

THE MOST TRUSTED NAME IN RADIO SINCE DAVE BRUBECK TOOK FIVE

ISSUE 2195

MARCH 6 1998

The Most Trusted
GAVIN
40
ANNIV

GAVIN

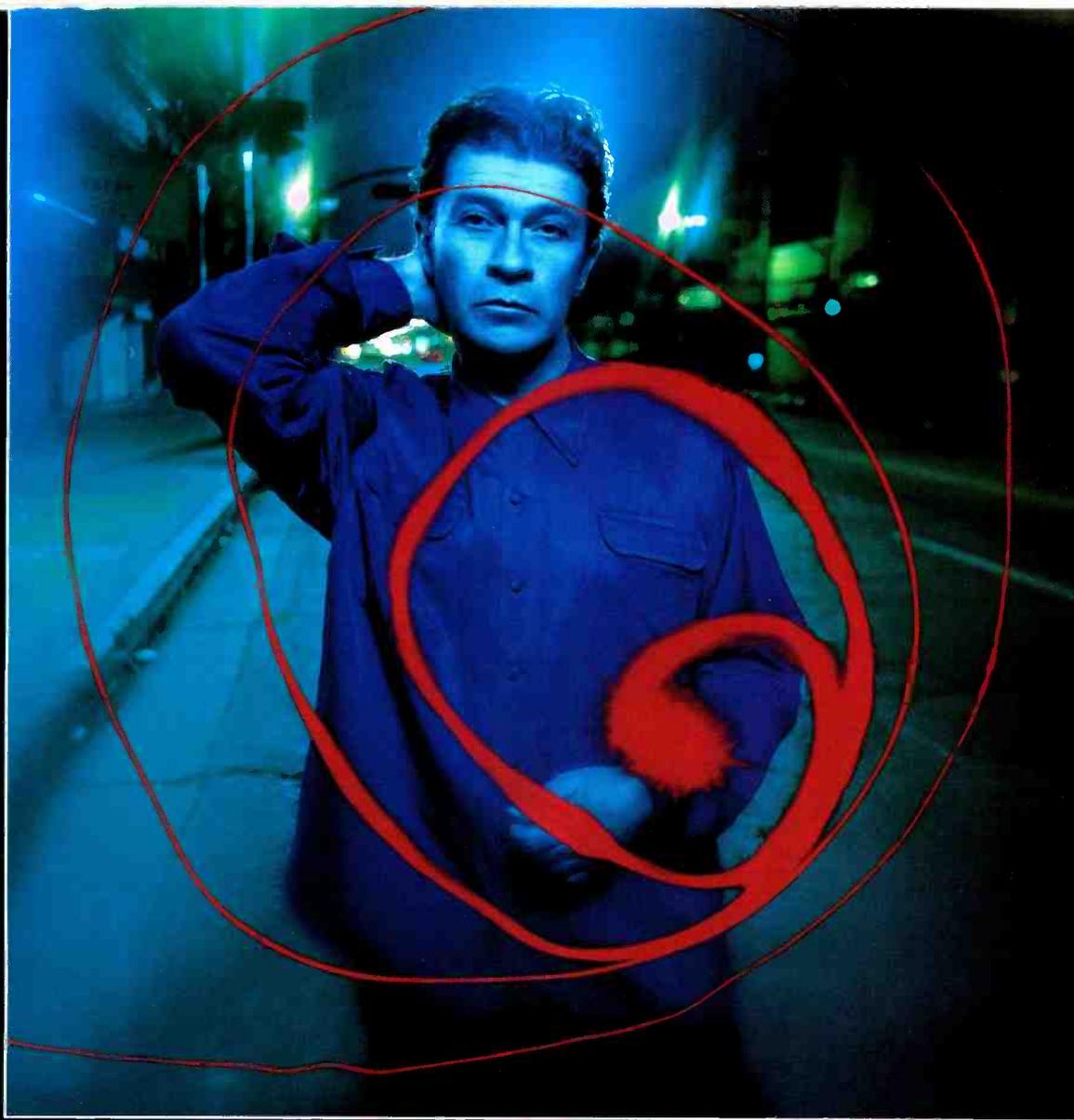
Guitars! Guitars! Guitars!

Today's Guitar
Heroes are Jazzy
and Smooth

Jazz Programmer Interview:
New Ears for a New Era

Blimey! Gavin Reaches Out
To Jazz-FM in London

PICTURED CLOCKWISE FROM TOP LEFT:
BRIAN HUGHES, CHIELI MINUCCI,
CHARLIE HUNTER, AND JOHN SCOFIELD



He's always pushed the boundaries. Until there were none.

Robbie Robertson

Unbound

The first single from the forthcoming album *From The Underworld Of Redboy*

ON AND PERFORMING AT:

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CIDR WMMM WXRT WXRV

plus many more quality stations!

BDS SPIN LEADERS:

KINK 25x Rank #2
WXRV 19x Rank #6
KMTT 15x Rank #8

Gavin A3 19-18* • R&R Adult Alternative 24-22*

“★★★★” —ROLLING STONE

LATE NIGHT WITH DAVID LETTERMAN 3/30

INSTORE 3/10



©1998 Capitol Records, Inc. hollywoodandvine.com/robbierobertson Produced by Tim Gordine and Robbie Robertson • Management: Jared Levine Management

AS TOLD TO ELIOT TIEGEL

Judy Jankowski

On Fundraising, Broadcasting, and All That Jazz

"There is no style of jazz we do not play," asserts Judy Jankowski, General Manager of KLON/FM, which repeated last month as recipient of GAVIN's Jazz Station of the Year. The California State University, Long Beach licensee calls itself the nation's jazz voice, since its programming is broadcast via satellite across North America by Playboy Enterprises to dish owners and cable system's music channels, as well as on Armed Forces Radio. KLON's non-commercial programming, including Latin jazz and blues, reflects its "West Coast mainstream bebop sound," augmented by a potpourri of NPR-syndicated shows. "That's the KLON sound we send out nationally," says Jankowski, who's been with KLON since 1994, following stints at jazz/NPR news public stations WDUQ/FM-Pittsburgh, KUHF/FM-Houston, and WBHM/FM-Birmingham, which also airs classical music.



Judy Jankowski

Public radio has been very good to me. When I started out 27 years ago, there weren't a lot of jobs for women. Public stations gave me the opportunity to be a program director and general manager, and working at KLON has been very rewarding. When we were named the top jazz station for the second time, it was an affirmation that what we're doing is right, concentrating on mainstream jazz. We know the L.A. market, and our seasoned on-air staff feeds the KLON sound rather than researchers telling us what we should be playing. We're a little too poor to be able to afford music research, so our sound is based on

the experience of the announcers. Ken Borgers, who used to do morning drive and is the acting program director, is our first full-time producer. We need to be more than a needle-drop station, because we have such wonderful jazz artists living here with whom we can share a little oral history. Ken had already been mixing and producing our Playboy Jazz Festival program that we send nationally to all non-commercial public stations, so he was the natural choice for the position. Scott Willis, who used to be program director, is now Director of Internet Activities.

We program for a Los Angeles audience even though our signal goes all over the world. There's a guy who picks us up in Nova Scotia and he e-mails me what a kick it is for him to hear the weather and traffic reports from L.A. We're also heard on KRML/AM-Carmel, Calif., and KECG/AM-El Cerrito, Calif., the first two stations to use our pro-

gramming as their own. It's a service we've not actively marketed.

Receiving the GAVIN award for the second year in a row gives added credibility to the station and what it's doing, and I hope to be able to use it to line up more corporate underwriters. We have close to 200 corporate sponsors, including major companies like Nissan and Remy Martin. We receive no complaints from listeners about these soft-sell tags, because people realize it's part of the way we need to do business. Most people who listen to public radio listen to one or two public stations, so they're familiar with corporate underwriters. They want us to do underwriting because they know they cannot come up with the amount of money we need in order to operate. My budget is \$3 million, and I need to raise \$1.5 million through memberships. We get some money from the Corporation for Public Broadcasting, some comes from grants, and we also do events, like producing the Long Beach Blues Festival. So the money comes from a lot of different sources.

We do three fundraisers a year, each lasting over three weekends. On our last drive, which ended Feb. 22, we raised \$631,000. I think \$700,000 is our magic number. If we could raise that amount on the air, we might be able to move to two drives a year. My first day of work here was during a fund drive, and the staff was so dead. They were doing four drives at that time. While their hearts were in it, their minds and voices were so tired, and I determined that three was the maximum with which we can still be compelling to the listenership. **GAVIN**

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GAVIN Founded by Bill Gavin—1958

GAVIN is published 50 weeks a year on Friday of each week. Subscription Rates \$325 for 50 issues or \$180 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.
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140 Second Street, San Francisco
California 94105, USA

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First Words

Dave Sholin is leaving GAVIN to join Island Records as Vice President of National Promotion, effective from the beginning of April. That's the bare news item.

Behind the news is the more poignant sense of a member of the family leaving home to strike out on his own. That may seem strange relating to someone of Dave's stature and longevity in the business, but it underlines the contribution Dave has made to GAVIN as one of the standard bearers of Bill Gavin's rich heritage.

Nobody is irreplaceable. Dave and his colleagues demonstrated that when they took over the mantle from Bill Gavin himself. But we will certainly miss Dave, perhaps most for his infectious enthusiasm for new artists and fresh sounds.

Among the consolations are the fact that his new role allows

him to remain based in the Bay Area and that he is moving to another branch of "family," headed by the dynamic partnership of Davitt Sigerson and John Barbis. Now he has a different platform from which to promote new sounds, and I'm certain you will be hearing from him.

David Jalt

David Dalton,
CEO



GAVIN NEWS

"Will new product hold up to the Miles Davis classics and the body and soul of the rest of my library? If it doesn't, you're shooting yourself in the foot by playing it."

— Gary Vercelli, see page 44

Jacor's Michaels: Consolidation Will Continue to "Stun" Radio

BY TONY SANDERS

Get ready for some more "stunning moments" in radio station consolidation, because the next phase in the wheeling and dealing will be the sale of the broadcast segments of substantial, diversified companies for whom broadcasting is "non-core."

That's what Jacor President/Co-COO Randy Michaels told GAVIN this week during a wide-ranging interview. A perfect example of this latest consolidation phase, he said, is the recent announcement that Pulitzer Publishing (N: PTZ) has put its broadcast properties up for sale; that includes the

group's five radio stations KTAR/AM, KKLT/FM, and KMVP/AM in Phoenix, WXII/AM-Greensboro/Winston-Salem, and WKLY/AM-Louisville, plus nine television stations.

"Just as we were all shocked when CBS and Westinghouse got together and then when Infinity joined CBS, this was a stunning moment," Michaels told GAVIN. "If you look at the number of substantial and mid-sized groups out there that are still held by people for whom broadcasting is non-core, there's a lot of consolidation left to go."

More in the April issue of GAVIN GM.

Sholin New Island VP/National Promotion

GAVIN Top 40 Editor Dave "The Duke" Sholin is leaving the publication to join Island Records as Vice President of National Promotion, effective at the beginning of April.

"Life is an adventure, and while I'm embarking on this next phase of my career, I leave knowing that GAVIN is poised for exciting times, further growth, and success," Sholin commented. "I want to thank GAVIN CEO David Dalton for his support in this

transition, and I owe a debt of gratitude to Associate Top 40 Editor Annette Lai for all her dedication, hard work, and attention to details." Sholin stressed that while his name is most associated with Top 40, his musical tastes stretch from from alternative to zydeco... "which works well, since I'll be working with a wide range of formats in my new role at Island."

"I can fully appreciate why Island was so keen to per-

suade Dave to join the new team being forged by Davitt Sigerson and John Barbis," Dalton observed. "Dave has a remarkable set of ears, keenly tuned to recognizing fresh talent, and he is beloved through the radio and music industries."

"I clearly recall Bill Gavin once remarking "Be nice to the people who are paid to be nice to you," Sholin concluded. "I'm about to find out the truth behind those words."

Radio Comes to Nashville As CRS 29 Heads Downtown

Country radio converged on Nashville last week as the 29th Annual Country Radio Seminar brought thousands of program directors, music directors, and other radio folk together at Nashville's Convention Center.

Four days of informative sessions, label showcases, parties, networking and schmooze opportunities, and performances from top-notch artists left the 2000-plus attendees with the feeling that the move from the Opryland Hotel to downtown was a positive change that enabled them to experience much more of Nashville.

Keynote speaker Garth Brooks jettied in from New York while in the middle of rehearsals for his hosting duties on *Saturday Night Live*, and shared his feelings and thoughts on various facets of country music. Asked why he was shipping his new single, "Two Piña Colodas" to A/C radio, Brooks said the move was designed to increase country's audience by bringing new listeners to the format. Brooks also emphatical-

ly stated that there are no plans to move him into the mainstream pop format.

Commenting on a continued trend toward music research in radio, Brooks noted, "Our greatest marketing research—we were all born with it. It's your heart."

One of the Seminar's most engaging meetings focused on

clarifying concerns regarding the much-hyped "pay for play" issue. Other sessions discussed the concept of "virtual radio," exclusive independent promotion, and the direction in which the radio industry will move as consolidation continues. For a complete Seminar wrap-up, check out this week's "Country Notes" on page 48.



Gavin in the '50s

We continue our capsule biography of Bill Gavin, who founded this publication 40 years ago:

■ In 1951, with a radio background as a performer, arranger, and producer, Gavin, aged 44, is at NBC's station in San Francisco, where he starts a nightly half-hour program of pop records, *The Burgie Music Box*, sponsored by the Burgermeister Beer Company. It's a smash, but when the show moves to ABC and NBC discontinues the division Gavin was managing, he is out of a job.

■ Married (to Janet Breed) and with two more children, Janet and Greg, having joined Sally and Ann, Bill hooks up in 1955 with the ad agency McCann Erikson, whose clients include the beer company sponsor of the popular *Lucky Lager Dance Time* show, airing on 48 stations in 11 Western states. Gavin becomes the show's music programmer.

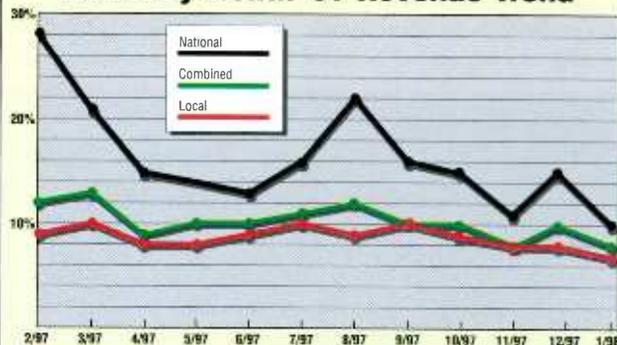
■ Gathering information from affiliate stations on record popularity based on requests and airplay as well as sales, Gavin comes up with a unique compilation of information reflecting—and predicting—hit records of the day. He becomes a music consultant for several stations in California and, building his information database with reports from stations beyond the Lucky Lager chain, creates "Bill Gavin's Radio Report."

■ When Lucky Lager cancels *Dance Time*, partly because of parental objections to a beer company sponsoring a show aimed at teenagers, Bill turns his attention, full time, to what will become *The Gavin Report*. —BEN FONG-TORRES



Revenues Up 8% in January

Month-By-Month '97 Revenue Trend



Last year's revenue gains spilled over into January 1998, as combined local and national spot advertising figures increased 8 percent in January vs. the same month a year ago, according to the Radio Advertising Bureau. Local revenues posted a 7 percent gain, while national ad dollars were up 12 percent. January represented the 65th straight month of revenue growth for the radio industry.

The G-files

ACQUISITIONS

- CUMULUS picked up 25 stations in seven midwest markets from James Ingstad for \$50 million; when the dust cloud settles, Cumulus will own 131 stations in 27 markets.
- COX RADIO agreed to pay \$14.5 million to purchase Christian-formatted WTLN/FM-Orlando from Alton Rainbow Corp.; Cox also is selling children's-oriented WZKD/AM in Orlando for \$500,000 to Thomas Moffit, Jr., the son of the owner of Alton Rainbow. When all deals are finalized, Cox will have five FMs and two AMs in the market.
- Marathon Media agreed to buy Western Communications for \$4.5 million. Included in the deal are KLCE/FM, KCVI/FM, KICN/AM in Blackfoot, Idaho, and KECN/AM in Idaho Falls. At closing Marathon will own 25 stations in four markets.
- BURBACH BROADCASTING subsidiary PBBC Inc. signed a deal to pay \$1.8 million for nostalgia-formatted WADC/AM and country-oriented WHCM/FM in Parkersburg-Marietta (W.Va.-Ohio) from Valley Communications' licensee Dailey Corp. Burbach currently owns two FMs and one AM in the market.
- RADIO UNICA has agreed to acquire Spanish-formatted KIQI/AM-San Francisco from Oro Spanish Broadcasting, giving the company its first outlet in the market.
- SUSQUEHANNA RADIO announced it was buying gospel-formatted WABZ/FM in Albemarle, N.C. from James Haber for \$1.65 million. Broker: Patrick Communications.
- ALLIANCE BROADCAST GROUP inked a deal to buy full-service outlet WOTS/AM in Orlando, Fla. from Winfield Broadcasting for an undisclosed amount. Call letters are expected to change to WOMN as the format switches to all women's programming.
- JOURNAL BROADCAST GROUP contracted to transfer KLQB/FM in Oracle, Ariz. (near Tucson) from Desert West Air Ranchers Corp. The station currently is dark. When the deal closes Journal will own three FMs and one AM in the market. Broker: Kalil & Co.

