If A3 stands for what remains of eclecticism in radio, then this issue stands strongly for Triple A. Our cover package, put together by the two and only Zimmermen, includes an L.A. band fronted by the accomplished son of the world's most famous troubadour—and a young woman who began as a subway singer—and a Jersey native who mixes his Cuban and Venezuelan roots with rock. On the radio side, we go from Western ski slopes to cozy Cape Cod to talk programming with skier Zeb Norris (top) of KUMT-Salt Lake City and PD/DJ Barbara Dacey of WMVY-Martha's Vineyard. It's a wide range of music, radio, people and ideas. It's the essence of A3. In News, the biz is watching Hootie & the Blowfish (middle) and the followup to Cracked Rear View. In half a book, the new 'KTU rocks the Apple. And the L.A. area gets three more alternatives. Our Friend of Radio is Paul Rappaport of the Columbia Records Radio Hour.

**The Gospel Truth**

On the eve of the Dove Awards, our Christian brothers, Todd Chatman and Chris Ward, name three acts to watch, including Johnny Q. Public.
The new album: Eventually (4/246176) 4/30/96

UNTOLD

#2 Most Added Gavin A3!
#2 Most Added R&R!
#1 Most Added Album Network!

Already spinning at:
WXRT KFOG KUPR KSCA
KXPK WSHE CIDR KTCZ
KINK KFMG WYEP WNCW
KTAO WMMM WNCB WCBR
KTMN KBAC WRRX WRLT
WVBR WEBK KMBY KRVM
KGSR WXPN KUMT KUPR

http://www.RepriseRec.com/PaulWesterberg
Management: John Cutcliffe and John Silva for Gold Mountain Entertainment

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Frances W. Preston
On How BMI Keeps Up With a Changing World

Frances W. Preston is the President and CEO of BMI, one of the country's two largest performing rights societies. Here she discusses BMI's long relationship with radio broadcasters, and the potential impact of digital cable radio and other new technologies. Next issue, we will hear from Marilyn Bergman, President of ASCAP.

It was radio broadcasters who founded BMI back in 1940, and we have made a lot of legends together. When we were founded, we opened the doors to all kinds of music that really had been denied airplay—not because broadcasters didn't want to play it. Because the music was breaking out in regions all over the country—but the people were denied membership into the other main society at that time. Because it wasn't licensed, radio stations couldn't play some of this music unless they wanted to try and seek out a composer and get special permission from him.

When we were formed we had an open-door policy, which meant that anyone who wrote music—no matter what kind of music—could join BMI and share in performing rights revenue. That really set the stage for the explosion in country music, rhythm and blues, gospel, jazz—all the roots music of America which later on became rock & roll.

Radio remains the backbone of our industry. We log some 450,000 hours of radio a year, and the majority of the music being played now is BMI music.

You always hear about how hard it is for new acts or new material to break through on radio, but every radio station in the country islogged by us at least once a year, and only 17% of the airplay each week comes from the charts. Naturally all the chart material later on makes what is radio out there, but only 17% of the stations at any given time are concentrating heavily on those charts. So you see all of your repertoire being played.

As for digital cable radio, it appears to be off to a cautious start. I haven't noticed any great explosion of it. That said, it is probably the wave of the future. With all things, it's sort of wait and see. Sometimes all the new technological developments come along and the consumer will take it or leave it before he says: "Hey, I've got something I really like here and I'm staying with it." I think, too, that people who listen to radio are interested in what's happening in their local markets. And I think that will always be the case, and this will not necessarily be so with digital cable radio that is serving a nation, so to speak. You don't get the local flavor of what's happening in your own hometown, in your own local politics, your local weather, issues that affect your own surroundings. Radio is very valuable in that way.

The Internet, meanwhile, is something that's going to be a success, but what will make it something that everybody wants will be the content. That, of course, is our concern, and also the fact that the composers and creators of this content must be protected, and they must be compensated for this work.

It's incredible how things have snowballed in the past five years. Record companies are looking to promote material on the Internet, radio stations are now trying to put some of their broadcasts on the Internet. It's rapidly becoming a much different world, and it's partly for that reason that we're trying to develop a closer relationship with our customers, with some programs and events that are going to build our relationship with broadcasters even further. On a local and a regional level, we've been taking some of our songwriters in to appear before broadcast groups. That has given us the chance to get even closer to our songwriters, and because of that, we have developed all sorts of special opportunities for them and artists to talk to the broadcasters that play the music they have given to us.

We're also coming up with some exciting national promotion tie-ins that I can't divulge just yet, but which I think are going to benefit the songwriters and the broadcasters as well.
Will Hootie Be Lovelier The Second Time Around?

BY BEN FONG-TORRES

Christopher Cross, Wilson Phillips, Boston, Tracy Chapman, and hundreds of other lucky souls have had to endure it: A smash debut album...and then the pressure of putting out a respectable followup.

That's the task now facing Hootie & the Blowfish, as they prepare for the release, on April 23, of Fairweather Johnson.

The album follows Cracked Rear View, which came out in 1994 and has sold more than 13 million units, second only to Boston's 1976 debut, which is up to 15 million in sales, according to the RIAA.

Cracked produced four hit singles and was last year's biggest album, with 7 million sold.

Now comes Fairweather and the hope that Fairweather doesn't describe the band's fans.

"We're in a strange position," said Hootie's manager, Rusty Harmon. "We set the standard for ourselves. If this album sold 5 million, some might call it a failure." 

Atlantic Records wouldn't. The label is taking the smart way in. "They're trying to be fiscally prudent and responsible," said Ron Shapiro, the label's Senior Vice President and General Manager. "And not just assume that Hootie & the Blowfish are going to sell another 13 million records. Around the label, staffers are looking for a million as a mark of success.

Band manager Harmon is hoping for 7-10 million units. Whatever, Atlantic is shipping only about 1.5 million copies initially.

At the same time, marketing is in high gear, with cover stories in several major magazines, major segments on MTV (Unplugged) and VH1, and a spot on David Letterman's Late Show—a launching pad for the band last year—the night of Fairweather's release.

On radio, the first single, Old Man & Me (When I Get to Heaven) is already on 166 of GAVIN's Top 40 stations, with 4,356 spins last week and a good enough for number nine in its second week on the chart.

They came up with something with a bit of an edge to it," says Dave Sholin, Top 40 Editor, and radio really responded to that. Also, not many debut albums have been as big as theirs, so there's a lot of interest from the public. Finally, there aren't that many artists on Top 40 who have that big a name, so for radio, it can be a kind of an event to say, "We've got the brand-new Hootie!"

Alternative is also spinning Hootie. "They never were perceived as Alternative and didn't break out of Alternative," said GAVIN Alternative Editor Max Tolkoff. "A great many of the panel have put the song in, but it's more because they've seen the success of the band, and they say, 'If it's halfway decent, we'll play it.' And it is more than halfway decent.

The marketing campaign indicates that while Atlantic is publicly expecting a drop from 15 million, it won't accept much of a drop. The label, according to Harmon, "I think the tendency would be for a band to relax after selling 13 million records, but we're not." he says. "We're going to work this record the same way we worked the first record. We're not assuming that our ship has come in.

SFX New King of Radio Mountain

Get used to it: Jacor, which in late February became the biggest radio group with 54 stations, is Number One no longer.

SFX Broadcasting Inc. of New York, which had 51 outlets, has announced an agreement to buy Multi-Market Radio, a company founded by SFX Executive Chairman Robert FX. Sillerman and housed in the same building on E. 58th Street.

The $100 million deal gives SFX 26 more stations, and the total of 77 stations will cover 25 markets.

Under the agreement, SFX CEO Steve Hicks will oversee, making room for Mike Ferrel, President/co-CEO from Multi-Market. Hicks says he will remain active in SFX and stay on its board.

Last week, GAVIN'S cover story on the New York Top 40 scene asked, "Is it time to put your dancing shoes on?"

Based on the first ratings for WKTI—covering only half the Arbitron Winter '96 rating period—the answer is "Yes."

KTU, the call letters revived by Evergreen Media to replace Country WQNY in mid-February, jumped into the Top Ten with a 3.4 in the second week of ratings.

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A C
MEDIUM ROTATION

1 WEEK

Soundcan/Billboard Album Chart:

2 WEEKS AGO  LAST WEEK  THIS WEEK
11,392/#91  13,064/#93  16,793/#52

R&R Adult Alternative Tracks: Debut-30*
BDS Adult Alternative: 55-28*
BDS Modern Rock Listener Chart: 28*

IMPACTS TOP 40 THIS WEEK!

"Who Will Save Your Soul"

JEWEL

from her album *Pieces Of You*

PRODUCED BY BEN KEITH

Call 1-900-Atlantic for a quick music tune-up.

Catch JEWEL on "The Late Show With David Letterman" Monday April 22nd.

http://www.atlantic-records.com

THE ATLANTIC GROUP

ANR

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Radio listeners are becoming more tolerant of programming breaks—at least that’s the conclusion of Paragon Research, which recently surveyed more than 400 regular radio listeners to determine their tolerance for commercial, news, and DJ talk breaks.

Paragon asked listeners how often they switch stations and why, and compared the answers to a similar poll taken five years ago. In most cases, the number of listeners who said they would turn the dial when music gave way to scheduled breaks either decreased slightly or stayed the same. Close to 50 percent said they never changed stations.

“It seems that many listeners are turned off as much by DJ chatter as they are by commercials,” said Paragon. “78 percent always or sometimes change stations when the music stops and DJs talk, compared to 75 percent when commercials are played.”

When asked how many commercials they would listen to before switching, those polled seemed to reach their breaking point at three; less than six percent said they listened to four or more commercials. In spite of this, the majority of participants said they would prefer a station to play longer music sets with fewer—though extended—commercial breaks. But the percentage of such listeners dropped from 70 percent in 1991 to 52 percent.

Radio Turn-Offs

BY ALEXANDRA HASLAM

Paragon Surveys

DJS COMMERCIALS

Evergreen May Get Wild 107

The Evergreen Media Corporation has reached agreements to sell their three stations in Buffalo to two companies for a total $32 million. And the Texas-based radio giant is expected to use the money to buy KYLD-FM (Wild 107)-San Francisco, the main competitor to its high-rated Top 40 KMLE.

Evergreen, which acquired the Buffalo stations last July as part of its $306 million deal with Pyramid Communications, sold WSJZ-FM to the American Radio Systems Corp. of Boston for $12.5 million. For $19.5 million, WHTT-AM/FM will go to Mercury Radio Communications.

As for San Francisco, where KMLE has consistently scored high ratings, but has seen some fierce competition from Wild 107 (formerly KSOL) in recent years, a deal is widely expected.

Suddenly, there’s another major player on the radio scene. The Sinclair Broadcast Group of Baltimore has agreed to pay $1.2 billion for River City Broadcasting, a TV-radio company in St. Louis.

For the buyer, television is the big deal, as it moves from six to 29 stations, making it the country’s seventh largest TV group. But the sale also puts Sinclair into radio, with 34 stations in 27 markets, including New Orleans, Memphis, and Buffalo.

The broadcast group will be renamed Sinclair Communications Inc. when the deal is completed later this year. Chief Executive and President will be Barry Baker, founder and Chief Executive of River City, which he founded six years ago. His company bought 18 radio stations from Keymarket Communications for $140 million last July and paid $267 million for four TV outlets from Continental Broadcasting in 1994.

Keymarket executives, led by Kerby Confer, are expected to continue to oversee the radio division, which is likely to relocate from Augusta, Ga. to Baltimore.

David Smith, Chief Executive of Sinclair, will remain in that position at Sinclair Broadcast. He has been quoted saying that Sinclair could someday own as many as 200 radio and 100 TV stations.

Saying they want to maintain key people, they said that their merger document includes a stock incentive plan that will be available to some 175 employees.

The combined companies form a group worth as much as $2.5 billion.

