music at all. We still write music to please ourselves. We're not really trying to write music for the record label or the fans. I mean, it's hard enough to make the four of us agree on something. But we try to be very conscious of what's going on in the industry, because it's our business. It's our lives, and our livelihood depends upon it. We're all pretty thorough, articulate individuals. This is what we do, so naturally we're gonna be interested in every aspect of it. ■





# naked

## RAINING ON THE SKY

Naked is still holding steady at Alternative, increasing spins across the board and maintaining our bullet despite slipping a notch on the chart due to some newcomers' debuts. We are two positions away from a Monitor debut and expect to continue the fight, especially since three records that were above us either lost their bullets or fell below us.

**Billboard Monitor: Chartbound**  
**25/0**  
**Spins: 359/+13**

**R&R: 33\*-35\***  
**42/0**  
**Spins: 845/+42**

**Virtually Alternative: 33\*-34\***  
**53/0**  
**Spins: 973/+32**

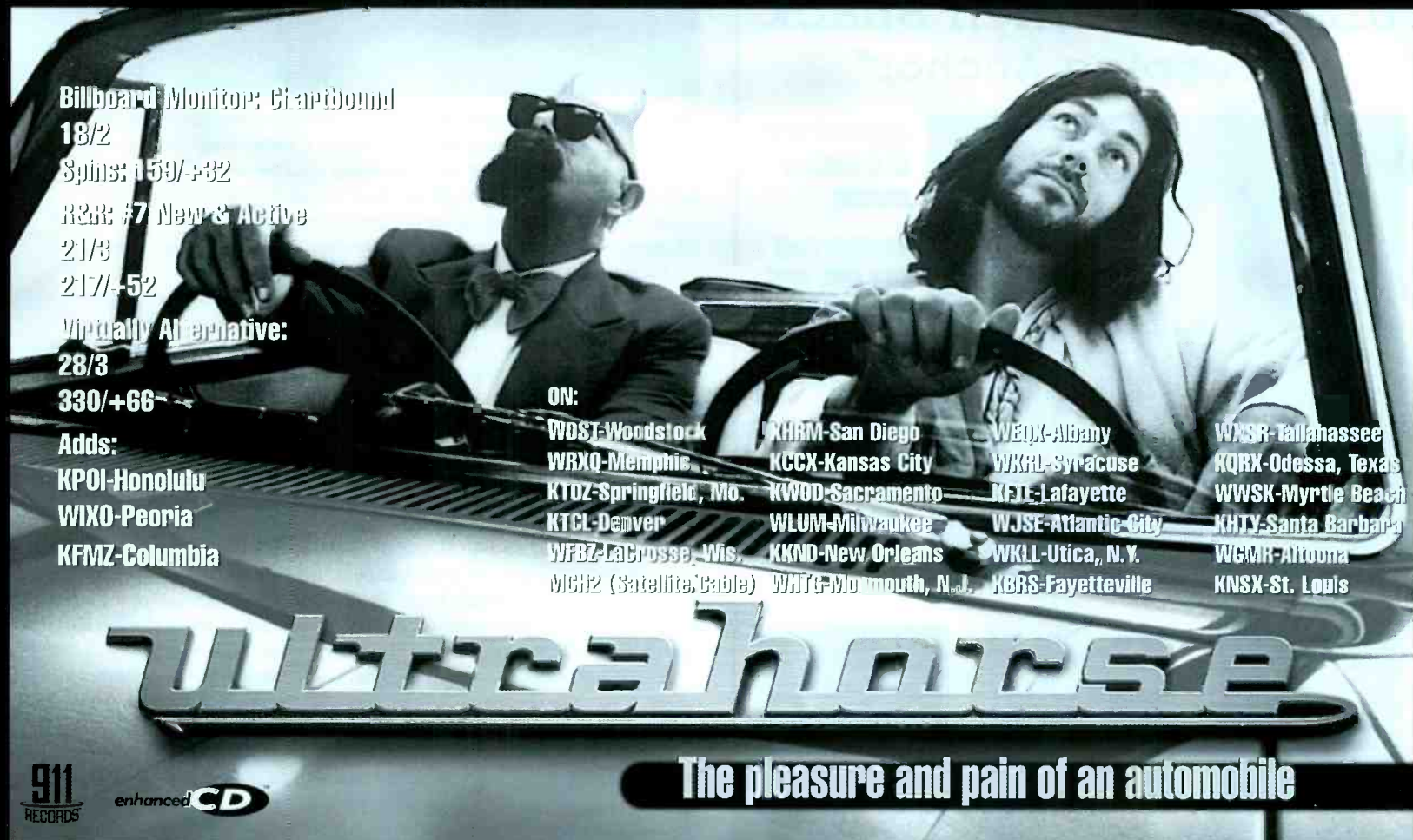
WBZU-Richmond  
 WXDG-Detroit  
 WHTG-Asbury Park, N.J.  
 WZAZ-Columbus, Ohio  
 KEDG-Las Vegas  
 WPBZ-West Palm Beach, Fla.  
 WBNK-Christiansburg, Va.  
 KWOD-Sacramento  
 KTOZ-Springfield, Mo.  
 WMRQ-Hartford  
 WXZZ-Lexington

KQXR-Boise  
 WKRO-Daytona  
 WRVZ-Charleston  
 WNFZ-Knoxville  
 KRZQ-Reno  
 WDST-Woodstock  
 WLUM-Milwaukee  
 WFBZ-LaCrosse, Wis.  
 KZNZ-Minneapolis  
 WRAX-Birmingham  
 KZON-Phoenix

WLIR-Long Island, N.Y.  
 WMAD-Madison, Wis.  
 WARQ-Columbia, S.C.  
 KHLR-Bryan, Texas  
 KFGX-Fargo  
 WRRV-Middletown, N.Y.  
 WXSR-Tallahassee  
 WGMR-State College, Pa.  
 WEND-Charlotte  
 KKND-New Orleans  
 KNSX-St. Louis

KPOI-Honolulu  
 WRXQ-Memphis  
 KQRX-Odessa, Texas  
 WJSE-Atlantic City  
 WSFM-Wilmington, N.C.  
 KROX-Austin, Texas (Top 15)  
 KACV-Amarillo  
 KFTE-Lafayette, La.  
 WOSC-Ocean City, Md.  
 KZYR-Vail, Colo.  
 WKRL/WKLL-Syracuse

KBRS-Fayetteville, Ark.  
 WBZF-Florence, S.C.  
 KNRQ-Eugene, Ore.  
 WGRD-Grand Rapids, Mich.  
 WPGU-Champaign, Ill.  
 WHMP-North Hampton, Mass.  
 WWDX-East Lansing, Mich.  
 WIXO-Peoria, Ill.  
 WXEG-Dayton, Ohio  
 WWSK-Myrtle Beach, S.C.  
 KFMZ-Columbia, Mo.



**Billboard Monitor: Chartbound**  
**18/2**  
**Spins: 159/+32**  
**R&R: #7 New & Active**  
**21/3**  
**217/+52**  
**Virtually Alternative:**  
**28/3**  
**330/+66**

**Adds:**  
 KPOI-Honolulu  
 WIXO-Peoria  
 KFMZ-Columbia

**ON:**  
 WDST-Woodstock  
 WRXQ-Memphis  
 KTOZ-Springfield, Mo.  
 KTCL-Denver  
 WFBZ-LaCrosse, Wis.  
 MCHR2 (Satellite/Cable)  
 XHRM-San Diego  
 KCCX-Kansas City  
 KWOD-Sacramento  
 WLUM-Milwaukee  
 KKND-New Orleans  
 WHTG-Mo. mouth, N.J.  
 WEQX-Albany  
 WKRL-Syracuse  
 KFTE-Lafayette  
 WJSE-Atlantic City  
 WKLL-Utica, N.Y.  
 KBRS-Fayetteville  
 WNSR-Tallahassee  
 KQRX-Odessa, Texas  
 WWSK-Myrtle Beach  
 KHTY-Santa Barbara  
 WGMR-Altoona  
 KNSX-St. Louis

# ultra horse

The pleasure and pain of an automobile



We pick up three new stations and move up three positions on the New and Active Chart. Awareness is increasing, as are the spins.



# MONO

BY SPENCE D.

Listening to the music on Mono's debut album, *Formica Blues*, one is gently absorbed into a sonic pastiche of late '60s American soul, orchestrally-inclined soundtrack collages, and atmospheric, often eerie, electronic haberdashery. The sound is at once familiar yet strangely Promethean, seemingly documenting the collision of a forgotten musical past with an as-yet uncharted melodic future. Given the group's penchant for creating rich, moody ambiance, it's hard to believe that the duo of Martin Virgo and Siobhan De Mare have been together under the moniker of Mono for less than a year.

"We knew each other about a week before we formed Mono," remembers Siobhan. "Basically, a mutual friend introduced us and said, 'Why don't you two try some stuff together?' When we met, Martin had some ideas that he wanted to play for me to see what I thought of them. Initially I wasn't really into what he was doing, so I recommended my sister come and do some vocals. But he said 'No, no, let's carry on with this,' and within weeks, we were being hounded by all the major record companies and being asked to sign a big deal and become a band—which was strange, because we were just two people. We weren't really a band at all."

Tossed in with their affinity for sonic oxymorons and their sharp wit are two diverse backgrounds. Siobhan's dad was in the Shadows, her grandmother was a Cuban dancer with Shirley Bassey, and one granddad is a psychiatrist "to help us all get through it—well needed, eh? We do all suffer from multiple personality disorder, we've discovered," she quips.

Martin's family was a bit more classically inclined, his mother being both a piano and vocal teacher as well as an amateur opera singer. "His was a very retentive household," laughs Siobhan, "whereas mine was a bit more bohemian. Now I'm trying to be bit more retentive and he's trying to be a bit more bohemian."

Prior to their linking up, Martin had spent time as a member of Nellee Hooper's renowned production team, working with the likes of Massive Attack

and Björk. "I was largely based in the studio scene in London. I was working for quite a few different producers in quite a few different types of music," he explains.

Siobhan, on the other hand, was headed to Paris to become a disco diva. "I'd been offered a situation where I could have gone out to Paris for six months and gotten £1,000 a week—which is about \$2000 a week—to become a bit of a disco queen. I wanted to go out there, bring the money back, and build my own little studio. That was the plan. Then I met Martin and that all went out the window, because we created a situation that was unstoppable. It all worked out really well."

On casual listen, Mono's sound appears to be an extension of the already thriving 'Bristol sound' exemplified by Massive Attack, Tricky, and Portishead. "I suppose there's this new kind of English sound, what the Americans are terming 'electronica,'" comments Virgo. "I mean, it's great that we're thought of as being part of that, because a lot of those bands are pretty much my favorites at the moment. But I believe that we're a bit more song-based. We're interested in writing songs in the conventional sense and then arranging them with the new electronic production techniques. I'm not sure whether the others



are so interested in that area. So maybe that's where we're adding something."

"He's right," Siobhan concurs. "I don't know if we're consciously trying to contribute a new thing, or if we're just doing what we want to do and it seems to fit into a certain genre and people have compared it certain types of music—like the 'Bristol sound' or the 'post-Bristol sound.' We love all that, and it's always very flattering and very complementary to be compared to people we listen to and that we really appreciate."

While there are similarities to other symphonically-inclined, heavily atmospheric ambient music, Mono's overall tone is lighter and wispier, teeming with an undercurrent of eerie, out-of-timelessness; it's vaguely familiar, but you can't really put your fingers on it. "I think Siobhan's vocals are slightly more rooted in the past," offers Virgo.

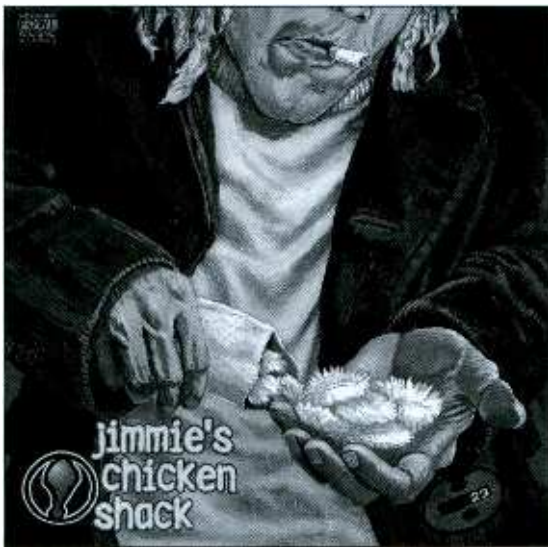
"She's very interested in soul singing and things like that," he continues. "Plus, I was trying to incorporate some of the styles of various producers like Phil Spector. I'd always loved the way he did things with his 'Wall of Sound,' and we were trying to update it a little bit."

In fact, the group's name also owes a debt to Spector.

"There's not really any significance to the name other than we were trying to find one that had some sort of association with previous styles of music, which 'Mono' certainly does," recalls Virgo. "Phil Spector was always one of my influences, and it just so happened that one of his records was sitting there at the time; it said 'Back to Mono' on the sleeve, so it seemed quite appropriate."

In addition to incorporating sweeping, soulful undertones into Mono's music, Virgo also capitalizes heavily upon the symphonic nature of such composers as John Barry (the group's current single, "Life in Mono," actually incorporates portions of Barry's score for *The Icarus File*). "I love orchestral music. It certainly was part of my training [Virgo studied at the London Guild Hall, a music college like the Royal Academy or Julliard in New York]. If anything, that comes from my love of soundtracks, especially John

## Jimmie's Chicken Shack "Dropping Anchor"



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rocket



Barry's, who was largely orchestral."

Many producers spend the bulk of their time searching through thrift stores, digging through dusty record bins, hoping to score that one, obscure track that will yield the perfect sample. Fortunately for Virgo, his obsession with music was cultivated at an early age. "I started collecting that sort of thing when I was a kid, really. I've always been interested in soundtracks," he recalls, "I always used to go out and buy them, hunt them down. They are a great source of inspiration and samples; there's that whole area of music that you can sample and make something new from."

Since soundtracks are such a large part of the Mono aural mystique, does the duo entertain any aspirations to compose actual scores? "We didn't, oddly enough," remarks Virgo. "As I said before, it was more of a songwriting exercise. We were interested in writing sort of classic-styled pop songs. But since the album's come out people have suggested that we do that, so it might happen in the future. It's very hard to write a good film soundtrack, but it would be fun to have a go at it."

While the musical techniques of Phil Spector and the orchestral backdrops of late '60s soundtracks play a major role in Mono's sonic make-up, Siobhan's lyrics and haunting vocals are equally integral to the duo's sound. "There's no real format to the way Mono operates," she says when asked how she goes about melding her lyrics to Martin's aural tapestries. "Sometimes I'll come to the studio with something, sometimes there'll be a drum loop laid down, sometimes there'll be a harp sound. It could be anything. Or just a conversation we have and we get a lyric from that and start writing around that. There's no real formula, and I think that's the beauty—not to turn into a group that has to work within a certain format. You just have to go where the inspiration is naturally and then you'll get a good sound. I mean, we change emotionally from day-to-day, so that also affects the way we operate."

"Often I sit home and I write a lot of poetry if I've got a problem or if something has happened or if I'm feeling a certain way, so I'll use a lot of my poetry and I'm obviously really influenced by whatever Martin's doing in the studio," Siobhan continues. "He'll come up with something and I will just automatically start singing something over the top of it and that's often where it begins."

But Siobhan also draws inspiration from the abstractness that surrounds us in everyday life. "I could see a picture with a caption. I mean, there's that millionaire woman at the moment in America with the most bizarre surgery. Something like that can start a song going. Just anything like that, it's so outrageous, it's so bizarre, it could trigger something. It could be anything—it could be an emotion that hasn't been spoken between us that could come out in a song."

To best understand the full breadth of Mono, one only need listen to their songs. "Silicone" is immersed in a pseudo-renaissance feel, while a song like "High Life" sounds like a 1960s girl group—perhaps a futuristically-enhanced Ronettes. Likewise, song titles conjure up abstract moods and often mask a biting wit. Take "Slimcea Girl," for instance. "It's a peculiarly English thing," comments Virgo. "Strangely enough, it's a type of bread. It's to be used as part of a calorie-controlled diet. It's from the '60s."

Siobhan chimes in with a smirk: "There was a woman from the advert that Martin fancied. He never got over it, so as an adult he said, 'alright, let me write a song about it.' That's the real truth!"

There's also "Hello Cleveland," a seemingly mundane name for a song—until you learn that neither Martin nor Siobhan have ever been to said city. "I think that's a bit of a *Spinal Tap* reference," laughs Siobhan.

"There's a point in the film, a really funny moment, where Spinal Tap gets stuck backstage and they take about an hour to get from the back of the stage to the front," recounts Virgo. "They're playing this big place and it's in Cleveland and when they eventually make it to the front of the stage everyone's gone. And they come to the front of the mic and yell 'Hello Cleveland,' which is quite the rock & roll thing to do. Of course our track wasn't very rock & roll, so it was a bit of a joke."

Tying the whole package together is the album artwork, which evokes the rich, abstract compositions of Richard Diebenkorn and Rauschenberg and acutely complements the music contained within the CD. "We basically commissioned a young artist who's never done any album artwork before," says Virgo. "Her name is Kate Gibbs and she lives in the area that I live in. She's still in college, so she was pretty excited about it. It was done specifically for the record. She listened to it and that was the mood she came up with. I think covers are really important. I think they're really supposed to reflect the music inside."

Mono, the perfect intersection of visual art and sonic emotion. ■

# The Gavin Alternative Video Magazine arrives April 3rd

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**MOST ADDED**

- MAVERICKS (41)**
- RAMBLIN' JACK ELLIOTT (20)**
- MIKE IRELAND & HOLLER (16)**
- CARRIE NEWCOMER (13)**
- GREAT DIVIDE (9)**
- DUANE JARVIS (9)**

**TOP TIP**

**THE MAVERICKS**  
*Trampoline*  
 Look for review in SXSU issue next week. already happening on. KCMU, KBHX, KFAL, KNOT, KZYX, WBWI, WCBN, WIDVR, WJJC, WMKY, and WNCW to name a very few.

**RECORD TO WATCH**

**CARRIE NEWCOMER**  
*My True Name*  
 Carrie hasn't made a bad record yet and My True Name may very well be her best. Check it out. On air at KAZU, KBCR, KAZU, KBCS, KFDI, KHYI, WMLB, WRSI, WCSD, KSUT, and WZBR among others.