CLOSINGS

- SINCLAIR closed its \$635 million purchase of the Heritage Media stations, although the sale of seven properties—in Portland, Ore. and Rochester, N.Y.—to Entercom is still uncertain. So is the fate of three New Orleans properties while Sinclair decides which of its stations there it might spin off to accommodate FCC ownership rules.
- Cumulus completed its \$15 million purchase of four Ann Arbor stations from Arbor Radio. Properties include WIQB/FM, WQKL/FM, WTKA/AM, WDEO/AM. Broker: Bergner & Co.

PROGRAMMING

- WESTWOOD ONE announced its schedule of men's and women's NCAA Basketball coverage, beginning this Sunday (March 8) with the men's Selection Sunday announcement of the 64 teams participating in the tournament. Men's first round play-by-play begins March 12; second round games begin March 14; regional semifinals start March 19, regional finals begin March 21; the Final Four games will be broadcast March 28; and the NCAA championship game will air March 30. Women's national NCAA semifinals will be broadcast March 27, and the women's national championship game will air March 29.

MISCELLANY

- PULITZER BROADCASTING revealed it had retained Goldman, Sachs and Huntleigh Securities Corp. to seek potential buyers of its broadcast properties, including five radio stations.

When Gavin Talks...Grammys Listen

As you must know by now, last Wednesday (February 25) the National Academy of Recording Arts and Sciences handed out Grammy awards in 92 categories...but what you may not know is the sheer number of winners who either have appeared live at GAVIN events or in the pages of this publication. In fact, we at GAVIN are pleased to congratulate all of those we've championed over the years who this year took home trophies.

To wit: top Grammy honors this year went to Shawn Colvin (Record of the Year and Song of the Year), just one year after her appearance at 1997's GAVIN Seminar in New Orleans. Paula Cole (Best New Artist), Sarah McLachlan (Best Female Pop Performance), Best Pop Instrumental), John Fogerty (Best Rock Album), Alison Krauss & Union Station (Best Country Performance,

Best Country Instrumental, Best Bluegrass Album), Jars of Clay (Best Pop/Contemporary Gospel Album), and the Wallflowers (Best Rock Performance, Best Rock Song), also have earned an appreciative radio audience by performing at recent GAVIN Seminars or format-specific gatherings (or both).

Also, jazzmen Charlie Haden, Joe Henderson, and Roy Hargrove, all of whom also claimed top honors (Best Jazz Instrumental, Best Large Jazz Ensemble, Best Latin Jazz Ensemble, respectively), also are fellow GAVIN alum, as are Daniel Lanois and John Leventhal, who took home producer's prizes as part of Colvin's and Bob Dylan's latest projects.

Additionally, winners like Erykah Badu (Best Female R&B Performance, Best R&B Album), Ry Cooder (Best Tropical Latin Performance), and Tool (Best Metal

Performance) have been touted in our pages as acts to watch in the last few years.

A complete list of winners can be found at www.grammy.com/

Grammys = Sales

Following their recent Grammy wins, a number of artists have seen big boosts in this week's sales numbers according to SoundScan. Bob Dylan jumps the highest—from 10,200 to 41,283 units sold—but fellow winners have also seen significant increases. Best New Artist Paula Cole rises from 32,971 to 48,785 units, while double winner Sarah McLachlan ups her numbers from 30,238 to 40,624. Likewise, sales of Tool, Erykah Badu, Fiona Apple, and Jamiroquai's winning releases jumped noticeably (selling anywhere from 2 to 6 thousand additional units).

AMFM Networks "Reaches for Stars"; Picks Up Kasem Top 40 Countdown

American Top 40 With Casey Kasem is back on the air...as the first announced feature offered by Chancellor's AMFM Radio Networks.

After spending the last nine years in the Westwood One programming line-up, the 28-year countdown veteran signed a multi-year deal to bring his show (and its original name) to the new AMFM web. When Kasem's show moved from ABC in 1989, ABC retained the rights to the original name, forcing Westwood One to come up with a new one. As Kasem told GAVIN, "ABC owned the 'American Top 40' trademark, but my associate and I had a contract that reverted ownership of the show to us if there had been no activity for a two-year period."

Westwood One has filed suit against Kasem and attorney Eric Weiss for

breach of contract, claiming that Kasem still has two years remaining in his six-year deal. Kasem refutes



David Kantor and Casey Kasem

this, explaining that terms of his contract were contingent on specific performance levels that Westwood One failed to meet.

In addition to producing the Top 40 countdown, AMFM also will offer separate A/C and Hot A/C versions titled *American Top 20 With Casey Kasem*, and a daily 5-minute feature titled *America's Top Hits With*

Casey Kasem.

Commenting on the announcement, Kasem said, "My partnership with AMFM gives me the opportunity to expand a great show and a loyal audience base...I'm in an excellent position to deliver the very best to my listeners, station affiliates, and sponsors."

"Reuniting Casey with the show title *American Top 40 With Casey Kasem* brings the two best and most recognized names in countdown radio back together," observed Chancellor Sr. VP/Radio Networks David Kantor. "His style and delivery offers an excellent association for advertisers and stations."

American Top 40 is expected to launch on AMFM on over 350 stations, including Chancellor-owned WBIX/FM-New York, KBIG/FM-Los Angeles, and KIOI/FM-San Francisco.

Listenership Slips Below 16%, Hits Lowest Point Since 1981

Radio had better listen up! At least that's the opinion of a few analysts who caution that declining persons using radio (PUR) listenership numbers may mean trouble ahead for the booming radio industry.

A recent Duncan Radio analysis based on the Spring '97 Arbitron book reveals yet another small year-to-year decline in the Average Persons Rating (APR), or average Persons Using Radio expressed as a percentage of population 12+. According to Tom Moon, Duncan's Director of Operations, the current APR rate has slipped below 16 percent for the first time since 1981, based on spring-to-spring comparisons. Radio listening levels peaked in 1989 at 17.53 per-

cent of the 12+ population. Since then, the declines have been fairly steady, representing roughly a 9 percent loss over the last nine years.

As the industry continues to set revenue records, however, few radio executives wish to ponder the significance, let alone the cause, of the slipping numbers. Nonetheless, Moon says that it's better to examine possible reasons for the slight declines now rather than wait for a crisis. Among the potential culprits named by Duncan are cutbacks in marketing and promotion by the big groups, increased commercial loads, homogenous format offerings, a trend away from localness, and too much program segmentation which can discourage sampling.

MobilTRAK to Provide Overnight Audience Numbers in Phoenix

"Overnights" may soon be taking on a whole new meaning in radio.

Birmingham, Ala.-based Tapsan has launched its new MobilTRAK measurement service in the Phoenix market, gathering data from passing traffic at some two dozen measurement sites



located throughout the metro area. The new system delivers in-car audience shares on a day-after basis for every FM station in the market, providing ranking

and trending of daily and weekly shares on an hour-by-hour basis.

Already in place in Toronto, the MobilTRAK system detects signal emissions from radios in passing cars and measures their timing electronically. According to a company statement, the service consists of electronic measurement units that are placed along busy roadways, and are capable of measuring thousands of radios in passing cars every day. "When multiple units are placed in different geographical areas in a market, the combination can yield sample sizes in the millions, providing unprecedented accuracy and resolution," the company claimed. Tuning information then is fed to central computers, which process the data for next-day delivery via the Internet to subscribing stations.

Tapsan says that, because MobilTRAK requires no active participation in the monitoring process, it involves no recall or cooperation bias that affect conventional measuring techniques.

Talk Format Delivers Strong P1 Audience

Each week, more than 11 million listeners in the top 25 metros—15 percent of the total adult population—tune in to talk radio, according to a new study prepared by Interep.

The study shows that talk stations have some of the most loyal core audiences in radio, and is the only non-music format among top formats



delivering the highest percent of P1 listening. Talk also is a great out-of-home medium, with nearly seven out of ten talk listeners tuning in either in the car (38.8 percent) or at work (29.4 percent).

Other findings about talk radio listeners:

- They tend to listen most during a.m. drive, followed by mid-days;
- When compared with the average U.S. adult population, they are upscale, with

39 percent more likely to live in a house valued at \$150,000 or more, 21 percent more likely to be a college graduate, 17 percent more likely to live in \$50,000-plus income households, and 15 percent more likely to work in managerial/professional occupations; 54 percent are male and 46 percent are female; and More than half—54 percent—fall in the 25-54 demographic, with 39 percent concentrated in the 35-54 age cell.

Pricing Music Tests? Compare and Save!

How much should a quality music test set you back? As with the price of anything these days, "it depends." Gavin polled a number of researchers to find the going rate for a full library test:

- "If there's a standard cost

for this, there's something wrong. What drives the price of any research study is who's in the test. Price could range low end from \$17,000 to the mid-30s." —Amy Vokes, Strategic Media Research

■ "A good quality test using the Living Room Music test method will cost a station between \$13,000 and \$15,000. For local call-out, a station can expect to pay \$1,000 to \$1,400 per test." —Tom Kelly, Kelly Music Research

■ "A quality auditorium music test that combines some qualitative perceptual findings for 700 songs is \$15,000-20,000, depending on sample size and premium." —John Lund, Lund Media Research

■ "The cost of a good music test should range from \$18,000 to \$30,000, depending largely on market size because the incidence of finding a qualifier in a large market is much lower." —John Martin, Critical Mass Media

■ "There are two fixed costs in music tests: the payment of the respondent and the recruiting of the respondent. Both tend to be pretty expensive. The typical cost for a major market music test ranges from \$23,000-32,000, depending on the difficulty of the recruitment." —Rob Balon, The Benchmark Co.

For more on music research, check out the current issue of GAVIN GM.

Erykah Badu Wins Big At Soul Train Awards

The Grammys were not the only music industry accolades handed out last week. On Friday, February 27, the Soul Train Music Awards were announced and newcomer Erykah Badu was the big winner. Badu walked off with four Soul Train trophies, for Best R&B Soul Single (Female), Best R&B/Soul Album (Female), Album of the Year, and Best New Artist. R&B quartet Dru Hill took home two—Best R&B/Soul Single (Duo or Group) and Best R&B/Soul Album (Duo or Group)—while Usher (Best R&B Single Male), the Notorious B.I.G. (Best R&B/Soul Album), Puff Daddy & the Family (Best Video), Boney James (Best Jazz Album), and God's Property (Best Gospel Album) received one each.



THAT'S SHO-BIZ

By Dave Sholin

Head turner of the week was **Chancellor Media's AMFM Radio Networks** striking a deal with countdown king **Casey Kasem** and a return to the original show title *American Top 40*. Hours later, **Westwood One** filed a multi-million dollar lawsuit claiming Kasem was under contract until the year 2000. Should be interesting to see how this one shakes out.

A battle of another sort seems to be brewing in Detroit where **WDRQ** is calling itself "Today's Best Music 93-1" and Hct A/C competitor **WKQI** is going with "Today's Best Music Q95-5."

Could the folks over at *Saturday Night Live* be losing sleep these days over rumors that **CBS** is planning to do battle with a show hosted by **Howard Stern**.



All was going smoothly for **Mercury's Tony Smith** on **Grammy** morning as he headed out to meet with **Hanson**, who was slated for a series of morning show interviews (as in the past several years, the programs had set up shop in the **Arista** office complex). Looking up just in time, Tony shouted to his cab driver to stop just before hitting the back of a truck which had stopped suddenly; there was a crash, but no one was hurt. Refusing to be delayed, Smith somehow managed to get to the studio on time. In a much calmer setting, **KIIS**-Los Angeles morning co-host **Ellen K.** chats with Arista President **Clive Davis**, while VP Promo **Ken Lane** gets a lesson in air guitar from **WMOQ**-Philly morning personality and newly-named OM **Glenn Kalina**.



Scratch all those possible candidates to become the next PD at **KUBE**-Seattle. Ending up ahead of the pack is someone who was

in the building all along... APD/afternoon talent **Eric Powers**.

What's the status of **Debris Records** and label head **Ed Eckstine**? Will **M**neapolis band the **Hcneydogs** wind up on **Mercury**?

WPGC-Washington, D.C. MD **Maurice DeVoe** is named co-APD, sharing that role with **Bob Holmcrans**.

Jerry Clifton launches a new division of his **New World Communications** consultancy devoted to providing a resource for all formats to create original campaigns and promotions. Longtime New World associate **Paige Nienaber** is overseeing the venture known as **Clifton's Promotions Ranch** or **C.P.R.**

Ink should be dry (or drying) on **Craig Lambert's** move to **Trauma Records**, which will have him relocating to the West Coast.

Mainstream Top 40 returns to Tri-Cities, Washington, where **KUJ/FM (Power 99)** will play the hits under new PD **Jeff Jacobs**. Last doing nights at **KZZU**-Spokane, Jacobs was APD/MD and p.m. driver at one-time Tri-Cities Top 40 **OK95**. He needs those T&Rs immediately.

Named interim PD at **JET/FM**-Erie last December, **Dino Robitaille** drops the "temporary" title and officially has the job. First order of business: find a great night show. So, *rush* off a T&R. In other station news, **Craig Warvel** and **Danger Boy Leroy** exit mornings and are replaced by **Ryno**, formerly afternoons at **Q106**-San Diego.

KDUK-Eugene Promotions Director **Valerie Steele** adds MD duties.

S.F.-based Hollywood rep **Michael Novia** stays in the city by the Golden Gate but segues to **Maverick**. **Hollywood** Senior VP **Dan Hubbert** is talking to those interested in filling the vacancy.

Freak accident of the year award has to go to **Columbia's Jenni Drodz**, who witnessed a truck hit another vehicle. When she stopped, the driver of the truck backed up and ran into her car. She's mostly recovered and back on the j-o-b.

Yes, that was **Kiss 98.1**-San Francisco morning personality **Renel** serenading at **Barry Bonds'** recent nuptials. Photo with Renel at the mike can be found in the latest issue of *In Style* (the issue with **Kim Basinger** on the cover).



Speedy and healthy recovery to our "Godfather" **Moe Preskell**, who is in Miami's Mt. Sinai Hospital following surgery a few days ago.

Q102-Cincinnati's morning maniac **Johnjay** is seen with the winner of the recent "Monica Lewinsky Look-alike Contest." On top of \$1,000, the winner gets a lifetime supply of **Presidential** cocktail wieners and an internship on the morning show!



Mammoth Move for Leavitt



Steve Leavitt becomes VP of National Promotion for **Mammoth Records**, responsible for promoting the label's acts to all radio formats and helping the newly-assembled regional staff. "Steve and I have worked together previously and I couldn't be happier that he's chosen to join the Mammoth team," says Senior VP **Ted**

Volk. "With his extensive experience, Steve will enable Mammoth to have a presence in the pop/crossover formats, attract talent, and help Mammoth grow as a label."

Mercury Boosts Two

Brian McEvoy and **Andrea Weiss** have both been named National Directors of Rock Promotion for **Mercury Records**; McEvoy is based in New York and Weiss in Los Angeles. Of McEvoy, who moves into the post from Manager of Rock Promotion, VP **Steve Ellis** said, "[his] determination and aggressive attitude made him the obvious choice to break acts here at Mercury."

Weiss joins the label after years of radio experience, both at **Entertainment Radio Networks** and **Global Satellite Network**. "Andrea's years of rock contacts and relationships made her the obvious choice to join the Mercury team," said Ellis.

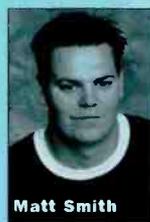
Khaner to Top Adult Promo for RCA

Now it's official: **Cheryl Khaner** jumps from **Columbia** to **RCA** as National Director of Modern Adult/Adult Top 40 Promotion based in New York. "Cheryl has the perfect skills, experience, and passion for the Modern Adult/Hot A/C area, which is becoming a key component format for success," says Sr. VP **Ron Geslin**.



Adds Khaner, "I couldn't have joined RCA at a better time. The music and leadership are poised to take this label to the next level, and I'm thrilled to have the opportunity to be a part of it."

The Dream Team



DreamWorks Records this week announced **Matt Smith** as Head of Alternative Promotion and named **Kay McCarthy**, **Trish Merelo**, and **Ken Williams** Regional Promotion Executives; all will report to Head of Promotion **Mark Gorlick**. "In building the promotion team at DreamWorks, I look for some very

basic traits," says Gorlick, "people who are smart, who think fast on their feet, have a grasp of the big picture, and most important, are willing to work their asses off. Matt, Trish, Ken, and Kay fit this mold perfectly."

TWISM/A&M Announces Promo Staff

Kevin Black has been named Senior VP of Marketing and Promotion for **TWISM Records**, the new joint venture between basketball superstar **Shaquille O'Neal**, and **A&M Records**. Black and his also newly-named staff of five—**Dwight C. Hayes**, **Adam Favors**, **Ian Fletcher**, **Porsche Taylor**, and **Monalisa Murray**—will design and implement promotion strategies for all TWISM acts and play a supporting role to A&M's Urban Promotion Department as well. "Kevin Black is a pioneer in street marketing," said O'Neal. "He has the skills and the vision to make TWISM/A&M Records a force in the marketplace."