Sinclair Broadcast Gets Big, Quick
GEORGE MICHAEL

"FASTLOVE"

THE NEW SINGLE AND VIDEO
FROM THE FORTHCOMING ALBUM OLDER
IN STORES MAY 14

#1 Most New BDS Airplay—
Top 40 Mainstream

#1 Most Added—
Top 40/Mainstream (135 adds)

#1 Most Added—
Adult Contemporary

#1 Most New BDS Airplay—
Adult Contemporary

#1 Most Added—
Rhythm Crossover

#2 Greatest Gainer—
BDS Top 40/Mainstream

New Top 40 Airplay at:
WXKS  WZPL  WIQQ
KKFR  WSTR  WTCI
WNZI  WNZV  WSSS
Q102  PRO/FM  WQSE
WKBQ  KWMX  WDEI
WZJM  KKGQ  KMAX
WKTV  WJUS  KTWF
KGGI  Z90  KUBE
and many more!

New A/C Airplay at:
WMTX  WKTI  KPLZ
WBMX  KYKY  KGBY
WBLI  WLIQ  KBEE
KMGL  KQXT  WWSN
and many more!

Produced by George Michael and Jon Douglas
Engineered by Paul Connersall
© 1996 Big Geoff Overseas Ltd.
Crying Wolf: Peter Wolf, the former J. Geils vocalist and part-time DJ, has a new album. Long time coming, out on May 14, and in honor of this propitious event, Massachusetts Governor William Weld has declared the day “Peter Wolf Day” and given the “Woofa Goofa” the keys to the city of Boston. Do you think we should worry? Wolf has been here and there, and back again through some quarters that he has avoided for years. Like turning up at Grammy parties with former wife Faye Dunaway on his arm—Mayor Paul R. Soglin of Madison, Wisconsin declared March 14 “Garbage Day,” in honor of Garbage’s first show in their hometown of Madison. Unfortunately, “cheesheads” Butch Vig, Duke Erikson and Steve Marker did not receive any keys—only a molded garbage.

Kiss and Make Up? We don’t think so. On the eve of their reunion tour it looks like Kiss may be putting on the make up again, but they’re not actually making up. It seems the original members—Paul Stanley, Gene Simmons, Ace Frehley, and Peter Criss—aren’t getting along. One musn’t forget that before the Kiss Unplugged sessions, the four band members hadn’t spoken since Criss and Frehley left the band in 1980 and 1983, respectively. So it’s probably assuming a lot that they could let all those nasty jokes be bygones, just because they stand to make millions on this tour. To get ready, the four have been crash dieting and burning calories to get back to their fighting weights—each of them have a personal trainer. And, one of the members is getting work on his rather marron complexion. Hey, how about some makeup?

Warm Guns: The Sex Pistols are sneaking into Los Angeles the first week of May to set up the engines, and get ready for their tour which kicks off on June 25 in Finshbury Park, London, by doing a series of secret rehearsals. We hear rumors that they’ve tapped Iggy Pop, Jonathan Richman, and the Buzzcocks, and some unnamed British rap hand to open up for their European dates—but a quick call to Jonathan scotched one part of the story. At first, the news smacked of radio gimmickry: Three Los Angeles-area stations, broadcasting simultaneously on the 101.7 FM frequency, were going up with a format switch to mainstream Alternative.

The stations—KMAX-Pasadena, KAXX-Ventura, and KBAX-Fallbrook—became “Y 107 Southern California’s Modern Rock,” two weeks ago. Already, critics are asking, simply, “Y?”

While the so-far DJ-less station is pumping out a menu of Alternative-leaning Top 40 (or vice-versa) acts like Alanis Morissette, Oasis, Smashing Pumpkins, Stone Temple Pilots, and Soundgarden, detractors are expressing wariness about both the format and the station’s reach. Y 107 uses three synchronized low-wattage transmitters in Ventura County, Arcadia, and northern San Diego County.

“It’s a pretty poor signal,” says GAVIN Alternative Editor Max Tolkoff. “It’s not even in the L.A. metro. And right now, it’s just a poor carbon copy of KROQ.”

Mike Kakoyiannis, President/CEO of Odyssey Communications, the New York company that paid $35 million last November for KMAX, said improvements are on the way and that the format, with eventual air talent, will “evolve.”

As for finding a spot in a market getting a modern rock diet from not only KROQ and KLOS, but, as Tolkoff notes, an Alternative-leaning A/C in Star 98, Kakoyiannis betrayed no fear. “Look at Pepsi and Coke—there’s room for both,” he said. “No one station can fill all tastes. People are forever punching the dial, and when you get someone to add your station, you start to win ratings.”

At KLOS, Program Director Carey Carelop said a new station that offered something unique could attract an audience. “But putting yourself in between KLOS and KROQ is a very dangerous position.”

ABC Taps Kantor To Run Network

Surprising next to no one, ABC Radio has named David Kantor as President of ABC Radio Networks. Kantor, who has been the network division’s Executive Vice President, had been an inside favorite to replace Bob Callahan, who became President of CapCities/ABC Radio Div. replacing the outgoing Jim Arceca.

“It’s the job I always wanted,” said Kantor, who rejoined CapCities in 1991 to run Satellite Music Network, replacing its founder, John Tyler. Kantor became Executive Vice President a year later, when ABC folded SMN into ABC Radio Networks.

Chinese CD Pirates Still Rocking & Robbing

A recent newsmagazine cover story posed the question: “China: Friend or Foe?”

For the music industry, the answer is clear.

More than a year since agreeing to crack down on the pirating of compact discs, China is home to factories making and exporting more illegally copied CDs than ever.

According to Jay Berman, President of the Recording Industry Association of America (RIAA), factories that were operating before the agreement are still operating, selling millions of CDs. “The supply of pirated goods is greater today than it was one year ago.”

In the 1995 agreement, which averted a trade war with the U.S., China had agreed to shut down its pirate factories and open its markets to legally-produced music, films and software from America.

With the latest revelations, U.S. officials are threatening increasing sanctions against the Chinese to $2 billion—the estimated amount of U.S. losses due to Chinese piracy.

“There are not some kids who hooked some machines together in a garage, and you can’t find them tomorrow,” said Berman. “These are plants that required investments of over $1 million.”

The International Intellectual Property Alliance, a music/film/software consortium in Washington, D.C., estimates that China produces 100 million illegal CDs each year and exports the great majority of them.

Chinese officials, who had meetings last week with a U.S. Trade Representative in Beijing, said they have set up law enforcement teams, seized illegal goods, and are working to “strengthen protection of intellectual property rights through legislative and judicial means.”

Those factories, however, remain in operation.

Japanese Edition: Gravitating to Triple Crown

The Sex Pistols are sneaking into Los Angeles with the news that the group is getting ready for their reunion tour by doing a series of secret rehearsals. The group has tapped Iggy Pop, Jonathan Richman, and the Buzzcocks, and some unnamed British rap hand to open up for their European dates. At first, the news smacked of radio gimmickry: Three Los Angeles-area stations, broadcasting simultaneously on the 101.7 FM frequency, were going up with a format switch to mainstream Alternative.

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If you can read this, you're close enough.

FOURPLAY

"The Closer I Get To You"

The new single.

Produced by Fourplay.

From their hit album Elixir.

Bob James - Keyboards
Lee Ritenour - Guitars
Nathan East - Bass
Harvey Mason - Drums

Just Out!
Most Added
R&R A/C
Two Weeks In A Row

Management: Fourplay c/o Mark Wexler
Since there's a high rate of tourism in bringing a big time sound to an order to superserve a broader listening area rather than just limiting as a northwest Colorado station in identity. We try to market ourselves some difficulties in establishing an both markets equally, which poses isn't our primary focus. We focus on state's most popular ski areas; even Craig, Colorado wouldn't exactly be considered prime real estate for a success Allen fills us in on his station.

"Small Market Success" treks to northwest Colorado's Yampa Valley, where the towns of Craig and Steamboat Springs are located. Craig is a working class town of 11,000 that's considered a resort area with a population of 9,500. Both communities check out the latest hits on Top 40 MEGA. The biggest adjustment was getting used to the new dayparting nightmare with all the personal face in moving to a Top 40 position. We're about playing songs that fit your listening area, do you find a conflict in programming to local versus imported listeners? It doesn't really create major problems, but we're constantly adjusting to balance what goes in or not. We program to the locals weekly, because the market is too broad, so we can't afford to niche ourselves. It does create major problems in securing airplay now, wait until one corporation who owns the whole chart, eventually substitutes what we're about. We're about playing songs that fit our station regardless of who else is on it, or who released it.

What's your view on the impact of the Telecom Act, the monopolizing of market signals, and benefits or drawbacks to new small market Top 40 stations? It's always been the smaller markets who have broken the majority of new artists. The major markets follow what we've discovered, and, by default, win the attention of the record community by virtue of record sales. Small markets sell records and collectively amount to the total record sales of any of the top three markets, but apparently that just doesn't matter. Small markets will be the last vestige for labels to introduce new product when the dust finally settles in the top 200 markets. If they think they have difficulty in securing airplay now, wait until one corporation who owns every contemporary signal in the market decides they only play the established hit artists—no experiments with their investments. The record companies will be forced to establish their new artists at this level first. The listeners will be the ultimate losers, because there won't be many places to turn for great, new music.

Tell us about your website and how you market the station through this developing technology. Our URL is www.krai.com. We're still in the developing process—as most websites are—but we're excited about the opportunities. For right now, we'd like to build a solid list of links to develop some steady traffic through the site. Over the next few months we'll incorporate real-time audio and downloadable single releases from record labels. One of our eventual goals is to hit Netscape's Top 100 list in websites. Sometime in the future we'd like to give listeners an option to listen to a different version of the station, possibly testing some new music, running new promos, etc. We're very excited, but careful of not being too eager in our expectations of what our internet presence can do for our station. Only time will tell if this is a technology that could eventually substitute what we're doing right now. 

EDITORIAL ASSISTANCE BY ANNETTE M. LAI

Paul E. Swanson and Gregg Mariz are the national secondaries division of Jeff McClusky and Associates in

FACT FILE

KRAI/FM Radio
1111 W. Victory Way
Craig, CO 81625
(970) 824-6574

Owner: Wild West Radio, Inc.
General Manager: Frank Hanel
Program/Music Director: Rick Allen
Consultant: None
Frequency: 93.7 FM
Watts: 100,000
Target demo: Females 18-49

T.O.P. 40

GO STATION PANEL: The GO Chart is based on reports by 119 GAVIN correspondents who are not part of Radio & Record's or Billboard's panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

GO MOST ADDED

GEORGE MICHAEL (27)
DEEP BLUE SOMETHING (22)
PUFF JOHNSON (21)

SMALL MARKET SUCCESS

By Gregg Mariz

"Small Market Success" seeks to northwest Colorado's Yampa Valley, where the towns of Craig and Steamboat Springs are located. Craig is a working class town of 11,000 that's surrounded by rolling hills, ranches, and coal mines, while Steamboat is considered a resort area with a population of 9,500. Both communities check out the latest hits on Top 40 KRAI/FM. This week, PD/RM Rick Allen fills us in on his station.

Craig, Colorado wouldn't exactly be considered prime real estate for a successful Top 40 station. Tell us about the area and how KRAI has built its listenership. Our market is actually Craig and Steamboat, which is one of the state's most popular ski areas; even though we're located in Craig, it isn't our primary focus. We focus on both markets equally, which poses some difficulties in establishing an identity. We try to market ourselves as a northwest Colorado station in order to superserve a broader listening area rather than just limiting ourselves to the local communities. We've built our listenership by bringing a big time sound to an area of the state that had been left in the dark ages for quite a while. Since there's a high rate of tourism in your listening area, do you find a conflict in programming to local versus imported listeners? It doesn't really create major problems, but we're constantly adjusting to balance what goes in or not. We program to the locals weekly, because the market is too broad, so we can't afford to niche ourselves. It does create major problems in securing airplay now, wait until one corporation who owns every contemporary signal in the market decides they only play the established hit artists—no experiments with their investments. The record companies will be forced to establish their new artists at this level first. The listeners will be the ultimate losers, because there won't be many places to turn for great, new music.
QUEEN

HEAVEN FOR EVERYONE

Already #1 in 17 Countries Worldwide!

Add Date – April 29
The New Single From The Gold Album Made In Heaven

http://www.hollywoodrec.com
COMING NEXT MONTH

MOST ADDED
REBECCA ST. JAMES (12)
GARY CHAPMAN (10)
MARK LOWRY (9)
JACI VEJASQUEZ (6)
PAUL Q-PEK (4)

TOP TIP
REBECCA ST. JAMES
God
(ForeFront)
This young Aussie lass has the most ads, the most press, and one killer track. This should put Ms. St. James in the spotlight where she belongs.