# Gavin Americana™

The Other Country

LW	TW		Rpts.	Adds	H	M	L
2	1	<b>THE WOODYS</b> - The Woodys (Rounder)	73	0	34	15	24
4	2	<b>JIM LAUDERDALE</b> - Whisper (BNA Records)	68	0	31	25	12
5	3	<b>CHRIS KNIGHT</b> - Chris Knight (Decca)	68	1	31	22	15
1	4	THE DERAILERS - Reverb Deluxe (Watermelon/Sire)	68	0	35	18	15
3	5	JAMIE HARTFORD - What About Yes (Paladin)	65	1	32	23	10
6	6	<b>CHERI KNIGHT</b> - Northeast Kingdom (E-Squared)	68	1	24	25	19
7	7	<b>ROBIN &amp; LINDA WILLIAMS</b> - Devil Of A Dream (Sugar Hill)	61	2	21	21	19
8	8	<b>PETER CASE</b> - Full Service No Waiting (Vanguard)	59	1	21	18	20
13	9	<b>AUSTIN LOUNGE LIZARDS</b> - Employee Of The Month (Sugar Hill)	58	3	11	29	18
11	10	APOSTLE - SOUNDTRACK - Various Artists (Rising Tide)	58	1	12	20	26
17	11	<b>PAUL BURCH</b> - Pan-American Flash (Checkered Past)	49	3	15	23	11
12	12	BLUE HIGHWAY - Midnight Storm (Rebel)	52	1	17	16	19
14	13	THE HOLLISTERS - Land Of Rhythm And Pleasure (Freedom)	51	0	11	25	15
10	14	STEVE EARLE - El Corazon (E-Squared/Warner Bros.)	45	0	23	14	8
15	15	TOM T. HALL - Home Grown (Mercury)	51	0	16	15	20
16	16	HANGDOGS - East Of Yesterday (Crazyhead)	52	1	7	23	22
20	17	<b>KEVIN GORDON</b> - Cadillac Jack's #1 Son (Shanachie)	50	5	6	23	21
9	18	RICKY SKAGGS - Bluegrass Rules (Rounder)	45	0	18	16	11
~	19	<b>MIKE IRELAND &amp; HOLLER</b> - Learning How To Live (Sub Pop)	46	16	9	16	21
24	20	<b>MICHAEL RENO HARRELL</b> - Ways To Travel (Rank Records)	46	2	5	19	22
18	21	DELBERT McCLINTON - One of the Fortunate Few (Curb/Rising Tide)	39	0	15	14	10
21	22	BOBBY HICKS - Fiddle Patch (Rounder)	43	0	8	13	22
29	23	<b>JERRY JEFF WALKER</b> - Cowboy Boots And Bathin' Suits (Tried & True)	38	3	9	14	15
19	24	FRED EAGLESMITH - Lipstick Lies & Gasoline (Razor & Tie)	35	0	17	9	9
~	25	<b>THE MAVERICKS</b> - Trampoline (MCA)	41	41	8	12	21
~	26	<b>CARRIE NEWCOMER</b> - My True Name (Philo/Rounder)	42	13	6	10	26
22	27	ROBBIE FULKS - South Mouth (Bloodshot)	34	0	12	15	7
23	28	THOMPSON BROTHERS BAND - Blame It On The Dog (RCA)	37	0	8	15	14
26	29	<b>CONTINENTAL DIVIDE</b> - Feel Good Day (Pinecastle)	40	3	4	13	23
32	30	<b>CRAIG CHAMBERS</b> - The Cowboy's Conscience (WR Records)	34	4	3	15	16
25	31	CHESAPEAKE - Pier Pressure (Sugar Hill)	38	0	4	9	25
31	32	LONGVIEW - Longview (Rounder)	37	0	3	9	25
27	33	BIG HOUSE - Big House (MCA/NASHVILLE)	31	0	10	3	18
30	34	JOHN FLYNN - John Flynn (Sliced Bread)	36	0	3	5	28
35	35	RAY CAMP! QUARTET - Train Rhythm Blue (Mouth Piece)	29	0	2	13	14
~	36	<b>RENO BROTHERS</b> - Three Part Harmony (Pinecastle)	29	4	2	11	16
28	37	RECKLESS KELLY - Milligan (Cold Spring)	26	0	7	11	8
36	38	GREG BROWN - Slant 6 Mind (Red House)	31	0	4	5	22
40	39	<b>LOUDIN WAINWRIGHT III</b> - Little Ship (Charisma)	22	0	8	8	6
~	40	<b>HANK THOMPSON</b> - ... And Friends (MCG/Curb)	25	1	6	6	13

**Chartbound**

- TODD THIBAUD** (Doolittle)
- MICHAEL FRACASSO** (Rounder/Bohemia Beat)
- KATE WALLACE/MICHAEL CAMP** (New Pair O' Dimes)
- PRICKLY PAIR** (Rockhouse)
- BALL, THOMAS, NELSON "SING IT"** (Rounder)
- JOLENE** (Sire)
- SARA EVANS** (RCA)
- JOHN STEWART** (Folk Era)

**Americana Inroads** BY CHRIS MARINO



## Selling Yourself Effectively

It's amazing the great ideas you can get for columns while on the phone with reporters. Terry Kottom of KBCR in Steamboat Springs, Colorado recently called for information to update his station's press kit and I thought, "what a great idea for a column."

The truth is that without a good press kit it's difficult to relay to anyone what your mission statement is or where you fit in the marketplace. Programmers often assume that the sound of the station will tell the story, but the truth is, there is a lot more to most radio stations than what is happening on the air at a given moment, and a good press kit can convey that. Besides, if a person is interested in your station as an advertising medium, the sound may be inconsequential. Hard to swallow but true. And although press kits seem more appropriate for commercial stations, a good one is just as important for Non-Coms.

Granted, until recently it has sometimes been difficult to convey exactly what Americana is, but that isn't the case any longer. There are stacks of articles from

prestigious journals written about the format that can be helpful. (Some of the articles are more accurate than others, so keep this in mind when going through them). The majority of write-ups are favorable and with names like *The New York Times*, *Wall Street Journal*, *Atlanta Journal Constitution*, and *USA Today* to name very few, it makes good fodder for an impressive kit. Don't underestimate these impressions!

Done right, a press kit can save a lot of time when dealing with labels, venues, merchants, and the press.

Like the saying "a picture is worth a thousand words," a good press kit will save at least that many in explanations. Kottom states, "Instead of having to explain to sales people and clients over and over again, I can give them our press kit. At the same time, it keeps all the sales reps on the same page. It's an incredible time saver."

KBCR's press kit includes a rate card, coverage map, program guide, format description, community involvement information, and statistical and technical break-



**Bloodshot's British Invasion: Seen at Greater London Radio are (l-r) Robbie Fulks, Nan Warshaw, Peter Curran (GLR DJ/Interviewer), Will McCarthy (Direct Distribution), and Chip Taylor.**

downs. It's also a good idea, whenever possible, to include press clippings about the format and your station, special relationships (venue tie-ins, charities etc.), and promotional information (including station events like concerts, sporting, festivals etc.).

The program director should

Editor: CHRIS MARINO • Assistant: TOBY FRENCH  
 Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.  
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

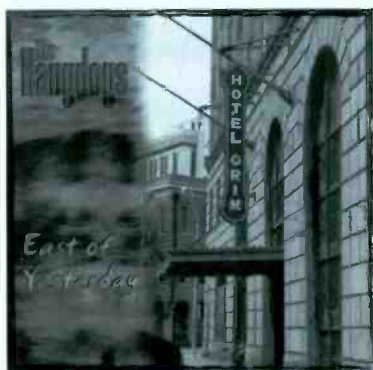


be directly involved in compiling the information for their station's press kit. It's a mistake to defer all responsibility to the sales department. The last thing you want is a sales guy (whose last job may have been at a car dealership) explaining something he really doesn't understand. Take the time to create an informative and attractive press kit, and make sure the sales people understand how to use it.

I've never forgotten what a Cox executive said to me my first year in radio. He said, "Marino, do your listeners a favor and stay off the mic." and "you got to sell the sizzle." Both are good advice. ●

## Americana Picks

### THE HANGDOGS East of Yesterday (Crazyhead)



Over the last couple of years there have been legions of so called alt-country bands making the rounds at clubs. Few are more than just half-baked garage bands with piss-poor country attitudes. Not the Hangdogs. These guys, from New York, masterfully blend country, rock, and pop into damn great songs. A splendid rhythm section gives guidance to Slim's remarkable guitar work and Matthew Grimm's vocals are essential for the interpretation of these fine numbers. Standouts (if I have to choose)

include "Once More's Gone," "Speed Rack," "The Man with the Plan That Went Awry," and "In My Dreams." Not many can write, play, and ultimately deliver at this level. **Catch them At SXSW, Saturday at Ruta Maya at 11:00**

### DUANE JARVIS Far From Perfect (Watermelon)



Imagine Joe Ely, Dwight Yoakam, Mick Jagger, and Keith Richards (with the right dosage) in the transporter room of the Enterprise and through some molecular mishap they ended up as Duane Jarvis living in Austin. That may give some inclination as to the texture of this record. But don't be led to believe that Duane is merely derivative. He is not! He's a great player and seasoned writer with ideas of his own—and he makes great records. Personal faves are "Far From Perfect," "Vanishing Breed" and "Broken Clock." But the album is filled with roots-generated gems that will keep you coming back for more. So grab the friggin' thing, get in the car, lock it, load it, and put the hammer down. And when Duane comes to town to perform, have him by the station and see that talent and humility are not mutually exclusive. **Catch him at SXSW Friday, 10:00 at the Watermelon Showcase at the Continental Club.**

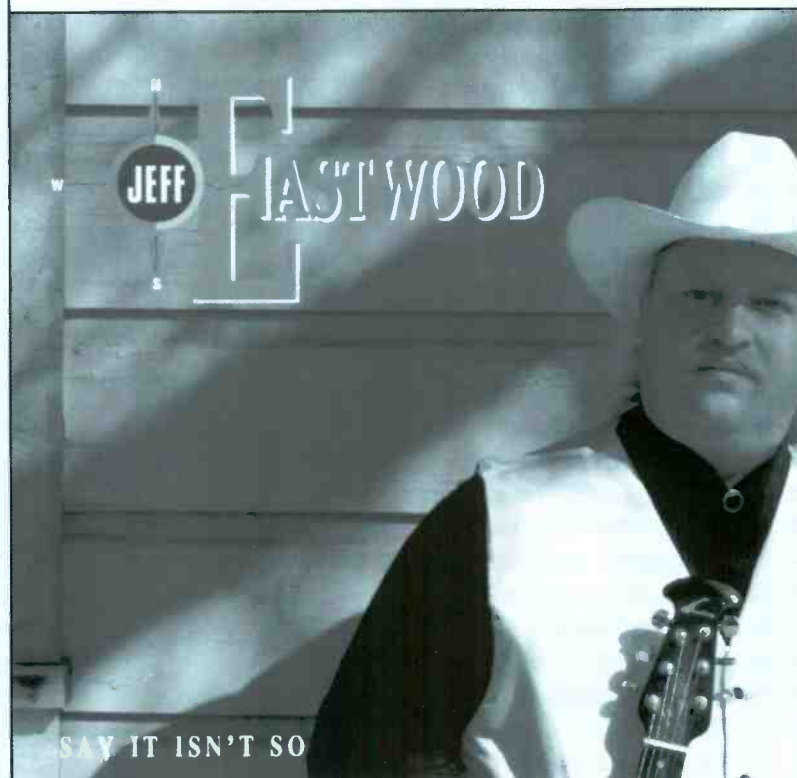
## SXSW Label Showcases of interest

Check Schedule for details

<b>WEDNESDAY</b>	<b>Justice Records at Stubbs</b> • Ray Price, Jesse Dayton, Stacy Dean Campbell
<b>THURSDAY</b>	<b>Rounder Records at Antones</b> • Pat Boyak and the Prowlers, Wylie and the Wild west, and Susan Tedeschi <b>MCA at La Zona Rosa</b> • Chris Knight, Big House, and Joe Ely <b>Mammoth Records at Liberty Lunch</b> • The Backsliders and Jason & the Scorchers <b>Shanachie Records at Ruta Maya Coffee House</b> • Kevin Gordon and Sara Hickman <b>Checkered Past Records at Scholz Beer Garten</b> • Paul Burch & the WPA Ballclub, Lonesome Bob, and Tom House <b>Daemon Records at Westside Alley</b> • Terry Binion, Belloluna, and Rock-A-Teens
<b>FRIDAY</b>	<b>Antone's Records at Antone's</b> • Doug Sahm, Kim Wilson, and Angela Strehli <b>Watermelon Records at the Continental Club</b> • Duane Jarvis, Asylum Street Spankers, and Don Walsler & Pure Texas
<b>SATURDAY</b>	<b>Bloodshot Records at Copper Tank Main Room</b> • Meat Purveyors, Grievous Angels, and Neko Case & The Sadies

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# Gavin Country

REPORTS THIS WEEK: 200 LAST WEEK: 201

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	<b>CLINT BLACK</b> - Nothin' But The Taillights (RCA)	10	199	0	7373	+100	140	58	1	0
5	2	<b>TRISHA YEARWOOD</b> - Perfect Love (MCA)	10	200	0	7211	+213	131	64	5	0
3	3	<b>COLLIN RAYE</b> - Little Red Rodeo (Epic)	13	197	0	7012	-213	128	57	8	4
6	4	<b>DAVID KERSH</b> - If I Never Stop Loving You (Curb)	13	199	0	6988	+244	119	68	12	0
7	5	<b>WADE HAYES</b> - The Day That She Left Tulsa (In A Chevy) (Columbia/DKC)	18	196	0	6811	+85	113	69	13	1
9	6	<b>DIXIE CHICKS</b> - I Can Love You Better (Monument)	17	195	0	6234	+209	85	70	37	3
12	7	<b>CLAY WALKER</b> - Then What (Giant)	11	200	1	6149	+539	74	83	40	3
8	8	<b>WYNONNA</b> - Come Some Rainy Day (Curb/Universal)	13	192	0	6117	-129	84	72	28	8
10	9	<b>THE KINLEYS</b> - Just Between You And Me (Epic)	12	200	0	6052	+265	70	80	47	3
11	10	<b>ALAN JACKSON</b> - A House With No Curtains (Arista)	9	199	0	5716	+90	53	87	54	5
13	11	<b>TRACE ADKINS</b> - Lonely Won't Leave Me Alone (Capitol Nashville)	9	200	0	5713	+190	53	85	57	5
15	12	<b>JODEE MESSINA</b> - Bye Bye (Curb)	10	200	1	5644	+444	51	84	60	5
14	13	<b>MARTINA McBRIDE with JIM BRICKMAN</b> - Valentine (RCA)	8	197	1	5628	+412	51	85	50	11
16	14	<b>TOBY KEITH</b> - Dream Walkin' (Mercury)	8	200	0	5151	+263	25	93	74	8
17	15	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	6	199	0	5032	+350	27	85	76	11
1	16	<b>GEORGE STRAIT</b> - Roundabout Way (MCA)	10	156	0	4933	-2473	84	39	16	17
18	17	<b>PATTY LOVELESS</b> - To Have You Back Again (Epic)	7	199	0	4826	+185	16	83	88	12
19	18	<b>MICHAEL PETERSON</b> - Too Good To Be True (Reprise)	8	198	0	4735	+321	16	82	86	14
21	19	<b>FAITH HILL</b> - This Kiss (Warner Bros.)	4	197	4	4632	+604	7	91	86	13
24	20	<b>RANDY TRAVIS</b> - Out Of My Bones (DreamWorks)	3	200	5	4330	+807	3	72	108	17
22	21	<b>TRACY BYRD</b> - I'm From The Country (MCA)	7	195	4	4298	+329	12	68	84	31
20	22	<b>MILA MASON</b> - Closer To Heaven (Atlantic)	14	186	2	4281	+94	19	72	65	30
4	23	<b>GARTH BROOKS</b> - She's Gonna Make It (Capitol Nashville)	9	146	0	4077	-3034	56	37	26	27
23	24	<b>MINDY McCREARY</b> - You'll Never Know (BNA Records)	10	190	3	3967	+201	6	65	80	39
26	25	<b>ALABAMA</b> - She's Got That Look In Her Eyes (RCA)	6	189	7	3694	+386	3	52	93	41
27	26	<b>LONESTAR</b> - Say When (BNA Records)	8	183	3	3388	+151	4	39	82	58
29	27	<b>SONS OF THE DESERT</b> - Leaving October (Epic)	9	173	3	3139	+108	1	43	74	55
31	28	<b>SHERRIE AUSTIN</b> - Put Your Heart Into It (Arista)	7	175	6	3076	+249	2	37	73	63
—	29	<b>GARTH BROOKS</b> - Two Pina Coladas (Capitol)	1	170	153	3075	<b>NEW</b>	8	32	67	63
33	30	<b>GARY ALLAN</b> - It Would Be You (Decca)	5	173	6	2944	+389	3	29	73	68
32	31	<b>MELODIE CRITTENDEN</b> - Broken Road (Asylum)	11	154	3	2620	+58	1	33	55	65
44	32	<b>STEVE WARINER</b> - Holes In The Floor Of Heaven (Capitol Nashville)	3	165	72	2538	+1290	1	15	67	82
48	33	<b>JOHN MICHAEL MONTGOMERY</b> - Love Working On You (Atlantic)	2	158	99	2418	+1522	2	10	70	76
39	34	<b>MARK WILLS</b> - I Do (Cherish You) (Mercury)	3	150	30	2162	+539	0	13	55	82
37	35	<b>THE LYNNS</b> - Woman To Woman (Reprise)	5	142	12	2130	+304	0	20	52	70
35	36	<b>RICOCHE</b> - Connected At The Heart (Columbia/CRG)	6	137	8	2117	+183	0	19	48	70
36	37	<b>THE MAVERICKS</b> - To Be With You (MCA)	7	115	3	1861	+8	0	18	46	51
43	38	<b>LILA McCANN</b> - Almost Over You (Asylum)	3	122	25	1794	+478	0	12	41	69
40	39	<b>MATRACA BERG</b> - Back In The Saddle (Rising Tide)	6	104	6	1696	+132	1	16	43	44
—	40	<b>MARK CHESNUTT</b> - I Might Even Quit Lovin' You (Decca)	2	114	54	1569	<b>NEW</b>	1	5	39	69
47	41	<b>KEITH HARLING</b> - Papa Bear (MCA)	3	123	49	1561	+641	0	1	46	76
30	42	<b>JOHN ANDERSON</b> - Takin' The Country Back (Mercury)	10	81	1	1422	-1555	1	16	34	30
—	43	<b>KENNY CHESNEY</b> - That's Why I'm Here (BNA Records)	2	106	52	1368	<b>NEW</b>	1	2	31	72
45	44	<b>MATT KING</b> - A Woman's Tears (Atlantic)	4	98	14	1300	+275	0	6	31	61
46	45	<b>NITTY GRITTY DIRT BAND</b> - Bang, Bang, Bang (Rising Tide)	3	85	14	1257	+275	0	10	25	50
—	46	<b>SAMMY KERSHAW</b> - Matches (Mercury)	1	91	80	1239	<b>NEW</b>	1	2	33	55
28	47	<b>DARYLE SINGLETARY</b> - The Note (Giant)	15	46	0	1037	-2060	7	11	19	9
41	48	<b>DEAN MILLER</b> - Wake Up & Smell The Whiskey (Capitol Nashville)	5	54	0	917	-497	0	11	20	23
42	49	<b>LEE ROY PARNELL</b> - All That Matters Anymore (Arista)	5	56	0	896	-470	0	7	21	28
49	50	<b>PERFECT STRANGER</b> - The Truth Is Lyin' Next To You (Curb)	5	54	3	895	+73	0	7	26	21

## Most Added



**GARTH BROOKS (153)**  
 "Two Pina Coladas" (Capitol)  
**JOHN MICHAEL MONTGOMERY (99)**  
 "Love Working On You" (Atlantic)

**SAMMY KERSHAW (80)**

"Matches" (Mercury)

**STEVE WARINER (72)**

"Holes In The Floor..." (Capitol)

**MARK CHESNUTT (54)**

"I Might Even Quit Lovin' You" (Decca)

## Spinincreases

**RANDY TRAVIS +807**

"Out Of My Bones" (DreamWorks)

**FAITH HILL +604**

"This Kiss" (WB)

**CLAY WALKER +539**

"Then What" (Giant)

**JODEE MESSINA +444**

"Bye Bye" (Curb)

**MARTINA McBRIDE +412**

"Valentine" (RCA)

## Top Requests

**CLAY WALKER**

"Then What" (Giant)

**CLINT BLACK**

"Nothin' But The Taillights" (RCA)

**TRISHA YEARWOOD**

"Perfect Love" (MCA)

**SHANIA TWAIN**

"You're Still The One" (Mercury)

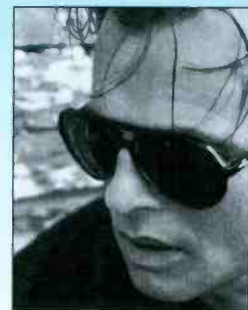
**FAITH HILL**

"This Kiss" (WB)

## Record to Watch

**SAMMY KERSHAW**

"Matches" (Mercury)



**WE SAY:**  
 "Coming off his #1 in GAVIN for "Love of My Life," look for this one

to burn its way up the chart."

**RADIO SAYS:** "Strike up a hit for Sammy! An all-time champion on the Y96 Night Flight." —JJ Gerard, WYGY-Cincinnati, Ohio

**STATS:** Debut #46/3rd Most Added with 80

## Up & Coming

Rpts. Adds Spins Wks

66	34	847	2	<b>HAL KETCHUM</b> - I Saw The Light (MCG/Curb)
64	51	823	1	* <b>KEVIN SHARP</b> - Love Is All That Really Matters (Asylum)
54	6	859	5	<b>BELLAMY BROTHERS</b> - Catahoula (Intersound)
45	14	635	2	<b>THE RANCH</b> - Just Some Love (Capitol Nashville)
40	23	466	1	* <b>JIM COLLINS</b> - My First, Last, One & Only (Arista)

Rpts. Adds Spins Weeks

39	2	541	5	<b>BRAD HAWKINS</b> - We Lose (Curb/Universal)
39	37	465	1	* <b>SHANE STOCKTON</b> - What If I'm Right (Decca)
34	9	427	1	* <b>THE THOMPSON BROTHERS</b> - Back On The Farm (RCA)
31	1	394	4	<b>DON SEPULVEDA</b> - Something Ain't Right (Doorknob)

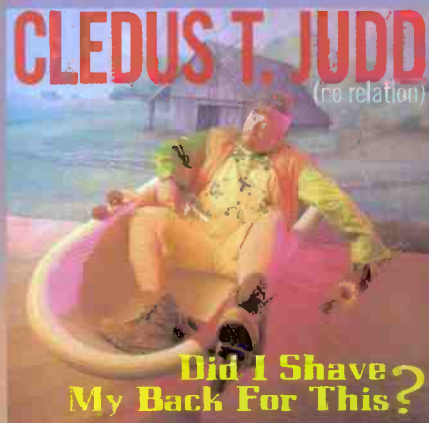


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**Add Date:**  
**Monday, March 16**

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<b>KMHL</b>	<b>KFAV</b>	<b>WLFE</b>	<b>KLGT</b>	<b>WWRK</b>
<b>KSJB</b>	<b>KSUX</b>	<b>WRSF</b>	<b>KKAJ</b>	<b>WOWQ</b>
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**Country Notes** BY JAMIE MATTESON



**Radio Remembers**

*CRS-29 was a huge success. Not only was the shift to downtown a great move, but this year's keynote speaker, sessions, and artist performances brought out the heavy-weights. We asked some radio friends to share their thoughts on this year's seminar. Here are some of the responses:*

Michael Peterson, and they both got a laugh over sharing a name and having both played in the same Northwest College football league.