Soireés of the Rich and Famous

Grammy Awards celebrations always make for the best parties in town, and this year was no exception. Whether it was Clive Davis' annual bash the night before the show or one of the myriad label fiestas to celebrate victory, everyone who is anyone was seen in New York last week.



Atlantic Senior VP Promotion Danny Buch, Executive VP Promotion Andrea Ganis, Stevie Nicks, company Co-Chairman/Co-CEO Ahmet Ertegun, and Executive VP/GM Ron Shapiro.



Fugee Wyclef Jean, Sean "Puffy" Combs, Columbia Records Group Chairman Don Ienner, Grammy winner Will Smith, Sony Music Entertainment COO Tommy Mottola, WORK artist Jennifer Lopez, Grammy winner Kenneth "Babyface" Edmonds, Jada Pinkett Smith (seated), Yab Yum Entertainment President Tracey Edmonds, Sony Music Executive VP Michele Anthony, and Grammy winner Tony Bennett.



Universal Music Group Chairman/CEO Doug Morris, Grammy winners Trisha Yearwood and Vince Gill, MCA Records Nashville President Tony Brown, MCA Nashville Chairman Bruce Hinton.



Whitney Houston, Bobby Brown, Arista Records President and founder Clive Davis, Aretha Franklin, and Bryant Gumbel.



Maria Gersh, Capitol Records President/CEO Gary Gersh, Grammy nominee Meredith Brooks, EMI Music President/CEO Jim Field



Sarah McLachlan's husband and drummer Ashwin Sood, BMG Entertainment North America President/CEO Strauss Zelnick, BMG Entertainment Chairman/CEO Michael Dornemann, Grammy winner Sarah McLachlan, and BMG International President/CEO Rudi Gassner.

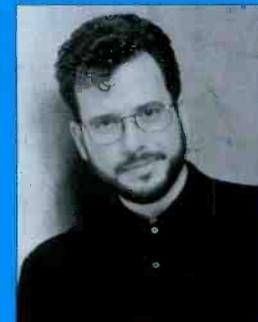


Elektra Entertainment Group CEO Sylvia Rhone, Warner Music Group Co-Chairman Terry Semel, Natalie Cole, and Time Warner, Inc. President Dick Parsons

F.O.R. #224

Friends of Radio

Billy Stritch



Pianist, singer, arranger, composer (Waters of March, the Brazilian Album, After 9/11, Touchwood Records)

Hometown: Houston

What radio stations did you grow up listening to?

KUHF/FM (jazz), KQUE/FM (easy listening), KRBE (pop), KILT/FM (first it was pop, then became country)

What radio stations do you listen to now?

WQEW/AM (easy) and WBGO FM (jazz) in New York City.

The last album you went out of your way to listen to and why?

Dianne Reeves' That Day. She takes standards and does them in new, unexplored, original ways.

Your favorite track on Waters of March and why?

"How Insensitive," because it's an example of what I talked about before—taking a standard and doing it in a (hopefully) new and unusual way.

A song you wished you'd written and why?

A song like "Love Is Here to Stay," but only if I could live long enough to see the impact it's had on future generations. I wonder if George Gershwin would be surprised to see that his songs are still recorded and used in movies all the time.

Future ambitions:

Writing shows for Broadway, producing records for singers I like, and getting more airplay!

Sho-Dates

March 8

Richard Fowler Butterfly Records
Steve Ellis Mercury Records
Randy Meisner, Mickey Dolenz, Carole Bayer Sager, Amiel Larrieux (Groove Theory)

March 9

Dan Hubbert Hollywood Records
Jon Conlon Career Records
Robin Trower, Mickey Gilley, Jeffrey Osborne, Jimmie Fadden (Nitty Gritty Dirt Band), Tia, David Wilcox

March 10

David Perl Hollywood Records
Mike Walker KQMX-Weatherford, Okla.
Seanne London WMPG-Falmouth, Maine
Doug Hayden WLKG-Lake Geneva, Wis.
Heidi Jo Spiegel Robbins Entertainment
Edie Brickell, Burt Bacharach, Tom Scholz (Boston), Jasmine Guy

March 11

Drew Ha Nervous Records
Rosemary Hart KMEL-San Francisco, Calif.
Brett Stevens MIX104.3-Grand Junction, Colo.
Bruce Watson (Big Country), Darden Smith, Stacy Earl, Soraya, Lisa Loeb

March 12

Jim Mickelson KKAT-Salt Lake City, Utah
Julie Rosen RJ Promotion
Charlie Quinn The River-Nashville, Tenn.
Wayne Scott WJDX-Jackson, Miss.
Alan Oda KIKI-Honolulu, Hawaii
Rhonda Beasley Curb/Universal Records
James Taylor, Al Jarreau, Graham Coxon (Blur), Kipp Lennon (Venice), Liza Minnelli

March 13

John Candelaria KPRR-EI Paso, Texas
Kerwin Kitzman WHSB-Alpena, Mich.
Julie Johnson Asylum Records
Bobby Novosad KSMB-Lafayette, La.
Shep Daddy WBLK-Buffalo, N.Y.
Neil Sedaka, Adam Clayton (U2), J.R. Sayles (Joe Public), Jay Middleton (Occams Razor)

March 14

Andrew Reed KUIC-Vacaville, Calif.
Zeke Terry KIYS-Jonesboro, Ark.
Marc Nathan Universal Records
Quincy Jones, Taylor Hanson (Hanson), Patrick Leonard (3rd Matinee)

MOST ADDED



- FIONA APPLE (27)
- ROBYN (23)
- CHUMBAWAMBA (22)
- **MADONNA (20)
- **SARAH McLACHLAN (20)
- *BRIAN McKNIGHT (18)
- *THE TUESDAYS (18)

TOP TIP

FIONA APPLE
"Shadowboxer"
 (Clean Slate/WORK)

With a Grammy in her possession, it appears Fiona is about to score a second-round knock-out at Top 40 with this release from late '96.

RECORD TO WATCH

SAMANTHA COLE
"Without You"
 (Universal)

Kiss 108-Boston MD Kid David is a big believer and says, "This could be a Number One song." New on: WCIL/FM-Carbondale, Ill., KLBQ-El Dorado, Ark., KKJO-St. Joseph, Mo., and Q97.9-Portland, Me.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CELINE DION - My Heart Will Go On (550 Music)	14	178	1	9354	+130
2	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	20	168	2	8058	-30
3	MATCHBOX 20 - 3 AM (Lava/Atlantic)	18	161	1	7465	-112
4	BILLIE MYERS - Kiss The Rain (Universal)	26	150	1	6150	+208
5	BACKSTREET BOYS - As Long As You Love Me (Jive)	19	138	0	5899	-275
6	JANET JACKSON - Together Again (Virgin)	19	138	1	5786	-110
7	K-CI & JOJO - All My Life (MCA)	14	141	6	5231	+611
8	JIMMY RAY - Are You Jimmy Ray? (Epic)	9	148	0	5140	+55
9	LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)	13	146	1	5123	+106
10	'N SYNC - I Want You Back (RCA)	8	142	0	4856	+514
11	MADONNA - Frozen (Maverick/Warner Bros.)	3	168	20	4643	+1744
12	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	18	137	2	4487	+22
13	NATALIE IMBRUGLIA - Torn (RCA)	6	156	5	4317	+868
14	SMASH MOUTH - Walkin' On The Sun (Interscope)	27	107	0	3986	-379
15	BEN FOLDS FIVE - Brick (550 Music)	10	134	4	3853	+236
16	USHER - You Make Me Wanna... (LaFace/Arista)	27	96	1	3809	-478
17	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	15	114	5	3715	+398
18	THE VERVE - Bitter Sweet Symphony (Virgin)	15	127	2	3689	+283
19	GREEN DAY - Time Of Your Life (Reprise)	14	112	0	3681	-591
20	SPICE GIRLS - Too Much (Virgin)	9	124	1	3528	-29
21	ROBYN - Show Me Love (RCA)	25	90	0	3155	-414
22	ERIC CLAPTON - My Father's Eyes (Duck/Reprise) †	4	129	7	3073	+658
23	AQUA - Turn Back Time (MCA)	6	127	7	2905	+444
24	USHER - Nice & Slow (LaFace/Arista)	11	91	10	2905	+241
25	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	16	91	0	2901	+173
26	ALL SAINTS - I Know Where It's At (London/Island)	9	101	1	2820	-567
27	MARCY PLAYGROUND - Sex and Candy (Capitol) †	17	120	12	2597	+416
28	ROBYN - Do You Really Want Me (RCA)	5	113	23	2181	N
29	PAULA COLE - Me (Imago/Warner Bros.)	6	102	7	2107	+406
30	BOYZ II MEN - A Song For Mama (Motown)	16	70	0	2077	-353
31	LISA LOEB - I Do (Geffen)	19	71	0	2046	-560
32	THE TUESDAYS - It's Up To You (Arista)	4	105	18	1968	N
33	BRIAN McKNIGHT - Anytime (Motown)	8	55	18	1887	+230
34	CHUMBAWAMBA - Tubthumping (Republic/Universal)	23	68	0	1782	-646
35	CHUMBAWAMBA - Amnesia (Republic/Universal)	6	101	22	1774	N
36	AEROSMITH - Pink (Columbia/CRG)	15	65	1	1745	-508
37	TONIC - Open Up Your Eyes (Polydor/A&M) †	7	84	3	1702	N
38	SUGAR RAY - Fly (Lava/Atlantic)	30	61	0	1702	-281
39	EDWIN McCAIN - I'll Be (Lava/Atlantic)	17	80	8	1662	N
40	JANA - Near Me (Curb)	8	68	1	1563	+29

† = Daypart Total Reports This Week 204 Last Week 203

Chartbound

	Reports	Adds	SPINS	TREND
DAKOTA MOON - "A Promise I Make" (Elektra/EEG)	50	6	873	+142
DESTINY'S CHILD - "No, No, No" (Columbia/CRG)	45	8	1180	+90

Inside Top 40 BY DAVE SHOLIN



No Muzzle in Tha Dog House

Dan Lay, Lance Otani, Jeff Ray Michael Vandergrift, and Joseph Lopez are hardly familiar names to listeners in the City by the Bay. But mention (as pictured here) Big Joe, Hollywood, JV, Elvis, or Rachel—collectively tagged "The Morning Dog House" on KYLD (Wild 94.9)—San Francisco—and the odds are good for getting some type of strong reaction. Love 'em or not, they are without question the hottest act on Bay Area music radio right now. Spend time hangin' with this crew, and you soon realize the names might not all be real, but everything else sure is.



Wild 94.9's Morning Dog House (clockwise): JV, Elvis, Rachel, Hollywood, and Big Joe

In fact, when I set up this interview with Hollywood a few weeks back, he asked if I could stop by around nine o'clock in the morning. I immediately responded, "Yeah, but you guys don't get off the air until ten." He let me know that everyone wanted to have our little conversation on the radio, because The Dog House shares everything with their audience. To be sure, the team's large, faithful following knows about as much about them as the closest members of their families.

Seconds after being escorted into the studio by PD Michael Martin, where I heard their trademarked "whaaaat" [said in unison] after blurting out "good morning Dog House," (by now a tradition for all callers and visi-

tors) they started throwing out questions to me. A few minutes later we got started, after they made sure to let me know that while they consider Martin to be an incredible programmer, he was "lucky to be named PD just about the time we got hired." Translation: How about co-credit

for the success of Wild 94.9? The Dog House was built at now-defunct San Jose Top 40 KHQT (Hot 97.7), mostly by accident. The station hired Elvis as afternoon talent and production director. His 14-year radio career had included midday and p.m. drive stops in Phoenix, Eugene, Portland, and San Diego, but all along he yearned for a morning show. JV's career was born in San Jose as night slammer for Hot 97.7, but he eventually moved to a smaller market (Merced, Calif.) so he could do mornings. The station, Hot 105 (KHTN/FM), told him to find his own producer so he turned to high school

Editor: DAVE SHOLIN • Associate Editor: ANNETTE M. LAI
 Top 40 reports accepted Mondays and Tuesdays 8:30 a.m.-4 p.m.
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

Up & Coming

Reports	Adds	SPINS	TRENDS	
57	27	615	+506	FIONA APPLE - Shadowboxer (Clean Slate/WORK)
50	3	906	+93	JONNY LANG - Missing Your Love (A&M)
44	13	599	+282	HANSON - Weird (Mercury)
38	5	777	+267	JAMES HORNER - Southampton (Sony Classical/WORK)
37	5	1110	+205	KP & ENVYI - Swing My Way (EastWest/EEG)
35	7	510	+213	SHE MOVES - It's Your Love (Geffen)
33	1	1109	+39	MARIAH CAREY - Breakdown (Columbia/CRG)
30	1	1002	+91	MASE - What You Want (Bad Boy/Arista)
26	1	780	+33	SWV - Rain (RCA)
25	4	795	+219	NEXT - Too Close (Arista)
25	13	312	+250	INNER CIRCLE - No! About Romance (Sound Bwoy)
23	1	592	+25	WYCLEF JEAN - Gone 'Til November (Columbia/CRG)
23	20	114	+73	* SARAH McLACHLAN - Adia (Nettwerk/Arista)
21	2	509	+50	ALLURE - Last Chance (Crave)
21	2	437	+97	BACKSTREET BOYS - Everybody (Jive)
21	1	416	+26	TOUCH THE SKY - Suffered For The Last Time (Copper Plate)
19	7	406	+175	JANET JACKSON - I Get Lonely (Virgin)
18	1	424	-49	ROLLING STONES - Saint Of Me (Virgin)
18	2	360	+81	BEHAN JOHNSON - World Keeps Spinning (RCA)
18	2	300	+50	RICHIE SAMBORA - Hard Times Come Easy (Mercury)
17	3	714	-17	TIMBALAND & MAGOO - Luv 2 Luv U (Atlantic)
17	—	300	-14	STEREOPHONICS - Traffic (V2)
15	1	447	-53	ERICK SERMON, KEITH MURRAY & REDMAN - Rapper's Delight (Priority)
15	3	239	+116	IVY MARKAITY - My Hip Life (National)
15	4	220	+94	ELTON JOHN - Recover Your Soul (Rocket/Island)
15	—	212	-26	STAR - Do U Want My Love (Def Beat)
15	4	172	+72	SAMANTHA COLE - Without You (Universal)
14	1	433	+119	SYLK-E. FYNE - Romeo And Juliet (RCA)
14	1	330	+4	CORNERSHOP - Brimful Of Asha (Luaka Bop/Warner Bros.)
14	3	306	+22	DRU HILL - 5 Steps (Island)
14	2	232	+68	ZOBA - Fax Me (Starbound)
14	4	195	+37	JAMES IHA - Be Strong Now (Virgin)
14	6	174	+88	* CHRIS BRAIDE - If I Hadn't Got You (Atlantic)
14	5	167	+77	* FATBOY SLIM - Going Out Of My Head (Astralwerks)
14	8	131	-18	* BARENAKED LADIES - Brian Wilson (Reprise)
14	13	45	+12	* GARRISON STARR - Superhero (Geffen)
13	3	198	+42	ARETHA FRANKLIN - A Rose Is Still A Rose (Arista)
12	1	355	+40	THE PRESIDENTS OF THE UNITED STATES... - Video Killed the Radio Star (Maverick/Warner Bros.)
12	—	332	+49	LSG - Curious (EastWest/EEG)
12	1	272	-2	KAI - Say You'll Stay (HD/Geffen)
12	12	0	0	* REACT - Can't Keep My Hands Off Of You (Berman Brothers/Columbia/CRG)
11	—	348	+32	2 PAC - Do For Love (Amaru/Jive)
11	1	296	+28	JODY WATLEY - Off The Hook (Atlantic)
11	1	200	+88	* MONTELL JORDAN - Let's Ride (Del Jam Recording Group)
10	1	268	+25	* AMBER - One More Night (Tommy Boy)
10	—	259	+52	FASTBALL - The Way (Hollywood)
10	3	181	0	* CHRIS CORNELL - Sun Shower (Atlantic)
10	3	165	-4	* PRINCE BE - Gotta Be... Movin' On Up (V2)
10	3	149	+3	* FREE CLINIC - Searching For Something (Free Clinic)

Drops: #32-Sarah McLachlan ("Sweet"), #34-Meredith Brooks, #35-Paula Cole ("Wait"), #38-Blessid Union, #40-Shania Twain, Lutricia McNeal, Mary J. Blige.

* Indicates Debut

buddy Hollywood. The show was up-and-running, and an offer came in to go to Bakersfield, but JV admits, "The goal was always to be in San Francisco." At about the same time, San Jose station management had contacted JV and asked if he'd return for wake-up duty.

One problem: at this point Elvis also made it clear *he* wanted the morning show and had to have Big Joe—a former intern who eventually became the guy in the van going out and doing crazy stuff—as part of the deal. JV of course *had* to have his producer Hollywood. The suggestion was made for Elvis and JV to go hang out and spend some time together. A few brews later (at about three in the morning and feeling no pain), they called the PD and demanded he "put us on the air right now." Despite being obviously drunk, they nevertheless convinced him that was "the only way we're gonna know if we like each other on the air is by trying it." Both now fondly recall that "audition" as some of the funniest stuff they've ever done together.