RECORD TO WATCH
JARS OF CLAY
World's Apart
(Silver走私/Essential)
Top 40 loves them, A/C loves them, A/C is learning. Watch for this one to fly high with programmers who finally admit it's a hit.

From The Vine
By Todd Chatman & Chris Ward (Right)

Dove Awards Set to Soar

Nashville is gearing up for Gospel Music Association week festivities. On tap are seminars for radio, music, and video retailers, and for industry professionals. It all culminates with the 27th Annual Dove Awards on Thursday, April 25.

Among the scheduled performers are: Michael W. Smith, CeCe Winans, Marty Raybon, Point of Grace, Steven Curtis Chapman, and Twila Paris.

Meanwhile, the promo geniuses at Word have been working on getting his single, "I Can Eat It All," added immediately into heavy rotation at stations nationwide in an effort to debut at Number One.

KADI-Springfield, Mo had a close shave with 5 listeners, who agreed to have the station's calls shaved into their heads in exchange for tickets to the packed out dc Talk concert. The local hair salon that did the deed was abuzz with local TV coverage as a live broadcast on KADI. All five winners also got to display their new look on stage in front of 5,000 fans at the March 29 concert. Whether Rod Kittleman shaved his own flowing locks is another story.

WUFM/FM signed on in Columbus Ohio March 22. The station will program an Alternative/Christian Top 40 format beginning April 26.

Gospel music legend Andrae Crouch will also headline a major production number for the telecast, featuring songs from his forthcoming tribute album.

In our inaugural edition of From The Vine last month, our list of gospel Grammy winners did not include Ashley Cleveland, who took home a little gold phonograph. Sorry, Ashley! Tell Kenny to back off with the threats now.

Word recording artist and Petra frontman John Schlitt has completed his second solo project, Left for Dead. Produced by Mark Heimerman (de Talk) and Dann and David Huff, it's set for release mid-July.

On March 26, Clay Crosse, Anointed, and Chris Willis took to the hard-wood in Nashville, along with Word Records president Roland Lundy, Reunion's Terry Hemmings and GMA president Bruce Kobilash for a celebrity basketball tournament to support the Special Olympics. Following the game, the artists swapped their high-tops for stage garb and performed a benefit concert as well.

Comedian Mark Lowry hit the road in support of his newly-released video and book, Remotely Controlled, on-approximately-April Fool's Day. Dawn on that day found him sitting in for Jon Rivers on KLYT/Dallas' morning show. Lowry then attending a party in honor of his literary effort.

Gavin is former director of the CCM update, and is currently OM at KDFX-Dallas, a Christian talk station. Chris Ward is VP of promotions for NightFall Productions, a promotions and media consulting group in Denver, Colorado.
From Verse to Chorus...
From First Song to Last...
It's all about GOD.

Rebecca St. James
"GOD"
the
AVCD Single
On Your Desks
NOW!

Going for immediate adds!
Without Triple A
life itself would be impossible

John Hammond
Ben Harper
Charlie Watts
The Specials
The Smashing Pumpkins
Duke Robillard
Lenny Kravitz

The Nevel Shysters
Saril Phillips
John Lee Hooker
Zakiya Hooker
Roy Rogers
Charlie Watts
**Most Added**

**Rosanne Cash**
(11/36 spins)

**Richard Thompson**
(9/323 spins)

**The Why Store**
(8/180 spins)

**Joy Askew**
(8/23 spins)

---

**Top Tip**

**Richard Thompson**

*you’re not? (Capitol)*

Two discs, 20 songs strong, look for Richard Thompson to grow as A3 radio discovers more tracks. Meanwhile, RT is this week’s highest debut at #52 on the Combined chart, debut #59 on the Commercial, while jumping 50-17 with the Non Coms.

---

**Record To Watch**

**Herbie Hancock**

*The New Standard* (Verve)

Don’t you just love it? A Jazz crossover selling 5,000 units a week. Check out the blend of stations digging “the new standard” including WXRT, WRIT, WYEP, KRSH, WMMO, WFFB, KCRW, KGSR, WMVY, and more!

---

**Catie Curtis**

*Truth from Lies*

“Catie Curtis is a wonderful songwriter.” — ANN DELISI - CIDR

Gavin Comm. 34* • Combined 28*

HITS 24* • Album Network 36*

---

**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3.

---

**Editors:**

KEITH/KEITH ZUMMERMANN

© 1996 GUARDIAN Records, 812 Seventh Avenue, New York, NY 10019

Distributed by CEMA Distribution.
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<td>ONCE BLUE EYES (A&amp;M)</td>
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<td>PAUL CEBAR &amp; THE IVY MAUREENS (Both)</td>
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<td>VAN MANSON (Vane)</td>
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<td>THE NEEDLES (Face-To)</td>
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<td>49</td>
<td>JOSH CLAYTON-FELT (A&amp;M)</td>
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**Happy Birthday Gavin A3!**

**Gavin A3: 5**
**R&R Album: 12**
**FMQB PAR: 4**
**Album Network Commercial: 7**
**CMJ: 1**

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**Editors:** Kent/Keith Zimmershan

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**Contact Michael Riley 9 (415) 329-0647 x159**

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**On your now and selling out shows from coast to coast!**
PATTI ROTHEBERG

INSIDE

The first single from the album
"Between The I and The 9"

Cavin A3: 35-22*
BDS AAA Monitor: Debut-18*
R&R: 29-18*

Already on over 50 AAA stations and 45 Alternative Stations
Major A3 Markets include: WNEW, KBCO, KFDP, WSHE, KMTT, KSCA, WRLT, WTTS, and many more...

Produced by Little Dave Greenberg Mixed by Tony Shimkin Management by Alicia Gelman
**Hot Producer:**

**Susan Rogers’ Rising Star**

Quick: Name three female record producers.

Okay, name two.

One?

Aside from women who produce or co-produce themselves, it’s difficult to come up with the names of female producers. Besides Linda Ronstadt, who definitely walks, talks, and acts like a modern producer, I had never met any. That is, until I came across Susan Rogers, an up-and-coming producer and engineer extraordinaire who worked with Prince during his purple reign and has co-produced David Byrne, Geggy Tah, and the outstanding debut by Nil Lara.

***

“I’m persistent,” Rogers admits, speaking via telephone from her Southern California home.

“I started as a technician in 1979. I have a self-taught technical background in electronics and mathematics. I knew in a male-dominated field that I needed to know what I was doing on a molecular level. I wanted to understand everything so my place would never be questioned.”

What resulted was a career in which Rogers’ technical abilities would soon be parlayed into a more “creative” direction, a route not necessarily easy or direct.

“It was a circuitous and time-consuming route, but it was from being a studio technician that I worked for Crosby, Stills, and Nash as their in-house technician. In 1983, I heard Prince was looking for a technician, so I said to myself, ‘That’s my job.’ Rogers was hired by Prince.

Rogers Nelson during his most fruitful era, including Purple Rain. Prince himself was vague about whether he really needed a technician or a studio engineer. What he hired was a technical person he could mold.

“When Prince specified that he wanted a technician from L.A., he meant an engineer as well, he didn’t realize that there was a difference. By the time Prince realized I wasn’t really an engineer, he was okay with that. He had his own methods and preferred teaching someone his ear and what he liked.”

By 1988, Rogers left Minneapolis drained, unconvinced that she had the right make-up to be a producer, on the road to becoming a freelance engineer. Her professional turning point came when Warner Bros. offered her the job of producing one of its new hands, Geggy Tah, a duo comprised of Tommy Jordan and Greg Kurstin.

“I worked on Geggy Tah’s first album. Tommy and Greg are two musicians I respect as much as I’ve respected anyone in the business. Not since Prince had I met musicians who were so innovative and who taught me so much.”

Rogers banked on the experience she logged with Geggy Tah and moved on to produce other interesting projects.

“I went on to co-produce David Byrne’s most recent album, then Nil Lara’s latest. I’m very proud that I was also able to do Geggy Tah’s second record, and I’m slated for their third.”

With her star rising, Rogers still insists that she’s in sponge-absorb mode when it comes to the high art of record production.

“I consider myself a new producer, but now I’m getting calls from people I admire, who I’d be thrilled to work with. I like working with artists I can learn from. The artist is usually the one who will give you the most engineering tips.”

So, the million dollar question; why the scarcity of female producers? Rogers is philosophical rather than anxious or bitter.

“Rock n roll is relatively new to women. Except as singers or guitar players, women haven’t been involved until the ’80s. Real
Buddy Guy Live
The Real Deal
with G.E. Smith & The Saturday Night Live Band

The definitive live album and longform home video from the three time Grammy Award winning electric blues legend

Features the first emphasis track: "Talk To Me Baby"
Produced by Buddy Guy and Eddie Kramer

Catch Buddy Guy live and experience the "real deal" for yourself. Tour begins April 1996:

Tour Dates Include:
4/17 Chicago, IL
4/22 Austin, TX
4/23 Dallas, TX
5/1 Houston, TX
5/3 New Orleans, LA
5/4 Atlanta, GA
5/5 Knoxville, TN
5/6 Washington, DC
5/8 New York, NY
5/9 Philadelphia, PA
5/11 Boston, MA

And:
July/August 96 - House Of Blues US Tour

Also check out Buddy on the internet at:
http://buddyguy.com
bands fronted by women didn’t start to happen until Chrissie Hynde, Lita Ford, and Joan Jett. If there are very few women artists, it stands to reason there’s going to be even fewer engineers and producers.

Plus there are the biological realities. Let’s face it, women and men are different creatures with, according to Rogers, dissimilar life priorities.

"Because of the hours—60 to 80 hours a week—it’s not so bad when you’re first starting out, but when you reach the age when you’d like to have a husband and children, for many women, it comes time to make a decision: either/or. All the women I knew who had the potential to take it as far as I did, every single one stopped to get married or have children. I understand that decision and respect it. I’m just one of the ones who kept going.

‘Sometimes people look at me and say, ‘Wow, you must be really smart,’ while I’m thinking the opposite, I’m the only one stupid enough to stay in this long. But I’m passionate about it, I want to keep at it.’

Rogers’ exclusivity in the production arena is something she’s bitter-sweet about. "On the one hand, I’m proud that I’m one of very few women. That makes me a pioneer. But for the most part, though, I’m very sad by it. I really hate it when I’m told that someone wants to work with me because they think I’m a woman. There are plenty of men in the studio—I may get offended at a really off-color joke, or maybe I’ll have PMS or something and I’ll be in a bad mood, but for the most part, you’re not going to hear a difference.”

**Spin Trends**

1. **PAUL WESTERBERG**
   - Reprise
   - +150
2. **RICHARD THOMPSON**
   - +135
3. **MARK KNOPFLER**
   - +118
4. **BILL MORRISSEY**
   - +96
5. **THE CURE**
   - +87
6. **JOE HENRY**
   - +85

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**ALBUM ADULT ALTERNATIVE**

**New this week:**

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**Dropped:**

43 Blues Traveller, 46 Smashing Pump, Sid Street Wine, Arlo Guthrie, Hamel on Trial.

**A3 Gridbound**

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<td>Way Cool Music</td>
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<td>BILLY MANN</td>
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**SYD STRAW**

**Love and the lack of it**

the new track from *WAR AND PEACE*

**New this week:**

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**WCBR**

**THERMADOR**

*HERBIE HANCOCK* (Verve)
*Amanda Marshall* (Epic)

**Dropped:**

43 Blues Traveller, 46 Smashing Pump, Sid Street Wine, Arlo Guthrie, Hamel on Trial.

**Valerie Carter**

_The way it is._

Backup singer for music’s most illustrious performers, Valerie Carter moves center stage and into the spotlight with “*The way it is*” —

**WIT FRIENDS**

*Leslie Kavett, Jackson Browne, James Taylor, Linda Ronstadt, Feather, Van Morrison, Edwin McCain*
Now that there are more important things in life than being the 9th caller.

Tracy Chapman
Give Me One Reason
and Smoke And Ashes
from the gold album NEW BEGINNING.

Jackson Browne
Some Bridges
and Looking East
from LOOKING EAST.

Odds
Truth Untold and Eat My Brain
from GOOD WEIRD FEELING.