—Mike Peterson, PD and Scott Schuler, MD, KRKT-Albany, Ore.



**A thorn between two roses! GAVIN's Jamie Matteson, WTRS' Jay Michaels, and Capitol's Sheila Brown.**

"It's the end of another CRS gathering, and early indications are that the downtown location works. Now, if they can come up with some food that humans can consume safely, this could be a total success.

"If country radio is going to address our problems and plan for our opportunities, we've got to take on the big issues

face-to-face. That sense of community is lost in small group sessions. We need to talk about more than tactics; we have to gather as a community and wrestle with our future.

"Let's not judge CRS by the quality of the parties and evening events. Let's be sure the best 'working' seminar in radio keeps *working*."

—Dan Halyburton, VP/GM, KPXL-Dallas

"There were two highlights for me at this year's CRS. The first was Garth Brooks as our keynote speaker. He treats people right, says the right things, and is overall just perfect. The second highlight was seeing Eddy Arnold at the RCA Boat Party. What is *not* special about Eddy Arnold?"

—Dandalion, MD, WRKZ-Hershey

"This was my first Country Radio Seminar, so I can't compare it to the Opryland Hotel. I thought it was very well organized, and the seminar staff seemed very well informed when directing attendees to various functions. Matt King's performance at the New Faces Show was the seminar's highlight for me. Matt has a contemporary feel with a traditional sound. He captures the best of the present with the history of the past. I think he showed a lot of promise for the future of country music."

—Pat O'Brien, MD, WYRK-Buffalo

"My highlight moment came during the Wednesday evening festivities at the Renaissance Hotel. While waiting for an elevator, another elevator door opened and out strode Sherrié Austin. Walking towards my elevator, I said in my most suave voice 'Well, hello Sherrié.' Before she could respond, I turned to watch where I was walking and arrived at the elevator door just in time for it to shut catching my face in it. Embarrassed as the door sprang back open, I quickly got in (mortified, but unhurt) and turned in time to see Sherrié laughing uncontrollably. My humiliation doesn't end there. Later that night, during the Welcome Attendee Cocktail Party, I tell my brother (Columbia's Clint Marsh) what happened; he tells Arista's Nathan Cruise, who proceeds to drag me over to Sherrié and ask her 'Don't you know this guy?' Sherrié responds in her cute Aussie accent with a chuckle, 'You're the guy who got his 'ead struck in the elevator.'"

—Devin Marsh, PD, WHMA-Anniston, Ala.

Editor: JAMIE MATTESON • Chart Editor: JEFF HOUSE

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.  
Station Reporting Phone: (415) 495-1990 GAVIN FAX: (415) 495-2580  
Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.





# Active Rock

**UNDER CONSTRUCTION**

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

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

Station Reporting Phone: (415) 495-1990 Ext. 618 • GAVIN Fax: (415) 495-2580

email: fiend@mail.gavin.com

### MOUNTAIN SPINZ

Reporters: **KDOT, KILO**

- 119 METALLICA "The Unforgiven II" (Elektra)
- 116 FOO FIGHTERS "My Hero" (Roswell/Capitol)
- 101 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 86 PEARL JAM "Given To Fly" (Epic)
- 81 MARCY PLAYGROUND "Sex & Candy" (Capitol)

### MIDWEST SPINZ

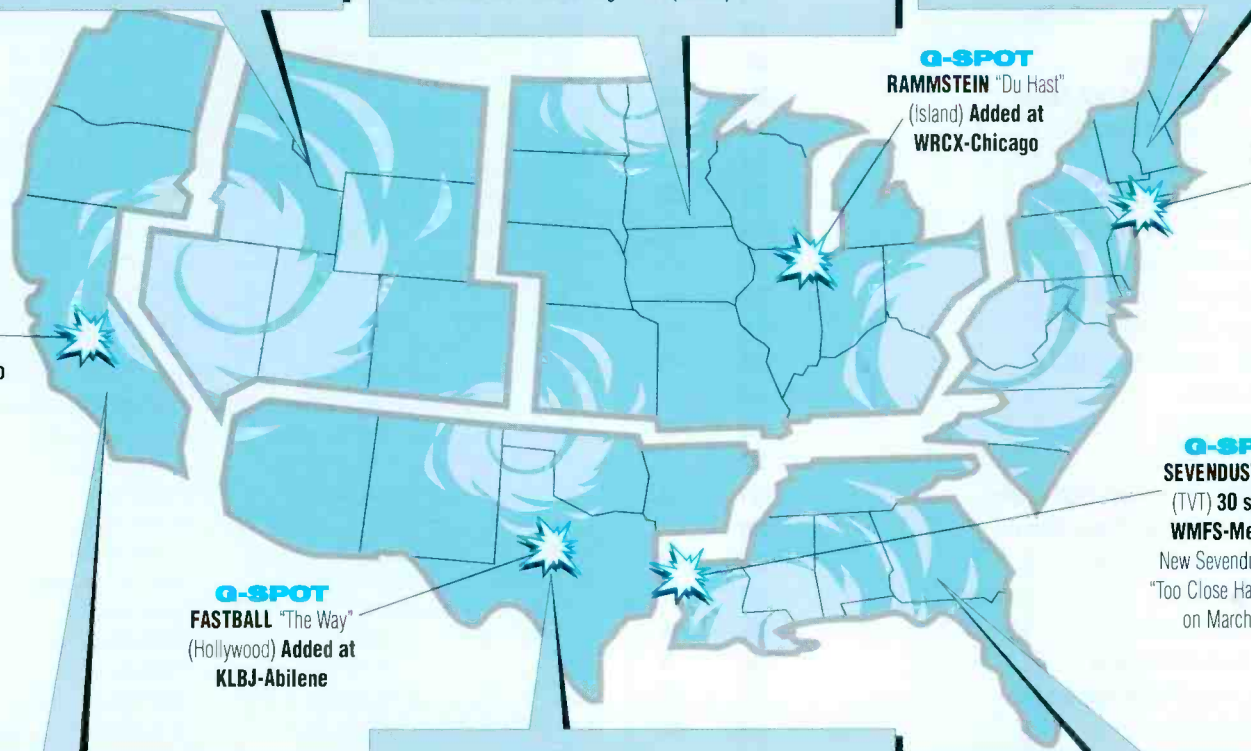
Reporters: **93X, KIBZ, KZZK, WBUZ, WLZR, WMMS, WRCX, WTFX, WYKT**

- 262 VAN HALEN "Without You" (Warner Bros)
- 177 MARCY PLAYGROUND "Sex & Candy" (Capitol)
- 172 KENNY WAYNE SHEPARD "Blue On Black" (Revolution)
- 164 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 161 METALLICA "The Unforgiven II" (Elektra)

### EAST COAST SPINZ

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

- 133 FOO FIGHTERS "My Hero" (Roswell/Capitol)
- 117 MARCY PLAYGROUND "Sex & Candy" (Capitol)
- 113 VAN HALEN "Without Your" (Warner Bros)
- 102 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 92 PEARL JAM "Given To Fly" (Epic)



**Q-SPOT**  
**BROTHER CANE**  
"Lie In Bed" (Virgin)  
Added at KRZR-Fresno

**Q-SPOT**  
**FASTBALL** "The Way"  
(Hollywood) Added at  
KLBJ-Abilene

**Q-SPOT**  
**RAMMSTEIN** "Du Hast"  
(Island) Added at  
WRCX-Chicago

**Q-SPOT**  
**SAMIAM** "She Found You"  
(Ignition) Added at  
WCCC-Hartford

**Q-SPOT**  
**SEVENDUST** "Black"  
(TVT) 30 spins at  
WMFS-Memphis.  
New Sevendust single,  
"Too Close Hate" impacts  
on March 23/24

### WEST COAST SPINZ

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

- 70 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 67 VAN HALEN "Without You" (Warner Bros)
- 65 FOO FIGHTERS "My Hero" (Roswell/Capitol)
- 60 JERRY CANTRELL "Cut You In" (Columbia/CRG)
- 57 PEARL JAM "Given To Fly" (Epic)

### SOUTHWEST SPINZ

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

- 181 METALLICA "The Unforgiven II" (Elektra)
- 168 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 164 VAN HALEN "Without You" (Warner Bros)
- 163 CHRIS CORNELL "Sun Shower" (Atlantic)
- 162 MARCY PLAYGROUND "Sex & Candy" (Capitol)

### SOUTHEAST SPINZ

Reporters: **KTUX, WXTB, WMFS**

- 107 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 92 METALLICA "The Unforgiven II" (Elektra)
- 82 CHRIS CORNELL "Sun Shower" (Atlantic)
- 78 JERRY CANTRELL "Cut You In" (Columbia/CRG)
- 78 VAN HALEN "Without Your" (Warner Bros)

### Most Added

#### BROTHER CANE (24)

"Lie In The Bed I Make" (Virgin)  
KBAT, KEYJ, KFMW, KIBZ, KILO, KISS, KISW, KLBJ, KRZR, KSJO, KTUX, KXXR, KZRK, WCCC, WMFS, WTOS, WXRK, WYKT, KZZK, WAAF, KRXQ, KUPD, WRCX, WLZR

#### METALLICA (10)

"Fuel" (Elektra/EEG)  
KBAT, KFMW, KTUX, WMMS, WTOS, KZZK, KRXQ, WXRK, KRZR, WYKT

#### CREED (4)

"Torn" (Windup)  
KISS, KISW, KXXR, KUPD

#### STABBING WESTARD (2)

"Save Yourself" (Columbia/CRG)  
KISW, WTOS

#### HURRICANE (2)

"Step Into My World" (Warner Bros.)  
KEYJ, KTUX

### Top Ten SpinZ

1. VAN HALEN "Without You" (Warner Bros) 741
2. DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen) 712
3. METALLICA "The Unforgiven II" (Elektra) 688
4. MARCY PLAYGROUND "Sex & Candy" (Capitol) 664
5. FOO FIGHTERS "My Hero" (Roswell/Capitol) 628
6. JERRY CANTRELL "Cut You In" (Columbia/CRG) 571
7. CHRIS CORNELL "Sun Shower" (Atlantic) 547
8. PEARL JAM "Given To Fly" (Epic) 531
9. KENNY WAYNE SHEPARD "Blue On Black" (Revolution) 507
10. OUR LADY PEACE "Clumsy" (Columbia/CRG) 455

### Top 5 Demands

- VAN HALEN  
"Without You" (Warner Brothers)
- MARCY PLAYGROUND  
"Sex & Candy" (Capitol)
- JERRY CANTRELL  
"Cut You In" (Columbia/CRG)
- CHRIS CORNELL  
"Sun Shower" (Atlantic)
- METALLICA  
"The Unforgiven II" (Elektra/EEG)

### Infiltrating

#### STABBING WESTARD

"Save Yourself" (Columbia/CRG)  
Generous spins from KUPD (20), WMFS (18), WAAF (16), KXXR (15), KFMW (12), KDOT (11), KILO (11), KISS (11), WLZR (11), KIBZ (9), KZRK (9), WRCX (9), KEYJ (7), KRZR (7), KTUX (7), WXRK (7), KIOZ (6), and WCCC (5) help Stabbing Westward claim this week's highest debut spot.



**MOST ADDED**

**IRON MAIDEN (60)**

**FAR (51)**

**ORANGE 9MM (50)**

**SLACK (40)**

**TRAINING FOR UTOPIA (12)**

**TOP TIP**

**FAR**

*Water & Solutions  
(Immortal/Epic)*

Double-digit spins from WRBC(27), WSOU(23), KOFX(20), WMHB(18), WSTB(15), and KVIK(12) help Far capture this week's highest debut position.

**RECORD TO WATCH**

**CLUTCH**

*Primer Numbers  
(Columbia)*

The EP only contains three new tracks, but the infinite grandeur of each of song merits a special mention. Tight, hook-laden, and encompassing all that is hard rock Clutch will not disappoint.

# Hard Rock

## Hard Kopy BY ROB FIEND



### Seven Clutched

My fetish for feline appendages forced me to skip town last week after narrowly escaping breaking into a veterinarian hospital.

Although soiled cat flesh is a delicacy in some third-world countries and in Hoboken, New Jersey, it never agreed with me so I wasn't trying to supplement my diet; rather I was after the skin to use in my ark-building project. Cat skin makes an excellent wood seal.

The SWAT team that was called to foil my attempt at collecting dead cat scuttled their efforts after I threatened them with a shurtlecock and reruns of *The A-Team*.

The combination of a small white cone with a piercing red top and visions of Mr. T brandishing yellow teeth were just too much for these men in bulky black, so they backed off. But to be absolutely certain that their retreat was genuine, I volleyed a barrage of verbal gibberish to confuse and intimidate them further. You'd be surprised how well yelling things like, "The callus on my heel is breathing!" "Look out for the bloated pork," and "My throat tastes like relish!" works to your advantage in a tight situation. Had the Branch Davidians used these tactics, you wouldn't hear all those crispy critter jokes coming out of Waco.

When the coast looked clear and after I figured out that the rear exit was controlled by a clapper device, I clapped my hands and slipped out into the night. I jumped in the nearest cab, but quickly jumped back out after discovering it was occupied by two women, a midget, and three penguins. Having no interest in what *that* was all about, I jumped in the next cab and headed for the airport, destination: New York City, home of the sneer and real bagels.

Upon arrival, I made my way to

the legendary McGathy Kreature cave, where I was received with suspicion, apprehension, and disaffection. This air of malcontent vanished as soon as I made it clear that I had brought my own toilet paper—a prerequisite to staying at Steve's house. After the traditional male bonding rituals were exchanged, we smoked to my arrival, then smoked to more smoke, and then smoked to my impending departure. It wasn't until the McGathy dinner that night, which celebrated the **Screaming Cheetah Wheelies** show we witnessed later, did it dawn on me that New York City was warmer than San Francisco—blame it on El Niño, man.

The following night brought an excellent **Columbia Records**-sponsored dinner hosted by **Ben Berkman** to commemorate the **Clutch** show later that evening. Attended by several hard rock industry folks, the dinner rocked, but not as hard as Clutch. This band is destined for hugeness. Also on the bill was **Sevendust**, who, as always, kicked-ass; headlining was **Limp Bizkit**, who kept the pits swarming.

Adds for March 16/17 are **Agoraphobic Nosebleed**, *Honky Reduction* (Relapse); **Blood Duster**, *Str8 Oulta Northcoke* (Relapse); **Clutch**, "Primer" (Columbia); **Lord Belial**, *Enter the Moonlight Gate* (Death/Metal Blade); **Primal Fear**, *Primal Fear* (Nuclear Blast); **Van Halen, III** (Warner Bros.)...Adds for March 23/24 include **Pitchshifter**, *pitchshifter.com* (Geffen); **Mortician**, *Zombie Apocalypse* (Relapse); **One Minute Silence**, "A Waste of Things to Come" (V2); **Sacred Steel**, *Reborn in Steel* (Metal Blade); **Soilent Green**, *A String of Lies* (Relapse); **Soulfly** "Eye For an Eye" (Roadrunner); **Ultraspank**, *The Butter Sampler* (Epic). ●

TW		SPINS	TREND
1	<b>PRO-PAIN</b> - Pro-Pain (Raw Head/Mayhem)	449	-17
2	<b>TWO</b> - Voyeurs (Nothing/Interscope)	415	+34
3	<b>STUCK MOJO</b> - Rising (Century Media)	407	+60
4	<b>MORBID ANGEL</b> - Formulas Fatal To The Flesh (Earache)	364	+52
5	<b>COURSE OF EMPIRE</b> - Telepathic Last Words (TVT)	346	-1
6	<b>RAMMSTEIN</b> - Sehnsucht (Slash)	340	+3
7	<b>MOTORHEAD</b> - Snake Bite Love (CMC International)	276	+77
8	<b>JUDAS PRIEST</b> - Jugulator (CMC International)	275	+16
9	<b>UNSAFE</b> - Occupational Hazard (Relapse)	265	+3
10	<b>OVERCAST</b> - Fight Ambition To Kill (Edison)	258	+42
11	<b>IRON MAIDEN</b> - Futuereal (CMC International)	252	+74
12	<b>YNGWIE MALMSTEEN</b> - Facing The Animal (Mercury)	250	+43
13	<b>UNION</b> - Union (Mayhem/Fierce)	248	+47
14	<b>INCUBUS</b> - Science (Immortal/Epic)	248	-35
15	<b>DEFTONES</b> - Around The Fur (Maverick)	247	+19
16	<b>NEW YORK'S HARDEST 2</b> - Various Artists (Black Pumpkin)	227	+19
17	<b>HATEBREED</b> - Satisfaction Is The Death Of Desire (Victory)	223	-19
18	<b>NAPALM DEATH</b> - Breed To Breath (Earache)	222	+11
19	<b>KMFDM</b> - MDFMK (Wax Trax!/TVT)	221	+17
20	<b>PISSING RAZORS</b> - Pissing Razors (F.A.D.)	202	+95
21	<b>W.A.S.P.</b> - Double Live Assassins (Curb/MCA)	195	-9
22	<b>FULL ON THE MOUTH</b> - Collide (Pioneer Music Group)	191	-17
23	<b>METALLICA</b> - Reload (Elektra/EEG)	183	-39
24	<b>COALESCE</b> - Give Them Rope (Edison)	181	+11
25	<b>NEBULA</b> - Let It Burn (Tee Pee)	178	+32
26	<b>STRATOVARIUS</b> - Visions (F.A.D.)	176	-15
27	<b>KING DIAMOND</b> - Voodoo (Metal Blade)	170	+17
28	<b>SOIL</b> - Soil (Olympic Records)	168	-29
29	<b>FAR</b> - Water & Solutions (Immortal/Epic)	167	<b>NEW</b>
30	<b>JUDAS PRIEST</b> - Living After Midnight (Columbia/CRG)	167	-29
31	<b>NOK</b> - Nok (Darkhole)	161	<b>NEW</b>
32	<b>HUMPMUSCLE</b> - Wichita Drawl (Po-Town/Bam)	157	+16
33	<b>GOD DETHRONED</b> - The Grand Grimoire (Metal Blade)	157	-20
34	<b>25 TA LIFE</b> - Strength Through Unity The Spirit Remains (Triple Crown)	144	+2
35	<b>EARTH CRISIS</b> - The Oath That Keeps Me Free (Live) (Victory)	141	+49
36	<b>HOLLOW</b> - Hollow (Independent)	137	+38
37	<b>WING COMMANDER</b> - Prophecy (Edel America)	136	-7
38	<b>SONS OF ABRAHAM</b> - Termites In His Smile (Exit)	134	+33
39	<b>DEICIDE</b> - Serpent of the Light (Roadrunner)	132	-9
40	<b>MISERY LOVES COMPANY</b> - Not Like Them (Earache)	130	-20
41	<b>TESTAMENT</b> - Demonic (Mayhem/Fierce/Burnt Offerings)	129	-11
42	<b>FU MANCHU</b> - The Action Is Go (Mammoth)	125	0
43	<b>SEVENDUST</b> - Sevendust (TVT)	123	-20
44	<b>LIFE OF AGONY</b> - Soul Searching Sun (Roadrunner)	121	-16
45	<b>GHDSONIC</b> - Piss Hooker (Independent)	115	+16
46	<b>DREAM THEATER</b> - Falling Into Infinity (Elektra Entertainment Grp.)	112	-3
47	<b>OZZY OSBOURNE</b> - The Ozzman (Epic)	110	-39
48	<b>CONVERGE</b> - Petitioning The Empty Sky (Equal Vision)	108	+1
49	<b>QUINTAINE AMERICANA</b> - Decade of the Brain (Cherrydisc)	106	<b>NEW</b>
50	<b>COINMONSTER</b> - Universal Solvent (Quadropus)	105	-12

Editor: ROB FIEND • Assistant: HEATHER WHITAKER

Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990 Ext. 618 • GAVIN FAX: (415) 495-2580



## Rocks Chartbound

MILLHOUSE (67) Wreckage

\*LAST CHAPTER (55) Pavement

\*ORANGE 9MM (49) Revelation/NG

\*TRAINING FOR UTOPIA (42) Tooth &amp; Nail

Dropped: #40 Megadeth, #41 In Flames,

#44 Entombed

## TOP REQUESTS

STUCK MOJO

PRO-PAIN

MORBID ANGEL

DEFTONES

TWO

## Rock Picks

## CLUTCH

## Prime Numbers (Columbia)

Clutch continues to shove rock's aggressive dimension to the edge with a titillating six-song EP entitled *Prime Numbers*. Practitioners of the low-end grind and masters of the hook, Clutch's new offering is just a small sample of the band's full-length, *Elephant Riders*, due out in April. Warning: listening to the EP is like having a drop of water after running a marathon in an old salt bed; it's just not fulfilling. The EP, however, does include some old favorites like "Spacegrass," "Rock N Roll Outlaw," and "A Shotgun Named Marcus" which, when played, will lessen the painful impact of not hearing the complete album yet. "The Elephant Riders" is the first track and the first glimpse at what the full-length has in store. Fronted by a steady bass line, riveting guitar hooks, and bellowing vocals, this song has strong potential to be an Active Rock hit. "Ship of Gold," the second new track, includes heavy doses of low-end licks and brooding bass lines that magically weave a catchy song. "Soapmakers" is the third and final new song on the EP, and it will almost certainly cause request lines to light up instantly. The track cleverly meshes Clutch's patented rhythmic grinds with Neil Fallon's powerful yells. Even though *Prime Numbers*, going for adds on March 16/17, is only a teaser, it's a fun tease that will make your listeners anticipate the full even more.