Eight months later, Wild (then at 107.7) offered the crew the opportunity they'd been waiting for—a move to S.F., they accepted. That was back in 1995, and JV claims about the only thing which has changed is "our confidence level to be totally us. [Back then] we would start to get into what we do and then the GM would yell at us. Michael gives us free rein now, which is one of the things that makes him great. Research showed we were too harsh, we were too this or too that, but you've gotta rely more on instinct."

Elvis adds, "That's what guys like **Keith Naftaly** and **Hosh Gureli** did when they were at **KMEL**. Just be yourself and forget research. If the numbers come back horrible, then maybe it's time to change something."

It only makes sense that since their show is far from the norm, so is their preparation. JV explains, "A lot of our time is spent outside the box—outside of radio. I'm working on a documentary; Elvis is gonna jump out of a plane; we're working on a stunt where Joe jumps cars at the Oakland Coliseum and Hollywood gets shot out of a cannon. We work a lot on bringing new things to the table, but then once you're on the air, you just gotta let it run and have fun with it. Some people try too hard to script every minute."

Next week: how far to "push the envelope," some advice for aspiring morning talent, and *The Dog House's* secret "four Ps" to a successful show. ●

ARTIST PROFILE

JIMMY RAY



HOMETOWN & BIRTHDATE: Walthamstow, East London, England; October 3, 1975

LABEL: Epic
SENIOR VP, PROMOTION: John Boulos

DEBUT SINGLE: "Are You Jimmy Ray?"

DEBUT ALBUM: *Jimmy Ray* (being released March 10)

MAJOR MUSICAL

INFLUENCES: "R&R, Stevie Wonder, the Beatles, Elvis, Eddie Cochran, Little Richard, David Bowie."

FAVORITE RECORD BY ANOTHER ARTIST: "You Make Me Wanna..." by Usher."

THINGS THAT MAKE YOU HAPPY: "Sunshine, milkshakes, and records."

THINGS THAT MAKE YOU SAD: "Nightmares, sad movies, and Elton John."

BEST PERSONALITY TRAIT: "I'm laid-back."

WORST PERSONALITY TRAIT: "I have temper tantrums."

FAVORITE WAYS TO RELAX: "[Spending time] at the beach."

PET PEEVE: "Queing (waiting inline)...or just waiting!"

FAVORITE FOOD: "Chocolate"

FAVORITE MOVIE OF ALL-TIME: "Star Wars."

LEAST FAVORITE FOOD: "Marzipan, the English word for fruitcake."

ODDEST JOB YOU'VE EVER HAD: "Collecting empty glasses in a nightclub."

SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW

ABOUT YOU: "That I'm really an alien from Mars."

SOMEONE YOU'D LIKE TO TRADE PLACES WITH FOR A DAY AND WHY? "Stevie Wonder because of his amazing talent."

FUTURE AMBITIONS: "To go back to Mars."

JIMMY RAY ON HIS MUSIC: "Pop-a-billy-hip-hop and no mistake."

GO Chart

GO MOST ADDED

FIONA APPLE (22)
MADONNA (19)
**INNER CIRCLE (13)
**THE TUESDAYS (13)

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

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

TW		SPINS	TREND
1	CELINE DION - My Heart Will Go On (550 Music)	4420	+171
2	MATCHBOX 20 - 3 AM (Lava/Atlantic)	3878	+22
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	3838	+126
4	BILLIE MYERS - Kiss The Rain (Universal)	3692	+242
5	JIMMY RAY - Are You Jimmy Ray? (Epic)	3306	+201
6	LOREENA MCKENITT - The Mummies' Dance (Warner Bros.)	3290	+172
7	BACKSTREET BOYS - As Long As You Love Me (Jive)	2931	+14
8	JANET JACKSON - Together Again (Virgin)	2850	+31
9	'N SYNC - I Want You Back (RCA)	2737	+376
10	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	2659	+103
11	THE VERVE - Bitter Sweet Symphony (Virgin)	2492	+205
12	GREEN DAY - Time Of Your Life (Reprise)	2482	-184
13	NATALIE IMBRUGLIA - Torn (RCA)	2410	+597
14	MADONNA - Frozen (Maverick/Warner Bros.)	2371	+1232
15	BEN FOLDS FIVE - Brick (550 Music)	2368	+194
16	K-CI & JOJO - All My Life (MCA)	2210	+297
17	SPICE GIRLS - Too Much (Virgin)	2188	+116
18	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	2125	+495
19	ALL SAINTS - I Know Where It's At (London/Island)	1909	+50
20	SMASH MOUTH - Walkin' On The Sun (Interscope)	1875	-11
21	AQUA - Turn Back Time (MCA)	1805	+393
22	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1612	+201
23	MARCY PLAYGROUND - Sex and Candy (Capitol)	1490	+263
24	PAULA COLE - Me (Imago/Warner Bros.)	1434	+281
25	ROBYN - Show Me Love (RCA)	1386	+14
26	CHUMBAWAMBA - Amnesia (Republic/Universal)	1307	+183
27	JANA - Near Me (Curb)	1286	+20
28	ROBYN - Do You Really Want Me (RCA)	1278	N
29	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1275	+190
30	TONIC - Open Up Your Eyes (Polydor/A&M)	1274	+169
31	THE TUESDAYS - It's Up To You (Arista)	1251	N
32	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	1249	+90
33	LISA LOEB - I Do (Geffen)	1223	-140
34	USHER - Nice & Slow (LaFace/Arista)	1200	+102
35	USHER - You Make Me Wanna... (LaFace/Arista)	1174	+53
36	SARAH McLACHLAN - Sweet Surrender (Netwerk/Arista)	1124	-84
37	AEROSMITH - Pink (Columbia/CRG)	1102	+6
38	SHANIA TWAIN - You're Still The One (Mercury)	1047	+71
39	CHUMBAWAMBA - Tubthumping (Republic/Universal)	913	-137
40	BOYZ II MEN - A Song For Mama (Motown)	907	+17

Crossover

URBAN/DANCE

KP & ENVYI - "Swing My Way" (EastWest/EEG)
ALLURE - "Last Chance" (Crave)
NEXT - "Too Close" (Arista)
MASE feat. TOTAL - "What You Want" (Bad Boy/Arista)
JANET JACKSON - "I Get Lonely" (Virgin)
BACKSTREET BOYS - "Everybody" (Jive)

ALTERNATIVE

SARAH McLACHLAN - "Adia" (Netwerk/Arista)
CORNERSHOP - "Brimful of Ashra" (Luaka Bop/Warner Bros.)
SMASH MOUTH - "Why Can't We Be Friends?" (Interscope)
FASTBALL - "The Way" (Hollywood)
CHRIS CORNELL - "Sun Shower" (Atlantic)

March 5-8, 1998

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**MOST ADDED
MADONNA (18)**

SARAH McLACHLAN (15)

**** MARCY PLAYGROUND (10)**

**** THE TUESDAYS (10)**



**TOP TIP
THE TUESDAYS**

"It's Up to You" (Arista)
The Norwegian calendar girls are registering significant early play. Top calls now include WMTX, WAKS, WQSM, WMXB, KKPN, WMBX, 98Q, KEYS, Y93, WVNC, Q93, WJRZ, WTBX, and KDBB.

**RECORD TO WATCH
FASTBALL**

"The Way" (Hollywood)

A clever song about the naivete of the slacker generation. Rotations reported already from KBBT, KYSR, KSTZ, KOSO, KLLC, KRUZ, KKMY, WBMX, WMTX, and KMXB, etc.

Gavin Hot A/C

TW	Reports	Adds	SPINS	TREND	
1	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	104	2	4065	-69
2	MATCHBOX 20 - 3 AM (Lava/Atlantic)	99	0	3951	-287
3	LORENA McKENNITT - The Mumpers' Dance (Warner Bros.)	103	0	3759	+114
4	CELINE DION - My Heart Will Go On (550 Music)	94	1	3653	-303
5	BILLIE MYERS - Kiss The Rain (Universal)	93	2	3214	-213
6	SMASH MOUTH - Walkin' On The Sun (Interscope)	79	0	2834	-330
7	NATALIE IMBRUGLIA - Torn (RCA)	99	8	2649	+530
8	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	80	0	2531	+87
9	LISA LOEB - I Do (Geffen)	81	0	2491	-486
10	GREEN DAY - Time Of Your Life (Reprise)	81	0	2464	-159
11	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	97	3	2456	+388
12	BEN FOLDS FIVE - Brick (550 Music)	81	6	2258	+109
13	THE VERVE - Bitter Sweet Symphony (Virgin)	79	2	2254	+184
14	BACKSTREET BOYS - As Long As You Love Me (Jive)	70	0	2102	-69
15	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	56	0	1729	-383
16	SARAH McLACHLAN - Sweet Surrender (Netwerk/Arista)	63	0	1658	-721
17	MADONNA - Frozen (Maverick/Warner Bros.)	80	18	1607	+584
18	PAULA COLE - Me (Imago/Warner Bros.)	78	8	1587	+341
19	TONIC - If You Could Only See (Polydor/A&M)	50	0	1495	-238
20	JIMMY RAY - Are You Jimmy Ray? (Epic)	61	2	1400	+1
21	CHUMBAWAMBA - Tubthumping (Republic/Universal)	54	0	1369	-233
22	MEREDITH BROOKS - What Would Happen (Capitol)	55	0	1367	-350
23	SUGAR RAY - Fly (Lava/Atlantic)	52	0	1326	-412
24	EDWIN McCAIN - I'll Be (Lava/Atlantic)	58	6	1196	+136
25	JANET JACKSON - Together Again (Virgin)	41	1	1178	-60
26	MARCY PLAYGROUND - Sex and Candy (Capitol)	52	10	1129	+245
27	FLEETWOOD MAC - Landslide (Reprise)	46	3	1080	+67
28	BLESSID UNION - Light In Your Eyes (Capitol)	41	0	1006	-135
29	SISTER HAZEL - All For You (Universal)	38	0	963	-31
30	ROBYN - Show Me Love (RCA)	33	0	910	-176
31	SHANIA TWAIN - You're Still The One (Mercury)	38	1	829	+43
32	ALANA DAVIS - 32 Flavors (Elektra/EEG)	36	0	814	-329
33	BRYAN ADAMS - Back To You (A&M)	36	0	795	-276
34	MATCHBOX 20 - Push (Lava/Atlantic)	32	0	712	-84
35	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	27	0	703	-3
36	SPICE GIRLS - Too Much (Virgin)	33	4	697	+23
37	SISTER HAZEL - Happy (Universal)	35	1	694	-310
38	ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island)	29	0	688	-32
39	ELTON JOHN - Recover Your Soul (Rocket/Island)	40	4	676	+87
40	AQUA - Turn Back Time (MCA)	34	4	670	N

Hot Stuff BY RON FELL

More from Moyes



The first-ever A/C One-on-One at the GAVIN Seminar, featuring Moyes Research Associates' Bill Moyes produced so many insights on our format that it took two weeks to include them all. In this sequel to last issue's "Moyes on A/C" column, we revisit more of the research guru's observations on how to program and market your A/C station.

MOST A/C VALUABLE IMAGE

"There is nothing better than to be known by your P1s (most loyal listeners) as the station that plays the best songs."

MODERN A/C

"Listeners refer to traditional A/C as soft rock. Modern rock is still searching for a handle. KZZO-Sacramento, for instance, is calling itself 'Today's Music Alternative.' It's today's music and has nothing in common with traditional A/C. The "alternative" is an alternative to any other music station that had existed in the market previously. Until the past year, we had not noticed a jelling of cohesive clusters of listeners who were into modern A/C artists like Alanis Morissette."

AT-WORK WINNERS

"At-work listening starts at 8 a.m., not the previously assumed 9 a.m. Traditional A/C radio stations must own women 25-49; you're in a lot of trouble if you don't. If you own the 'more music' franchise, you must dominate mid-days. We have stations that now have all-music hours at 8 a.m. and they're kickin' butt. That's a great way to get at-work listening. The value of succeeding in at-work listening is to get multiple people for long periods of time. We're seeing a

definite segmentation that now revolves around more music. These stations are at-work listening machines. Then we've got very successful personality-driven stations that have a lot of fun. Instead of 'more music,' these guys operate around the word 'fun.'"

FIT TESTING

"You can test records with your P1s and the song could get a good vote, but it may still not fit. You have to ask if the song has gone beyond the border. A song from Garth Brooks might be acceptable, but it still won't fit. You can't just test and then play what they like. They might like Garth, but don't want to hear him on your station."

DATABASES

"It's great to have an extensive database, but some don't know what to do with it. It's more than birthday cards to listeners. Everything evolves around giving listeners compelling reasons to listen."

CONTESTING

"The smart stations are spending more money off the air than ever before in hidden contesting. It is paying off and wouldn't be done if it didn't work. You can make your databased listener feel special, and that develops power and loyalty."

WEBSITES

"A/C listeners are not in the demo of Internet users. Speed of transmission makes the demo impatient, but with the ISDN lines coming, it may happen."

A/C AND WOMEN

"In 17 of the top 25 markets, A/C leads in female 25-54 demos. In six other leading markets, an A/C station is #2 in that demo group." ●

Total Reports This Week: 111 Last Week: 113

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

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

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

Chartbound	Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND	
THE TUESDAYS - "It's Up to You" (Arista)	33	10	595	+217	* SARAH McLACHLAN - "Adia" (Netwerk/Arista)	20	15	212	+113
TONIC - "Open Up Your Eyes" (Polydor/A&M)	32	4	500	+21	* FASTBALL - "The Way" (Hollywood)	19	7	305	+104
PISTOLEROS - "My Guardian Angel" (Hollywood)	32	3	550	+74	DAKOTA MOON - "A Promise I Make" (Elektra/EEG)	19	2	314	+61
CHUMBAWAMBA - "Amnesia" (Republic/Universal)	25	7	398	+134	DARYL HALL & JOHN OATES - "The Sky Is Falling" (Push/BMG)	19	2	371	+39
AMY GRANT - "Like I Love You" (A&M)	23	3	396	+6	JOHN TESH & JAMES INGRAM - "Give Me Forever" (GTSP/Mercury)	18	2	264	-11

MOST ADDED
MICHAEL BOLTON (34)
MADONNA (27)
JOHN WAITE (22)
ELTON JOHN (18)
SARAH McLACHLAN (16)

TOP TIP
DIANA KRALL
"Peel Me a Grape"
(Impulse!)
 The lady sells the song. Already sold are KBLQ, KCRE, KOKO, Q108, WBLQ, KIZZ, WRZI, KNNT, KWXX, and WCTW.

RECORD TO WATCH
CHRIS BRAIDE
"If I Hadn't Got You"
(Atlantic)
 Sixth Most Added in its second week. Calls already hearing it include WDKB, WCTW, KOKO, WFRO, KAKQ, WBLG, KWAV, KTDY, WHAI, WAWV, and WZDQ.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	CELINE DION - My Heart Will Go On (550 Music)	14	160	1	4183	-140	76	46	32	6
2	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	21	158	4	4067	+180	74	39	38	7
3	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	4	166	2	3606	+530	51	44	46	20
4	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	8	153	2	3402	+143	54	40	34	19
5	BACKSTREET BOYS - As Long As You Love Me (Jive)	19	133	0	3196	+159	52	34	34	11
6	FLEETWOOD MAC - Landslide (Reprise)	7	141	1	3044	+77	47	32	37	20
7	SHANIA TWAIN - You're Still The One (Mercury)	8	130	13	2418	+134	27	31	30	32
8	VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	14	115	1	2406	-243	33	30	33	13
9	DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	6	120	4	2380	+170	33	22	39	19
10	GARY BARLOW - Superhero (Arista)	7	121	7	2217	+382	20	30	42	21
11	BRYAN ADAMS - Back To You (A&M)	14	93	0	1914	-753	24	21	31	13
12	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	34	86	0	1820	-138	18	27	27	11
13	ELTON JOHN - Recover Your Soul (Rocket/Island)	5	117	18	1797	+327	12	15	44	33
14	RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)	21	83	1	1688	-49	18	17	32	11
15	LOREENA MCKENNITT - The Mummers' Dance (Warner Bros.)	9	77	7	1658	+130	26	16	18	13
16	EDDIE MONEY - Can You Fall In Love Again (CMC International)	8	83	3	1599	+41	19	22	23	17
17	MATCHBOX 20 - 3 AM (Lava/Atlantic)	21	63	0	1564	-140	30	14	16	2
18	AMY GRANT - Like I Love You (A&M)	6	95	12	1493	+233	5	22	33	26
19	VENICE - Running Home (Vanguard)	7	77	2	1477	+144	18	18	24	16
20	ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island)	27	75	0	1379	-121	11	13	32	14
21	BLESSID UNION - Light In Your Eyes (Capitol)	17	69	0	1232	-234	10	13	28	14
22	CHUCK JACKSON & DIONNE WARWICK - If I Let Myself Go (Wave Entertainment)	11	63	7	1211	+151	15	17	16	14
23	JULIE EISENHOWER - Shadoan (TIG)	8	59	3	1194	+52	17	20	8	13
24	SARAH McLACHLAN - Sweet Surrender (Netwerk/Arista)	21	58	0	1193	-465	13	21	14	8
25	DAKOTA MOON - A Promise I Make (Elektra/EEG)	6	83	9	1156	+223	3	14	27	29
26	MADONNA - Frozen (Maverick/Warner Bros.)	3	83	27	1131	N	4	7	34	28
27	STONE RAIN - The World Today (Uvula)	6	63	6	1051	+260	5	17	23	18
28	JOEY LAWRENCE - Never Gonna Change My Mind (Curb)	16	56	1	1044	-54	7	17	22	10
29	BARBRA STREISAND - If I Could (Columbia/CRG)	6	64	2	1000	+8	3	17	22	18
30	LINDA HORNBUCKLE - There Was A Time (FT)	17	56	3	994	+31	6	20	15	14
31	MICHAEL BOLTON - The Best Of Love (Columbia/CRG)	20	61	0	955	-251	3	11	22	21
32	JIM BRICKMAN with ASHTON & RAYE - The Gift (Windham Hill)	22	52	0	914	-207	5	10	21	14
33	LISA LOEB - I Do (Geffen)	20	46	0	897	-303	10	9	18	7
34	RICK MONROE - Life Goes On In L.A. (Divorce)	6	54	7	890	+223	4	16	19	15
35	JOHN WAITE - Imaginary Girl (Mercury)	3	65	22	861	N	0	7	33	22
36	KENNY G - Loving You (Arista)	15	47	0	847	-458	6	14	12	15
37	SIMON APPLE - It's Over (Trunk)	8	53	9	828	+142	4	13	17	18
38	PAULA COLE - Me (Imago/Warner Bros.)	6	45	2	806	N	4	12	21	7
39	SPICE GIRLS - Too Much (Virgin)	9	52	10	804	+150	4	8	19	17
40	DONNY OSMOND - Echo Of Your Whisper (Nightstar)	14	40	0	742	-853	8	7	16	8