The Cure
The 13th and Mint Car
from WILD MOOD SWINGS, their first album of all-new music in four years.

Natalie Merchant
Carnival, Wonder
and Jealousy
from the double platinum album TIGERLILY.

Tina & The B-Side Movement
Run To Stay and Matter Of Time
from their major label debut SALVATION.

Daniel Tashian
Where Have You Gone
and Whisper Like A Scream
from the debut album SWEETIE.

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If you've been to a GAVIN A3 Summit, you know it has the highest radio to records attendance ratio in the industry. Valuable workshops. New artists. Club showcases with real people in the audience.

Maybe it was the first time you saw bands like COUNTING CROWS, SHERYL CROW, DAVE MATTHEWS BAND, JOAN OSBORNE, RUSTED ROOT, EMMYLOU HARRIS with DANIEL LANOIS, SHAWN COVON, EDWIN McCaIN, FREDDY Jones BAND, SON VOLT, TODD SNIDER, and BEN FOLDS FIVE. Or surprise drop-ins like MELISSA ETHERIDGE and SARAH McLACHLAN. Not to mention headliners like NATALIE MERCHANT, JOHN HIATT, NANCY GRIFFITH, LYLE LOVETT, ROSANNE CASH, and more!

So contact a GAVIN A3 reporter, sponsor them, and attend. You'll be receiving a faxed invitation shortly.

GAVIN A3 Summit '96
August 22, 23, 24
Regal Harvest House
Boulder, Colorado (800) 545-6285
"Gillian writes with what at first seems to be a childlike simplicity, but on closer listening, you realize you are in the presence of an old soul, one who knows the blue highways of the heart. With this record she has managed to lasso the mystery and understated eloquence of the Carter Family, and bring them with her to the brink of the millennium. It is a gift to all of us who need music to be more than just background noise."

—Emmylou Harris

Gillian Welch

REVIVAL

The stunning Debut Album Featuring

“One More Dollar”
“Pass You By”
“Paper Wings”

Produced by T-Bone Burnett
Management: DS Management
http://www.geffen.com/almo
© 1996 Almo Sounds Inc.
This week we zero in on three vital new artists—Nil Lara, Patti Rothberg, and the Wallflowers—that we feel have the most potential to not only become big successes with A3, but to ultimately become multi-format acts. We also wanted to present some of the personalities behind the signing, recording, marketing, and promotion of these bands.

After questioning several “witnesses” for each artist, we needed a way to present everyone together. Sitting at our computer, we got a flash: We’d recreate an on-line “Chat Room.” This way, the artists tell their stories in a high-tech oral history style, with A&R, production, management, and other key figures tapping in to add to the stories. Have fun visiting the rooms.—K&KZ

In the room
Nil Lara, artist @ Nil
Bruce Lundvall, Blue Note/Metro Blue President @ B Lundvall
Nick Bedding, Capitol adult music promotion @ Bedding
Susan Rogers, producer @ S Rogers
Steven Schenfeld, Metro Blue/Blue Note A&R @ Schenfeld
Faith Henschel, Capitol Marketing and Product Manager @ Faith

Born in Newark, New Jersey to Cuban immigrants, in many ways, singer/songwriter/bandleader Nil Lara at 31 years-old embodies the new America. Raised on a combined diet of Cuban and South American music mixed with the Beatles, Led Zeppelin, and Pink Floyd, Lara spent much of his childhood in...

continued next page

In the room
Patti Rothberg, artist @ Patti
Brian Rappaport, EMI A&R @ Brian R
Alicia Gelernt, manager @ Alicia
Little Dave Greenberg, novice producer/engineer @ Little Dave

Patti Rothberg’s story is a cross between a Grimm’s fairy tale and It’s a Wonderful Life. The characters include a big-hearted social worker passionate about music, the ragamuffin little girl with a guitar on the subway platform, a young do-it-yourselfer with an eight-track tape machine longing for a big break as a producer, and the A&R guy who gets swept into the innocence of the music and decides to give this unlikely group of misfits their first big break.

The good part is that this is all true. Alicia Gelernt indeed discovered the singing Patti Rothberg, pairing her up with Little Dave Greenberg, whose demos bowled over EMI A&R...

continued on page 40

In the room
Jakob Dylan, Wallflowers songwriter/vocalist @ Jakob
T-Bone Burnett, producer @ T-Bone B
Tom Whalley, Interscope President/A&R man @ T Whalley
James Evans, Interscope A&R Promotion @ J Evans

The Wallflowers are. Jakob Dylan, vocals/guitar
Rami Jaffee, pianos/83/Vox Continental
Greg Richling, bass
Michael Ward, guitar
Mario Calire, drums

The Wallflowers are a very special young American band. This collection of Los Angeles twentiesomethings play well beyond their years, writing and performing music whose...

continued on page 42
I first heard Zeppelin and Pink Floyd after high school. That was during the booming disco era. As a kid I loved the Beatles and a lot of Cuban music. Even as a kid playing Venezuelan music, I used Cuban instruments.

A big influence on my music is Benny More, a Cuban musician from the '40s. He played big band music, wrote his own music, and managed his own career. That's the way I do my thing.

Nil: Our idea of making the record was to create something modern day Santana, incorporating Cuban influences. As far as recording. As an A&R guy, I'm the guy who wants to feel the sweat of the palms. Live were just four guys with drums and three guitars-the bass, the tres, and a regular guitar. Like a band from Zaire, we want the band and especially the drums and the guitar and the visuals as well. You can't replace the human element.

Nil: We had control making the album. When Bruce called me, I made it clear that I had to do my own stuff, a lot like a producer. Who's a producer about strokes and brushes? He understood and left it as well. Here's your money, go record and do your thing.

S Rogers: We were supposed to cut two tracks, but we ended up cutting five, including "Bleeding," and "Fighting for Your Love." We were supposed to cut two tracks, but we ended up cutting five, including "Bleeding," and "Fighting for Your Love."

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Summer heats up early with releases from these Warner Bros. artists...

Elvis Costello & The Attractions On your desk May 8
The Blue Nile On your desk June 5
Tom Petty On your desk this summer
And from Son Volt "Route" the next track from Trace

Robyn Hitchcock and more...

Thanks for breaking Son Volt, Steve Earle, Los Lobos and Mark Knopfler

Patti Rothberg

continued from page 37

head, Brian Koppelman.

Koppelman, no stranger to bumping into unknown talent, was the guy who signed Tracy Chapman after watching her perform acoustically at the college coffee shop.

A classmate in law school turned Koppelman onto Rothberg's tape that would soon make the rounds in A&R circles, creating a bidding war of sorts. But it was a combination of Rothberg and Koppelman's instincts that kept this unique musical project from getting too professional. Hence, the threadbare honestly of tracks like "Insane", and "It's Alright", songs that never strayed too far from the crude demos stopped together by Little Dave and Patti. This incredible tale is about to take shape, the sound of people from around here. It's not about me, it's about sharing the whole of Miami. It was a packed, full-house experience.

Patti: I'm from New York, born in Manhattan. We moved to the suburbs for a while. Then I moved to Boston to go to Parsons School of Design as a painting major. I went from painting into illustration so that I could be a 'career woman' - I pocketed everything and moved back to New York. Soon after, I took off to Paris with my acoustic guitar.

I started writing songs in Paris. That's why some of the songs are acoustic, because that's all I had. I'm a rocker at heart. Before I went to Paris in '92 and '93, I didn't have all that much to say. My roommate bought a VW bus and took day trips without me. I was stuck in the house alone and couldn't speak too much French, so I spent most of my time writing in my illustration books. The first song of that collection was 'Inside'. I had just turned 20.

Back in New York, I joined an all-girl band called Threat. They found me in the subway. One of the girls who wanted to get out of the band grabbed me and said, 'You've got to join this band.' I didn't realize that she was looking for an escape. I enjoyed it, even though it was... unusual. I once went on stage wearing a canary yellow bustier, wearing Kiss make up.

After I quit Threat, I was back, singing in the subway again.

I sat with a couple of male rock musicians. I think we did Stevie Wonder tunes. One day they asked me if I wrote songs. That's when I started to get up the courage to play in front of people. Soon after, at any hour, I would go down there to play by myself, to get the practice. It was a great performing experience. I would get a true response from the people walking by. If someone actually stops, you know their interest is genuine. And that fact that Alix was incredible.

Alicia: Kids started moving into my house one by one, including Little Dave Greenberg. He was the phone answerer for the studios where Madonna was recording her Erotica sessions. I was an assistant to one of her writers. Little Dave got fired for being "nerdy." But I used to listen to his recordings on tape. It didn't occur to me.

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Alicia: I was a social worker for troubled teens at Covenant House in Manhattan. I used to work the night shift. I didn't pay on enormous amount of money, so I did other things during the day, working as an assistant for a writer/producer. I used to take the subway home. That's where I heard Rothberg for the first time. It was winter. I heard her before I saw her. It was very late, because that's when I get off work. I wandered around to see who was singing. It was literally like the snowing to me. I was confused when I first saw her because she looked like she was about 15. She looks young, so I approached her like an older guy. Somehow I was singing with the longing of an old man. He's singing about the land of my heart, the land that I love-kind of the words from "Inside." I couldn't do it. I just couldn't do it. It made me realize that Nil is a rock act in the vein of Dave Matthews Band, Joan Osborne, and Hozier. He's the Blowfish. He has all the potential in the world to do well across the board. Even though I love "How Was I to Know," the whole album's so strong, I don't have any fear of one track overtaking Nil Lara the artist.

Bedding: Anyone who listens to this record two or three times falls in love.

Nil: At the CD release party we had Haitian drummers and Bata players. Cuban artists were collaborating. We had an art installation right up. We had slides, film, and video projectors all under one roof. We wanted to show the people at Miami that it's not about one artist, but the community of people from around here. It's not about me, it's about sharing the whole of Miami. It was a packed, full-house experience.

Bedding: Our time frame is indefinite. We just keep going. We can't put a time limit on developing an artist. I think you'll agree, "How Was I to Know" is a phenomenal song.

S Lundvall: Nil has captured the zeitgeist, the spirit of contemporary America. His roots are in Cuba and Venezuela, but he's an American rock 'n roll star.

Bedding: Developing a unique artist is a process that should be enjoyed. We did it with Moxy Star and Us3, so we can do it with Nil, too.

Nil: In the midst of all of the excitement, I'm keeping tranquil and calm, talking to you at a day of a time.
The Mysteries of Life
featuring former members of the Blake Babies and Antenna

NO LONGER A MYSTERY!
- approaching 200 BDS Spins!
- 42*-33*

New at: KFOS KFUG KTRX
KFXL WYBR WPOU WUNX
and more!

Already Spinning
At:
K2ON
KNGO
WEWW
WBOA
KQPT
KWBQ
WYBR
WOXY
WYTS
WYBR
WHRL
and more!

the first single and video "Going Through The Motions"
from the debut album Keep a Secret on RCA

Management: Dennis Oppenheimer/Performance Group
work I thought he was very talented.

Little Dave: Alicia and I worked together, wrote songs and stuff. Then she found Patti and brought her to me. Actually I had met Patti before at Richie Beck's guitar shop in New York City. I heard her play guitar, and the songs sound familiar. We bonded in a big way and recorded songs in my house. I'd record her vocal and guitar, slapping things down. Alicia took a demo of "Inside" to Brian Koppelman. Most of the original demo is on the final album version.

Brian K: Patti came up to my office with her guitar and I was immediately impressed. I asked her then and there, if she wanted to make records. It was that quick. Then I hung out with Alicia and Patti as much as I could. You come across someone like Patti once every ten years. She got every ingredient-writing, singing, and guitar playing.

Little Dave Greenberg, the guy who produced the album, cut tape demos in his apartment on a little eight-track machine. The night Patti and Alicia came to my office, we went to Little Dave's and she played me songs out of her notebooks.

Alicia: I must say, Brian Koppelman first heard the songs and went bananas after two minutes. Other people were interested but I left those people were just jumping on it. But Brian, after hearing the demos, immediately wanted to make a record.

Patti and I talked about what it would mean to make a record. One day I hypothetically walked her down the block and asked, "What would happen if you couldn't walk down the street?" She said she understood my concern, that playing guitar in high school bands. Initially I wanted to do, not to mention the Walking Bass Groove and the Lightning Rod."