—ROB FIEND

## PRIMAL FEAR

## Primal Fear (Nuclear Blast)

Former Tyran Pace and Sinner members Ralf Sheepers and Matt Sinner joined forces in early 1997 to create the entity now known as Primal Fear. But it wasn't until Sheepers relinquished his position as frontman for Gamma Ray, with them he cut three records, that the Primal Fear's nucleus took shape.

The band's foundation lies in the heavy metal sphere of the '80s, so if you're playing the likes of Judas Priest or Helloween, Primal Fear will be right up your alley. From the title track to "Dollars" to "Silver & Blood" to "Running the Dust," the group doesn't stray to far from crunchy rhythms, scaly guitar solos, crashing drums, and harmonizing vocals. Fast-paced, melodic, and completely metallic is what this no-nonsense metal band has to offer. If you're listeners are classic metal fans, treat their ears with Primal Fear. —ROB FIEND

## NOK

## Nok (Dark Hole)

The harrowing hard rock gruel that careens off this CD is brazen enough to make even the most ardent hard rock enthusiast cringe. Surfacing from Boston's hard rock scene, Nok unleashes an aggressive mixture of grindcore that flirts with Korn-like elements. The unsigned band is reverently heavy, though at times almost disturbing with its brisk and treacherous approach to each song. "Wearing Thin" is a haunting tune that begins with an innocent nursery rhyme before launching into hordes of demonic guitars and surging grinds. "Stick" lures the listener into a trance-like state with bubbling bass lines and soothing vocals before mutating into a gnarly, riff-filled chorus of chunky-bass rock. "Cinderblock" boasts a twisted set of boisterous guitars, heavy rhythms, and pounding skins, while "The Butcher" showcases the group's groove-rock slant, laced with just a little reggae. Nok's five-song release should pique the interest of some A&R reps while knocking hard rock listeners on their asses. —ROB FIEND

## ORANGE 9MM

## Ultraman vs. Godzilla (NG/Revelation)

The goal for Orange 9mm is simple. They wanted "to create music that pays homage to all the influences we actually have and not be limited to playing what we or anybody else thinks we're supposed to," states frontman Chaka Malik. The band is leading the new breed of groove-based metal. Orange 9mm has jagged melodies, funky rhythms, and rap—along lyrics that set them apart from the rest. And Malik uses a variety of different singing styles to set the tone for tracks like "604," "Victim," "Cold Snow," "Pin Drop," and "Ultraman vs. Godzilla." Chaka isn't the lone ranger in this band, though; guitarist Taylor McLam creates muted grinds, hooks, and jams that definitely stand out. This NYC Hardcore band rocks. Give Orange 9mm the spins they deserve.

—HEATHER WHITAKER

## ARTIST PROFILE

## PITCHSHIFTER



LABEL: Geffen/DGC

FROM: Nottingham, England

LATEST RELEASE:

www.pitchshifter.com

ADD DATE: March 23/24

PREVIOUS RELEASE:

Industrial, Peaceville, 1991;

Submit (EP), Earache, 1992;

Desensitized, Earache, 1993;

Pitchshifter vs. Biohazard

Therapy? (EP), Earache, 1994

THE BAND IS: J.S. Clayden,

vocals, beats, riffs; Johnny

Carter, guitar, programming;

Mark Clayden, bass, sample

acquisition; D. Walters, on-stage percussion; Jim Daries, on-stage guitar.

RADIO PROMOTION CONTACT:

Dennis Blair at (310) 285-2769,

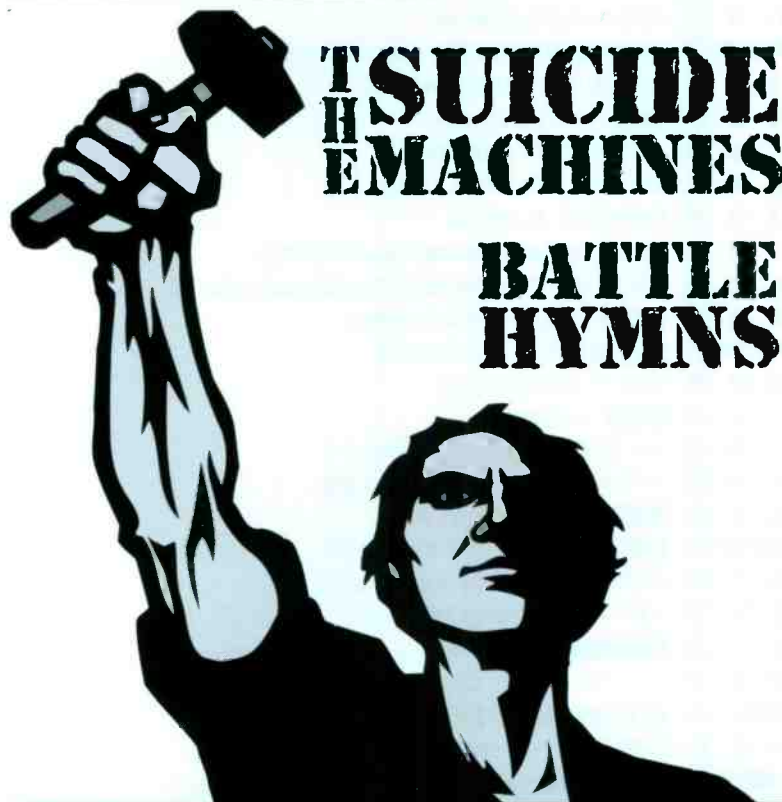
email: dblair@geffen.com

ABOUT THE ALBUM: Based in Nottingham, England, Pitchshifter

merge the testosterone-fueled beats of hard-step drum 'n' bass with a wall-of-guitar onslaught and the fury of punk. "This is a new breed of guitar and sample music," says frontman J.S.

Clayden. www.pitchshifter.com, Pitchshifter's DGC Records debut, was produced by Machine (White Zombie) and recorded at the band's own PSI Studios in Nottingham, Protocol Studios in London, and the Machine Shop in Hoboken, N.J.

TOURING: The band has headlined tours throughout the U.K., Europe, and the U.S. with Girls Against Boys, Fugazi, Helmet, Napalm Death and the Melvins.

COLLEGE & HARD ROCK  
ADD DATE 3/30/98

FOR BATTLE PLANS CALL THE WAR ROOM AT 800-603-3043

Produced by Julian Raymond and The Suicide Machines

Mixed by Chris Lord-Alge

Management: Bruce Lorfel for Eternal Artists

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**MOST ADDED**  
**SUPERDRAG (25)**  
**CHARLIE HUNTER &**  
**POUND FOR POUND (22)**  
**MAGNET (21)**  
**BLINK (21)**  
**LORD RUNNINGCLAM (21)**

**TOP TIP**  
**THE REVEREND HORTON HEAT**  
*Space Heater (Interscope)*  
 Well, lookee here! Ain't it just grand when one of the good ol' boys makes a big ol' splash on the charts! Why, hell, if this keeps up, we'sz gonna have to go get us s'more Vienna sausages and have ourselves a party! A strong debut at number 20.

**RECORD TO WATCH**  
**LUXX**  
*Luxx (Push)*  
 A fine debut for this quartet that boasts strong grooves and a cutie-pie for a singer with a voice sexier than red satin sheets, baby. Check out their site at [www.luxx.com](http://www.luxx.com).

# Gavin College

2W LW TW

6	1	1	<b>NEUTRAL MILK HOTEL</b> - In the Aeroplane Over the Sea (Merge)
3	2	2	<b>HALO BENDERS</b> - The Rebels Not In (K)
4	4	3	<b>AIR</b> - Moon Safari (Source/Caroline)
20	6	4	<b>KRISTIN HERSH</b> - Strange Angels (Rykodisc)
2	7	5	<b>DJ SHADOW</b> - Preemptive Strike (Mo'Wax/frrr/London)
1	3	6	HIGH LLAMAS - Cold and Bouncy (Alpaca Park/V2)
13	5	7	JESUS LIZARD - Jesus Lizard (Jetset)
11	14	8	<b>DJ SPOOKY</b> - Synthetic Fury EP (Asphodel)
9	9	9	<b>HEPCAT</b> - Right On Time (Helical)
31	11	10	<b>GASTR DEL SOL</b> - Camoufleur (Drag City)
—	26	11	<b>SWERVEDRIVER</b> - 99th Dream (Zero Hour)
5	8	12	UNWOUND - Challenge For a Civilized Society (Kill Rock Stars)
42	25	13	<b>DIMITRI FROM PARIS</b> - Sacrebleu (Atlantic)
26	19	14	<b>THE DONNAS</b> - American Teenage Rock-N-Roll Machine (Lookout!)
12	13	15	ANI DIFRANCO - Little Plastic Castle (Righteous Babe)
23	24	16	<b>GOLDIE</b> - Saturnzreturn (frrr/London)
14	21	17	<b>BEDHEAD</b> - Transaction de Novo (Trance Syndicate)
15	10	18	HUM - Downward is Heavenward (RCA)
21	17	19	MONO - Formica Blues (Mercury)
<b>NEW</b>	20	20	<b>THE REVEREND HORTON HEAT</b> - Space Heater (Interscope)
8	12	21	MARY LOU LORD - Got No Shadow (WORK)
10	22	22	<b>CURVE</b> - Come Clean (Universal)
17	15	23	AUTOUR DE LUCIE - Immobile (Nettwerk)
16	23	24	JUNE OF 44 - Four Great Points (1/4 Stick)
19	18	25	BUNNYGRUNT - Jen-fi (No Life)
7	16	26	PEE SHY - Don't Get Too Comfortable (Blue Gorilla/Mercury)
24	20	27	SYLK 130 - When the Funk Hits the Fan (Ovum/Ruffhouse/Columbia/CRG)
38	32	28	<b>SAMIAM</b> - You Are Freaking Me Out (Ignition)
<b>NEW</b>	29	29	<b>TOWA TEI</b> - Sound Museum (Elektra/EEG)
22	29	30	HOME - 13: netherregions (Jetset)
—	48	31	<b>DUSTER</b> - Stratosphere (Up)
—	30	32	TULLYCRAFT - City of Subarus (Cher Doll)
18	28	33	CAP 'N JAZZ - Alphabetapolothology (Jade Tree)
45	34	34	<b>TEEN IDOLS</b> - Teen Idols (Honest Don's)
<b>NEW</b>	35	35	<b>BUFFALO DAUGHTER</b> - New Rock (Grand Royal)
25	27	36	BLACK GRAPE - Stupid Stupid Stupid (Radioactive)
32	33	37	DUMP - A Plea for Tenderness (Brinkman)
48	—	38	<b>BRAN VAN 3000</b> - Glee (Capitol)
34	38	39	SKATALITES - Ball Of Fire (Island Jamaica)
<b>NEW</b>	40	40	<b>BIG BAD VOODOO DADDY</b> - Big Bad Voodoo Daddy (Coolsville)
49	36	41	16 HORSEPOWER - Low Estate (A&M)
<b>NEW</b>	42	42	<b>GOOD RIDDANCE</b> - Ballads From The Revolution (Fat Wreck Chords)
50	35	43	GAZE - Mitsumeru (K)
37	41	44	THE POSIES - Success (Pop Llama)
35	44	45	16 DELUXE - Emits Showers Of Sparks (Warner Bros.)
30	39	46	DROPKICK MURPHYS - Do or Die (Helical)
<b>NEW</b>	47	47	<b>COME</b> - Gently Down the Stream (Matador)
<b>NEW</b>	48	48	<b>RYUICHI SAKAMOTO</b> - Discord (Sony Classical)
29	37	49	THE PASTELS - Illumination (Up)
—	49	50	OVAL - Dok (Thrill Jockey)

## Inside College

BY MATT BROWN & VINNIE ESPARZA



## Reflections

This past week has been a little surreal for us. As you can imagine, the death of **KUSF's Jason Knuth** is still fresh in our minds and questions as to why he died are still haunting our thoughts. While we will probably never know, we would like to take this opportunity to thank everyone that has been supportive in this dark hour.

As far as a trust fund is concerned, the family has requested you send donations to San Francisco Suicide Prevention, P.O. Box 191350, San Francisco, CA.

94119. Make sure you attach a note stating that your gift is in the memory of Jason. For further information, contact S.F. Suicide Prevention at (415) 984-1900.

On a lighter subject, we'd like to extend our thanks to all the folks who came to our wet and foggy city for the **Noise Pop Festival**. A special shout out goes to **Sub Pop's Jenny Hayo**, **Alias' Tony Kiewel**, **Warner Bros.' Julie Muncy**, **Thrive's Josh Kazooass**, **Up's James Indierock**, and **Robert Cappadonna**.

**News and More Blues**. Gary

**30 GALLON TANK**  
**EP**  
 featuring  
**30 GALLON TANK**  
 and  
**CAR RADIO**  
 from  
**SPOON'S**  
 forthcoming  
 album  
**A SERIES OF SNEAKS,**  
 plus  
 the  
 non-album  
 tracks  
**REVENGE!**  
 and  
**I COULD BE UNDERGROUND**

going for adds **MARCH 23 & 24**  
 album in stores **APRIL 28**  
 produced by JOHN CROSLIN and THE SPOON  
 management: FRANK GIRONDA, LOOKOUT MANAGEMENT

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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



# Tuscadero



## My Way Or The Highway

Fourteen new songs

Recorded by Keith Cleversley

Additional Production by Alan Friedman for YIPE!

Additional Production and mixed by Ben Grosse

Management: Rishon Blumberg and

Michael Solomon, Brick Wall Management



Going for adds March 16 & 17

Album In Stores APRIL 14

[www.tuscadero.com](http://www.tuscadero.com)

# Superdrag

## Head Trip In Every Key

Thirteen new songs  
that go in one ear and in the other.  
Features "Do The Vampire,"  
"I'm Expanding My Mind"  
and "Annetichrist"



Produced by Jerry Finn with Superdrag  
Management: Jake Ottmann



On Elektra compact discs and cassettes [www.elektra.com](http://www.elektra.com)  
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**Gorman** is leaving his position at the Fort. Give G.G. a call at **Ft. Apache** (617) 868-2242 ext. 16 thru next week or at the crib (617) 625-5636...You New Yorkers are so lucky! The **N.Y. Underground Film Fest** is taking place from March 18-22. Besides excellent films, the fest features a strong line-up of live acts including **Rocket From the Crypt**, **Boss Hog**, **Get Up Kids**, and **Swinging Neckbreakers** at Irving Plaza on March 18. Other participating acts include **Girls Against Boys**, **Bouncing Souls**, **Versus**, and **Archers of Loaf**. The festival hotline is (212) 592-0900...Our condolences go out to the family and friends of **Iron America's Tony Muscolo** who passed away this past weekend. You will be missed, Tony.

**Adds for March 16/17:**  
Tuscadero (Teen Beat/Elektra), Evenrude (Pinch Hit), Battery (Revelation), Speak 714 (Revelation), Polara (Interscope), Clutch (Columbia), Tortoise (Thrill Jockey), Trans Am (Thrill Jockey), The Specials (Way Cool/MCA), Sixo (Dalin), Soulfood (Rykodisc), Diesel Boy (Honest Don's), Wank (Maverick), Dolly Varden (Evil Teen), Liquor Giants (Matador), Tommy Keene (Matador), Steve Stoll (NovaMute), Adam F (Astralwerks), Gloritone (RCA), Mars Accelerator (Rx Remedy), Morcheeba (Sire/China). ●

## College Picks

### C-TEC Darker (Wax Trax!/TVT)

Industrial-heads have been buzzing for some time about C-Tec's new project *Darker*, composed by vocalist/lyricist Jean Luc DeMeyer (Front 242) and the electro-cyborgs Mark Heal (Cubanate) and Ged Denton. C-Tec bleeds drum-n-bass, techno, and industrial sounds together, breeding music that overpowers sound systems and rattles stereotypical dance floors. A barrage of bass-heavy beats on "Random" and mili-

tant choruses on "Flowing" are the first transfixing elements of *Darker*. "Being Nothing" creates a sense of physical obsolescence while "Foetal" conjures intense, almighty powers. "The Lost" employs vintage keyboard/synth sounds and "Stateless" hovers proudly on its self-assured attitude. Guitars peel out on "Shift IV," blending with fierce beats and machine samples, but their most artistic effort is "Epitaph," which puts Dorothy Parker's poem of the same name to industrial dance music; sung with significant emotional conviction, it inspires revelations. —SANDRA DERIAN

### THE JESUS LIZARD Jesus Lizard EP



The Jesus Lizard has never been a band that the term "subtle nuance" would apply to, but on its most recent EP, our heroes are found painting a sonic landscape that is both beautiful, and, well, frightening. Kicking off with the punishing "Cold Water," we find the rhythm section of David Sims and newcomer Jason Kimball (Mule, DK3) pumping away like a pink-assed monkey watching the banana channel, while David Yow is actually audible above the chaos around him. But things soon change and the listener is taken through the solemn words of "Valentine," "Eyesore," and the majestic "Needles for Teeth." An ambient Jesus Lizard you say? Yeah... and Pat Boone is a metal head.

—PARKER GIBBS

**New E-mail Address!**  
college@mail.gavin.com

### BUFFALO DAUGHTER 5 + 5 = TOP 10 RECORDS

Sugar Yoshinaga picks:

1. Psychouts - *King of the Beats*
2. Various Artists - *Recording Under Construction*
3. Cluster & Eno - *Cluster & Eno*
4. Variations - *For a Door and a Sign*
5. Jon Appleton - *Contes De La Memoire*

Yumiko Ohno picks:

1. Yoko Ono & the Plastic Ono Band - *Yoko Ono & the Plastic Ono Band*
2. Barton Smith - *Reelizations*
3. James Brown - *Motherlode*
4. Ralf & Florian - *Ralf & Florian*
5. Tortoise - *Millions Now Living Will Never Die*



## ARTIST PROFILE

# BUCKETHEAD



**FROM:** A chicken coop

**LATEST RELEASE:** Colma

**LABEL:** CyberOctave

**CONTACT:**

The Syndicate 1-888-666-2061

**WEB SITES:**

www.bucketheadland.com and  
www.cyberoctave.com

**BUCKET CONCEPT:** "All the souls of the chickens that died go through him and are resurrected through his playing". —Herbie, Buckethead spokesperson

**ON THE CURRENT**

**RELEASE:** "Buckethead made Colma for his mom and dad." —Herbie

**BIGGEST SUBCONSCIOUS INSPIRATION:** "Day of the Robot" episode of the Six Million Dollar Man

**MOST MEMORABLE PERFORMANCES:** "Playing under the Brooklyn Bridge with Praxis and at the rather futuristic Panasonic building in Japan." —Herbie

**CHILDHOOD HEROES:** Michael Jackson and Bootsy Collins

**IN THE BOOM BOX:** "Buckethead listens to Japanese monster movie soundtracks, movies on tape (the music against the dialogue), the Invisibl Skratch Picklz practice tapes, a bootleg tape of Yngwie Malmsteen when he was 19, Disneyland music, and DAT recorded sounds of Disneyland rides." —Herbie

**ORIGINAL OR CRISPY RECIPE?** Original

**FAVORITE TEXAS CHAINSAW MASSACRE MOVIE:** Number one

**IN THE WORKS:** "A Buckethead movie, a toy line, and Bucketheadland." —Herbie

"SPACE TRAVEL ROCK N' ROLL"

**SWERVEDRIVER**  
**99TH DREAM**

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ZERO HOUR RECORDS www.zerohour.com



**MOST ADDED**



**CHARLIE HUNTER & POUND FOR POUND (55)**  
**TOM HARRELL (14)**  
**GLORIA LYNNE (14)**  
**OLU DARA (14)**

**TOP TIP**

**ERIC REED**

*Pure Imagination (Impulse!)*

Eric Reed's Broadway standards draws 76 stations in two weeks and a high debut at #19! Pure Imagination is already tied for highest airplay record of the week.