Chartbound	Reports	Adds	SPINS	TREND
DIANA KRALL - "Peel Me a Grape" (Impulse!)	52	8	697	+134
KENNY G - "My Heart Will Go On" (Arista)	49	11	578	+124

Total Reports This Week: 175 Last Week: 175
 Editor: **RON FELL**
 Associate Editor: **ANNETTE M. LAI**
 Assistant: **LILY SHIH**
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 Station Reporting Phone: (415) 495-1990
 GAVIN Fax: (415) 495-2580

Inside A/C

BY RON FELL



New Mornings

Hot A/C **KS95**-Minneapolis has announced its new morning team. **Van Patrick** (formerly of **The River** in Nashville) and **Cheryl Kaye**, who did news at **KBBT**-Portland, Oregon, are the permanent replacements for the station's old morning team of **Rob** and **Mark**. **KS95 PD Todd Fisher** says this new team, only the third morning show in the station's 20 year history, "reminds me of the couple on the **TBS** series *Dinner and a Movie*. Fisher adds of Van Patrick, "He's a cross between **Jim Carrey** and **David Letterman**."

At **KBIG**-Los Angeles, more than the morning show is new. The revamped lineup at **Chancellor's** West Coast flagship now begins each day with the **BIG Morning Show** 5 a.m.-10 a.m., featuring **Carolyn Gracie** and **Rick Diego**. Former **KOST** personality **Lance Ballance** now hosts middays, with former **KYSR** personality **Jeff Davis** anchoring afternoon drive and **Broadcast Programming's** syndicated darling **Delilah** holding down 7 p.m.-midnight.

Don't forget to return your ballot for the first annual A/C Baseball Poll. You should have received it via fax the last week of February. All entries are due by March 13.



Prizes totaling more than \$1,000 are up for grabs among those who respond with the best picks for the '98 season.

KATHY MATTEA

“Patiently Waiting”

**#2 Pick at
AC Juke Box Jury
Going for Adds March 16th**

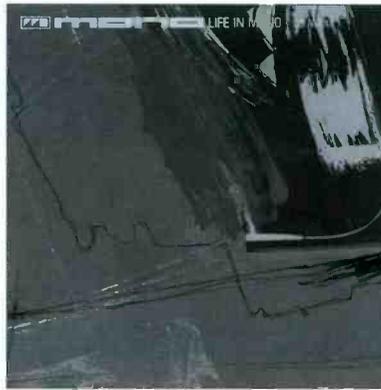


Produced by **Ben Wisch & Kathy Mattea**
Titley-Spalding Management

A/C Picks

MONO

“Life in Mono” (Echo/Mercury)



It's no coincidence this track sounds like a modern movie score. At its core is a John Barry theme for the '70s spy flick *The Ipcress File*. Mono gives it a moody European vocal texture and, by doing so, makes it very attractive for most of the A/C spectrum.

SISTER SEVEN

“Know What You Mean”

(Arista Austin)



Hots and Moderns will lap this up. Strong on guitars and anchored by the fronting vocals of

Patrice Pike, this Danny “Kootch” Kortchmar production is accessible to the music-intensive among us.

PHOEBE SNOW

“Brand New Me”

(House of Blues Music)



The distinctive voice of Phoebe Snow returns with a barn-burner of a production that revives an old Jerry

Butler, Kenny Gamble, Theresa Bell song that (I think) was the flip of Aretha Franklin's version of “Bridge Over Troubled Waters” more than a quarter century ago. Anyway, it rocks now.

BRIAN MCKNIGHT

“Anytime” (Motown/Mercury)

Brian gets smooth on this sad song that showcases his intimate vocals. He's a wonderful crooner who sounds at home on these vulnerable, heartbroken ballads.

38 SPECIAL

“Saving Grace” (Razor & Tie)

Nine years ago, when these guys pulled back on the “Second Chance” throttle, they had their biggest-ever A/C hit. This new acoustic softy is a love song that's as easygoing and charming as anything they've done before. ●

ARTIST PROFILE

BILLIE MYERS



HOMETOWN & BIRTHDATE:

Coventry, England; June 14, 1970

LABEL: Universal

DEBUT SINGLE: “Kiss the Rain”

DEBUT ALBUM: *Growing Pains*

MAJOR MUSICAL INFLUENCES:

“Joan Armatrading, Chrissie Hynde, and David Bowie.”

FAVORITE RECORD BY ANOTHER

ARTIST: “‘A Thin Line Between Love and Hate’ by Chrissie Hynde [the Pretenders].”

YOUR BEST PERSONALITY

TRAIT: “My sense of humor.”

YOUR WORST PERSONALITY

TRAIT: “Impatience.”

FAVORITE KIND OF FOOD:

“Jamaican”

LEAST FAVORITE KIND OF

FOOD: “Indian”

YOUR MOST TREASURED

MATERIAL POSSESSION: “A ring I always wear around my neck, given to me by a friend, who has since died of AIDS.”

THE MOST INTERESTING

PERSON YOU KNOW OR WOULD

LIKE TO KNOW: “[The actor]

Sidney Poitier, because he overcame a lot of things to be successful and yet stayed real and humble. He's a great person to aspire to be like.”

THREE ESSENTIALS YOU'D

NEED TO LIVE ON A DESERT

ISLAND: “Water, a person and love, and suntan oil.”

FUTURE AMBITIONS: “To make

more albums, act, and enjoy every moment of this dream.”

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

— DELILAH

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

— Don Kelley/WMJX-Boston

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

— David Joy/WPCH-Atlanta

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

— Chris Kampmeier/WMGF-Orlando

"THE wedding song of the century!! Every woman in our listening area who is getting married is calling, we've even got their mothers calling in and asking about it!! What a huge song!!"

— Jim Mackey/WRWC-Rockford

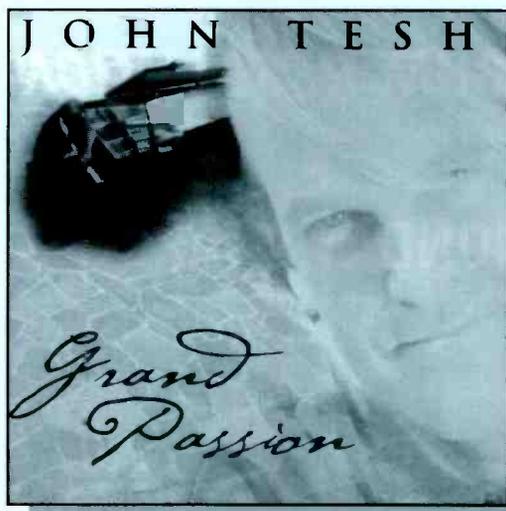
"It's very rare that I put a brand new song into regular rotation, but that exactly what I did with "Give Me Forever (I Do)." The song is perfect for us, and it's been a huge reaction record here at LITE 97FM! You can't go wrong adding this song!!"

— Stan Atkinson/WLTQ-Milwaukee

Give Me Forever (I Do)

John Tesh featuring James Ingram

From The Album:



Visit the official website: www.tesh.com

Top 5!!

Gavin AC ④ 3,402 spins on 153 stations

Gavin Hot AC Chartbound!!

R&R AC Chart ⑧-⑥ 1,736 spins on 98 stations!!

Billboard Monitor ⑪-⑩

18 Music Video Adds in 1 week.

Added to 

PolyGram



Contact: Scott Meyers, Director of National Promotion
Polygram/GTSP Toll Free: 888-54-TUNES

A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
43	2	684	+88	MICHAEL DAMIAN - Why Not Me? (Weir Brothers)
38	4	538	+44	PETER TRIPP - Back Alley (Dolphin)
37	34	324	+313 *	MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)
35	11	424	+154	HARRY CONNICK, JR. - Learn to Love (Columbia/CRG)
35	5	455	+142	JANIS IAN - Getting Over You (Windham Hill)
34	8	485	+136	LOVERBOY - Secrets (CMC International)
30	8	372	+114	TAMMY TRENT - Welcome Home (River North)
30	15	308	+187 *	CHRIS BRAIDE - If I Hadn't Got You (Atlantic)
29	5	357	+78	FICTION - I Could Cry (Coast)
26	8	489	+174	NATALIE IMBRUGLIA - Torn (RCA)
24	7	319	+126	BACON BROTHERS - Boys in Bars (Bluxo)
22	1	489	+19	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)
21	5	353	+53	EDWIN McCAIN - I'll Be (Lava/Atlantic)
19	3	217	+50	MATT GARBO - Secrets (CMI Productions)
18	1	381	+44	THE VERVE - Bitter Sweet Symphony (Virgin)
18	4	201	+33 *	JAMES HORNER - Southampton (Sony Classical/WORK)
16	3	285	+63 *	BEN FOLDS FIVE - Brick (550 Music)
16	3	241	-67 *	JIMMY RAY - Are You Jimmy Ray? (Epic)
16	16	121	+121 *	SARAH McLACHLAN - Adia (Netwerk/Arista)
15	3	150	+41 *	NATHAN WHITT - Shadow Jumpin' (Lick)

Dropped: Blenders, Jaget Jackson, Kenny Loggins, Joe's Band, Agartha, and Chip Davis. * Initial's Debut

S/P/W

SPINS PER WEEK PER STATION

CELINE DION - My Heart Will Go On (550 Music)	26.14
SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	25.74
MATCHBOX 20 - 3 AM (Lava/Atlantic)	24.83
BACKSTREET BOYS - As Long As You Love Me (Jive)	24.03
BILLIE MYERS - Kiss The Rain (Universal)	22.25
JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	22.24
THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	22.23
ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	21.72
FLEETWOOD MAC - Landslide (Reprise)	21.59
LOREENA MCKENNITT - The Mummers' Dance (Warner Bros.)	21.53

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

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	530
MADONNA - Frozen (Maverick/Warner Bros.)	495
JOHN WAITE - Imaginary Girl (Mercury)	415
GARY BARLOW - Superhero (Arista)	382
ELTON JOHN - Recover Your Soul (Rocket/Island)	327
MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	313
STONE RAIN - The World Today (Uvula)	260
AMY GRANT - Like I Love You (A&M)	233
RICK MONROE - Life Goes On In L.A. (Divorce)	223
DAKOTA MOON - A Promise I Make (Elektra/EEG)	223

38 SPECIAL

saving grace



FROM THE NEW ALBUM *RESOLUTION*

The first AC single from the band that gave you **SECOND CHANCE**, one of the biggest AC songs of all time! Now over 2,000,000 spins!

AC ADD DATE: MONDAY, MARCH 9

Promotion: Jon & David Konjoyan 213.874.7507
Rhonda Herlich/Julie Rosen 212.582.7531
Stephanie Barsamian 610.789.7833

Label Contact: Liz Opoka/Razor & Tie 212.473.9173

Management: The Mark Spector Company
www.38special.com
www.razorandtie.com

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MOST ADDED
MIKE IRELAND & HOLLER (30)
CARIE NEWCOMER (29)
CHRIS WHITLEY (14)
GREAT DIVIDE (13)
AUSTIN LOUNGE LIZARDS (12)

TOP TIP
RENO BROTHERS

Three Part Harmony (Pinecastle)
 Ronnie, Don, and Dale Reno's latest CD is filled with great pickin', fiddlin', and harmonies. Add to that some great songs, and you've got one helluva good CD. Already on the air at KDHX, KXCI, KALX, KCSS, KUND, and KFDI, to name a few.

RECORD TO WATCH
MIKE IRELAND AND HOLLER

Learning How to Live (Sub Pop)
 If you haven't listened to it yet, get it off the desk and into the CD player now! This is what it's all about, baby! Already enlightened: WJMA, WNCW, WZBR, WMLB, KNOT, KCMU, KFDI, and WBCN, among others.

Gavin Americana

The Other Country

LW	TW		Rpts.	Adds	H	M	L
1	1	THE DERAILERS - Reverb Deluxe (Watermelon/Sire)	70	0	40	17	13
4	2	THE WOODYS - The Woodys (Rounder)	71	2	32	14	25
2	3	JAMIE HARTFORD - What About Yes (Paladin)	65	0	34	22	9
3	4	JIM LAUDERDALE - Whisper (BNA Records)	68	2	27	27	14
6	5	CHRIS KNIGHT - Chris Knight (Decca)	67	5	27	26	14
7	6	CHERI KNIGHT - Northeast Kingdom (E-Squared)	68	1	22	23	23
10	7	ROBIN & LINDA WILLIAMS - Devil Of A Dream (Sugar Hill)	59	3	21	20	18
13	8	PETER CASE - Full Service No Waiting (Vanguard)	58	4	20	18	20
5	9	RICKY SKAGGS - Bluegrass Rules (Rounder)	57	0	22	21	14
8	10	STEVE EARLE - El Corazon (E-Squared/Warner Bros.)	50	0	30	9	11
18	11	APOSTLE - SOUNDTRACK - Various Artists (Rising Tide)	57	5	13	19	25
17	12	BLUE HIGHWAY - Midnight Storm (Rebel)	52	2	17	15	20
21	13	AUSTIN LOUNGE LIZARDS - Employee Of The Month (Sugar Hill)	55	12	8	25	22
14	14	THE HOLLISTERS - Land Of Rhythm And Pleasure (Freedom)	51	1	11	27	13
9	15	TOM T. HALL - Home Grown (Mercury)	51	0	16	17	18
16	16	HANGDOGS - East Of Yesterday (Crazyhead)	53	0	8	26	19
19	17	PAUL BURCH - Pan-American Flash (Checkered Past)	46	1	14	20	12
12	18	DELBERT McCLINTON - One of the Fortunate Few (Curb/Rising Tide)	44	0	19	17	8
11	19	FRED EAGLESMITH - Lipstick Lies & Gasoline (Razor & Tie)	44	0	23	10	11
24	20	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	45	2	5	19	21
20	21	BOBBY HICKS - Fiddle Patch (Rounder)	43	0	8	16	19
15	22	ROBBIE FULKS - South Mouth (Bloodshot)	38	0	14	16	8
26	23	THOMPSON BROTHERS BAND - Blame It On The Dog (RCA)	37	1	8	17	12
22	24	MICHAEL RENO HARRELL - Ways To Travel (Rank Records)	43	2	6	13	24
23	25	CHESAPEAKE - Pier Pressure (Sugar Hill)	45	0	6	9	30
33	26	CONTINENTAL DIVIDE - Feel Good Day (Pinecastle)	38	4	5	11	22
25	27	BIG HOUSE - Big House (MCA/NASHVILLE)	32	0	12	8	12
28	28	RECKLESS KELLY - Millican (Cold Spring)	32	0	8	12	12
40	29	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	35	9	6	9	20
29	30	JOHN FLYNN - John Flynn (Sliced Bread)	37	0	3	11	23
31	31	LONGVIEW - Longview (Rounder)	36	0	3	10	23
39	32	CRAIG CHAMBERS - The Cowboy's Conscience (WR Records)	31	2	2	13	16
34	33	KEVIN JOHNSON & THE LINEMEN - Parole Music (Sam)	34	0	3	9	22
27	34	TIM O'BRIEN - When No One's Around (Sugar Hill)	31	1	6	10	15
N	35	Ray Campi Quartet - Train Rhythm Blue (Mouth Piece)	29	5	2	15	12
37	36	GREG BROWN - Slant 6 Mind (Red House)	33	0	4	6	23
35	37	SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)	33	0	5	2	26
32	38	DONNIE FRITTS - Everybodys Got a Song (Oh Boy!)	30	0	2	10	18
30	39	WAYNE HANCOCK - That's What Daddy Wants (Ark 21)	27	0	6	9	12
N	40	LOUDIN WAINWRIGHT III - Little Ship (Charisma)	22	5	6	9	7

Chartbound

MIKE IRELAND & HOLLER (Sub Pop) **BALL, THOMAS, NELSON "SING IT"** (Rounder)
CARRIE NEWCOMER (Philo/Rounder) **PRICKLY PAIR** (Rockhouse)
RENO BROTHERS (Pinecastle) **FARMDOGS** (Sire)
TODD THIBAUD (Doolittle) **MICHAEL FRACASSO** (Rounder/Bohemia Beat)

Americana Inroads

BY CHRIS MARINO

Nashville's Extravaganza: No Hats Needed!