—Patti Rothberg

the Wallflowers

continued from page 37

appeal will stretch across generations. Fronted by Jakob Dylan, who writes all of the songs, the band solidified after six turbulent years together. During that time, they recorded their debut album, the Virgin label, virtually a live studio recording produced by Paul Foor. After tirelessly cross-country, the country, playing live in support of their debut, they returned to their label only to find that much of the personnel responsible for signing them had left. Jakob ultimately decided to ask Virgin for a release. What followed was eight months of uncertainty, firefights, heavy gigging, dry spells, and eventually club residencies that allowed the band to rally behind a superb collection of new songs.

Interscope's Tom Whalley became interested in the band, had cut one of the Wallflowers' acoustic performances in a small room. Also, one of the new songs, "6th Avenue Heartache," stuck in Whalley's brain as a potential hit. On the opening track of their new album, Bringing Down the Horse, "One Headlight" begins with a walking bass groove and a dreamy reminiscence of the death of human law. The entire album is as deep on disk as we're likely to hear for a long time. Supported by T-Bone Burnett's ability production (his favorite song is the slow-tempoed "Invisible City") and produced by Whalley's, persistent encouragement for the young Dylan to continue writing up to and during the recording process, Bringing Down the Horse marks the arrival of Jakob Dylan as a writer to be reckoned with and the Wallflowers as a harmony-rich, string-driven, back-bear-powered, B3-layered rock and roll band of merit.

Jakob: I played guitar in high school bands. Initially I wanted to just play guitar. That was the end-all for me. After getting out of high school, I started to realize that playing guitar was going to be enough. I had songs I had to write. I didn't know how good they were. But it was something I wanted to do, not to mention I wasn't exactly excelling as a guitarist.

T-Bone B: I heard the record on Virgin and thought Jakob was dead honest. He uses that honesty when he sings. Jakob never lives in his voice, like you hear so much of these days. His singing gets as close to telling the truth as I've heard.

Jakob: We started touring on the first record. By the time we came back, so many people had left the company, we didn't know anybody so we asked for a release.

T-W: I was aware of the band from their record on Virgin, their manager, Andy Slater, sent me a demo tape.

April 19, 1996

Kent Zimmerman and Keith Zimmerman c/o GAVIN

RE: A3 SUMMIT

Dear Kent and Keith;

We'll see you in August!

All the best,

Bill Leopold / Mark Graham

W.F. LEOPOLD MANAGEMENT

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Gavin April 19, 1996
The Philosopher Kings

A mix of pop, jazz, rock, and soul that knows no boundaries.

self-titled debut album featuring charms.

On:
KMTT  KSCA  CIDR  KGSR
KUPR  WRLT  WXPN  WMMO
WXLE  KTMN  KUMT  WMMM
KFXD  KTHX  WYEP  WIII
WMVY  KTAO  KSPN  KFMU

and many more!

Soundscan:
Up 86% over the last two weeks!

Charts:
Gavin: 32-27*
Album Network: D-34*
HITS: 24-22*

Itinerary:
4/24 New York
4/25 Washington D.C.
4/27 Atlanta
4/28 Orlando
4/29 Miami
4/30 Tampa
5/2 Nashville

and many more!

on tour now
which I thought sounded pretty good. But there was this one song that I thought had the potential to be especially strong, and that was "6th Avenue Heartache." I saw a show that I

thought was good. Then another show. The third show I saw was an acoustic night in a very small blues kind of club. That's when I realized that there was a lot of talent and a lot this band could do.

Jakob: Somebody got interested. Just like in the movies, it snowballed. On Monday we couldn't get anyone to come to a show. By Thursday, we couldn't keep them away. That's exactly how it happened. It was pretty overwhelming—thrilling and embarrassing all at once. You're playing the same songs for nine months, then people are saying your songs are great. You don't know whether you should laugh or cry.

Jakob: Since the guitar player situation wasn't entirely worked out when we started the record, T-Bone and I tried to find an or two that could play the whole record. With so many different styles of songs popping up on the record, we ended up using four, including Michael Ward, who played with the group.

Jakob: Fred Tackett of Little Feat helped out. He's a good friend of T-Bones. Gary Louris of the Jayhawks sang backup, as did Sam Phillips. Adam Duritz was on "6th Avenue Heartache." He's pretty unmistakable. His sound is very distinctive. He heard the song "Invisible City" in somebody's car stereo and said that if we had an open spot on any of the other songs, to call him. When we found the slot on that song, Adam was happy to come down and do it.

T-Whalley: All the way up to the end, we added things that made a major difference to the record. On "6th Avenue Heartache," we were in the middle of mixing the record and I still felt it wasn't quite right. I sat with Jimmy Lavine and we decided the background vocals needed a lot of work and that we could use some different guitar. That's when we thought about getting Adam Duritz from Counting Crows to sing the background vocals. He happened to be in town that day. Then we thought about Mike Campbell on guitar, so T-Bone got him on the phone. Mike added the guitar parts on his own at his house and sent back the tapes the next day. The new single was finished. It was an acoustic night in a very small blues kind of club. That's exactly how it happened. It was pretty overwhelming—thrilling and embarrassing all at once. You're playing the same songs for nine months, then people are saying your songs are great. You don't know whether you should laugh or cry.

"On Monday we couldn't get anyone to come to a show. By Thursday, we couldn't keep them away. That's exactly how it happened. It was pretty overwhelming—thrilling and embarrassing all at once. You're playing the same songs for nine months, then people are saying your songs are great. You don't know whether you should laugh or cry."
—Jakob Dylan

Take pleasure in
"Other People’s Failure"

The new single from the hit A3 album

John Wesley Harding’s New Deal

(R2 72230)

Add date April 22

Now on tour with THE BAND

His "Failure." Your Success.
**Nil Lara**

the self-titled album featuring the track “Bleeding.”
36* A3 Non-Comm.
Album ships 4/19 to Commercial A3

Produced by Susan Rogers and Nil Lara.
Management: Matt Entertainment
http://www.netrunner/"mattjlt E-Mail to: Nilara@AOL.COM

---

**Richard Thompson**

the new double album from

featuring the emphasis track

“Dark Hand Over My Heart”

Highest Debut of the week! 31*
#2 Spin Trend +135 • #3 Most Added

Produced by Mitchell Froom and Tchad Blake
Management: Rob Kos/Metropolitan Entertainment Group

---

**Rosanne Cash**

10 SONG DEMO. The new album from Rosanne Cash

featuring “Bells and Roses”

#1 Most Added 1st Week at Radio!

Produced by John Leventhal and Rosanne Cash.
Management: Will Botwin-Vector/Side One Partnership

---

**John Hiatt**

SHREDDING THE DOCUMENT

After 7 weeks at #1 and 29 weeks of chart activity
the integrity of John’s music continues to flourish.
The new single “SHREDDING THE DOCUMENT”
from the album Walk On.

New adds this week include:
WBOS - BOSTON
WXRC - CHARLOTTE
WCLZ - PORTLAND, MN
WMVY - MARTHA’S VINEYARD
A3 4TH ANNIVERSARY PD INTERVIEW

Mountain Man Zeb Norris of KUMT-Salt Lake City

Getting A3 Results Out of the Gate

BY KENT & KEITH ZIMMERMAN

Zeb Norris: No it's not. I've yet to crash and burn on the air.

KZ: Give us a quick KUMT history lesson.

ZN: The station's been on the air since July of '93. When it first started, it was a very A/C-leaning Triple A. The station was automated and became a very boutiquey Triple A, a lot like some of the Non Comm Triple As. The vision wasn't particularly mainstream. There was lots of passion, but not much theory that A3 is a time-delayed format success. Here is the lion's share of a recent conversation with the Zebmeister.

KZ: Is your performance on the ski slopes any indication of how you're doing at KUMT?

ZN: The station's been on the air since July of '93. When it first started, it was a very A/C-leaning Triple A. The station was automated and became a very boutiquey Triple A, a lot like some of the Non Comm Triple As. The vision wasn't particularly mainstream. There was lots of passion, but not much theory that A3 is a time-delayed format success.

KZ: Is there enough good current music in the pipeline that you're growing enough artists that can mesh with the classics?

ZN: Certainly the labels are aware that this format plays new songs. We've been sprinkling in some of the different takes of old songs. We've been playing some of the different takes of old songs. We've been playing some of the different takes of old songs.

KZ: The notion that Triple A takes a long time to root—is that a misconception? It used to be one of our prime excuses.

ZN: I just plain don't think it's true that it takes a long time. It depends on how the station is programmed, but I'm not scared of using familiar classic rock to attract an audience. I don't start getting nervous about burn until it's 20 percent, so we play a lot of familiar stuff.

KZ: Yet your spins on the new stuff are unusually high.

ZN: For currents? Absolutely. You can't make them familiar without spins. I was even more that way in 1989, where we didn't have that much time-spent-listening. When I say we were based in classic rock, that doesn't mean that we don't have a decent list of currents. We play between 40 and 50 percent new music in an hour. In order to make people comfortable with new music, particularly if you're talking about a 30-plus demographic, you have to package it with music that they're comfortable with. We never play two currents back-to-back.

KZ: Is there enough good current music in the pipeline that merits 25-40 spins?

ZN: Yes, I have no problem finding good new music, at least not right now. This week we got Hootie and Dave Matthews They both entered heavy.

KZ: Are we growing enough artists that can mesh with the classics?

ZN: Certainly the labels are aware that this format plays new music. They're bringing lots of new artists to us. How many of them will stick is questionable, but I've got a long list, and there's enough artists out there where I could double that list, but there's not enough time to fully service the record so those artists could make enough impact. The bar that you have to jump over to get an odd on this station is pretty high. Plus, we're not very friendly to alternative product, because in this area, the 30-plus market seems very disinterested. That's why I'm not playing Oasis, Spacehog, and that kind of stuff.

KZ: Looking at your playlist, let me throw out a few of the peculiarities that are getting good spins, relative to what other A3s are playing. Let's start with Enya.

ZN: It's been top ten sales since the week it came out. At first we were the only station to play it. We've played over 300 total spins. It's in medium row now after being in heavy for a long time. It's easy to digest and is a good pop song—certainly not new age. If the audience is going to buy it in droves, I'm going to play it! I keep an eye on local sales, and top ten for four months is a pretty serious signal. Plus, I'll play things that aren't selling. Dog's Eye View has yet to crack the top 100, but it's in the pocket for us. It sounds good in the mix. So far, Enya has sold 17,000 copies in our market. That means a third of my cume owns that record.

KZ: You play a lot of Beatles.

ZN: Anthology. 2 opened up with 32,500 copies. We play a lot of Beatles in general. Their catalogue tests well. I think the new songs are good, though not as good as the catalogue but then again, we're not going to get many new Beatles songs. We've been sprinkling in some of the different takes from the album.

KZ: What about Dar Williams and Catie Curtis?

ZN: I don't play the first Dar Williams at all. On the one with a positive message, exuding tons of confidence. It's got a rock tempo that I'm comfortable with. The Catie Curtis is a great song with a really strong message. Again, it's got rock instrumentation with a guitar break in the middle that kids Love. Part of the reason I'm playing Catie Curtis is political. There was a huge controversy here recently when the school board eliminated all school clubs because one school had a gay and lesbian club. In order to eliminate that one club, the school board got rid of all clubs in the schools. I think the fear of homosexuality is a bit silly. I'm in favor of love in any form. I don't care who you're sleeping with. I don't care how you're doing it. If you're in love with somebody, that's great.

KZ: What about some new things you're listening to?