**RECORD TO WATCH**

**CHARLIE HUNTER & POUND FOR POUND**

*Return of the Candyman (Blue Note)*

Charlie Hunter's band sound drifts closer to a mainstream jazz sound, and crushes the competition for Most Added honors by a 55 to 17 margin.

# Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
1	1	CLAIRE MARTIN (Honest/Linn)	75	0	59	13	3
3	2	TIM HAGANS & MARCUS PRINTUP (Blue Note)	74	0	59	11	4
4	3	RAY BRYANT (JMI/JVC)	76	0	46	24	6
8	4	HOWARD JOHNSON & GRAVITY feat. TAJ MAHAL (Verve)	72	1	53	12	6
5	5	FRED HERSCH (Nonesuch)	72	3	51	14	5
10	6	LIVE AT SMALLS (Impulse!)	72	1	41	25	5
13	7	BARBARA MORRISON (Chartmaker)	73	0	36	28	9
11	8	ALLEN FARNHAM (Concord Jazz)	68	0	45	17	6
7	9	MINGUS BIG BAND (Dreyfus Jazz)	66	0	49	11	6
14	10	RAY BARRETTO (Blue Note)	72	1	34	26	11
17	11	KENNY DREW, JR. (Arkadia Jazz)	69	1	34	28	6
2	12	STEPHANE GRAPPELLI/MARTIN TAYLOR (Honest/Linn)	63	0	43	13	7
19	13	JOHN PISANO (Pablo)	61	0	29	23	9
26	14	MOSE ALLISON (Blue Note)	63	2	21	24	17
21	15	ARKADIA ALL-STARS (Arkadia Jazz)	61	2	20	31	8
6	16	JIMMY PONDER (Highnote)	52	0	41	7	4
22	17	CHARLIE BYRD TRIO (Concord Jazz)	62	0	23	23	16
23	18	JIM CIFELLI NEW YORK NONET (Short Notice Music)	61	1	20	30	10
—	19	ERIC REED (Impulse!)	76	6	10	32	29
9	20	TEDDY EDWARDS (Highnote)	54	0	35	12	7
20	21	ERIC ALLISON (Contemporary)	57	1	28	19	9
16	22	TERELL STAFFORD (Candid)	53	0	32	13	8
33	23	MARK ISHAM (Columbia/CRG)	61	2	16	25	18
25	24	BUSTER COOPER & THURMAN GREEN (Chartmaker/Blue Lady)	60	2	13	33	12
29	25	MARK SHIM (Blue Note)	56	2	14	26	14
37	26	JOEY & "PAPA" JOHN DeFRANCESCO (HighNote)	69	12	4	33	21
31	27	PAUL ARSLANIAN (DBK Jazz)	50	1	17	26	6
18	28	CAL DE JAZZO/WATTS/GAGNON (Lost Chart)	47	0	27	14	6
34	29	CHARLIE HADEN (Verve)	52	2	16	21	13
12	30	DOUG LAWRENCE (Fable)	48	0	19	21	8
15	31	PAQUITO D'RIVERA & UNITED NATION OF CH. (Jazz MCG)	44	0	23	12	9
42	32	MICHAEL WOLFF TRIO (Varese Sarabande)	61	8	0	29	25
39	33	DEWEY REDMAN (Palmetto)	48	8	11	18	12
36	34	DAVELL CRAWFORD (Bullseye/Rounder)	44	1	11	20	12
44	35	LYNNE ARRIALE TRIO (TCB)	58	10	4	19	25
41	36	PATRICK WILLIAMS (EMI)	55	7	6	16	26
24	37	HERBIE MANN (Lightyear)	37	0	16	17	4
40	38	PAUL BOLLENBACK (Challenge)	48	8	7	20	13
—	39	TOM HARRELL (RCA Victor)	63	17	3	18	25
32	40	GEORGE RABBAI & CO. (DBK Jazz)	36	0	9	19	8
35	41	HANK CRAWFORD & JIMMY McGRUFF (Milestone)	32	0	14	15	3
—	42	MARC JOHNSON (Verve)	55	10	1	16	28
—	43	WESLJA WHITFIELD (HighNote)	45	6	1	18	20
27	44	MELISSA WALKER (Enja)	30	0	16	9	5
28	45	FRED SANDERS (Leaning House Jazz)	33	0	9	17	7
30	46	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (Malpaso/Warner Bros.)	29	0	12	9	8
48	47	JOE LOVANO & GONZALO RUBALCABA (Blue Note)	34	3	5	14	12
45	48	HARRY CONNICK, JR. (Columbia/CRG)	28	1	11	10	6
47	49	GERI ALLEN (Storyville)	33	2	5	11	15
—	50	MARK VINCI (Iris)	44	10	1	8	26

## On Z Corner

BY KEITH ZIMMERMAN



# WCPN's Blend of Jazz, News & Information

In an effort to recruit more of its daytime NPR news listeners to WCPN-Cleveland's nighttime jazz programming, Music Director Bobby Jackson has devised a new specialty



WCPN's Bobby Jackson

show vehicle. *Jazz Tracks* is a two-hour feature that airs every Sunday from 1 to 3 p.m. It's a bright mixture of current events, features, and topical

jazz sounds. "Our positioning statement is 'Your weekly adventure through contemporary culture,'" says Jackson. "It's basically a swirl of jazz, news, and information."

*Jazz Tracks* is a pre-taped, scripted audio magazine that intertwines jazz with various subjects. According to Jackson, WCPN management is encouraged by the show's listener response during its first six months.

"We used to carry ethnic programming during that time slot," explains Jackson, "but with *Jazz Tracks*, we have increased our audience 400 percent. The word is out and more and more people are tuning in. We're hearing from listeners via e-mail, telephone, and even snail mail."

Jackson conceived *Jazz Tracks* as a way to universalize jazz and entice listeners to view the music beyond its assumed and intimidating backdrop of post-bebop tradition. "Our contention is that jazz can be much more than music," he says. "It can mimic society and connect to issues."

"If we can show the connection between jazz and, say, Tibetan Buddhism, explore the origins of Valentine's Day, or debate social issues like drug abuse, then it shows the music is influenced by its environment."

The production schedule for *Jazz*

*Tracks* is fairly intense. It takes about nine days to construct one show, and there's always an overlap between finishing a program and creating a new one. Jackson serves as the show's host, picks the music, conducts the interviews, and researches the topics with the help of one or two WCPN staffers. Jackson and his crew like to stay about four weeks ahead in terms of planning, and the goal is to remain current and timely.

"We try to keep shows in the moment," he explains. With an average of five story items per show and a demanding weekly production deadline, how does he keep a fresh outlook? "I take advantage of the Internet when it comes to finding topics," explains Jackson. "In the short span of time since *Jazz Tracks* has been on the air, it's made a difference in attracting our [NPR news and information] core audience over to jazz."

The range of topics Jackson explores is extremely comprehensive, and often times ties in directly with cultural events happening in the Cleveland area. For example, last November, *Jazz Tracks* featured a show on Jazz and Buddhism, which was tied to a Cleveland Museum of Art installation in which Buddhist monks created spontaneous sand paintings called *mandalas*. In addition to interviews with the visiting monks, he featured music by Mark Isham from his Windham Hill release, *Tibet*, and a textural piece by Woody Shaw called "Sunflowers." *Jazz Tracks* also played music by John Coltrane, Charles Lloyd, and Herbie Hancock, citing their relationship with chanting and meditation.

Other past *Jazz Tracks* topics have included "Jazz, Drugs, Alcohol, and the Creative Process," "Jazz and Japan," "Jazz and Theater" and a show entitled "The Art of the

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



**MOST ADDED**

**KEIKO MATSUI (22/23 reports)**

**GREGG KARUKAS (17/22 reports)**

**MARILYN SCOTT (10/33 reports)**

**KIM WATERS (9/25 reports)**



**TOP TIP**

**CHRIS CAMOZZI**

*Suede*

(Discovery/Sire)

The Paul Brown mix of "Swing Shift" takes this week's biggest jump, 50-35.

**RECORD TO WATCH**

**DAKOTA MOON**

*A Promise I Make*

(Elektra/EEG)

14 mentions including spins at KKJZ (12), WQCD (17), WZJZ (15) and adds at KNIK, WCCJ, WMGN, and WSMJ. Action on the title track.

**Gavin Smooth Jazz** *Vocals*

LW	TW	Reports	Adds	Spins	Differences	
1	1	<b>PAUL HARDCASTLE</b> - Cover To Cover (JVC)	54	0	926	+24
2	2	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	48	0	819	-77
4	3	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	49	0	762	-15
3	4	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	55	1	758	-63
6	5	<b>BRIAN TARQUIN</b> - Last Kiss Goodbye (Instinct)	53	0	722	+21
7	6	<b>CHUCK LOEB</b> - The Moon, The Stars, the Setting Sun (Shanachie)	62	0	709	+54
8	7	<b>CHIELI MINUCCI</b> - It's Gonna Be Good (JVC)	59	1	696	+49
9	8	<b>BONEY JAMES</b> - Sweet Thing (Warner Bros.)	47	1	674	+71
5	9	CANDY DULFER - For the Love of You (N2K Encoded Music)	49	0	621	-87
22	10	<b>KENNY G</b> - My Heart Will Go On (Arista)	36	1	593	+135
15	11	<b>DOWN TO THE BONE</b> - From Manhattan to Staten (Nu Groove)	52	7	565	+51
14	12	<b>EVAN MARKS</b> - Coast to Coast (Verve Forecast)	51	0	562	+44
10	13	<b>THE RIPPINGTONS</b> feat. <b>RUSS FREEMAN</b> - Black Diamond (Windham Hill Jazz/Peak)	54	1	557	+17
11	14	<b>RANDY CRAWFORD</b> - Every Kind of Mood (Bluemoon/Atlantic)	48	2	549	+10
20	15	<b>JOHN TESH</b> - Grand Passion (GTSP/Mercury)	49	2	525	+57
13	16	RICK BRAUN - Body and Soul (Bluemoon/Atlantic)	40	0	523	-7
16	17	<b>JOYCE COOLING</b> - Playing It Cool (Heads Up)	51	0	515	+9
17	18	<b>JONATHAN BUTLER</b> - Do You Love Me? (N2K Encoded Music)	52	4	504	+2
18	19	DEAN JAMES - Intimacy (Brajo)	46	1	497	-4
19	20	RICHARD SMITH - First Kiss (Heads Up)	49	0	466	-15
23	21	<b>PAUL TAYLOR</b> - Pleasure Seeker (Countdown/Unity)	34	0	460	+3
12	22	DAVID BENOIT - American Landscape (GRP)	33	0	448	-86
24	23	<b>CHARLES FAMBROUGH</b> - Upright Citizen (Nu Groove)	48	0	446	+1
28	24	<b>MELROSE PLACE JAZZ</b> - Braxton Brothers (Windham Hill)	52	3	439	+61
21	25	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	34	0	415	-47
29	26	<b>BRIAN CULBERTSON</b> - Secrets (Bluemoon/Atlantic)	45	2	414	+45
30	27	<b>BRIAN HUGHES</b> - One 2 One (Higher Octave)	48	2	407	+39
32	28	<b>BRIAN BROMBERG</b> - You Know That Feeling (Zebra)	50	3	374	+30
25	29	BOB JAMES - Playin' Hooky (Warner Bros.)	38	0	369	-62
27	30	PETE BELASCO - Get It Together (Verve Forecast)	36	3	345	-35
26	31	DIANA KRALL - Love Scenes (Impulse!)	37	1	339	-68
31	32	KIRK WHALUM - Colors (Warner Bros.)	35	0	316	-31
36	33	<b>DENNY JIOSA</b> - Jazzberry Pie (Blue Orchid)	36	1	312	+28
33	34	KENNY G - Greatest Hits (Arista)	26	0	265	-56
50	35	<b>CHRIS CAMOZZI</b> - Suede (Discovery/Sire)	37	2	260	+83
39	36	<b>VANESSA WILLIAMS</b> - "Next" (Mercury)	24	0	258	+10
34	37	PAT METHENY GROUP - Imaginary Day (Warner Bros.)	28	0	257	-53
35	38	PIECES OF A DREAM - Pieces (Blue Note)	24	1	252	-42
38	39	LOREENA MCKENITT - The Book of Secrets (Warner Bros.)	22	1	249	-10
41	40	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	28	0	226	-5
37	41	YANNI - Tribute (Virgin)	27	2	216	-56
49	42	<b>BOB MAMET</b> - Adventures In Jazz (Atlantic)	26	1	215	+37
46	43	<b>YULARA</b> - Cosmic Tree (Higher Octave)	24	2	208	+19
42	44	<b>CHRIS BOTTI</b> - Midnight Without You (Verve)	22	1	208	+6
44	45	<b>PHIL PERRY</b> - One Heart One Love (Windham Hill Jazz/Peak)	20	1	207	+12
47	46	<b>A TWIST OF JOBIM</b> - Various Artists (i.e. music)	20	1	199	+12
45	47	<b>JEANNE NEWHALL</b> - Bedouin's Paradise (Marzipan Music)	24	0	196	+7
40	48	SPECIAL EFX - Here to Stay (JVC)	21	0	191	-43
48	49	<b>FINGER ROLL</b> - Still Rollin' (Bama Sweet)	17	0	187	+3
—	50	<b>480 EAST</b> - Eastside (Boomtang/Cargo)	21	2	184	N

Improviser."

Jackson's Thanksgiving day show featured tunes like "Home Fried Potatoes" by Freddie Cole and "Sweet Potato Pie" by Al Jarreau. Feature stories touched on the near-death experiences of jazz musicians Pat Martino and Les McCann, and how thankful each felt about being survivors who can still perform and compose. In another episode, *Jazz Tracks* reflected on the death of Princess Diana. Jackson played "Soft and Gentle," an orchestral piece by Chick Corea and dedicated it to the Princess' memory.

Like many jazz programmers nationwide, Jackson has reevaluated NPR listenership at his station, and designed his new specialty programming with these people in mind. "As a split format station, our core audience is not our jazz audience," he admits. "Our jazz listeners might prefer more music on *Jazz Tracks*, but the news and information listeners like it because they didn't realize there could be so many different sides to jazz.

"The goal is to become more savvy about telling stories and to perfect the form. I'd like the ratio between talk and jazz to be something you don't perceive. We don't want you to feel like you're listening to a talk

show—or to just strictly music."

Jackson feels the Sunday show often sets the pace for what kind of jazz WCPN will play on weekday nights. He's optimistic that he's diversifying jazz's presence on the station.

"Saving jazz is not about finding the next big jazz hit," he insists. "The landscape of radio is changing, and we have to find hybrid [methods] so that others can embrace jazz [like we do]. For those of us who can't afford the [music or audience] research, we have to find alternate ways to reach out and be more inventive about how we program the music."



WVMV-Detroit's Sandy Kovach

**NEW MUSIC DIRECTOR AT WVMV-DETROIT**  
WVMV Program Director Tom Sleeker has officially named their afternoon drive personality, Sandy Kovach, as the station's Music Director. "I'm happy to give Sandy these additional responsibilities," said Sleeker. "She's been helping in an unofficial capacity for the past year and has truly been an asset."

Kovach has been with WVMV since 1990 and their days as the rocking WLLZ. When the station flipped to Smooth Jazz in December of 1995, she made the switch with them. ●

**SJ&V Chartbound**

- MARILYN SCOTT (Warner Bros.)
- KIM WATERS (Shanachie)
- \*KEIKO MATSUI (Countdown/Unity)
- SOUNDSCAPE (Instinct)
- \*GREGG KARUKAS (i.e. music)
- EARL KLUGH (Warner Bros.)
- MARION MEADOWS (Discovery/Sire)
- RIPPINGTONS (Best of) (GRP)
- ERIC CLAPTON (Reprise)
- \*B-TRIBE (Atlantic)
- \*DAKOTA MOON (Elektra)
- \*JONATHAN CAIN (Higher Octave)
- BILL EVANS (Escapade)
- PHAJJA (Warner Bros.)
- RICK RHODES (Award)
- STEVE NIEVES (JMI/JVC)
- PATSY MEYER (Hearts of Gold)
- Dropped: #43 Jimmy Sommers, Hiroko Kokubu, Joe Sample.

**SJ&V Spin Trends**

1. **KENNY G (Heart) +135**
2. **MARILYN SCOTT +110**
3. **KIM WATERS +88**
4. **CHRIS CAMOZZI +83**
5. **BONEY JAMES +71**
6. **BRAXTON BROS. / MELROSE PLACE +61**

**Jazz Chartbound**

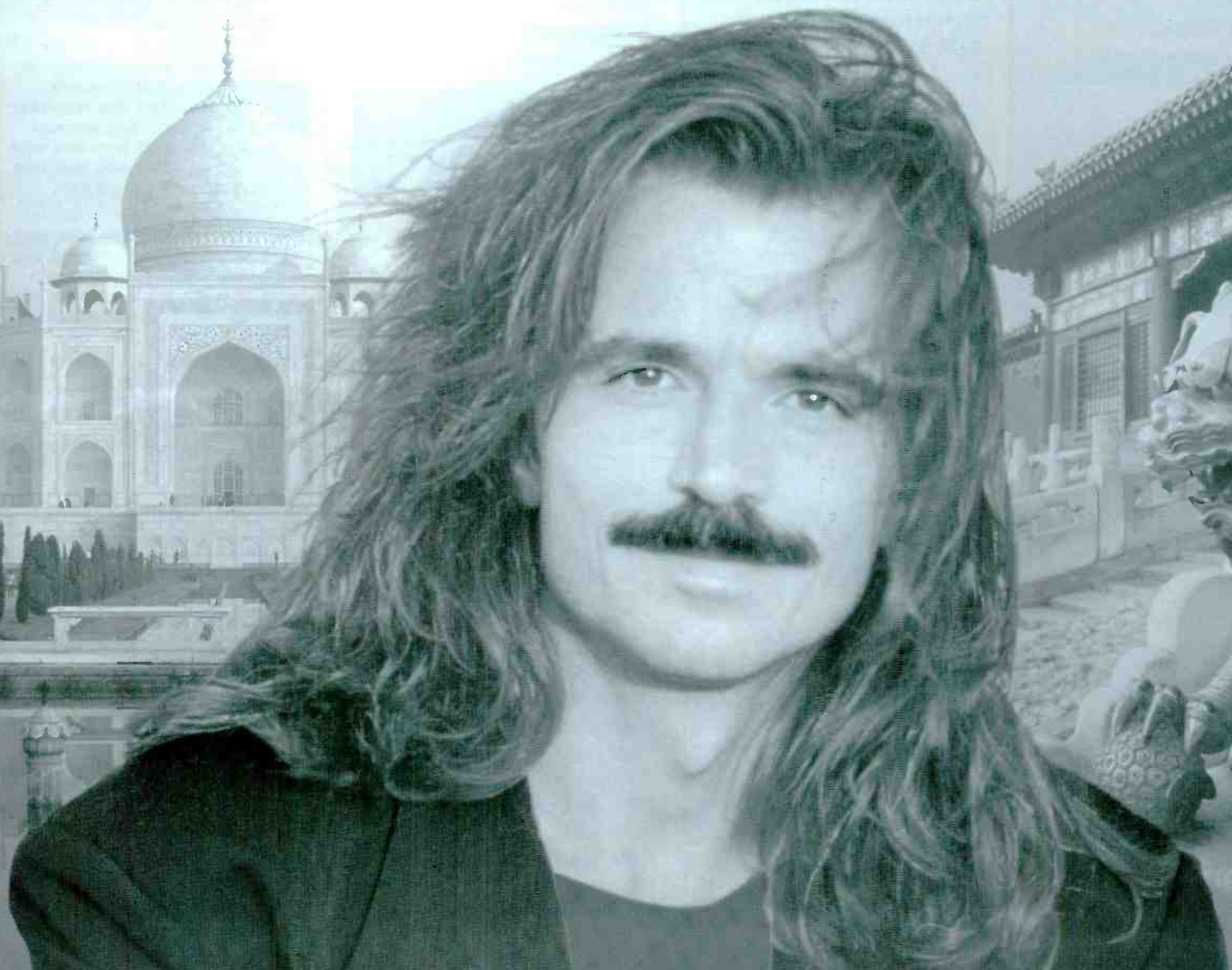
- GLORIA LYNNE (HighNote)
- \*CHARLIE HUNTER & POUND FOR POUND (Blue Note)
- \*ROMANE (Music Masters)
- TOM TALBERT JAZZ ORCHESTRA (Chartmaker)
- \*MIKI COLTRANE (Chartmaker)
- NEW YORK VOICES (RCA Victor)
- Dropped: #38 Carol Sloane & Clark Terry, #43 Chick Corea/Gary Burton, #46 Dianne Reeves, #49 Gene Harris/Jack McDuff, #50 Kenny Barron.