Close to 100 Americana acts filled clubs and venues up and down lower Broadway—and all over Nashville—for the 13th Annual Extravaganza. The Americana category, now just 3-years old, made up almost a fourth of all talent involved and included acts such as Mike Ireland and Holler, Dale Watson, the Hangdogs, the Ex-Husbands,

and Kevin Gordon to name a very few. Extravaganza, put on by the NEA (Nashville Entertainment Association), is supposed to be a showcase for unsigned or indie label artists looking for a major deal. But while the performances and schmoozing may have taken place for the benefit of industry insiders, the result was a fan-filled Festival wrought with great music.



Star Bar regular Jamie De Palo of WDBM, Smilin' Jim Caligiuri, and Chad Williams of WCBN drink up the atmosphere during Extravaganza.



Jeremy Tepper and Dale Watson at the Diesel Only showcase.



Kevin Gordon rocks the Gibson at the Sutler Cafe with his Fender Strat.



Hangdogs mesmerize the crowd at the Sutler!

Almost immediately after Extravaganza wound down, the Country Radio Seminar took place February 25-28. Ironically, "No Depression Night" coincided with the kick off of this year's CRS. GAVIN Americana Artist of the Year Ricky Skaggs performed with his band Kentucky Thunder to a sold-out (in

15 minutes, mind you) crowd at the Station Inn. The show was incredible and Ricky and his band made it clear why bluegrass music is more popular today than ever before.



Jon Grimson and Rick McKay of WBWI in West Bend, Wisconsin sip a few at the Station Inn.



Ricky Skaggs gives the audience a lesson in mandolin playing during "No Depression Night"

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

MOST ADDED

BONNIE RAITT (49/49 reports)

KATHLEEN WILHOITE

(14/15 reports)

SARAH McLACHLAN (12/45 reports)

CARRIE NEWCOMER (10/10 reports)

SEMISONIC (9/27 reports)

TOP TIP

BONNIE RAITT

"One Belief Away"
(Capitol)

Automatic artist gives us a track that fits adult rock like a glove. Most Added, #1 Spin Trend, highest debut at #31.

RECORD TO WATCH

KATHLEEN WILHOITE

Pitch Like a Girl (V2/Daves' Record Company)

Kathleen Wilhoite splits her time between music and a high-profile acting career. "Symphony" and "No One Can Touch Me" are our faves. 15 stations out-of-the-box including KCRW, WFUV, KRSH, KTAO, KSPN, WXPB, WEBK, WRRX, and more.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
2	1	ERIC CLAPTON (Reprise)
1	2	LOREENA McKENITT (Warner Bros.)
4	3	THE VERVE (Virgin)
7	4	AGENTS OF GOOD ROOTS (RCA)
6	5	SARAH McLACHLAN (Nettwerk/Arista)
3	6	B.B.KING (MCA)
5	7	ALANA DAVIS (Elektra/EEG)
12	8	ANI DIFRANCO (Righteous Babe)
9	9	MATCHBOX 20 (Lava/Atlantic)
8	10	ROLLING STONES (Virgin)
10	11	KENNY WAYNE SHEPHERD (Revolution)
17	12	PAULA COLE (Warner Bros.)
27	13	MARC COHN (Atlantic)
21	14	CHRIS STILLS (Atlantic)
14	15	PETER CASE (Vanguard)
18	16	PEARL JAM (Epic)
15	17	GREEN DAY (Reprise)
19	18	ROBBIE ROBERTSON (Capitol)
16	19	THIRD EYE BLIND (Elektra/EEG)
13	20	LISA LOEB (Geffen)
11	21	MARK KNOPFLER (Mercury)
35	22	NATALIE IMBRUGLIA (RCA)
24	23	FREDDY JONES BAND (Capricorn)
25	24	NAKED (Red Ant)
22	25	STEVE EARLE (E-Squared/Warner Bros.)
23	26	SING IT (Rounder)
20	27	BLUES TRAVELER (A&M)
26	28	MARCY PLAYGROUND (Mammoth)
32	29	MARY LOU LORD (WORK)
29	30	SISTER HAZEL (Universal)
NEW	31	BONNIE RAITT (Capitol)
33	32	WHISKEYTOWN (Outpost)
42	33	FASTBALL (Hollywood)
30	34	BEN FOLDS FIVE (Caroline)
31	35	HUFFAMOOSE (Interscope)
50	36	STEVE POLTZ (Mercury)
36	37	TODD THIBAUD (Doolittle)
34	38	JONATHA BROOKE (Refugee/MCA)
37	39	JAMES IHA (Virgin)
45	40	VICTORIA WILLIAMS (Atlantic)
43	41	HOLLY COLE (Metro Blue/Capitol)
47	42	BOB DYLAN (Columbia/CRG)
28	43	DELBERT McCLINTON (Curb/Rising Tide)
38	44	WILLIAM TOPLEY (Mercury)
NEW	45	JOLENE (Sire)
NEW	46	RADIOHEAD (Capitol)
41	47	THE SUNDAYS (DGC)
39	48	ABRA MOORE (Arista Austin)
NEW	49	CHERI KNIGHT (E-Squared)
48	50	BARENAKED LADIES (Reprise)

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

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



Ebba Forsberg

Extension 606 BY KENT ZIMMERMAN

Zimmermen Adopt Ebba Forsberg, Internet World, Karl Wallinger's Party, Kathleen Wilhoite, & Cyber E-Mail Updates

SPIN EBBA FOR ROD AND THE ZIMS

One of the things that separates Triple A from the rest of the wolf pack is our sense of community. And when one of our own is

struck, it's time to get down. KFAN music director Rod Hebert was recently diagnosed with cancer, and unfortunately, like millions, he was caught without health insurance. On top of dealing with this gigantic

bummer, there's a potentially enormous medical debt factor involved. For the week of March 9—deemed Rod Hebert Week—a band of promo ducks will be pledging a buck a spin on designated records

Gavin A3 Doomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CHOR	KACY	KBAC	KBCO	KBYR	KEPC	KFAN	KELX	KFOG	KFXD	KGSR	KINK	KKZN	KLRQ	KMMNS	KMTT	KMBA	KOTR	KPCC	KPIG	KRQL	KROK	KRSH	KRRM	KRBS	KSPN	KSUT	KTAO	KTCZ	KTRK	KUNR	
1	ERIC CLAPTON (Reprise)	778	+28	32		12	30	22		15	15	14	23	17	26	19	8						3		25	19	10	14	20		7	22	14	3	
2	LOREENA McKENNETT (Warner Bros.)	710	-68	14	22	9	10	19	12					12	17	13			19		9	5	6	1	38	8	20	13	10	6	7	11	3		
3	THE VERVE (Virgin)	694	-25	31		24	30	24	7				23	3	10	28	22	12	20		12	5			17	10	12	13		11	6	9			
4	AGENTS OF GOOD ROOTS (RCA)	687	+44	31	19	9	16	24	10		14	5	23	10	25	15	7		6	10	12	7		3	36	10	10	9	20	14	9	11	3		
5	SARAH McLACHLAN (Network/Arista)	666	+10	23		15	6	11				7	1		15	26	20		19		8	7			37	4	20	9	20	11		17			
6	B.B.KING (MCA)	655	-64	17	20	5	14	4	9	25	26	13	15	18	5	14	8		6	9	12	7	13	2	31	10	15	14		14	6	27	11	5	
7	ALANA DAVIS (Elektra/EEG)	609	-53	31	20	16	14	23	9				24	8	8	14			18		8	7		3	38	3	10		20	11	9	8	10	3	
8	ANI DiFRANCO (Righteous Babe)	551	+49	13	19	9			13				6		1						12	12	7		20	14	19	15	9	13	11	17	9	5	
9	MATCHBOX 20 (Lava/Atlantic)	527	-38	23			30	17			12	14					26	22							37	3	15	14			23	9			
10	ROLLING STONES (Virgin)	527	-50	22				6		5		15			8		13	16	10	5	4	5	12	2	32	20	20	23	20	6		3	10		
11	KENNY WAYNE SHEPHERD (Revolution)	524	-20		19	10	12	17		17	17	14	14		5	14	14	15	12						24	7	20	28	20	6		6	21	11	3
12	PAULA COLE (Warner Bros.)	495	+80	12		15		10					12		14				14		3				25	21			13						
13	MARC COHN (Atlantic)	463	+122	23		12	14	8		10		5	23	18	24	16	7			8		3			15	15	7	14	10	6	7	23	9	3	
14	CHRIS STILLS (Atlantic)	439	+46		20	10			8		13		7	17			8		1		16	5	10	2		10	10	12			11		8	5	
15	PETER CASE (Vanguard)	435	-46			10			11		12		7	10			8			11	16	7			13	8			20	13	7		12	5	
16	PEARL JAM (Epic)	425	+11		16	16	7	17	10			6	19	8			15	16	11		16				25		10	14	10		8				
17	GREEN DAY (Reprise)	423	-28	11	20	15	14	23				6	19	8			20	9	6			7			37			14					3		
18	ROBBIE ROBERTSON (Capitol)	420	+18	15		13			6	5	16	6	6	8	25		7	13		8	12	7	2		25	10	10	9	10	9	14		14	3	
19	THIRD EYE BLIND (Elektra/EEG)	411	-9				7	11		15						12									37			14	10						
20	LISA LOEB (Geffen)	409	-82	17		11	7		6	15	14	4		9	26				19	6					32	1	15	12	13				3		
21	MARK KNOPFLER (Mercury)	397	-109						16	11	17	14			11	27			19	10		7	10		31	19	10	14		8	8	12	5		
22	NATALIE IMBRUGLIA (RCA)	365	+58	20	16								22	11		16				7		5			32	7	9	13		4			3		
23	FREDDY JONES BAND (Capricorn)	358	+8		21	6	13			5	14		14				14			8		7			38	13	10	9	13	5		7			
24	NAKED (Red Ant)	357	+12		19	9			7	5	17		12		10	10	9		3	8		7			16	7	10	12	13		7		3		
25	STEVE EARLE (E-Squared/WarnerBros.)	355	-22		17	10		10	6	10	11			10					6	9	8	5		3		1			8	7		19	5		
26	SING IT (Rounder)	350	-26			4			13	15				23											8	13	7		13	12			5		
27	BLUES TRAVELER (A&M)	348	-52								21	17					13	12		5		5	7		22	17	10	12	13			4	8		
28	MARCY PLAYGROUND (Mammoth)	346	+2			12	30	23		0			13			28	7		17			7			18					5		10			
29	MARY LOU LORD (WORK)	345	+26		18				13				7	10			8	10		6		3			7	13	5			5		7	5		
30	SISTER HAZEL (Universal)	343	+16	12			30	22				5													31		7	9	13						
31	BONNIE RAITT (Capitol)	318	NEW	2				15	6		12	5		20	38	17									14		14		9	9	8	11	3		
32	WHISKEYTOWN (Outpost)	317	+5		19	1	12	9				5	7	9					7			5	6	11	13		7	12	10	7	4	7			
33	FASTBALL (Hollywood)	311	+51		19			6					13	14			7	12		8	4	7			25	6				5			3		
34	BEN FOLDS FIVE (Caroline)	311	-15			13		18	12				10			13			18			5									4				
35	HUFFAMOOSE (Interscope)	300	-20	31		2					13	4	12	4	14				7	10		5				24	9	10		10			11		
36	STEVE POLTZ (Mercury)	293	+70	17		10					14		14		5					8	4		5			4				4	5	7	3		
37	TODD THIBAUD (Doodliddle)	286	-2						10								9	11		6	8	7	7	2	15	7		9	13	8	5	10	3		
38	JONATHAN BROOKE (Refugee/MCA)	281	-27						10	5			4	10					6	3	7	5				15	13	9	7	7	7	8	3		
39	JAMES IHA (Virgin)	278	0		9						11		12		5		7	11			11					2	10	12			5	3	8		
40	VICTORIA WILLIAMS (Atlantic)	264	+21										3							8	14	3	5	3	13	6				5			5		
41	HOLLY COLE (Metro Blue/Capitol)	261	+2	7					10	10			7							11	7			3	14		15	13		5		9	5		
42	BOB DYLAN (Columbia/CRG)	256	+18					6	10	10											9	7	10			12	15	13	5			21	5		
43	DELBERT McCLINTON (Curb/Rising Tide)	256	-72		19		13	11		20	9					14	7		6	6		1			23	10	9		4			9			
44	WILLIAM TOPLEY (Mercury)	240	-37	20			23			15					17		20	11							25	5							9		
45	JOLENE (Sire)	227	NEW		8	2				5			7									4	3	3		7									
46	RADIOHEAD (Capitol)	225	NEW	12	19	13							17						13		9							12			6				
47	THE SUNDAYS (DGC)	220	-41					10												6					24	6	15	9					3		
48	ABRA MOORE (Arista Austin)	219	-58	9				7	8	30	7	2				10	15	12							31	4	10						9		
49	CHERI KNIGHT (E-Squared)	217	NEW						11					4															5	5			5		
50	BARENAKED LADIES (Reprise)	213	-21				24	14					14			16			1														8		

they're working that week. Music folk are invited to throw a record or two in the hopper while radio is invited to spin those discs in Rod's honor. Those of us in between, we gotta be creative. So in honor of Rod and our current favorite song, the Z'men are already in for the first 50

Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KXL	MAFS	MBOS	MBZC	MOBE	WCLZ	WDET	WEEK	WEEK	WHER	WFPK	WFLV	WWS	WVZE	WMAX	WMMI	WNAVY	WNNVY	WVCS	WVOW	WVKU	WVLT	WVRI	WVIX	WVRY	WVSI	WVOD	WVRY	WVCO	WVLE	WVFN	WVRT	WVRY	WVPE	
ERIC CLAPTON (Reprise)	7	6	25		4		8						6	12	20	25	14	14	11		3	24	12	22	2		19	30		32	9	13	28	7	
LORENA MCKENNICHT (Warner Bros.)	6	6	21		6	5				6		8		16	30	24	18	12	14			24	12	12	2		10	19		50	14	17	16	5	
THE VERVE (Virgin)	6	33	6	6	5		10			5			16		20	16	14				15	24	5	16			21	35	48	13	14	13	7		
AGENTS OF GOOD ROOTS (RCA)			12			6	23					5	5		12	8	5	11	12	8	3	19	14	6			24	21		13	8	9	27	15	
SARAH McLACHLAN (Network/Arista)	26		32							8	8	9		12	41	16	14	17				5		16			37	35	36	11	4	29	7		
B.B.KING (MCA)	12	6			9		13	7	17	6		7		16		20	14	9	11				15	14								12	10	12	8
ALANA DAVIS (Elektra/EEG)	13			8		12			17			2		16	30		7	16	8	4		17		27			8	18		25	3			9	
ANI DIFRANCO (Righteous Babe)				3	0		15	7	50	6		10		16		8	7	10	4	16	15		14		9			22		16	6	13	12		
MATCHBOX 20 (Lava/Atlantic)			23											30		12						9		21				38		50		13	17		
ROLLING STONES (Virgin)			42										16	16	20	26	12	10	9				21	6							12	21			
KENNY WAYNE SHEPHERD (Revolution)		6	4			6		9	3				17		15	7	7					16	9	10			24				8	13			
PAULA COLE (Warner Bros.)	12		34			5						5			62		6	17				5		28			29	34	57	12				6	
MARC COHN (Atlantic)	7		9			5						5		6		17	14	7	8			0	6	26	6		13			3		17	12		
CHRIS STILLS (Atlantic)			6	8		4	12	21	50			5				7	5	11	11	8		15	6	14	8	3	25			4		14	9		
PETER CASE (Vanguard)		5			3	4	15	16	17	8	12	4	5	12			6	10	10	16	15	9	9	10	2		19			1		12	8		
PEARL JAM (Epic)								21					14			15					3	24					10		45	14	22	12	6		
GREEN DAY (Reprise)			33	0								17		7		7	9	5	4		3	7	12		5		39	30	49			31			
ROBBIE ROBERTSON (Capitol)					0	3	15	7		2		9		6		7	9	5	4		3	7	12		5		19			6		17	6		
THIRD EYE BLIND (Elektra/EEG)			46										18		20				8			18					13	38	27	41			16		
LISA LOEB (Geffen)	4				9								12		15	13	10					19		20			38		25	6					
MARK KNOPFLER (Mercury)				10		6	7				4	7				24		7	3	4	3	9	6						6	7	12				
NATALIE IMBRUGLIA (RCA)	9	25				5		14							20		7	4			0		17				12	21		41					
FREDDY JONES BAND (Capricorn)		2				4		7	17				15			8	5		15			4	7				24					9		5	
NAKED (Red Ant)	8	10				6		7				4				6	9	7				7					24	18		25			17		
STEVE EARLE (E-Squared/Warner Bros.)					9	6	4			10	8	9		16		7	8	22	5			20	9		7		20			3	4		5		
SING IT (Rounder)		5		8	9		17	13	7	7	12	7		12		3	14	14	16	15			8		6					4					
BLUES TRAVELER (A&M)					9							17			41	8	14	12				8		8			24		14		3				
MARCY PLAYGROUND (Mammoth)			7			4						18										28					18	15	35		14	12			
MARY LOU LORD (WORK)	7	8	7	12	9		16	3	8	12	5	6					0	7		8	6		6	3		24			6			12	5		
SISTER HAZEL (Universal)			20												41	26	7					4		22			39								
BONNIE RAITT (Capitol)			25				15									11	7					12	14	5			4			1	14	4	7		
WHISKEYTOWN (Outpost)			2							9		4	9			8							6	7	9	24		23		6	17		5		
FASTBALL (Hollywood)			4	13	3		14	3		8		5							4	11		7	15		7			18	15	20		14	6		
BEN FOLDS FIVE (Caroline)			34	12							8	16		20								8					31	15	44				15	5	
HUFFAMOOSE (Interscope)			1		3	4						2			14	8		9				8		10		19		22				15	5		
STEVE POLTZ (Mercury)		6	4		6	5	5	12	24			5	6			1	3	5	8			7	12	9	7	18			15	6		15	8		
TODD THIBAUD (Doolittle)	3	5			9	4		15	3	3	4	4						3	4	6	18				5	24									
JONATHAN BROOKE (Refugee/MCA)	10			12	6	6	17			9	12	5	16			4		7	16						4									15	
JAMES IHA (Virgin)	8		11		6	7	14		5	2							3		4	6	24				4			20	7	6	6	16	7		
VICTORIA WILLIAMS (Atlantic)					9	14	12	3	6	12	7		12		7	5	5		16	15		8		6	12					5				6	
HOLLY COLE (Metro Blue/Capitol)			2		9	4		17	8	8	5		16				8		10			7		2											12
BOB DYLAN (Columbia/CRG)					9	10	14		10		9		16			8				16				5											6
DELBERT McCLINTON (Curb/Rising Tide)				4								2				8		13				16		3									5		
WILLIAM TOPLEY (Mercury)						5		7								13	13		9			17	8												
JOLENE (Sire)			4	4			14	50	6	4	2	0	6								16	15	6		8	5	19				6				
RADIOHEAD (Capitol)			4					17	6													18	6												
THE SUNDAYS (DGC)	28							7					15														15	8	26	11	8				
ABRA MOORE (Arista Austin)						4											8					6		11									10		
CHERI KNIGHT (E-Squared)		6		3	6		16	21		9	12	4		12																	3				7
BARENAKED LADIES (Reprise)															41		5		7			7		10					24						