ZN: Daniel Tashian's "Jeez! Wow! This is his first record? Yes, 217? My gawd, it's so convincing and well-done. It's a guitar-driven format, and this stuff is good. Track number one, "Whisper Like A Scream" will be a smash. Shawn Colvin's "Nothing on Me" from the Missy Mays soundtrack is okay. Okay, the movie was a dud, but the song is a good pop song. Shawn has the ability to write songs that are poppy yet

I am Zeb, Leader of the Mountain People.
have a level of depth above and beyond someone like Mariah Carey. Brother Cane. "Voice of Eugena Some stations work a lot with the local club, a beautiful spot called the town and we got behind the show He's been averaging 800 other indicators. though. For instance, John Prine came to which is almost a 50 percent gain in two months. There are That's a healthy jump, especially in terms of percentage, a yardstick of success The other indicators aren't as important The market? KZ: Besides ratings and trends—which I agree are para-

mount—how do you know you're making an impact in the market? ZN: Since my job is to deliver ratings that the sales department can sell, trends and ratings are the answer and the yardstick of success. The other indicators aren't as important as the trends which have been exceptional. We started with a 17 in the Fall Book and have come up 7 in two trends. That's a healthy jump, especially in terms of percentage, which is almost a 50 percent gain in two months. There are other indicators, though. For instance, John Prine came to town and we got behind the show. He's been averaging 800 seats sold, but we sold out the venue at 2200 seats. We work a lot with the local club, a beautiful spot called the Zephyr. We had Tower of Power for two nights and sold it out. Maybe that's only 800 people, but it's not as if Tower of Power is a hot current act. They're a great act who put on a great show, but without the station, I don't think they would have done anywhere near that kind of business.

KZ: Accepting the premise that a station somehow reflects the personality of the programmer, how does KUMT reflect yours? ZN: Anything you do reflects your personality. I would think KUMT reflects my professionalism. If I was just playing the music I wanted to hear, it would be non-stop Roxie Music, Cocktail Twins, Innocence Mission, and Miles Davis, and we'd have a 1 share. KZ: How hard is it to set aside your personal music tastes? ZN: Now that I have research, it's easier. I can check myself. At WXLE in Albany I was a little self-indulgent. But remember my career has included six years of free form at KTYD in Santa Barbara as well as extremely tight classic rock at KRQR in San Francisco. I've seen both sides and I've found a balance. Plus, I'm limited to be in this format because it reflects more of my own musical tastes. At the same time my job is to assemble a mass audience, so I'm going to play Bob Seger no matter what I think of him.

KZ: What's the trick to using research rather than research using you? ZN: The trick is understanding that this format has a commitment to making a musical statement that research won't necessarily support. However, you utilize research to determine your strengths so that you can package unfamiliar music with the familiar in order to bring the audience along. I want to take new artists to a larger audience, so I'm going to play what my audience already likes in addition to what I think they will like if they listen long enough.

KZ: What are the most influential research results you've run across? ZN: There were two bits that were influential. First was Trumper Communications running a format finder to find a hit. That's key. I wouldn't recommend a station putting sev-

eral million dollars into a format based on a hunch. Second is song testing. It's difficult to predict which songs are banned and which are familiar, particularly since I have no back-

ground in this market. I don't know what was played here. Research is helpful in defining which artists and songs are pop-

ular.

KZ: You've worked in markets with no marketing budgets. You're in a situation where now you have a sizable com-

mitment. Obviously the latter is sweeter.

ZN: It's not only rarer to have marketing, it's critical. There's only a small percent-

age of the audience who is passionate about music to the point where it's important in their life. It's key to the market to let them know you're out there so that they'll try you, other-

wise they're not motivated. It's like prospecting. How many people are going to dig for gold in their backyard without any indication that it's there?

KZ: What kind of TV spot is KUMT running? Zeb: We're using a spot that we share with the Mountain in Seattle that's based on snips from artist videos including Eric Clapton, Sheryl Crow, U2, Tom Petty, and Dave Matthews Band with a little Post Modern music in the background. We have billboards that back up the campaign.

KZ: Your third potential success point was the clear vision of your place in the market. Does vision get clearer with time? ZN: The vision doesn't exist, but the execution does. Over time, we've gotten a better feel for our audience and dumped some things that didn't sound right and added other things that did.

KZ: Is this the easiest radio job you've had? ZN: No. It's much easier to be a jock reflecting somebody else's vision—do your four and hit the door—but this is a heck of a lot more fun. I have a staff of professionals that I can lean on. All of my full times have programmed radio at one time or another and I can effectively delegate.

KZ: Do you see the recently passed telecommunications bill effecting the Salt Lake City market? ZN: Absolutely. KSER, an 18 to 34 (last-chance-of-hairbands) radio station that's never had particularly dynamic cash flow, just sold for $77 million. The ownership in this marketplace is consolidating a little. How do you consolidate down? There are some key players including Simmons, Bonaventure, Cradel, and Trumper with multiple stations in the market and they're all no doubt looking to own more. Prices have gone up. Ownership is consolidating. It's been tough for a stand-alone ever since that happened and it's gone to get tougher as time goes by. It's helpul to be affili-

ated with a serious player. I also think the bill will impact pro-

gramming. The other night my wife, Deb, came up with the analogy of different stations being like stores in a mall. Originally you could own one store. Then two with duppily. Now that you can own four to five, you're more likely to own all the clothing stores. I believe it will further the nicheing of radio, allowing companies to have a more narrow focus for each of their outlets in order to provide greater demographic coverage. You can effectively target each audience toward a different part of the advertising community.

KZ: Using the mall analogy, will we ever get to the point where any store will resemble the Saturday Night Live Scotch Tape store, that is, niche'd to a ridiculous extreme? ZN: How many people expected the Weather Channel to succeed and yet it's done so brilliantly? What Trumper has been good at is identifying markets that will grow. If you buy cheap in a growth market, you stand to make money even if the ratings don't improve simply because the real estate values is going up. Salt Lake City is booming and will continue to grow at least until 2002 when the Winter Olympics come here. Albuquerque is another boom market Trumper's bought into.

KZ: So the communications act could bring more formats. That's kind of cool.

ZN: It's also scary because it could also lead to serious pro-

gramming boredom. I mean, how much fun is it going to be to run the Scotch Tape store?
Barbara Dacey Reveals the Intricacies of Island Broadcasting

Stupid question: Ever watch Wings, the quirky sitcom about two flyboys, the Hackett Brothers, operating a small airline out of Nantucket, off the coast of Massachusetts and Rhode Island? Essentially, Nantucket, Cape Cod and the home base of Martha's Vineyard is the combined metro marketplace served by WMVY, an oasis of a station that thrives on seamlessly stitching all three regions together. And they do it beautifully and soulfully by walking the wide A3 highway, combining heritage artists, rootsy music, and current stuff like Oasis and Radiohead. Experimental yet extremely disciplined, WMVY has built a heritage from the nine years that PD Barbara Dacey has been tweaking the direction of the station. Here are some of her secrets and the intricacies of broadcasting from a paradise community of unlocked houses as well as dealing with a population that triples during the summer months.

KZ: Does it behave you to cater more to the locals and let the tourists follow?
BD: Oh yes. It wouldn’t make any sense to do it the other way around. The station has a history of being part of the community, gearing towards people who live here year round. Our major promotional vehicle is our WMVY Card that we started last spring and take to all of our events. The card is good for discounts and specials at area businesses. We visit either a mall or separate businesses where we give away the cards. It’s good for anything from a free cup of coffee to a two-for-one night at the moves. It’s a good daily identifier a couple of steps up from a bumper sticker or a T-shirt.

KZ: Is your island marketplace a competitive one?
BD: Very competitive. What makes our station a curiosity is that we actually broadcast from Martha’s Vineyard. Our studios are on the Vineyard. We have offices on both the Vineyard and in Falmouth. We are broadcasting from the Vineyard to the Vineyard and Cape Cod and Nantucket whereas every other station is broadcasting from the Cape to the Vineyard and Nantucket in terms of the competition. There are 13 or 14 radio stations including us in this market. They all on Cape Cod, which is the metro of the area.

KZ: Is it a little like Boulder broadcasting to Denver, having a sort of broadcasting ambiance that’s cool and hip?
BD: A little bit. The difference is that Martha’s Vineyard is an island. Nothing really compares to that. Both in terms of the visuals and the muzak. As far as ambiance the Vineyard definitely has a very strong vibe.

KZ: What are the pluses of broadcasting from an island?
BD: So much is hard to explain. It’s mostly a vibe. The Vineyard is a beautiful area, much like your area, Northern California. In fact some of the beaches here remind me of Northern California. Physically, it’s so beautiful and you have the mystique of an island. You’re separate. You’re away. Everything’s a little bit easier. You leave your keys in the car. People’s doors are unlocked.

KZ: So let’s hear the minuses. At least your signal travels well over water.
BD: I don’t look at things as minuses. We like to think of them as our lot and challenges in life. What I’ve always loved about living and working here and listening to our station is that the station pulls these communities together better than any other radio station. We pull in Martha’s Vineyard, Nantucket and Cape Cod. We recently worked with a showing of the documentary, Miss Sarajevo. Bill Carter, the director came to the Vineyard, Woods Hole, and Nantucket to do a showing of the movie and to talk about it. We put an advertising package together for the film people, promoting the communities. The whole experience was moving. Especially the idea of the director planting himself in Sarajevo. Bill helped him to see our communities getting together. The response of the organizers, they were amazed at how the people in Nantucket responded to the radio station. We played an interview with Bono and Luciano Pavarotti. Ultimately it was the organizers who noted how the station pulled the communities together. Watching an outsider and an advertiser respond to that was pretty nice. There have been a lot of success stories for those of us who work with WMVY. This is just one of the recent ones. People are blown away at how we get the word out because of the people who work at the station. The history of the station, and the nature of what we do.

KZ: GAVIN and WMVY have been working together for a long time. How have you seen the musical direction evolve over the last decade?
BD: We now have a sharper focus. Over the last five years we’ve increased our currents from 40 to 60 percent while still being able to hold onto the key vintage tracks and bands that have always been a part of the station. I’ve been here nine years and have vowed to myself that I would never turn around, look for some of the key music and ask myself “Where did it go?” What we’ve managed to do is become more current while still holding onto our heritage, to keep a sense of longevity and history of the music. Only the new music is highlighted a lot more.

KZ: My perception, when I see Radiohead and Oasis, is that WMVY has added a little edge from the Falkirk days of the station.
BD: I don’t know if it’s edge. We have evolved from a sound where folk lyrics dominated to a sound that’s more mixed. The mix is more balanced between the Radioheads and Gin Blossoms to the Catie Curses and Dar Williamses. Jacki Brownlee is way up on the list, too. He’s an artist we’ve played all the way through.

KZ: While there’s still an acoustic and bluesy feel, you seem to be rocking more.
BD: I agree. There’s much more energy.

KZ: With all of the signals—heck, the whole Northeast has
A Pioneer of Independent Promotion

First at A3!

A Ground Breaker at Public Radio Promotion

A Strong Reputation

Key Radio Contacts

Taste Makers

Harry Levy
Louisa Rodriguez
Sam Russell

10850 Wilshire Blvd., Suite 710, Los Angeles, Ca 90024
Phone: 310.470.3220 Fax: 310.470.1892
Continued from page 51

4) This photo was originally taken for the cover of GQ regarding a story on really handsome guys in alternative radio. Unfortunately (for them), a nude photo of Sandy Horowitz will run instead. That’s Tim Johnstone from KQXR-Boise on the left, and John Stewart from KGDE-Omaha on the right.

5) I snuck behind the sound board to get this highly classified shot of the set list for Saturday night’s festivities. After screaming “Freedom of the press!” at the top of my lungs over and over, I was finally allowed back in the club with my camera.

6) Jane from KNRK-Portland (left) talking to Allison Strong from KAEP-Spokane about maybe selling the cool Sub Pop jacket Allison was wearing. Allison hung tough and told Jane to go stuff it.

7) The whole concept of “jacket and tie” is normally completely alien to Rich Jensen, Sub Pop GM. But as GM, Rich rose to the occasion and proved to the company that he can be as much of a suck-up as anybody else. Love those glasses Rich.

8) Don’t look directly into their eyes! It’s Leslie Fram from 99X-Atlanta (left) with husband (and really nice chap) Lanny West (right). Lanny is also in the biz as manager of Becky Sharp and other fine bands (wait ‘till you hear Grover). Looks like they had way too much fun on Saturday.

9) Eric and the three babes. Sub Pop’s Monica Mylod (far left), Leslie Fram from 99X (left), Sub Pop’s 1996 success, Eric Matthews (right), and Sub Pop’s Susie Tennant (far right). They’re all wondering why this shot has to be in GAVIN, and not some other more meaningful trade mag.