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



# YANNI

## TRIBUTE



The new album featuring "Dance With A Stranger"

Performing live:

March 19-Tucson AZ • March 20-Phoenix AZ • March 22-Reno NV  
March 24-Sacramento CA • March 25-San Jose CA • March 27-Salt Lake City UT  
March 28-Las Vegas NV • March 29-San Diego CA • March 30-Fresno CA  
April 1-Boise ID • April 2-Portland OR • April 4-Spokane WA  
April 5-Seattle WA • April 6-Vancouver BC

Produced by Yanni

Add: KOAI-Dallas





**MOST ADDED**

**BUSTA RHYMES (44)**

*Turn It Up/Fire It Up*  
(Flipmode/Violator/Elektra/EEG)  
WT LZ, KVSP, KJMM, WPLZ, KBCE, WKGN, WPHI, KZWA, WBLX, WDZZ, KHRN, WRKE, WJMG, WJIN, WPAL, WJFX, WKYS, WQHH, WJZD, WXQL, WQOK, WJTT, KMJJ, WGZB, WOWI, WWWZ, WTMP, WIZF, KKDA, WFXA, WZAK, WCDX, WZHT, WBLK, WHRK, WILD, WJMI, WPEG, WIBB, WAMO, WCKX, KYEA, KMJM, KPRS

**GOODIE MOB (41)**

*They Don't Dance No Mo'*  
(LaFace/Arista)  
WPLZ, WGVN, WT LZ, KVSP, KJMM, KXHT, KBCE, WKGN, KZWA, WBLX, WDZZ, KHRN, WRKE, WJMG, WJIN, KSJL, WWDN, WPAL, WJFX, WQHH, WJZD, WXQL, WJTT, KMJJ, WGZB, WIZF, KKDA, WFXA, WCDX, WZHT, WHRK, WKKV, WJMI, WPEG, WIBB, WAMO, WCKX, KYEA, WFXE, WEUP, KPRS

**CHICO DEBARGE (40)**

*No Guarantee (Kedar/Universal)*  
WT LZ, KBCE, WKGN, WJMZ, KZWA, KMJK, WDZZ, KHRN, WRKE, WJMG, WJIN, KSJL, WWDN, WPAL, WJFX, WKYS, WQHH, WJZD, WXQL, WQMG, WKND, WJTT, WZFX, KMJJ, WGZB, WWWZ, WTMP, WIZF, KKDA, WZAK, WZHT, KJMS, WHRK, WILD, WIBB, WCKX, KYEA, WFXE, KMJM, KPRS

**DAZ DILLINGER (31)**

*In California (Death Row)*  
WT LZ, WKGN, KZWA, WBLX, WDZZ, KHRN, WRKE, WJMG, WJIN, KSJL, WWDN, WPAL, WJFX, WQHH, WJZD, WXQL, WJTT, WZFX, KMJJ, WGZB, WWWZ, WTMP, WIZF, WZHT, WHRK, WAMO, WCKX, KYEA, WFXE, KMJM, KPRS

**TAMI HERT (28)**

*If You Were Mine (550 Music)*  
WHUR, WRNB, WGVN, WT LZ, KZWA, WDZZ, KDKO, KHRN, WRKE, WJMG, WJIN, KSJL, WPAL, WJFX, WQHH, WJZD, WXQL, WZFX, KMJJ, WTMP, WCDX, WZHT, KJMS, WHRK, WKKV, WIBB, KMJM, KPRS

**BLACK A/C**

Most Played Current Hits

**ARETHA FRANKLIN**

*"A Rose Is Still A Rose" (Arista)*

**BRIAN MCKNIGHT**

*"Anytime" (Motown)*

**JODY WATLEY**

*"Off The Hook" (Atlantic)*

**DESTINY'S CHILD**

*"No, No, No" (Columbia)*

**OL' SKOOL**

*"Am I Dreamin'" (Universal)*

**Q - FILE**

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

We are also taking playlists by E-Mail!!! E-Mail Anna at: [anna@mail.gavin.com](mailto:anna@mail.gavin.com).

Playlists should be in no later than 3:00 Pacific time on Tuesdays. We accept playlists on Mondays as well.

You may still fax it in (415-495-2580) or phone it in (415-495-1990 ext. 627).

# Gavin Urban Landscape



## PRIME PROPERTY

**WEST COAST**

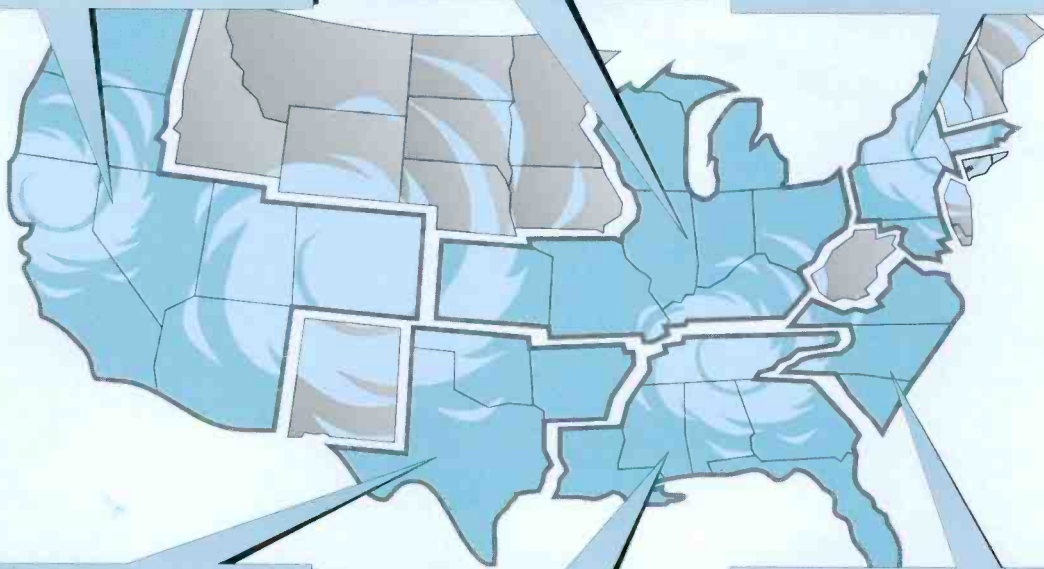
**LSG +43** "Curious" (Eastwest/EEG)  
**JANET JACKSON +33** "I Get Lonely" (Virgin)  
**TIMBALAND AND MAGOO +29**  
"Clock Strikes" (Blackground/Atlantic)  
**ICE CUBE +21** "We Be Clubbin'" (Heavyweight/A&M)  
**EBONI FOSTER +20** "Crazy For You" (MCA)

**MIDWEST**

**H-TOWN +37** "Natural Woman" (Relativity)  
**JANET JACKSON +33** "I Get Lonely" (Virgin)  
**SWV +29** "Rain" (RCA)  
**SCARFACE +28** "Homies and Thuggs" (Rap-A-Lot)  
**ARETHA FRANKLIN +26**  
"A Rose Is Still A Rose" (Arista)

**EAST COAST**

**THE LOX +109** "Money, Power & Respect" (Bad Boy/Arista)  
**SILKK THE SHOCKER +87** "Just Be Straight With Me" (No Limit/Priority)  
**JANET JACKSON +79** "I Get Lonely" (Virgin)  
**DESTINY'S CHIL0 +74** "No, No, No" (Columbia)  
**ROBYN +72** "Do You Really Want Me" (RCA)



**SOUTHWEST**

**JANET JACKSON +73** "I Get Lonely" (Virgin)  
**JON B. +59** "They Don't Know" (YabYum/550 Music)  
**EBONI FOSTER +54** "Crazy For You" (MCA)  
**VOICES OF THEORY +37** "Say It" (Island)  
**DAS EFX +30** "Rap Scholar" (Eastwest/EEG)

**SOUTHEAST**

**JANET JACKSON +156** "I Get Lonely" (Virgin)  
**JON B. +134** "They Don't Know" (YabYum/550 Music)  
**MARK MORRISON +83** "Moan And Groan" (Atlantic)  
**EBONI FOSTER +77** "Crazy For You" (MCA)  
**TAMIA +70** "Imagination" (Qwest/Warner Bros.)

**CAROLINAS/VIRGINIA**

**JANET JACKSON +130** "I Get Lonely" (Virgin)  
**SCARFACE +84** "Homies & Thuggs" (Rap-A-Lot)  
**THE LOX +65** "Money, Power & Respect" (Bad Boy/Arista)  
**JON B. +64** "They Don't Know" (YabYum/550 Music)  
**BUSTA RHYMES +62** "Turn It Up/Fire It Up" (Flipmode/Violator/Elektra)

## TOP TEN SPINZ

1	DESTINY'S CHILD "No, No, No"	3139	3419
2	K-CI AND JOJO "All My Life"		3356 3661
3	SWV "Rain"		3300 3329
4	OL' SKOOL "Am I Dreamin'"	3008	3097
5	MARY J. BLIGE "Seven Days"	2751	3056
6	NEXT "Too Close"	2512	2609
7	LSG "Curious"	2452	2500
8	BRIAN MCKNIGHT "Anytime"	2469	2643
9	MISSY ELLIOTT "Beep Me 911"	2358	2445
10	MARIAH CAREY "Breakdown"	2410	2410

SPINZ LAST WEEK

SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX

Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580





## SWV

Release *Some Tension* with a little **RAIN**

R&B Mainstream Monitor 6\*

Monitor Crossover 8

R&B Adult Monitor 22\*-20\* **AIRPOWER**

R&R UC 3\*-2\*



## Sylk E. Fyne

**RAW SYLK**

R&B Mainstream Monitor 28\*-25\* **AIRPOWER** • Monitor Crossover 19\*-17\*

Rap Monitor 5\*-4\* • R&R UC 24\*-23\* • Billboard Hot 100 Singles 50\*-33\*

Billboard Hot R&B Singles 30\* Power Pick/Sales-17\*

Billboard Hot Rap Sales 15\*-8\* **Greatest Gainer ...Keep It Real...**



# This is the 411.

888.RCA.JAM1 

## Elusion

"Pick up the phone, dial your number **CLICK...**"

R&R UC 31\*-26\* • R&B Mainstream Monitor **Debut 37\***

BDS 758 Total plays, 5.6 million in audience • 10,000 single sales - 2nd Week

Billboard Hot 100 Singles - **New 35\*** • Billboard Hot R&B Singles - **New 38\***

### Blazin' @:

WOWI - Norfolk

KPRS - Kansas City

WEAS - Savannah

KTBT - Baton Rouge

WFXX - Columbus, GA

WHRK - Memphis

WQQK - Raleigh

WILD - Boston

KMJJ - Shreveport

KMJM - St. Louis

WDZZ - Flint

WDKX - Rochester

KDKO - Denver

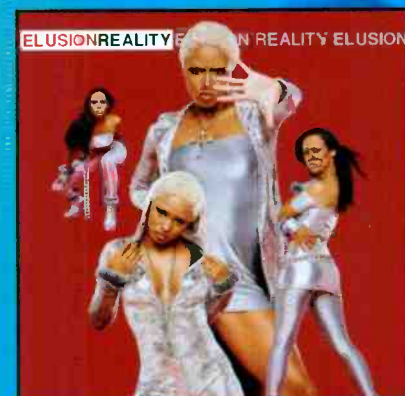
WIIZ - Augusta

WCDX - Richmond

WJUC - Toledo

WJTT - Chattanooga

**...Think About It!!!**



On at 

#174



**CVC #16**

## Robyn

*DO YOU REALLY WANT ME...*

Last Week **ONE OF THE MOST ADDED**

KMJM - St. Louis

WJTT - Chattanooga

KTBT - Baton Rouge

KIPR - Little Rock

KSJL - San Antonio

KDKO - Denver

WROU - Dayton

WJUC - Toledo

It's not a question...**ROBYN IS HERE!**







## On-line

BY QUINCY MCCOY

# Steps to Better Jock Meetings

**M**eetings are the most despised part of any business and jock meetings are no exception. But bad meetings do more than just ruin your day; bad meetings make bad radio stations.

In our fast changing business, consolidation is demanding more downsizing—and, as a result we're running leaner and leaner staffs. Radio has always been about teamwork, but with fewer people to do the work, the number of meetings is likely to increase.

Meetings matter because that's where an organization's culture perpetuates itself. Meetings are where you bond with your players so they come away feeling like a member of the team. Meetings are where your goals are developed, and they're the first step toward victory. The following are a few steps on how you can make your meetings less painful, more productive, and maybe even fun.

### MEETINGS ARE REAL WORK

The problem with meetings is that most people don't take them seriously. They arrive late, leave early, and spend most of their time doodling. You have to alter that mindset from "the meeting's over, let's go back to work" attitude to a shared conviction of all participants that meetings are real work.

Some managers punish latecomers with a fee or reprimand them in front of the others. But these techniques address the symptoms, not the disease. The hard part is to make your meetings *uptime* rather than *downtime*. The best way to improve your meetings is to start with the basics. First have an agenda, clear goals, and paths you want your people to follow. Let your people know what's expected from them in the meetings and what their role is.

Clearly state the goal of the radio station. Make it everyone's mantra. This constant reminder keeps everyone on the same page about the direction of the station, making PD-air talent discussions more constructive. The goal should be clearly posted in the meeting room. Use it as letterhead; post it across the top of every memo you write.

### NO LONG MEETINGS

Meetings are too long...and time is money. Almost every productivity guru says meetings should never exceed 90 minutes. Long meetings

usually lead to more meetings. They should accomplish twice as much in half the time.

If you need to keep a tight schedule, move your agenda along. Most important, don't allow participants to violate the first rule of good meeting behavior: *wait your turn to speak*. This way discussions tend not to be repetitive.

**The "agenda" is the starting point for all productive meetings; so stick to it. Get the agenda out a day in advance so everyone is clear on the direction of the meeting.**

If you must have a long meeting, schedule breaks in your agenda.

The "agenda" is the starting point for all productive meetings, so stick to it. Get the agenda out a day in advance so everyone is clear on the direction of the meeting. If you don't have a structured agenda, people won't be sure of the direction and will wander off the topic, because participants usually spend more time digressing than discussing. The challenge is to keep your meetings focused without stifling creativity or insulting those participants who do wander.

Ameritech, a regional phone company in Chicago, uses a technique called the "parking lot" to maintain their focus. When comments come up in a meeting that don't relate to the agenda, they record them and store them in the "parking lot" to be dealt with at a later meeting.

### CONVERTING "MEETING" TO "DOING"

Meeting experts agree that most people leave meetings with different views of what happened and what they're supposed to do. The simplest way to get everyone on the same page is to print up a summary of the meeting. Outline all the ideas and comments, including a plan of action.

Use a dry erase board or a computer with a large monitor to help you create the document as the meeting moves along. Before you adjourn, give out assignments with timelines.

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 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, should go a long way toward helping your team feel the

of excellent bits, format execution, and especially good content. To get great performances, you must emphasize the good stuff.

When criticizing, always remember to use the word "we." For example, "We need to improve on this." The last thing you want your jock meetings to produce is a feeling of you-against-them. If you don't have a solid suggestion on how to fix a problem, don't bring it up. Using vague generalities (either negative or positive) does nothing but confuse performers and lower their confidence levels.

You must be honest and straightforward in all communications with your jocks. Your jocks will trust you more and will be more likely to take your advice when they know you have their best interests at heart.

Try to protect your talent from criticism from upper management and listeners. Always discuss problems with them openly, and be receptive to their side of the story. Performers who feel as if they have your support will feel freer to experiment and push their creative potential.

Meetings are just like any other part of business: You get better only if you commit to it. Meetings shouldn't be just about work, they should be fun and motivational. A good meeting is collaboration, but the goal should be to allow your people to become involved creatively.

spirit of the season. Don't try to cover too much ground. Stick to the big issues, such as the station's Arbitron goal, target demo, contest execution, special music, and motivational points.

### INDIVIDUAL JOCK MEETINGS

The rules for individual jock meetings are different. Each jock is different. Each has strengths and weaknesses, and the best way to monitor and develop them properly is through one-on-one critique sessions.

Always provide air personalities with positive feedback about their performances. Pick out examples

## Meetings At-a-Glance

Even if you have one meeting a week, most of your employees will have this response: "All we do is meet and meet and meet and nothing never ever gets done." Here's a short checklist to help make your meetings fast, focused, participatory, and decisive.

1. Take your agenda seriously. Distribute the agenda in advance. The agenda is the script of the meeting. If all the participants follow it, you will stay on schedule and limit distractions and digressions.
2. A well-structured agenda adds discipline and gives the meeting direction.
3. Solicit participation from the group. This isn't easy, because most people won't speak their minds in a meeting. You have to establish an environment of trust, where everyone feels they can express their opinion. Reach out to quiet members and keep a clock on those who like to dominate. Always give people credit for good ideas.
4. Keep your meetings as short as possible. People will still have a small appetite for meetings—even well-structured ones.
5. Arrange for a good place to meet. It should be clean and well lit, with comfortable chairs and minimal distractions.
6. Remember that group meetings are necessary, but nothing replaces the need for face-to-face communication with each individual team member.



**MOST ADDED**



**CAPPADONNA**  
Run  
(Razor Sharp/Epic)  
**C-STYLE**  
Bustaz  
(Noo Trybe)

**TOP TIP**

**CARDAN**  
Jam on It  
(Penalty)

Here's where the fortune-telling powers of the Jukebox Jury prove themselves: 18 adds on this Seminar premiere!

**RECORD TO WATCH**



**COCO BROVAS**  
Black Trump feat. Raekwon  
(Duck Down/Priority)  
Another scorcher broken during the '98 Seminar. Third Most Added with 23 nods.

# Gavin Rap

2W	LW	TW	
1	1	1	<b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)
5	3	2	<b>BULWORTH</b> - They Talk About It...Feat. KRS-ONE, Method Man, Prodigy, KAM (Interscope)
\$	2	3	<b>RAKIM</b> - Saga Begins (Universal/MCA)
\$	5	4	<b>MOS DEF</b> - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)
18	8	5	<b>CAUGHT UP SNDTRK.</b> - Snoop Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)
—	10	6	<b>SUNZ OF MAN</b> - Can't Be Touched (Wu-Tang Records/Red Ant)
19	9	7	<b>ONYX</b> - Shut Em Down (JMJ/Def Jam Recording Group)
4	4	8	<b>LUNIZ</b> - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)
6	7	9	<b>SENSELESS SNDTRK.</b> - Gravediggaz:Unexplained/RZA:12 Jewelz (Gee Street)
—	28	10	<b>RUFUS BLAQ</b> - Artifacts of Life/Out Of Sight (A&M)
17	14	11	<b>LA' THE DARKMAN</b> - Heist Of The Centry (Big Beat/Atlantic)
20	15	12	<b>KILLAH PRIEST</b> - One Step/Fake MC's (DGC)
\$	22	13	<b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)
\$	11	14	<b>JAY-Z</b> - City Is Mine (Roc-A-Fella/Def Jam)
\$	6	15	<b>2 PAC</b> - Do For Love (Amaru/Jive)
21	20	16	<b>MOOD</b> - Karma (Blunt Recordings)
7	13	17	<b>DAS EFX</b> - Rap Scholar Feat. Redman (EastWest/EEG)
\$	16	18	<b>ICE CUBE</b> - We Be Clubbin' (Heavyweight/A&M)
13	19	19	<b>JOHN FORTE</b> - All You Gotta Do/Hot (RCE/Ruffhouse/Columbia/CRG)
12	12	20	<b>CAPPADONNA</b> - Slang Editorial/The Pillage (Razor Sharp/Epic Street)
14	18	21	<b>MOBB DEEP</b> - Rare Species (Loud)
9	17	22	<b>CANIBUS</b> - How We Roll/Various Freestyles (Universal/MCA)
<b>NEW</b>	23	23	<b>BLACK EYED PEAS</b> - Fallin' Up/Que Dices? (Interscope)
26	24	24	<b>TONE KAPONE</b> - Down For Mine (Freeze Records)
16	21	25	<b>RIDE SOUNDTRACK</b> - Wu-Tang & Onyx: The Worst/Noreaga & Nas: Blood Money Pt. II (Tommy Boy)
15	23	26	<b>MIC GERONIMO</b> - Nothing Moves/Vendetta(remix)feat.Black Rob/dmx (Blunt Recordings)
\$	25	27	<b>EPMD</b> - Do It Again (Def Jam Recording Group)
37	30	28	<b>DIVINE STYLER</b> - Before Mecca (DTX Records)
25	31	29	<b>ONE TOUGH COP SDTRK.</b> - feat. Sadat X, Diamond D & Nikki Bond: Feel It (H.O.L.A.)
<b>NEW</b>	30	30	<b>SCARFACE</b> - My Homies Feat. 2Pac & Master P (Rap-A-Lot)
30	27	31	<b>M.O.P.</b> - Handle Ur Bizness (Relativity)
32	26	32	<b>MONEY BOSS PLAYERS</b> - Area Code 212/Dollar Bill (Warning/Qwest/Warner Bros.)
—	32	33	<b>TIMBALAND &amp; MAGOO</b> - Clock Strikes (Atlantic)
<b>NEW</b>	34	34	<b>SPORTY THEIVZ</b> - Mac Daddy/Street Cinema (Roc-A-Blok)
<b>NEW</b>	35	35	<b>WHORIDAS</b> - Never Heard (Delicious Vinyl/V2/BMG)
—	36	36	<b>24/7</b> - 24/7 (Loud)
36	34	37	<b>N.O.T.S. CLICK</b> - Work Is Never Done Feat. Big L (Official Jointz)
—	38	38	<b>FUNKDOOBIEST</b> - Act On It feat. Kam (BuzzTone)
\$	35	39	<b>DMX</b> - Get At Me Dog (Def Jam Recording Group)
23	29	40	<b>THA ALKAHOLIKS</b> - All Night (Loud)

\$ — Indicates GAVIN Rap Retail Action.