Los Angeles Times ("The next step? Blue skies, green lights, and big things for Kathleen Wilhoite"), who lumped her in with Ani, Alanis, and Lisa Loeb. Hailing from Santa Barbara, she was signed by Mercury in the late '80s to a development deal. Honing her music for four years (!), Wilhoite commuted to Nashville, cutting an album that never saw the light of day. Later returning to L.A., Wilhoite resumed her acting career. Fellow couch potatoes will remember her on *ER* as the shiftless sister of Sherry Stringfield. She was also in one of my favorite movies, *Crossing Delancey* with Amy Irving (one of my favorite actresses) and Peter Riegert (who played a pickle salesman). She's currently a Disney TV cartoon character and was seen in a recent HBO flick. Meanwhile, Richard Branson's V2 will put out

Pitch, leading with the track, "Symphony," a wonderful song with smoky vocals and a Neil Young backbeat. She's joined on the record by Tony Gilkyson (Lone Justice, X), Chris Wagner (Mary's Danish), Chris Joyner (Freewheelers) and hubby David Harte (Beck, Spain.) "These are my campfire songs," says Wilhoite. "My girlfriends like the record and that makes me proud." So there. **MORE UPDATED CYBER E-MAIL STUFF.** If you're the type that loves e-mail, please note that GAVIN is now 100% jacked in. If you want to pass on radio reports or important news (no SPAM, please) via e-mail, you can do so at kent@mail.gavin.com, which will get to me in a cyber second. Meanwhile, there's still the telephone and the fax machine, but

don't feel limited by them. Also, Keith and I are preparing a Triple A issue that will be published the Friday dated March 27. We

Gavin Alternative

No Static at All BY SPENCE D.

Left Overture

MD Pix Part 3: The Final Remnants

AL MITCHEL, WROX- NORFOLK

Mitchel was recently bumped up to PD. He is currently handling both the MD and PD chores, so he took the 5th as far as his picks go. (Please do not call Al regarding the MD position, as they will be filling it in-house)

STEVE PICARD, WBTZ- BURLINGTON

Air. It's a great record and it sounds different, which you will find is a recurring theme in the things that I like about music. I know it's frightening to most, but



different things are what Alternative radio should be about, and Air is a good exam-

ple. "Sexy Boy" is a great song, and there's a couple others on the album as well. A little bit on the light side, granted, but oh well.

Cornershop. I'd love to see people jump on their next single because it's a great album. I've got to say that it pretty much went unnoticed for the most part. I mean it's great that people noticed the Radiohead album—which deserved it—but Cornershop was right up there with it. I would like to see people get on that. Another frightening album because it doesn't sound like Third Eye Blind.

DJ Shadow. That'd be great if people would go on that. I think we're the only station playing it currently [WOXY, KSPI, WFNX, and WBER are also spinning it —Spence].

It's not new material [FYI, most of the music on the new Shadow album was originally released as singles by the U.K. label Mo'Wax —Spence], but it's about time that we caught up with what's been happening for the past 4 years. As a format, instead of getting research and then trying to decide what we should do musically, we might want to lead as opposed to follow.

Modest Mouse would be good, too. It's a tough call on that one,

because it's such an "indie" rock-sounding thing and because it doesn't have a "big" sound. I understand people's hesitancy about it, but there's actually some playable songs on that album. I would like to see that jump from specialty to regular rotation. And it's worked so well at College, too, so it's almost like it's just a matter of time before it's gonna work on Commercial radio. I'm hoping at least.

I also dig the Bran Van 3000. We've been spinning "Drinking In L.A." heavily and are about to jump on "Couch Surfer."

New things coming out this year that I'm excited about, but that I haven't heard yet, are Jack Drag on A&M, who I've always been a big fan of, and Hole, which I'm sure a lot of people have heard, but I

haven't because I live in Burlington. The reason I'm excited about Hole is because it could be a superstar album and we can own it as a format, hopefully.

Things that I *have* heard include the Spinanes record. I'm a big fan of theirs and in these days of Mary Lou Lord, Beth Orton—and hell, even Sarah McLachlan—maybe Spinanes could work now. It would be good, because they have a cool vibe about them.

My overall impression of the format is that it sucks and we need to add different sounds or else we're goin' down, baby! So anything that sounds different, I'll be a fan of—even if it's Buffalo Daughter and people are really frightened because it doesn't sound as tame as Beck. ●

Photos From the Front

Because you demanded it, a few choice snappies from San Diego.



I saw Jesus at McDonalds at Midnight: The Right Reverend Mojo Nixon extolling the virtues of the Church of Alternativeness to a captive audience.



"It's those damn Modern A/C stations who are the real villains!"

So exclaimed 91X's Bryan Shock at the "Active/Alternative Crossfire" panel. To his left you'll notice Mark Hamilton (KNRK) in deep concentration while Mike Stern contemplates moving to the other (Active) side of the stage. Live 105 PD Richard Sands appears to be contemplating the fact that there is no active presence in SF.



BR5-49 The future of the format, baby! (Or so says Arista Austin main man John Butler—and they did rock the Awards dinner, so sayeth me.)

Data

MOST ADDED

STABBING WESTWARD (31)

Save Yourself (Columbia/CRG)
WQBK, WHTG, WEND, KXTE, KLZR, WBTZ, WXDG, WENZ, WBER, KNRK, WXEX, KQXR, KGDE, KRZQ, WXDZ, WKQX, WHMP, KTEG, KEDJ, KPNT, KACV, WOSC, WKRL, KSPI, WROX, KOME, WKRO, WBRU, WQXA, WFNX, WXRK

THIRD EYE BLIND (15)

Losing A Whole Year (Elektra/EEG)
CFNY, KLZR, WXDG, KTZB, KNRK, WXEX, KQXR, KGDE, KRZQ, WRXQ, KTEG, WROX, KEDG, WGRD, WBRU

SARAH MCLACHLAN (14)

Adia (Arista)
WWCD, WEQX, KKDM, WEDG, WBTZ, KQXR, WPLT, KACV, KLLK, WNNX, WWDZ, WDST, WBRU, XHRM

FUEL (12)

Shimmer (550 Music)
WHTG, CIMX, WMAD, KKND, WEDG, WXDZ, WPGU, KMYZ, WEJE, WROX, KOME, WBCN

SEMISONIC (12)

Closing Time (MCA)
KPKX, CFNY, WWCD, WMAD, KKND, KPOI, KENZ, KXRK, KNRK, KTEG, WROX, KROX

MOST REQUESTED

MARCY PLAYGROUND

"Sex & Candy" (Mammoth/Capitol)

BLINK 182

"Dammit" (Cargo/MCA)

MONO

"Life In Mono" (Mercury)

CREED

"My Own Prison" (Wind-Up)

CHERRY POPPIN' DADDIES

"Zoot Suit Riot" (Mojo)

MOST BUZZ

FASTBALL

"The Way" (Hollywood)

MONO

"Life In Mono" (Mercury)

ELLIOTT SMITH

"Miss Misery" (Capitol)

SEMISONIC

"Closing Time" (MCA)

JERRY CANTRELL

"Cut Me In" (Columbia)

MOST LIKELY TO

SUCCEED

What's movin' up the charts, baby.

FUEL

"Shimmer" (550)

PEARL JAM

"Wishlist" (Epic)

FAT

"Numb" (A&M)

ANI DIFRANCO

"Little Plastic Castle"

(Righteous Babe)

BRAN VAN 3000

"Drinking In L.A." (Capitol)

BE ON THE LOOKOUT

F.Y.I. — Lookout is strictly Alternative.
 Field any questions, comments or laments to Spence D. @
 fon: (415) 495-1990 x 648 fax: (415) 495-2580
 e-mail: dookey@gavin.com



Superdrag

Do The Vampire

The first single and video from
Head Trip In Every Key.

Produced by Jerry Finn with Superdrag Management: Jake Ottmann

For Adds March 9th

National Tour Starts April 15th

Already In
 and #2 Phones
XHRM (San Diego)

Because not everything got sucked out last time.



www.superdrag.com

On Elektra compact discs and cassettes www.elektra.com
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MARCH 10

Buffalo Daughter	New Rock	(Grand Royal)
Cat Power		(Matador)
Far	Water & Solutions	(Epic)
Fastball	All The Pain Money Can Buy	(Hollywood)
Frodus	Conglomerate International	(Tooth & Nail)
Hi Fi Killers	Stretch	(Loosegroove)
Hurricane #1	"Chain Reaction"	(Sire/Warner Bros.)
Jimmy Ray	Jimmy Ray	(Epic)
Laika	Silver Apples of the Moon	(Beggars Banquet)
Laughing Us	tba	(Risk)
Libido	Killing Some Dead Time	(Velvet)
Long Fin Killie	Valentino	(Beggars Banquet)
Long Fin Killie	Houdini	(Beggars Banquet)
Mach Five	"I'm Alive"	(Island)
Mare Brennan	Perfect Time	(Epic)
Metallica	"Fuel"	(Elektra)
Mouse on Mars	laora Tahiti	(Beggars Banquet)
Mouse on Mars	Vulvaland	(Beggars Banquet)
Poe	"Today"	(Atlantic)
Presidents of the U.S. of A.	Pure Frosting	(Columbia)
v/a	Random 2: Remixes/Gary Numan	(Beggars Banquet)
Rebekah	Remember To Breathe	(Elektra)
Robbie Robertson	Contact From The Underworld Of Red Boy	(Capitol)
Seely	Julie Only	(Beggars Banquet)
Solex	Solex VS The Hitmeister	(Matador)
Stereolab	Peng	(Beggars Banquet)
Stereolab	The Groop Played Space Age...	(Beggars Banquet)
Superdrag	"Do The Vampire"	(Elektra)
Trunk Federation	The Curse of Miss Kitty	(Alias)
Two	Voyeurs	(nothing)
Yo La Tengo	Little Honda EP	(Matador)

MARCH 16

Athenaem	"What I Didn't Know"	(Atlantic)
Bond	Bang Out Of Order	(Work)
Chris Hicks	Funky Broadway	(Sonova Beach)
evenrude	"Superabsorbent"	(Pinch Hit)
Suicide	Ghost Riders	(ROIR)
Sylvain Sylvain	Sleep Baby Dolls	(Fishhead)

MARCH 24

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

MARCH 30

Morcheeba	"Let Me See"	(Sire/China)
PepaMcoy	Amarcord	(No Records)
Pure	"Chocolate Bar"	(Mammoth)
Pure	Feverish	(Mammoth)
Soul Asylum	"I Will Still Be Laughing"	(Columbia)
Trunk Federation	"Truck Lover"	(Alias)
Tuscadero	"Paper Dolls"	(Elektra)
Wank	Get A Grip On Yourself	(Maverick)
Weapon of Choice	Nutmeg Fantasy	(Loosegroove)

APRIL 7

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

APRIL 13

Lisa Gerrard & Pieter Bourke	Duality	(4AD)
Tuscadero	My Way or the Highway	(Elektra)

APRIL 20

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

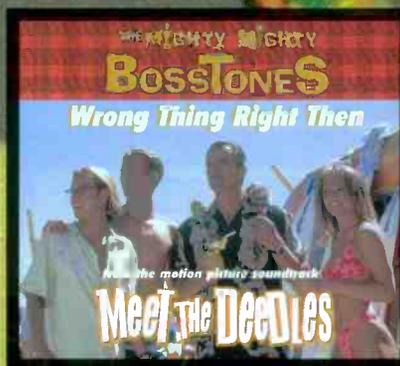
THE MIGHTY MIGHTY BOSSTONES

WRONG THING RIGHT THEN

FROM THE
MOTION PICTURE SOUNDTRACK

MEET THE DEEDLES

IN-STORES MARCH 24



Mercury
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Gavin Urban Landzcape

A GAVIN ORIGINAL

PRIME PROPERTY

WEST COAST

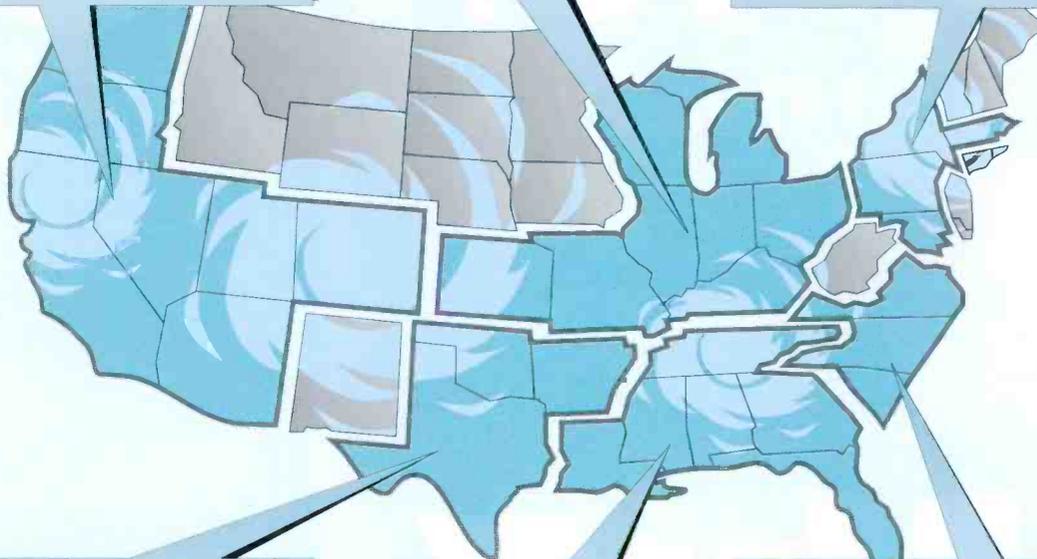
JANET JACKSON +40 "I Get Lonely" (Virgin)
MONTELL JORDAN +30 "Let's Ride" (Def Jam)
JD FEATURING DA BRAT +23 "The Party Continues" (ScSoDef/Columbia)
BILLY PORTER +21 "Borrowed Time" (DV8/A&M)
K-CI AND JOJO +21 "All My Life" (MCA)

MIDWEST

JANET JACKSON +128 "I Get Lonely" (Virgin)
JON B. +62 "They Don't Know" (YabYum/550 Music)
DAVINA +46 "Come Over To My Place" (Loud/Interscope)
DESTINY'S CHILD +43 "No, No, No" (Columbia)
PLAYA +39 "Cheers 2 U" (Def Jam)