10) More Eric Matthews. This time Eric posed with Susie (left) and her new tiara she won for “Best Performance With Walking Pneumonia.” And with Tim Johnstone from KQXR (right). Eric was asking Tim if he’d like to be a model for Eric’s new line of clothing. I’m not making this up. About the line of clothing I mean. Eric Matthews has really designed a line of clothing coming out soon. Call Susie or Monce and they’ll give you the poop. Do I smell radio tie-in somewhere?
"Neptune Ave. (Ortho Hi Rise)"
The First Track From The Album
Tales Of Great Neck Glory
Produced by Luke Wood and Jesse Hartman. Recorded and Mixed by Edward Douglas
Management: Borman/Moir Entertainment
© 1996 Geffen Records, Inc.
Inside College

BY SEANA BARUTH

Think the Unthinkable

It's hard to believe, it's difficult to accept, it's ludicrous, unimaginable and extraordinary. But it's true. A&M's Scott Carter no longer calls college radio. After five fun-filled years of manic college radio promotion, Scott has moved into A&M's product management department. I know that the term "product management" has a delightfully vague, euphemistic quality to it (sort of like corporate doublespeak, i.e. downsizing for "fining", "neutralizing" for "murdering," or "trickle-down economics" for "fuck the poor"), but it's actually a key, artist-development-intensive position.

Scott explains his new gig as, "It's like you're doing all the marketing for a band and coordinating the whole project from video shoot to single selection to tour plans." Carter will be managing the products of 16 Horsepower, Cast, Kelly Willis, and Nuno B. from Extreme, among others.

Concerning his departure, Mr. Dinkly Pickle comments, "Although I am happy to be moving up the ranks at A&M, I am sure I'll soon be missing the adrenaline rush of an add date, the pride of having a top ten record, happy to be moving up the ranks at A&M, the adrenaline rush of an add date, the pride of having a top ten record, and especially the oft-heard sound of, 'this user's mailbox is full.'"

Daley says, "I just want to thank everyone who has been cool; there really are a lot of cool people out there."

In more job-related news, Lawrence Lui from WNYU has accepted a position doing college promotion at New York's Big Cat imprint. Lawrence will, we believe, continue in his capacity as NYU's music director—at least for the time being. You can reach Lawrence at Big Cat at (212) 941-6000, and his WNYU office hours are now in the evening, 6-9 p.m. Also, Kelly Eagan from WBNY has recently begun sampling Righteous Babe Records. Finally, congratulations to Sub Pop on their eighth anniversary and their phenomenally successful birthday bash. The party, held last weekend at Seattle's Showcase, featured performances from godheadSilo, Jale, Thorntorn Davis and Schaboh, and drew a huge crowd—"it seemed like the whole Northwest was in attendance. Here's the only photo I have from the event (thanks, Max), but it's not very representative. Picture: Kristen Meyer (Sub Pop) and Seana Baruth (Gavin)."

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**Gavin A/C**

**Adult Contemporary**

**MOST ADDED**
- GEORGE MICHAEL (73)
- AL GREEN (32)
- JANE KELLY WILLIAMS (28)
  * TRACY CHAPMAN (27)
  * THE JARS (27)
  * HOOTIE & THE BLOWFISH (27)

**TOP TIP**
- GEORGE MICHAEL - *Faith* (DreamWorks/Geffen)
- GEORGE MICHAEL - *Fastlove*
- SORAYA - *Love Is A Beautiful Thing* (Miramax/Hollywood)

**RECORD TO WATCH**
- AL GREEN - *Love Is A Beautiful Thing*

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**Most Added**

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<td>MARIAN CAREY</td>
<td>Always Be My Baby</td>
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<td>Count On Me</td>
<td>(Atlantic)</td>
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<td>Nobody Knows</td>
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<td>Follow You Down</td>
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<td>Real Love</td>
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<td>On A Bus To St. Cloud</td>
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<td>SELENA</td>
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**Success by Association and Hard Work**

Elaine Locatelli, Columbia Records Senior Director of National A/C Promotion, is a five-time winner of the Gavin A/C Promotion Person of the Year award. Locatelli, upon managing Hall & Oates at the time, Don Ienner, who was VP of Promotion for Millennium Records, and Philip Quatraro, who was a Regional Promotion Manager for RCA. Bonnie Goldner, Bob Catania and Mike Beccre were on RCA's national staff, while John Boulos, Brenda Romano, Butch Waugh, Kerry Wood, and Bart Baumgartner were locals.

Soon after John Betancourt left RCA for PolyGram, Elaine followed, and spent nearly five years in promotional administration alongside David Leach, Chris Lopes, and Joe Riccietti. Eight years ago, she joined Columbia Records. Thanks to her past association with Tommy Motolla, now President and COO of Sony, in 1985, Locatelli was introduced to Columbia’s Senior VP of Promotion Mark Benesch, who became as Associate Director of A/C Promotion, working with Mike Martucci. “I’ll never forget the first time, when Mike said, ‘Come into that office and start calling.’"
Grammy Award winner Michael W. Smith

"I'LL LEAD YOU HOME" has already found a home on over 125 stations!

"Hit songs. Sold out shows. Michael W. Smith delivers. "I'll Lead You Home" is another Michael W. Smith song that works."
Bill Wertz/WQLR

""I'll Lead You Home" is a song that really moves me. It touches our listeners. I can't wait to see Michael perform it live."
Cathy Harrison/WAFY

"Michael's concert is one of the top ten shows I've ever seen. His positive lyrics have a great impact on our community, and our phones are ringing off the hook!"
RJ Heck/KIXR

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I met Bill Hogan when I was working as Manager of one of four stations for Infinity in Baltimore. He worked for the company in Philadelphia then joined the military and worked as a janitor and computer circuit board builder until graduation. He, as a janitor and computer circuit board builder, didn't allow any blacks in. St. Johns University. Almost 7,000 students applied, and Thomas won. His start in radio was delayed because St. John's radio station, WUSB, didn't allow any blacks in the late '70s. Instead, Thomas interned at Metromedia's Channel 5 in New York City. He also worked as a junior and computer circuit board builder until graduation. He, then joined the military and worked for the Department of Defense. He learned to speak Russian and served as a Russian linguist. While working for the Department of Defense, Thomas began selling part-time for WXVY (V-105) in Baltimore. After the service he began working as a full-time sales rep for V-105 in 1985. He went to WUSL (Power 99) in Philadelphia for two years, then returned to V-105 and its sister station WCAO/AM as local sales manager. Next he became GSM for WJZ-FM in Baltimore. He worked for the Infinity station for two years before heading to New York to run WLIB/AM. Thomas joined Metromedia in February as Vice President of Sales for Metromedia International and General Manager of one of four stations it owns in Russia, Radio 7 in Moscow.

How did you get this job? I met Bill Hogan when I was working for Infinity, at one of Mel Karmazin's incredible managers meetings in Canour. We were the only two people on the beach in the water. I told him about my Russian background. A year later he became Executive VP for Metromedia International, under Carl Azriel, controlling the stations in Eastern Europe. After I left WLIB, I called and reminded him of our conversation on the beach. It took about two months, but I was hired to do sales. Then the GM in Moscow was moving to the Budapest station, so they needed someone who could speak Russian to take over.

How is the ownership structured for Metromedia stations over there? The stations are joint ventures in every country except Hungary. Metromedia is teamed up with a local investor, and one of its standards always has the Ion's share. What kind of station is Radio 7? It's a 24-hour Russian-speaking station, at 104.7 FM. We have Russian jocks playing western adult contemporary music, like Michael Jackson, Sting, Madonna, Janet Jackson, two Italian songs, and one short classical piece an hour. Plus we have news every half hour, provided by a service similar to the Associated Press. Is the station personality-oriented? Not yet. The jocks here stay close to the format. Stations in Russia for the most part aren't into promotions. But I intend to make Radio 7 very promotional-ly-driven. I plan to get our jocks out into the community and develop a one on one relationship with the listeners. We're going to be moving in the direction of more cross-promotion and sampling promotions with beverage and food companies. For example, the first Rustik Robbins' factory and Dunkin' Donuts cafe, are coming to Moscow and we will handle the grand opening events. What is your station's target demo in Moscow? Our audience is considered the upscale Russian listener. The New Russian. The New Russians are enjoying their new freedom to travel. The New Russian is making about $2,000 a month (the average Russian makes about $200), drives new cars, and they support privatization of new businesses in Russia. On Radio 7 we do a lot of travel features. This relates directly to the new sense of freedom the New Russian has. Where is your station ranked right now? In the latest Comcon 2, which is the equivalent to Arbitron in the US, although it's executed by telephone survey only, we are currently at number 7 in the market. The research we've conducted indicates that we're moving up rapidly. Our music research is handled by Owen Leach's company, Number One Research. He's doing focus groups with our target demo of 25-50, testing our music and the competition's. We are playing just the highest-test music. That includes the Russian and classical music as well. We're making great strides, and I expect us to be Number One sooner than later.

Who is your Number One competitor? The station we have to beat is a joint venture between the French and the Russians called Europa Plus. They have about a three-year head-start on everybody else. They also are an adult contemporary station. Of all the privately owned stations, they have the largest share. Europa Plus earns about 40 percent of the revenue in the marketplace, that means they're grossing around $20-40 million a year. The agencies here are used to buying more than one station, and they support privatization of new businesses in Russia. On Radio 7 we do a lot of travel features. This relates directly to the new sense of freedom the New Russian has. Where is your station ranked right now? In the latest Comcon 2, which is the equivalent to Arbitron in the US, although it's executed by telephone survey only, we are currently at number 7 in the market. The research we've conducted indicates that we're moving up rapidly. Our music research is handled by Owen Leach's company, Number One Research. He's doing focus groups with our target demo of 25-50, testing our music and the competition's. We are playing just the highest-test music. That includes the Russian and classical music as well. We're making great strides, and I expect us to be Number One sooner than later.

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What's it like being a black man running a station in Russia? It's different than in the States. These people tend to judge you based on character and action, rather than skin color. Because I speak Russian, people at the agencies, my drivers, people at the station, were very surprised and delighted to have a GM who speaks the language. When people realize that I can do business in their language, the playing field stays even. Russians are very skeptical about American business. They are not used to buying from the US. She also speaks Russian. Russian, and a female sales rep is also from the US. She also speaks Russian. What is the business environment like in Russia? It's a very difficult place to work. The phone systems don't always work. There are government restrictions on advertising. For example on cigarettes, and liquor. Everything over here is cash in advance. It's a challenge because you don't have all the tools at your disposal to do your job. This is not a function of the company, it's a function of Russian society. We also have strict laws placed on us by the American government. We're not allowed to deal in black market dollars, and the Mafia here is very strong and play a role in business. Sometimes Moscow reminds me of African. After I leave WLIB, I called and reminded him of our conversation on the beach. It took about two months, but I was hired to do sales. Then the GM in Moscow was moving to the Budapest station, so they needed someone who could speak Russian to take over.

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Gerald Levert & Eddie Levert, Sr.
Get Your Thing Off

The new single from the gold album
Father & Son.
Like That! by Thembsa S. Mshara

Sex, Vinyl, and Reality

I continually defend the right of free speech, to which all Americans are entitled, noting that despite the views of the political far right, the First Amendment does include hip-hop artists. However, while the artist is "free" to record anything he or she wants, radio is held accountable by their listeners. It seems that lyrics like "Niggaz, grab ya click if you love hip-hop" and "He's mine you might've had it once but I got him all the time," by Junior M.A.F.E.A., are significant, especially when getting on the "last nerve of more than a few programmers.

Although stations may play what the people want to hear to remain popular, many programmers feel their listeners' well-being and quality of life should be considered along with their desires and tastes. As Afia Brown of SW Networks says, "It's not about censorship, it's about responsibility.

The latest song to bring this issue to the fore is Jay-Z's "Ain't No Nigga," released on Roc-A-Fella Records. The song features skilled Def Jam rapper Foxy Brown on a call-and-response hook that swings, "Ain't no nigga like the one I got/No one can lick you better/He sleeps around but he's true/He sleeps around but he's true/swings, "Ain't no nigga like the one/Can't play this [record] in good conscience/Swings/Can't play this [record] in good conscience in this relationship.

As commercial stations around the country add the song into significant rotation, hit potential might once again have the edge over propriety. HOT 97 New York has been playing the duet heavily, and APD Tracy Cloherty's reason has been playing the duet heavily, "It's our #5 best-testing hit that misses, especially at the second chance, not a hit that misses, especially at the second chance, not a hit that misses, especially at the second chance.