Chartbound	Up & Add 'Em
<b>POLYRHYTHM ADDICTS</b> -Not Your Ordinary (Nervous)	<b>GREAT DEITY DAH</b> -Take Hip-Hop Back EP (R.A.P.) 3/19
<b>BEDROOM WIZARD</b> -Skillz in '98 (Unsigned)	<b>GP WU</b> -1st Things First (MCA) 3/19
<b>CAPPADONNA</b> -Run (Razor Sharp/Epic)	<b>TOO SHORT</b> -Independence Day (Jive) 3/26

## Like That!

BY THEMBISA S. MSHAKA



### 'Face, His Homies, and More

**Scarface** is, without a doubt, one of the coldest emcees of our format. Not only is he an historic figure as an original member of the **Geto Boys**, but he's also maintained an illustrious solo career and is on his fifth album, a double set entitled *Scarface Presents: My Homies*. **Rap-A-Lot** marked this recording event with a huge press and tastemaker weekend in Houston, where the nation's influential folk took in an unbelievable release party barbecue and the video shoot for 'Face's next single "Sex Faces," featuring **Too \$hort**, **Tela**, and **Devin**. Here's a slice of interview with the man himself:



**It's all love (l-r): Tela, Rap-A-Lot publicist Kim Rhone, and Lowkey of the Hoodlums.**

*With all the guest appearance-laden product out now, what made you want to collaborate with artists to this degree, on a double CD?*

I wanted to do whatever worked, whatever sounds the best. I'd record with Bruce Springsteen or Ted Nugent if it



**On hand to celebrate (l-r): Franzen of KMEL, producer Tone Capone, and Yukmouth, whose Rap-A-Lot solo debut is coming soon.**



**Picture perfect (l-r): Carl Craig, 5th Gear Ent.; Carlton Joshua, Rap-A-Lot; Too \$hort, 'Face, Byrd, director; Tela.** sounded good. It wasn't about just doing something with other artists. I can work magic with a phone, and all I wanna do when I make a record is jam.



**All about business: Rap-A-Lot CEO James "Lil' J" Smith and director of promotion Glen Wallace.**

*Who is the target audience for My Homies?*

This album is not for label people; it's for the hustlers, gang bangers, thugs, people in the streets. This is for the ghetto.

*What's the future of reality rap on the radio, without some of its greats — like 2Pac, Biggie, Mr. C of RBL Posse, and Seagram to keep it alive?*

As far as gangsta rap on the radio, it's cool if certain markets don't wanna get with it. Eventually, the [strength and popularity] of the music will hit them in the face. As far as the murders, it's sad that we have to lose rappers, but it's even worse when children are murdered every day. If a person dies, it's their time. Their deaths shouldn't be blamed on their line of work; they didn't blame the music when John Lennon got shot.

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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	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
5	6	3	<b>L.L. COOL J</b> - 4,3,2,1 (Def Jam Recording Group)
—	24	4	<b>RAKIM</b> - Saga Begins (Universal/MCA)
6	7	5	<b>BUSTA RHYMES</b> - Dangerous (Flipmode/Violator/Elektra/EEG)
4	4	6	MASE - What You Want (Bad Boy/Arista)
7	5	7	QUEEN PEN - All My Love (Lil' Man/Interscope)
3	3	8	BIG PUNISHER - I Ain't A Player (Loud)
14	13	9	<b>MASE</b> - Feel So Good (Bad Boy/Arista)
9	8	10	EPMD - Richter Scale (Def Jam Recording Group)
<b>NEW</b>		11	<b>DMX</b> - Get At Me Dog (Def Jam Recording Group)
11	11	12	MILITIA - Burn (Red Ant)
12	14	13	<b>ICE CUBE</b> - We Be Clubbin' (A&M)
16	18	14	<b>WYCLEF JEAN</b> - Gone 'Til November (Columbia/CRG)
<b>NEW</b>		15	<b>MOS DEF</b> - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)

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

Compiled by Matt Brown and Justin Torres

## Mixshow REAL SPINZ

TW	Spinz	Trend
1	94	+19
2	80	+3
3	69	-12
4	68	+20
5	59	-13
6	57	+4
7	52	-1
8	48	-12
9	47	-24
10	46	-2
11	39	-4
12	38	+19
13	34	+2
14	34	-30
15	30	N
16	30	N
17	29	N
18	29	+4
19	28	N
20	27	

What was the highlight of recording this album?

The entire album was a highlight for me. Being locked in my own studio, not having to drive anywhere else, and being able to produce at home was incredible. [Laughs] I'm dangerous under these conditions. And Tone Capone is the dopest producer on the game right now, he reminds me a lot of Marley Marl. It's great working with him.



WZAK-Cleveland's Lenny Berry.

How have you managed to maintain your street credibility?

The people made me, man. I wouldn't disappoint them by bringin' out any bullshit—I wouldn't disappoint myself that way. Later for Cristal poppin' and talkin' about money. I got paper, but money has nothin' to do with my love for my brothers out here. I know how they feel and what they're goin' through. Building a new house can't stop me from coming back to the 'hood. It will always be home.



B-Legit and E-40 supporting 'Face to the fullest.'

There's been talk of a Scarface movie.

I don't wanna give it away, but I'll be making my acting debut soon...

\*\*\*\*\*

This set should garner 'Face the props and multi-platinum sales he deserves. Thanks to **Rap-A-Lot** for putting on a great weekend. The flicks say it all! In other news, there's a new show on WNYU-New York, featuring **Lynn Gonzalez** of *The Hip-Hop Shop*. She will now be joined by **DJ Riz** and **DJ Eclipse** to form the *Halftime Show*. For details, call Lynn at (212) 998-1817...**Fat Thomi's** makin' moves! By the time you read this, he'll be **Arista's** new Director of Mixshow Promotion, entering after **J.C. Ricks'** departure to **Epic**...Midwest kingpin **Wolf D's** on **BET**. Saw him in the video for **Dejah's** "Just a Lil' Bit." And yes, he did produce and rap on the single...Finally, this thought: Last time I checked, the **First Amendment** protected every American's right to

freedom of expression. Can the **California Department of Corrections** recognize that they are not the **Supreme Court** and just let **C-Bo** get on with his career? Art is not a crime. If *Til My Casket Drops* is dope and it makes C-Bo and his fans happy, don't hate, congratulate...*like that*. One Love. ●

## Rap Picks

**DIVINE STYLER**  
"Before Mecca"  
(DTX Records)

This single is for those who are not afraid to let a positive rhyme blow their mind. Divine Styler hurls lyrics of his dark past and his bright future alongside an insistent track with a fabulous drum pattern. His cameo with Styles of Beyond was just the beginning. Contact Byze at Word...Lyfe (800) 590-7099.

**THE GREAT DEITY DAH**  
"Indecent Proposal"  
(Royal Alchemist)



This record is phat from top to bottom! For starters, a lovely melodic sample driven by strings and chimes assists Deity Dah in his lyrical seduction of the microphone. He even kicks science in an imaginative fashion, musing on interludes with some of hip-hop's flyest females. Contact Nocturnal Promotions at (301) 949-0698.

**FATS BOSELLINI**  
"Los Skanless"  
(Smokes-A-Lot/DGC)

Every once in a while, a song comes along that you are feelin', but you can't explain why. Fats is an artist to watch on the streets; he does what he feels on record and in the case of his first offering, it works. The production is tight and the lyrics tell a story, making this one tough to front on. E-Bro at KBMB-Sacramento is in love with this! Contact Marv at (310) 285-7964.

**New E-mail Address!**  
Thembisa@mail.gavin.com



# NADANU!



the new single  
**6 A.M.**  
(We Be Rollin')

Produced by Michael "Doc" Little for  
Magic Man Productions and Livio Harris for  
Too Slow-U-Blow Productions

From their new album: WORLDWIDE

[www.repriserec.com/nadanu1](http://www.repriserec.com/nadanu1)  
1-888-Talk-2-WB (1-888-825-5292)  
Management: Livio Harris / Too Slow-U-Blow Management



[www.wbblackmusic.com](http://www.wbblackmusic.com) ©1998 Reprise Records



**MOST ADDED**

**ERIC CLAPTON (19/55 reports)**

**JUNKSTER (11/11 reports)**

**BONNIE RAITT (8/59 reports)**

**KATHLEEN WILHOITE (8/23 reports)**

**THE SPECIALS (8/12 reports)**

**TOP TIP**

**SEMISONIC**

*"Closing Time"*  
(MCA)

Highest debut this week at #37 while Semisonic makes a simultaneous assault on the A3 and Alternative charts. Our #2 Spin Trend at +134 out of a total of 269.

**RECORD TO WATCH**

**COTTEN MATHER**

*"My Before and After"*  
(Copper)

The little-record-that-could is kicking some butt out there, lovingly nurtured by Non Comm along with a few brave Commercials. Just an eyelash away from debut this week with 25 stations and 206 spins.

# 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)
4	2	AGENTS OF GOOD ROOTS (RCA)
5	3	SARAH McLACHLAN (Netwerk/Arista)
31	4	BONNIE RAITT (Capitol)
8	5	ANI OIFRANCO (Righteous Babe)
6	6	B.B.KING (MCA)
2	7	LOREENA McKENITT (Warner Bros.)
11	8	KENNY WAYNE SHEPHERD (Revolution)
18	9	ROBBIE ROBERTSON (Capitol)
13	10	MARC COHN (Atlantic)
7	11	ALANA DAVIS (Elektra/EEG)
15	12	PETER CASE (Vanguard)
3	13	THE VERVE (Virgin)
14	14	CHRIS STILLS (Atlantic)
10	15	ROLLING STONES (Virgin)
9	16	MATCHBOX 20 (Lava/Atlantic)
16	17	PEARL JAM (Epic)
12	18	PAULA COLE (Warner Bros.)
22	19	NATALIE IMBRUGLIA (RCA)
33	20	FASTBALL (Hollywood)
19	21	THIRD EYE BLIND (Elektra/EEG)
21	22	MARK KNOPFLER (Mercury)
24	23	NAKED (Red Ant)
17	24	GREEN DAY (Reprise)
28	25	MARCY PLAYGROUND (Mammoth)
29	26	MARY LOU LORD (WORK)
20	27	LISA LOEB (Geffen)
23	28	FREDDY JONES BAND (Capricorn)
36	29	STEVE POLTZ (Mercury)
26	30	SING IT (Rounder)
25	31	STEVE EARLE (E-Squared/Warner Bros.)
37	32	TODD THIBAUD (Doolittle)
32	33	WHISKEYTOWN (Outpost)
27	34	BLUES TRAVELER (A&M)
40	35	VICTORIA WILLIAMS (Atlantic)
38	36	JONATHA BROOKE (Refugee/MCA)
NEW	37	SEMISONIC (MCA)
39	38	JAMES IHA (Virgin)
34	39	BEN FOLDS FIVE (Caroline)
35	40	HUFFAMOOSE (Interscope)
41	41	HOLLY COLE (Metro Blue/Capitol)
43	42	DELBERT McCLINTON (Curb/Rising Tide)
45	43	JOLENE (Sire)
NEW	44	BOX SET (Capricorn)
30	45	SISTER HAZEL (Universal)
42	46	BOB DYLAN (Columbia/CRG)
NEW	47	MAX CARL & BIG DANCE (Mission)
NEW	48	REBEKAH (Elektra/EEG)
NEW	49	JULES SHEAR (High Street/Windham Hill)
49	50	CHERI KNIGHT (E-Squared)

LW	TW	COMMERCIAL
1	1	ERIC CLAPTON (Reprise)
26	2	BONNIE RAITT (Capitol)
4	3	AGENTS OF GOOD ROOTS (RCA)
5	4	SARAH McLACHLAN (Netwerk/Arista)
2	5	THE VERVE (Virgin)
12	6	MARC COHN (Atlantic)
11	7	KENNY WAYNE SHEPHERD (Revolution)
8	8	ROLLING STONES (Virgin)
3	9	LOREENA McKENITT (Warner Bros.)
6	10	ALANA DAVIS (Elektra/EEG)
7	11	MATCHBOX 20 (Lava/Atlantic)
21	12	ROBBIE ROBERTSON (Capitol)
15	13	PEARL JAM (Epic)
17	14	CHRIS STILLS (Atlantic)
16	15	MARCY PLAYGROUND (Mammoth)
10	16	B.B.KING (MCA)
9	17	PAULA COLE (Warner Bros.)
20	18	ANI OIFRANCO (Righteous Babe)
14	19	GREEN DAY (Reprise)
13	20	THIRD EYE BLIND (Elektra/EEG)
25	21	PETER CASE (Vanguard)
23	22	NATALIE IMBRUGLIA (RCA)
28	24	FREDDY JONES BAND (Capricorn)
31	25	STEVE POLTZ (Mercury)
22	26	BEN FOLDS FIVE (Caroline)
29	27	STEVE EARLE (E-Squared/Warner Bros.)
30	28	NAKED (Red Ant)
19	29	LISA LOEB (Geffen)
NEW	30	SEMISONIC (MCA)
32	31	MARK KNOPFLER (Mercury)
27	32	HUFFAMOOSE (Interscope)
24	33	BLUES TRAVELER (A&M)
33	34	WHISKEYTOWN (Outpost)
40	35	TODD THIBAUD (Doolittle)
18	36	SISTER HAZEL (Universal)
39	37	EDWIN McCAIN (Atlantic)
45	38	JOLENE (Sire)
43	39	MARY LOU LORD (WORK)
37	40	RADIOHEAD (Capitol)
49	41	MAX CARL & BIG DANCE (Mission)
47	42	JONNY LANG (A&M)
35	43	WILLIAM TOPLEY (Mercury)
NEW	44	BOX SET (Capricorn)
42	45	BOB DYLAN (Columbia/CRG)
41	46	JAMES IHA (Virgin)
44	47	BILLIE MYERS (Universal)
46	48	GREGG ALLMAN (550 Music)
NEW	49	SING IT (Rounder)
NEW	50	EBBA FORSBERG (Maverick)

LW	TW	NON-COMMERCIAL
1	1	ANI OIFRANCO (Righteous Babe)
4	2	PETER CASE (Vanguard)
2	3	SING IT (Rounder)
3	4	B.B.KING (MCA)
5	5	MARY LOU LORD (WORK)
6	6	JONATHA BROOKE (Refugee/MCA)
14	7	ROBBIE ROBERTSON (Capitol)
9	8	VICTORIA WILLIAMS (Atlantic)
13	9	JULES SHEAR (High Street/Windham Hill)
10	10	AGENTS OF GOOD ROOTS (RCA)
7	11	LOREENA McKENITT (Warner Bros.)
8	12	CHERI KNIGHT (E-Squared)
11	13	CHRIS STILLS (Atlantic)
22	14	DAVID POE (550 Music)
29	15	COTTEN MATHER (Copper)
28	16	SARAH McLACHLAN (Netwerk/Arista)
15	17	ALANA DAVIS (Elektra/EEG)
18	18	TERRY CALLIER (Verve)
17	19	HOLLY COLE (Metro Blue/Capitol)
23	20	LOUON WAINWRIGHT III (Charisma)
37	21	REBEKAH (Elektra/EEG)
21	22	JAMES IHA (Virgin)
19	23	KRISTIN HERSH (Rykodisc)
24	24	TODD THIBAUD (Doolittle)
NEW	25	BONNIE RAITT (Capitol)
12	26	BOB DYLAN (Columbia/CRG)
30	27	MARIA MULDAUR (Telarc Blues)
44	28	ERIC CLAPTON (Reprise)
16	29	STEVE EARLE (E-Squared/Warner Bros.)
25	30	GREAT EXPECTATIONS SOUNDTRACK (Atlantic)
32	31	FIMLEY QUAYE (550 Music)
34	32	NAKED (Red Ant)
46	33	STEVE POLTZ (Mercury)
35	34	JOLENE (Sire)
27	35	WHISKEYTOWN (Outpost)
48	36	CHRIS KNIGHT (Decca)
45	37	BOX SET (Capricorn)
39	38	PHOEBE SNOW (House of Blues)
36	39	KENNY WAYNE SHEPHERD (Revolution)
20	40	MARK KNOPFLER (Mercury)
50	41	NATALIE IMBRUGLIA (RCA)
NEW	42	CARRIE NEWCOMER (Philo/Rounder)
26	43	FASTBALL (Hollywood)
40	44	TRIBUTE TO HOUND DOG TAYLOR (Alligator)
41	45	DELBERT McCLINTON (Curb/Rising Tide)
43	46	PETE BELASCO (Verve Forecast)
31	47	PAUL SIMON (Warner Bros.)
NEW	48	SUSAN TEDESCHI (Rounder)
NEW	49	MARC COHN (Atlantic)
NEW	50	A. J. CROCE (Ruf)

## Extension 606 BY KENT ZIMMERMAN

### Back to the Wood Pile New and Extraordinary Pet Sounds

Lately, while riding the weekly column wagon, we've sort of neglected the music, so it's no surprise that interesting releases have piled up on my messy desk. Here's what's floated to the surface, a collection of extremely personal music performed by extraordinary artists, some established and some extremely new.



for "extremely cyber," since the music takes on a machine-driven groove, aiming for the entire radio

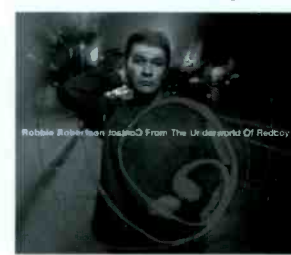
**Eric Clapton.**

Last time around in the studio, Clapton devoted himself to the blues. This time, EC could stand

spectrum. While players like Joe Sample, Paul Carrack, Nathan East, Pino Paladino, Chris Stainton, and Andy Fairweather-Low make in-the-flesh appearances, the music sounds technologically conceived, resulting in an odd couple-like pairing of acoustic instruments and digital backing tracks. The good side is that, with an efficient partner like co-producer Simon Climie, Clapton is able to take complete tonal control of the music, homing in on his vocals and, especially, the all-important guitar work. And while, at times, the music sounds a bit robotic and down, as a singer Clapton seems inspired. Highlight

tracks include "River of Tears" and "Pilgrim."

**Robbie Robertson.** Robbie Robertson doesn't make albums as much as he accumulates curiosities for his audio time capsules. Like Patch the Carney (whom he portrayed in the movie *Carney* with Gary Busey), Robertson is a hustler, hunter, collector, and a schemer, fusing whatever's interest-





# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CDR	KACV	KCAC	KBCO	KBBR	KEPC	KFAN	KFLX	KFOG	KFRO	KGSR	KMKK	KKZM	KLBD	KMMAS	KMTT	KNBA	KOTR	KPCD	KPIG	KRCL	KROK	KRSH	KRVM	KRSK	KSPN	KSUT	KTAD	KTCZ	KTKH	KUWR	
1	ERIC CLAPTON (Reprise)	884	+106	31		15	27	16		15	16	30	23	21	69	27	15					7	3		38	16	20	14	20		17	35	14	5	
2	AGENTS OF GOOD ROOTS (RCA)	693	+6	31	18	11	14	22	10		14	8	23	11	25	11	7	10			10	12	7	2	35	10	15	9	20		13	11	11	3	
3	SARAH McLACHLAN (Nettwerk/Arista)	673	+7	44	11	13	20					11	1		16	26	7					8	7		36	9	20	9	20	11			19		
4	BONNIE RAITT (Capitol)	652	+334	17		4	15	25	7		15	22	1	21	25	14	7	11			9	5	2		18	7	14	20	9	7	8	15	3		
5	ANI DIFRANCO (Righteous Babe)	586	+35	15	18	11			13				6	3			5				8	12	7	16	15	6	15	9	13	13	12		10	5	
6	B.B.KING (MCA)	578	-77	10	20		12	3	7	25	27	11	15	21	8	16	8				6	12	7	13	1	32	11	15	14	11	5	9	10	5	
7	LOREENA MCKENITT (Warner Bros.)	563	-147	9	21		9	17	11	12				16	11	16									38	2	35		13	10	5	9	10		
8	KENNY WAYNE SHEPHERD (Revolution)	546	+22	7	20	11	15	22		17	19	20	14		5		20	17				7	5		32	8	20	28	20		5	31	11	3	
9	ROBBIE ROBERTSON (Capitol)	530	+110	16					7	5	15	6	6	9	25	15	9	15			8	14	7	2	25	9	20	9	13	13	18		13	3	
10	MARC COHN (Atlantic)	528	-65	23		13	15	8		10		12	23	21	25	15	8				11	3	2		24	17	7	14	13	6	6	30	11	5	
11	ALANA DAVIS (Elektra/EEG)	527	-82	32	18	13	14	24	9				24	10		13								2	37	3	15	20	11	9	10	10			
12	PETER CASE (Vanguard)	504	+69		17	11			12		14		7	11			9				10	16	7	3	12	7	10		20	13	9		12	5	
13	THE VERVE (Virgin)	504	-190	26		19	29	22					23	4	10	25										3	10	12	13		10	9	9		
14	CHRIS STILLS (Atlantic)	480	-41		19	12			8		14		7	20			12									3	10	12	13			8	8	5	
15	ROLLING STONES (Virgin)	476	-51	30				8		5		18					19	15			5		12	2	32	20	20	23	20	4		5	10		
16	MATCHBOX 20 (Lava/Atlantic)	447	-80	24			28	10			10	18				25	7								37	3	15	14				32			
17	PEARL JAM (Epic)	419	-6		19	14	6	26	11			8	19	10	6		22	15							23		10	14		10					
18	PAULA COLE (Warner Bros.)	408	-87	29		11		10				12		11	12						3		3		25	22			13						
19	NATALIE IMBRUGLIA (RCA)	381	+16	28	23							22	12	12	14										32	10	10	9	13	7			5		
20	FASTBALL (Hollywood)	371	+60	15	21			11				13	11		11	7	14				7	6	7		25	7		12		6		5	3		
21	THIRD EYE BLIND (Elektra/EEG)	369	-42	12	18		7	15		15					16		10								38	3	14	10			8	9	11	5	
22	MARK KNOPFLER (Mercury)	362	-35					20	8		18	18			10	13									31	18	10	14			6	9	11	5	
23	NAKED (Red Ant)	360	+3		22	10			8	5	14		12		12	14	9								15	5	10	12	13		6		3		
24	GREEN DAY (Reprise)	358	-65			11	15	16							14	20	12								38		10	14		6			3		
25	MARCY PLAYGROUND (Mammoth)	344	-2			12	28	23		5		13			28	14	10								18				6	8	10				
26	MARY LOU LORD (WORK)	337	-8		20				13				7	11			8	13							5	13	7		9				7	5	
27	LISA LOEB (Geffen)	335	-74	13		11				15	12	7				22									2	32	2	15	12	13		4			
28	FREDDY JONES BAND (Capricorn)	333	-25			8	14			5	11		14				15								36	11	10	9	13		4		8		
29	STEVE POLTZ (Mercury)	328	+35	20	5	12			6		14		14		6										7				4	6		9	3		
30	SING IT (Rouder)	325	-25			3			13	15				22											9	2			21	11			5		
31	STEVE EARLE (E-Squared/Warner Btgs.)	325	-30		21	8		11		10				12							8	8	5	4	6				8			20	4		
32	TODD THIBAUD (Doc/Epic)	303	+17						11								14	16			6	8	7	2	16	7		9	13	8	5		11	3	
33	WHISKEYTOWN (Outpost)	299	-18	15	19			10				8	7	12											5	6	3	13		7	5	9			
34	BLUES TRAVELER (A&M)	295	-53	14							17	24					12				6		5	7	23	17	10	12	13		4	7			
35	VICTORIA WILLIAMS (Atlantic)	280	+16											3							8	14	3	5	12	7	7		5				5		
36	JONATHA BROOKE (Refugee/MCA)	270	-11						7	5		4		11												15		13	9	6			8		
37	SEMISONIC (MCA)	269	NEW			11		6	6			7			9	9									13		14	10	7	6					
38	JAMES IHA (Virgin)	266	-12			10			8		14		12		5		7	12								2	10	12						3	
39	BEN FOLDS FIVE (Caroline)	265	-46			14		12	10				10		14											5		1							
40	HUFFAMOOSE (Interscope)	259	-41	31						8		12	5	11											26	10	10		10				10		
41	HOLLY COLE (Metro Blue/Capitol)	248	-13	19					11	10			7		5										3	12	15	13		5			8	3	
42	DELBERT McCINTON (Curb/Rising Tide)	244	-12		22		13	11		20	13				7	8									25		10	9		4			9		
43	JOLENE (Sire)	241	+14		17	2				5			7	4												7									
44	BOX SET (Capricorn)	239	+27		17	12						8	6				8	13							12	8	10	9	10	5	4		11		
45	SISTER HAZEL (Universal)	238	-105	25			29	23				9				25									31		7	9	13			6			
46	BOB DYLAN (Columbia/CRC)	233	-23					9	8	10																8	15	13	5				18	5	
47	MAX CARL & BIG DANCE (Mission)	231	NEW			3						11		12		5					7				13	5		14	10	4			9	3	
48	REBEKAH (Elektra/EEG)	227	NEW		12							7															10	10	7	8		8	3		
49	JULES SHEAR (High Street/Windham Hill)	211	NEW						12	5			10														15		8	12			5		
50	CHERI KNIGHT (E-Squared)	209	-8						10				8																5	6				5	



# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KXL	WAPS	WBOB	WBZC	WCFB	WCLZ	WDET	WEBK	WEBX	WERU	WFPK	WFOV	WIS	WJZE	WMAX	WMMM	WNNY	WNYW	WVCS	WVCW	WVKU	WVLT	WVBR	WVNY	WVPR	WVSI	WVOD	WVTV	WVCD	WVLE	WVPH	WVRT	WVRV	WVPE
ERIC CLAPTON (Reprise)	7	5	29					7						12		33	11	15	10		3	24	12	24	9		18	38	25	8	9	33	13	
AGENTS OF GOOD ROOTS (RCA)	6	11				4																												
SARAH McLACHLAN (Nettwerk/Arista)	26	6	23			4				8	8	9		12		14	15	20				6					44	31	46	12	16	29	7	
BONNIE RAITT (Capitol)	7	4	23			4	4	15	3			7		6		23	10	10	4		3		13	25	5		12	19	32	20	17	31	7	
ANI DI FRANCO (Righteous Babe)				7	9	3	15	7	50	6		10		16		9	9	12	8	16	15							26		14	8	14	12	
B.B.KING (MCA)	12	5			9		9		7	6		7		16		10	14	10	10				14	14							4	10	8	
LOREENA McKENNITT (Warner Bros.)	6				6	4					6			16			18	12	13			24	11	12	2		23		49	11	16	14	5	
KENNY WAYNE SHEPHERD (Revolution)		5	4			4		9	3							14	8	7				16	9	10		24						12	10	
ROBBIE ROBERTSON (Capitol)					6	4	16	7	3	2				6		14	9	8	3		3	17	12	7	12	19				10	7	17	6	
MARC COHN (Atlantic)	7	5	12			2								12		13	12	10	9		3	8	6	28	5	12				6		14	11	
ALANA DAVIS (Elektra/EEG)	12	6		9		4				17		12	2	16		9	15	10				17		26				24	4				9	
PETER CASE (Vanguard)		9			3	4	16	19	17	8	12	4		12			4	10	11	16	15	7	10	14	6	21				2			12	8
THE VERVE (Virgin)		5								5						23	14				15	24	16				25	34	49	10	13	10	7	
CHRIS STILLS (Atlantic)		5	6	8		4	13	16	50			5				14	4	11	15	8	15	9	14	12	3	24					5		12	9
ROLLING STONES (Virgin)			23											16		25	11	10	8			6		21	8					13	19			
MATCHBOX 20 (Lava/Atlantic)			30																			6		21				38		49	10	15		
P...RI...AM (Epic)								15								13					3	18					10		44		12	24	12	6
PAULA COLE (Warner Bros.)	12		20			4						5					5	15					28				38	12	56	11				6
NATALIE IMBRUGLIA (RCA)		7	22			2		7									9	5				7		17		18	25		39					
FASTBALL (Hollywood)		7	13	3				14	3		8					7			11			18	14		7			18	22	4		14	6	
THIRD EYE BLIND (Elektra/EEG)			32																8			8					40	26	37				16	
MARK KNOPFLER (Mercury)	3		9		3	7					4	7		12		27		7				8	6									9	12	
NAKED (Red Ant)	8	10			5			7								4	10	9				7				24	23		26				13	
GREEN DAY (Reprise)			33	8																		6					41	20	47				13	
MARCY PLAYGROUND (Mammoth)			18			5																28		7				16	37				14	13
MARY LOU LORD (WORK)		7	8		9	5		16	3	8	12	5					2	7		8	6		5		6	25				7	7	11	5	
LISA LOEB (Geffen)	4	3			9									12		15	12	10				4		17			21		22				9	
FREDDY JONES BAND (Capricorn)						5		7	17							7	5		16			17	9			24						11		
STEVE POLTZ (Mercury)		4	4		6	1	6	13	24			5		6			2	5	4	8	15	8	12	9	9	17			10	6		14	7	
SING IT (Rounder)		5			9		18	7	7	7	12	7		12			5	15	10	16	15		9		4									
STEVE EARLE (E-Squared/Warner Bros.)		3				3				10	8	9		16		14	8	15	4			23	9	7		20				4	9			
TODD THIBAUD (Dooittle)	3	6			9	3		7	3	3	4			6		5	7	9	4	6	16			2		24							7	
WHISKEY TOWN (Outpost)										9		4											6	7	8		24		21		5	17	5	
BLUES TRAVELER (A&M)					9	4		7									13	12				7		8		21		15			4			
VICTORIA WILLIAMS (Atlantic)					9		15	7	3	6	12	7		12		7	4	10		16	15		9	4		17				6			6	
JONATHA BROOKE (Refugee/MCA)	14	6		10	6	4	17			9	12	5		16			4	7	9	16										6			14	
SEMISONIC (MCA)		9						21								8	5	7	10			24	5	7		14		20		6		11	8	
JAMES IHA (Virgin)		8		10		4	8	14		5		2						5		4	6	18		6					9	5	9	15	7	
BEN FOLDS FIVE (Caroline)			32	12		6					8																40	15	50				15	
HUFFAMOOSE (Interscope)					3							2				14	9		10					10		24		19				11		
HOLLY COLE (Metro Blue/Capitol)		5	2		9	5				7	8	8	5	16								7			2								11	
DELBERT McCLINTON (Curb/Rising Tide)					9																											8		
JOLENE (Sire)		3	4	9				13	50	6	4	2		6								15	11			22				5				
BOX SET (Capricorn)		3				3		14	7										7	4	6	8												
SISTER HAZEL (Universal)																	4																	
BOB DYLAN (Columbia/CRG)					9		13	8		10		9		16			9																	6
MAX CARL & BIG DANCE (Mission)			3			7		17	50	6											3													
REBEKAH (Elektra/EEG)		7	4	4	3	6	10	21			8													6	2	13			12	6				
JULES SHEAR (High Street/Windham Hill)					6		14			6	4	5		12																				7
CHERI KNIGHT (E-Squared)	4		10	6			17	13		9	12	4		12																				7

a viable radio release. We like it when a record earns its stripes by refusing to wither away. When songs like "Symphony" or "No One Can Touch Me" finally hit their chorus lines, you feel the debilitating buzz of discovery. Here's someone really good at stitching verses together. Quick story: My buddy (and radio legend-turned-manager) Bonnie Simmons and I judged a songwriting contest in a Mission district bar a few years back. After an entire evening of truly horrible songwriters, we looked at each other and vowed to kiss the feet of those capable of singing lyrics without you realizing they're rhyming verses. Since that evening, I've been a fan of real writers like Kathleen Wilhoite.

**Jules Verdone.** Every six months or so, I get a call from a soft-spoken producer named Jon Lupfer

who works out of Boston's Q Division studios. In the past, he's turned me on to the music of Jennifer Trynin and Merrie Amsterberg, who records on the studio's label. Q Division's latest labor of love is Jules Verdone. Her music is consistent with J.T. and M.A., in that if a major scoops her up, mission accomplished, and the label's personality is reinforced. Already a Polygram publishing signing, Verdone's music is what we call heavy folk; songs with electric guitars, backbeat, and sensible lyricism. According to a *People*



*Magazine* review a month back, Verdone acquired insight as an AIDS educator and Planned Parenthood counselor, which accounts for the music's street smarts. Tracks include "Baltimore or Less" and "Fall Down in Three." Don't know which track WXRV is playing, but for more info, try [qdivision.com](http://qdivision.com). ●

## Spin Trends

1. BONNIE RAITT +334
  2. SEMISONIC +134
  3. ROBBIE ROBERTSON +110
  4. ERIC CLAPTON +106
  5. EBBA FORSBERG +88
- SHAWN COLVIN +88**

## A3 Gridbound

DAVID POE (550 Music)	*KATHLEEN WILHOITE (V2)	*FINLEY QUAYE (550 Music)
LOUDON WAINWRIGHT III (Charisma)	PETE BELASCO (Verve Forecast)	DAN BERN/ZEO EFFECT (WORK)



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minorities encouraged. T&R's to: Greg Owens-PD, WYCO-FM, P.O. Box 778, Wausau, WI 54402-0778.

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# GAVIN PICKS



## Singles

BY DAVE SHOLIN

### S.O.A.P. "This Is How We Party" (Crave)

Y100-Miami didn't waste a second popping this one on the air. Nothing like a bright, upbeat, and positive sound when spring's just around the corner. These two sisters, still in their teens, reside in Denmark and have been vocalizing since the ripe old age of three. All that practice is about to pay off.

### REBEKAH "Sin So Well" (Elektra/EEG)

Big buzz at the recent GAVIN Seminar about this fresh talent, who treated some lucky folks to a special performance in San Diego. Plus,



this song turned in a solid performance during the "Jukebox Jury" as well, so it's not surprising to see it show up in the week's Most Added column.

### M:G "Sweet Honesty" (Classified)

Discovered in the City by the Bay by KYLD mixer Vicious V., this fresh-out-of-

high school singer is not taking long to get noticed. A hot track that's already up to 45 spins at Wild 94.9 also boasts adds at KTFM-San Antonio, KHTN-Modesto/Merced, and KHYS-Houston. Contact Matt Villacarte at (650) 685-0190 x21 for your copy.

### OUR LADY PEACE "Clumsy" (Columbia/CRG)

Seemed only a matter of time before this track made its way to the mainstream pop world. Huge at alternative, the song has a distinctive appeal that will serve it well after many repeated spins.

### BLAIR "Have Fun, Go Mad" (Jersey Records/MCA)



With a title like this, it seems the feel-good flavor of this tune is a natural for Danny DeVito's new label. The song is featured on the soundtrack to *Sliding Doors*, the upcoming Gwyneth Paltrow movie.

### BARENAKED LADIES "Brian Wilson" (Reprise)

Few groups enjoy fan support at the level of this creative outfit from Canada. In fact, their loyal following can sing along to any one of their songs. Could be time for them to break real big Stateside on the strength of this clever composition.

## Albums

### SAMIAM You Are Freaking Me Out (Ignition)

Berkeley, California's Samiam is shedding its indie-rock skin and transforming into a mature pop-punk unit. The band's Ignition Records debut, *You Are Freaking Me Out*, showcases the band's growth in terms of writing catchy melodies that chime along with hook-laden rhythms. The first single, "She Found You," is just one example of Samiam's ability to mix punk's upbeat pace with pop-like harmonies and jangling guitars. The song is already getting several spins at Active Rock radio, including recent adds by GAVIN Active stations KDOT, KEYJ, KTUX, WAAF, WCCC, and WXTB. While Active Radio is content to spin the single, hard rock stations are giving the entire album a go; from the groove-riddled licks of "Good Enough" to the edgy grinds of "My Convenience" to the not-so-neat "While You Were Waiting," aggressive radio has plenty to choose from. But ultimately it'll be Active—and maybe some adventurous Alternative stations—that will propel this band into mainstream's consciousness. Armed with a tremendously addictive sound and the same pop-provess as their Berkeley club mates Green Day, Samiam is destined for success. —ROB FIEND

### MONTEFIORI COCKTAIL Raccolta No. 1 (Irma America)



Little does radio know, but one of Italy's best and most respected labels has recently set up an office here in the States. Besides developing new artists, Irma Records has also released numerous compilations of groove-oriented music. Classic Italian

funk, soundtracks, trip-hop, jungle—the list goes on and on. One of their new acts is Montefiori Cocktail, featuring two brothers that play an intoxicating blend of swanky cocktail ditties heavily influenced by Brazilian, funk, and lounge-cheese. While the album is very solid throughout, the cut of choice is "Tekila Bum Bum," which comes complete with a heavy Latin bass-line, raw sax, and bird calls. And for you DJs, the album is available on import vinyl (as with all Irma releases). Highly recommended. For more information, contact (212) 465-8118. —VINNIE ESPARZA

### SPACEHOG the chinese album (Sire/Warner Bros.)



Like some bastard, polysonic offspring of Freddie Mercury, David Bowie, and Ray Davies, this quartet of British expats maintains a healthy affinity for glam rock theatrics and over-the-top sonic bravado, all of which makes for an impressive and enjoyable sophomore effort. From the eerie quietude of the opening track, "One of These Days" to the late-'70s/early '80s arena rock retro-fit of their current alternative smash "Mungo City," Spacehog proves to be all about catchy guitar riffs, off-kilter melodies, and finger poppin' rock attitude. Also check the mod be-bop vocals and chug rhythm happiness of "Captain Freeman," the cheery, soft pop of "Almond Kisses," and the twanged out honky tonk of "Anonymous." Plenty of hook laden hits to choose from. —SPENCE D.

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*Why wouldn't these programmers wait  
'til March 16th to add "Heaven"?*

**"Jai is simply one of the most dynamic, charismatic performers to come along  
in the last five years. His music is thoughtful, his performance precise.  
'Heaven' sounds great on Star 100.7"**

■ *Tracy Johnson, KFMB/San Diego 38x*

**"Jai's sound has all of the ingredients of an across the board hit"**

■ *Rich Anhorn, KHMV/Houston 20x*

**"As a 25 year old female, I love this artist and I love this song! Jai moves  
women...he is a superstar waiting to happen. Don't miss this one. Oh, and if  
you aren't a woman between the ages of 18-34...ask one!!"**

■ *Michelle Engel, WBMX/Boston Add!*

*...more early adds: KLLC/San Francisco, WSHE/Orlando, KVSR/Fresno,  
KLLY/Bakersfield, KMXC/Souix Falls, + more!*

**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**

**Impacting Top 40 Mainstream  
Top 40 Adult and Modern Adult  
3/16/98**



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# **CURVE**

## **COMING UP ROSES**

from the long awaited new album  
**COME CLEAN**

"One of the most anticipated releases of 1998"  
-ALTERNATIVE PRESS

**CD-PRO** with radio remixes  
**ON YOUR DESK NOW**

### **See CURVE On Tour**

MARCH	25	TORONTO
	28	CLEVELAND
	30	BOSTON
APRIL	3	NEW YORK
	4	WASHINGTON D.C.
	6	CHICAGO
	8	SAN FRANCISCO
	10/11	LOS ANGELES



MANAGEMENT: BILL CURBISLEY & ROBERT ROSENBERG, TRIFOLD MANAGEMENT