The use of what has come to be called "the 'N Word" in any shirt is abhorrent; it's far from fashionable or cool and is tied to the ugliest chapters in the African American past all Fakin' Jax.

Based on these responses, it becomes clear that responsibility is in the eye of the programmer. The holders of that position have the power to affect the social and sexual health of America's youth...
Sunset Park soundtrack features all-new music by

2Pac, Tha Dogg Pound, Queen Latifah, Ghostface Killer featuring Raekwon, Junior M.A.F.I.A., 69 Boyz featuring Quad City DJ’s, Aaliyah, MC Lyte featuring Xscape, Mobb Deep, Onyx, Groove Theory, Big Mike, Adina Howard

Album in stores April 23. Movie opens April 26.
Rap Albums compiled by Matt Brown
Rap Singles compiled by Spence Abbott

**Gavin Rap Retail**

**Singles**

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**Rap Picks**

**CONSTANT DEViants**

- "Competition Catch Speedknots" (Vestry)

Wanna flash back to the Renaissance of Gang Starr and Main Source without leaving the present? Then get with Constant Deviants. The brother's voice is a fly, stone cold platform for bottom line rhymes. "Raw, like beef, rare like beef and if there's any discrepancies I'm punchin' out gold teeth." A rap beat composed only of drums, bass, and a creaking door, this is pure flava! Contact Ken at (800) 774-6236

**QUEEN LATIFAH**

- "Elements I'm Among" (Flavor Unit/Elektra)

Speaking of flashbacks, I got a serious "Princess of the Posse" or "Evil That Men Do" spine tingle once the needle hit the wax. Believe that Latifah still got it and, like Busta, makes sure everything remains raw. Check her expert balance of earnest and fashion, and they'll tie the knot in 97... like that. - ONE LOVE

**NEW**

- "Live And Die For His Hop" (Ruffhouse/Columbia/CRG)

**Albums**

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**Also known as:**

- Uncle Luke, the Black Hefner

**From:** Miami, Florida

**Current single:** "Scared"

**Next album:** Uncle Luke

**Label:** Island

**Cameos:**

- Notorious B.I.G., Doug E. Fresh, and Ice Cube appear on the new album.

**Lawsuits:**

- Luke has often been in court due to his controversial music. Luke was sued by George Lucas for misuse of the Skywalker name, and he won a Supreme Court case after he recorded a parody of the song "Pretty Woman," which the song's writers alleged defamed the original. Luke was also sued by 2 Live Crew for rights to the group's name.

**Little-known fact:**

- Luke rarely publicizes his community activism. He has sent plane-loads of food to Haitian refugees and to victims of the Hurricane Andrew disaster.

**On artistic freedom:**

- "No American wants to be told what he can and can't listen to or look at."

**On sex in rap:**

- "Everybody has a freak in them, I just don't hide mine. Nobody else in rap was talking about it. Besides, there's a huge audience for the music I make."
ALBUM IN STORES 4/23
SHIPPING OVER 175,000 UNITS

FEATURING THE HIT SINGLE
"FUNKORAMA" BY REDMAN
3 WEEKS #1 AT GAVIN!
3 WEEKS #1 AT HITS!
2 WEEKS #1 AT URBAN NETWORK!
OVER 100,000 IN SINGLE SALES

"THANK YOU DJ'S FOR YOUR SUPPORT"...

NEXT SINGLE L.O.D. "I FEEL IT"
B/W JAMAL AND CALIF "BEEZ LIKE THAT"
PLUS THE HOT REMIXES OF "FUNKORAMA"

RAP RADIO ADD DATE 5/2/96

THE
ERICK
SERMON
COMPILATION
ALBUM

OUT DA FRAME, KID!!
Gavin Mixshow

Like Fax!

James “Squeak” Bell, beloved citizen of the hip-hop nation, was brutally shot in front of his own home Friday night. He interned at American Recordings, was part owner of Heavyweights Record Pool and co-hosted Small J’s show on KSCR. I only met him once, and I miss him already. Condolesences to his family. On The Air: EMZ is enjoying Rakim’s return via bootleg of unreleased studio cuts. “New York to Cali” is Ra rhymin’ over an SOS Band cut. It’s just cool to hear his voice again!” Talib’s rockin’ Onyx’s latest joint, ‘Purse snatchers’. ‘Kinda phat...’ Props, Talib for askin’ me and Zenobia about women in radio for his appearance on a Spelman panel on the subject. WVEE’s Ramona and Princess Ivory also represented. Freaknik update: Bring a bike this weekend ’cause that’s the only way you can get around to promote, unless you’re on foot. 400K are expected at the citywide party. WNOV’s Wolf D.’s spectacular on the talkbox-a Roger sound-a-like fa sho’ ‘Like Fax Be Safe. —ONE LOVE.

Let the Mixshow Begin

Recently, we profiled RCA’s Kim Hughes, but we neglected to mention that although Kim was hired as a Programming Assistant at KBRL, she became Music Director within six months. Currently, Kim’s busy with Kristine W.’s “One More Try” on Champion/RCA, which is gaining in the mix show arena, and Kesh’s “Strange World,” which is working at KTFM, Power 96, and KMLE, amongst others. Kim also says that the new La Bouche, “Sweet Dreams,” has more staying power than “Be My Lover.” Congratulations to American’s Chino XL, as “No Complex” takes Number One in the Gavin rap chart for the second week!

Caller, You Play What?

Warren Peace, KUNV-Las Vegas
Hot: Ini “Fakin’ Jay” (Elektra)
L.A. Nash “Can’t Basta U” (rmx) (Menes)
MR: Large Professor “Mad Scientist” (DGC)
BTW: Ricky General “Skelette Combo” (Hot Ice)
Michael London, WZHT-Montgomery
WXBT-Montgomery
Hot: Quad City DJs “C'Mon & Ride It” (Big Beat)
MR: Luke “Scarred” (Island)
Nonchalant “O'Clock” (MCA)
BTW: Disco & The City Boys ”Da Train” (Ript)
D Street, KSJL-San Antonio
Hot: De La Soul “Tha Bizness” (Tommy Boy)
Geto Boys “The World Is A Ghetto” (Noo Trybe)
MR: Bone Thugs ‘N Harmony “Crossroad” (Ruthless/Relativity)
BTW: Luciano & Shaggy Wonder “The Program” (Signet)

EMZ, KBKT-Los Angeles
Hot: Mob Deep “Back At You” (Flavor Unit/Elektra)
Sadaq X “Hang Em High” (Loud)
MR: Rakim Bootleg! Leaks unreleased (Onyx Feat. Method Man “Evil Streetz” (rmx)
Jam Master D, KZRB-New Boston, TX.
Hot: Mystikal “Here I Go” (Big Beat/vibe) Disco & The City Boys “Da Train” (Ript)
MR: Bone Thugs ‘N Harmony “Crossroad” (Pitch Records)
BTW: D’Roc “Bounce Shorty Bounce” (chabang)
Zenobia Simmons, KBKT-Los Angeles
Hot: Junior M.A.F.I.A. “Gettin’ Money” (Big Beat)
De La Soul “Tha Bizness” (MCA)
MR: Bone Thugs ‘N Harmony (Relativity)
BTW: Frankie Qtts “You & You & You” (Phat Wax)
Talib Shabazz, WVEE-Atlanta
Hot: Quad City DJs “Come On & Ride It” (Big Beat)
WC MADD Circle “The One” (Payday)
MR: Luke “Scarred” BTW: Jigmastas “Beyond Real” (Beyond Real)
Wolf D., WNOV-Milwaukee
Hot: Goodie Mob “Soul Food” (rmx) (LaFace)
Jeff Lee, MD, WJBT-Jacksonville
Hot: Notorhomme, “Wherever You Are” (Blunt)
De La Soul, “The Bizness” (Tommy Boy)
MR: Luke, “Scarred” (Luther Campbell

FLICK OF THE WEEK

Rap editor Thembisa Mshaka snaps a quick one with GZA as they build on his next Wu-Banger: Killah Priest. “Shadowboxin’” his latest single with Method Man, is steady knockin’ mixers out!

Mixshow Profile

Title: Music Director

Hometown: Jacksonville, Fla.

Station: WJBT-Jacksonville.

Urban format. 12-24 Females.

Program: The Jeff Lee Show airs Monday through Thursday from 7 -10 pm. Friday Night Street Jam Fresh Express runs from 8-Midnight on Fridays.

As a 14-year old runner at Jacksonville’s WAZA in 1983, Jeff Lee was moving up when he became a WPDQ runner. He became a morning show sidekick at WPDQ after being allowed to tell an onair joke. DJing his own 16th birthday party launched him into the clubs before he used a music scholarship to study Mass Communications at Bethune Cookman University in Daytona Beach. He returned to Jacksonville as a paid intern at WHJX doing late nights before programming the Quiet Storm. Upon WHJX’s format change, Jeff moved to WJBT where he moved from Quiet Storm to late nights to nights and MD in December of 1995. He calls his PD Paco Lopez, “A blessing in disguise, for he has opened every door for me.”

Advice to Programmers:

“Be open-minded and remember that the way you came up will affect the way you could go down. Pay your dues and remain on solid ground.”


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Editors: Thembisa S. Mshaka
Contributing Editor: Mike Futagaki
Editorial Assistant: Jackie Jones McWilliams

Mixshow reports are a work in progress. Calls are not taken on conference calls at noon and 2 p.m. Pacific time each Monday.

Gavin April 19, 1996
I friend of ours predicted big Remember when a psychic "Who Will Save Your eventually surface some- go to prove that a hit will such as this and Everything three weeks now at 'KTU- and it's been in powers for most -played song of 1995, brilliant slice of pop/dance, over again?" Whatever. A said, "It feels like déjà vu all (Sire/EEG) "Your Loving Arms"

Albums

DAVID GRAY Sell, Sell, Sell (EM) David Gray is a Welsh Lon- doner full of piss and vinegar and his intensity comes through loud and clear on Sell, Sell, Sell. It was the orig- inal punk movement that first lit Gray's wick, illuminating advantages of expressing oneself economically. His first album on the Caroline label was largely acoustic-based, with a rhythm section. His next album is best not men- tioned. However, Sell, Sell, Sell reveals Gray's talent as an acoustic writer and an electrifying performer. Operating as a trio, Gray's music is inter- mittently A3 and Alternative. "Late Night Radio" and "Fast- er. Sooner. Now" are the immediate standouts. We hols this sells, sells, sells...—KENT ZIMMERMAN

RICHARD THOMPSON you?me?us? (Capitol) "I suddenly realized I had two brains," Richard Thompson told Gavin's Jennie Ruggles, "and it was time to use both of them." In this case, Thomp- son is referring to the electric and acoustic sides of his music. Two CDs (one electric, one acoustic, "mad") and 20 songs later, RT has assembled a true gem of a package with you'me'us'? With enough material to feed his rabid fans and enough airplay nuggets to keep radio at bay, Thompson reaches one of his highest creative plateaus with the help of producers Mitchell Froom and TchadBlake, who recently ignited A5 radio by working with Los Lobos. On the electric side is "Razor Dance," "Dark Hard Over My Heart," and "She Steers By You?me?us? (LaFace/Arista)

It's groups like Society of Soul that make today's RB scene so exciting. This five member group has emerged from the underground of Atlanta and has bridged the sounds of classic soul with the urgency of today's hip-hop grooves. Three members of the group, Rico Wade, Ray Murray, and Patrick "Sleepy" Brown are also known as the hit-making production team Noise, responsible for their latest chart buster, "Old Stopped Cold at Dawn") to mid-tempo-rockers ("Honey- screw"), be sure and give the title track a listen. It's a funny Bee Gees' derived ode to all the American anarchic quarters that throw back brews on lazy Sunday afternoon. —SOCIETY OF SOUL

E.M.B.R.A.C.E (Da Da Dah Dah) (LaFace/Arista)
SCUD MOUNTAIN BOYS

featuring the single
Penthouse in the Woods

Add date April 23rd

http://www.subpop.com
They Don't Care About Us

Video directed by Spike Lee.

Produced by Michael Jackson for MJJ Productions Inc.

http://www.music.sony.com/Music/MichaelJackson.html