EAST COAST

JANET JACKSON +140 "I Get Lonely" (Virgin)
QUEEN PEN +96 "Party Ain't A Party" (Lil'Man/Interscope)
GANG STARR +69 "Royalty" (NooTrybe/Virgin)
ICE CUBE +57 "We Be Clubbin'" (Heavyweight/A&M)
THE LOX +56 "Money, Power & Respect" (Bad Boy/Arista)



SOUTHWEST

QUEEN PEN +62 "Party Ain't A Party" (Lil'Man/Interscope)
TAMIA +49 "Imagination" (Qwest/Warner Bros.)
SALT & PEPA +43 "Gitty Up" (Red Ant/London/Island)
TIMBALAND & MAGOO +43 "Clock Strikes" (Blackground/Atlantic)
PLAYA +36 "Cheers 2 U" (Def Jam)

SOUTHEAST

JANET JACKSON +265 "I Get Lonely" (Virgin)
QUEEN PEN +141 "Party Ain't A Party" (Lil'Man/Interscope)
TIMBALAND & MAGOO +120 "Clock Strikes" (Blackground/Atlantic)
H-TOWN +117 "Natural Woman" (Relativity)
ARETHA FRANKLIN +107 "A Rose Is Still A Rose" (Arista)

CAROLINAS/VIRGINIA

MONTELL JORDAN +105 "Let's Ride" (Def Jam)
SILKK THE SHOCKER +101 "Just Be Straight With Me" (No Limit/Priority)
LORD TARIQ AND PETER GUNZ +92 "Deja Vu" (Codeine)
SCARFACE +92 "Homies and Thuggs" (Rap-A-Lot/Noo Trybe)
THE LOX +90 "Money, Power..." (Bad Boy/Arista)



MOST ADDED

JANET JACKSON (69)
I Get Lonely (Virgin)
 WRVS, WKGN, WPLZ, WZZ, WDLT, KXZZ, KZWA, WFLM, WYLD, WRKE, WILD, WMCS, KRRQ, WZND, KYEA, WKYS, WDAS, WPHI, KHRN, WBLX, WJMG, WJMJ, WJJB, WJZD, KPRS, KDKO, WTMP, WDDM, WRNB, KVSP, KJMM, WBL, WZHT, KMJJ, WXQL, WKND, KMJM, WNHC, WQOK, WJLB, WEUP, WJFX, KRIZ, WNFQ, KKDA, WROU, WUSL, WIZF, WJMI, WCKX, WPAL, WJHM, WEDR, WJTT, WZFX, WGVN, WZAK, WPEG, WZB, WFXA, KMJQ, WFXE, WVEE, WHRK, KJMS, WCDX, WVAZ, WBLK

THE LOX (40)
Money, Power... (Bad Boy/Arista)
 WKGN, KZWA, WRKE, WZZ, KRRQ, KYEA, WKYS, WPHI, KHRN, WBLX, WJMG, WJMH, WJJB, WJBB, KXHT, WJZD, KPRS, KVSP, KJMM, WCDX, WZHT, KMJJ, WXQL, WEUP, WJFX, KKDA, WUSL, WJMI, WPAL, WJHM, WJTT, WZAK, WKKV, WPEG, WZB, WFXA, WQHH, WFXE, WHRK, WBLK

JON B. (40)
They Don't Know (Yab Yum/550 Music)
 KZWA, WFLM, WYLD, WRKE, WILD, WKGN, WPLZ, WZZ, KBCE, WDAS, WBLX, WJMG, WJJB, WJBB, WJZD, KPRS, KDKO, WTMP, WAAA, WDDM, WCDX, KMJJ, WXQL, WKND, WQOK, WJLB, WJFX, WNFQ, WDWI, WJMI, WPAL, WDAO, WJTT, WZFX, WKKV, WPEG, WFXA, WQHH, WHRK, KJMS

EBONI FOSTER (39)
Crazy For You (MCA)
 WZZ, WPLZ, WILD, WRKE, KXZZ, KRRQ, KYEA, KBCE, WBLX, WJMG, WJJB, WMNX, KDKO, WTMP, WDDM, WRNB, KSJL, KVSP, KJMM, WCDX, WBL, WZHT, KMJJ, WXQL, WKND, KMJM, WQOK, WEUP, WJFX, WIZF, WJMI, WCKX, WKKV, WPEG, WZB, WFXA, WQHH, WHRK

SCARFACE (36)
Homies And Thuggs (Rap-A-Lot/Noo Trybe)
 WKGN, WPLZ, WZZ, KZWA, KRRQ, KYEA, KHRN, WBLX, WJMG, WJJB, WMNX, WJZD, KPRS, KVSP, KJMM, WCDX, WZHT, KMJJ, KMJM, WEUP, WJFX, WNFQ, KKDA, WIZF, WJMI, WCKX, WPAL, WJTT, WZAK, WZB, WFXA, WQHH, WFXE, WVEE, WHRK

BLACK A/C
 Most Played Current Hits
ARETHA FRANKLIN
"A Rose Is Still A Rose" (Arista)
BRIAN MCKNIGHT
"Anytime" (Motown)
MARY J. BLIGE
"Seven Days" (MCA)
K-CI AND JOJO
"All My Life" (MCA)
PATTI LABELLE
"Someone Like You" (MCA)

TOP TEN SPINZ

Rank	Artist	Track	Label	SPINZ THIS WEEK	SPINZ LAST WEEK
1	K-CI AND JOJO	"All My Life"	MCA	3542	3661
2	SWV	"Rain"	A&M	3236	3300
3	DESTINY'S CHILD	"No, No, No"	Columbia	2988	3139
4	MARY J. BLIGE	"Seven Days"	MCA	3056	3500
5	OL' SKOOL	"Am I Dreamin'"	Red Ant	2987	3000
6	BRIAN MCKNIGHT	"Anytime"	Motown	2643	2931
7	NEXT	"Too Close"	Atlantic	2293	2512
8	LSG	"Curious"	Blackground	2337	2452
9	MARIAH CAREY	"Breakdown"	A&M	2309	2410
10	MISSY ELLIOTT	"Beep Me 911"	Def Jam	2358	2363

SPINZ LAST WEEK
 SPINZ THIS WEEK

Q-FILE

Pictured below: Urban Editor Quincy McCoy and Radio One, Inc. at this year's GAVIN Seminar in San Diego.



Editor: QUINCY MCCOY • Assistant: ANNA CALIX
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On-line

BY QUINCY MCCOY

Production: A Sound Investment

A few weeks ago, I began a series called "Getting Your Ps in Order." The idea behind it was simple: In order to make your station great, you need to incorporate four key elements into the fabric of its identity. So far, we've covered personality, public affairs, and promotion; this week, our final P is production.

Production is the act or process of creating a work of art.

The difference between a run-of-the-mill station and a truly great one is the amount of effort put into sound design. Originality is the key. Creating a sound that sets your station apart from your competition—a sound that provides charisma and personifies your station's attitude—will separate you from those unwilling to take intelligent risks in order to be different.

Creative radio production can deliver the most sought after objective of every programmer—a station's signature sound. In television CBS has the "eye" and the Sci-Fi channel its Jupiter logo to visually reinforce who they are. Every great radio station has a "sound"—whether music or a sound effect—that reinforces who they are even without the call letters being uttered.

Think about any great radio station you've admired in the past. I'm sure it had an individual sound that you could have recognized even if you were tuning in without the aid of any light. It could have been the engineered sound of the signal; compression or reverb. It could have been the jingles or special effects like chimes, bells, whispers, or shouts. Maybe it was an intriguing ID or stunning promos that left you wanting to hear more. The station probably used a combination of all these elements to produce a rare, undeniable sound, one that only *that* station had. It made you *feel at home*.

Great stations don't just happen. It takes a desire to experiment and explore innovative ideas and a commitment to building a marketing strategy around your programming. You must spend a lot of time in the production studio. Think of it as your "War Room"; it's where

you will create your station's unique sound. Remember: imagination plus inventive production equals great presentation, and it's great presentation that will make your station sound singular.

Programmers with limited resources but unlimited imagination and production skills drive their competition crazy and, more important, captivate the listeners' interest.

PROMOS

The backbone of any successful radio station is creative promos. The average listener perceives an average promo as a commercial, so in order to deliver your station's message, image, and benefits, it takes tremendous writing skills. Good promos directly hit your targeted demos. Good promos are interesting, stimulating, hip, lifestyle-oriented, and cinematic. Seek out a strong station sound that reinforces your call letters without actually saying them. That's a lot to demand from 30 to 45 seconds, but promos should be magic. They should deliver a message from the station that's cool and of definite interest.

Good promos should incorporate your station's signature. Good promos are an opportunity to wrap your positioning statement with dazzle, elegance, humor, and warmth—whatever the moment calls for.

Most stations suffer from sloppy production values and lack theater-of-the-mind dramatics, especially when it comes to sales or contest promos. Unfortunately, these promos are usually just slapped together, because they've always been considered nickel-and-dime promotions. I believe that they should be carefully shaped to enhance the station's image and designed to create excitement. Good promos are well-written screenplays that tell a story with voice, sound, and music. How do good promos happen? I repeat, they come from hard work in your production studio.

I strongly believe that promos should be played first in a stopset or between two records. Stations that drop promos arbitrarily in the mix are foolish and show little

concern for getting their message across to listeners.

VERTICAL AND HORIZONTAL PROMOS

Every station needs to support and cross-promote all dayparts, specialty programming, and promotions. Without this type of formatic foundation, it's almost impossible to expand TSL, increase share, or build cumes. The following is a brief description of horizontal and vertical promos.

Horizontal

These promos are designed to publicize shows, events, or contests from one day to the next. *"Listen tomorrow morning, when DJ Ray announces the Hot Song of the Day. It could mean cool cash for you ... from Hot/FM."*

To work, these promos must give the listener a reason to listen tomorrow. Beginning Wednesday afternoon, all horizontal promos should begin to focus on weekend programming. Example: *Join DJ*

repetitive elements, (such as a basic sounder, key phrase, or jingle bed) to help reinforcement and recall.

PRODUCTION VALUES

Promos should advertise your station's uniqueness. In order to create that verbal benchmark, I recommend you use one voice as the spokesperson for your station. This allows the listeners to become familiar with that person, and creates a rapport between the listeners and the station. I definitely think it's time to get away from unrealistic, big, booming voices, which today's sophisticated listeners consider a cliché.

Try to keep the "promotional" voice separate from the "production" voice of the station. The production voice is associated with commercials and selling products to the listeners. Commercials still carry negative baggage, so it's not a good idea to have the production voice (no matter how good he or she is)—disseminating your

production (prō duk'shən, prə-) *n.* [LME < MFr < L *productio*] **1** the act or process of producing **2** the rate of producing or amount produced **3 a)** something produced; product **b)** a work of art, literature, etc. **c)** a work produced on the stage, as a film, etc. **4 Econ.** the creation of economic value; producing of goods and services —*adj.* designating or of a product, as a motor vehicle, boat, etc., made in quantity for general sale —★**make a production (out) of** [Colloq.] to dwell on, fuss over, elaborate, etc. needlessly and annoyingly ★**production values** the technical elements of a production, as the lighting, décor, sound, etc. in a film, often, specif., such elements that are enhanced to increase audience appeal

Ray for the Sunday Jazz Brunch, Sunday at noon, and listen for details to win a free trip to Jamaica...only on Hot/FM."

Vertical

These promos give people a reason to listen for the next 20 minutes, the next hour, and the rest of the day. *"Hot/FM wants you to win at work. When you get to the office, tune your radio to Hot/FM and DJ Ray will give your office a free catered lunch. Every day, another office wins...only on Hot/FM."*

"The new Maxwell single, 'Cool Lover,' is out, and you can hear it in less than 20 minutes, only on the station that plays the new music first...Hot/FM."

These promos should be short and to the point, but they should also be creative. That means you must use dynamic words and exciting sounds when you devise promos for your station. Keep them fresh. Also try to employ some

station's image messages. Find a voice that matches the character of your station's personality, add pizzazz, and your station will get the attention you desire.

Production embellishments like recorded IDs and liners are great, but can do more harm than good if they're not effectively integrated into the station's overall sound design. Make sure all your elements fit the personality and style of your radio station and that they fit comfortably into your presentation.

Remember, cinematic embellishments are the keys to the kingdom. Using theater-of-the-mind allows us to make the mundane larger than life. The creative use of production values is the difference between a merely good and a truly great sound. The more we are able to tantalize and intrigue our listeners, the more loyalty we can expect from the listening relationship.

MOST ADDED

SPORTY THIEVZ
Mac Daddy/Street Cinema
 (Rok-A-Blok/Ruffhouse/Columbia)
BLACK EYED PEAS
Fallin' Up/Que Dices?
 (Interscope)

TOP TIP

POLYRHYTHM ADDICTS
Not Your Ordinary
 (Nervous)
 The lead entry from the
 Independents' Day compilation
 raises the stakes for all
 newcomers. 37 adds!

RECORD TO WATCH

BEDROOM WIZARD
Skilzz in '98 feat. MAD SKILLZ
 (Unsigned)
 Declared "hot to def" by many a
 reporter, this joint scores 28 adds.

Gavin Rap

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

\$—Indicates GAVIN Rap Retail Action.

Chartbound

WHORIDAS-Never Heard (Southpaw/Delicious Vinyl)
SCARFACE-Homies & Thuggs (Rap-A-Lot)
RAIDERMEN-Top Dollar (Raidermen)
BLACK EYED PEAS-Fallin' Up (Interscope)

Up & Add 'Em

MJG-In the Middle of the Night (Rmx) (Universal) **3/12**
MC EIHT-The Way We Run It (Rmx) (Epic) **3/12**
C-BO-Money by the Ton (AWOL/Noo Trybe) **3/12**

Like That!

BY THEMBISA S. MSHAKA



Imagination Pt. II

As promised, the second winning essay from WHOV-Hampton. Get your thinking caps on, folks...
In the distant future, alien life forms have opened a time capsule you assembled containing tangible samples of the essence of rap music and hip-hop culture. This is how the lifestyle of your generation will be remembered and documented when humans no longer exist. What did you put inside to keep it real for the pioneers, purveyors, and preservers of rap and hip-hop?

Imagine one hundred millennia from today. The earth is without human life. However, in the vast reaches of outer space, intelligent life still exists. A group of these beings "discovers" the planet Earth, and finds among the artifacts a time capsule that contains remnants of what is presently known as "hip-hop."

Hip-Hop is the current manifestation of African and Black culture, also known as "soul." This soul is shown through creative expression and complex symbolic language. It is only with this [background] knowledge that one can begin to understand the depth and complexity of what keeps hip-hop real. It is through this prism that the contents of this capsule can be truly understood.

In present-day terms, hip-hop is a relatively new art form. However, the essence of hip-hop is not new. Thus, the first item in my hip-hop time capsule would be the Ancient Kemetic (Egyptian) deity Djuiti, who was depicted by the Ancient Kemites (Egyptians) as the manifestation of the Creator's Divine Speech. Traditional African Cultures are oral in practice, and "griots" were responsible for telling the history of a particular group, thereby passing on the legacy to future generations. The griot was a reporter, the person who knew the 4-1-1. Similarly, today's hip-hop artists, who are primarily the sons and daughters

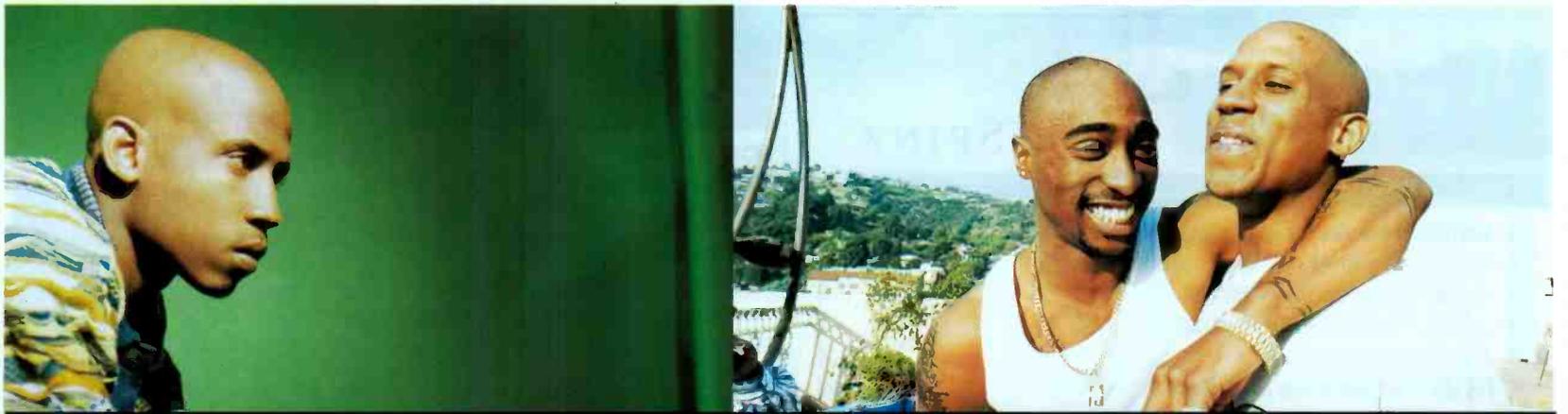
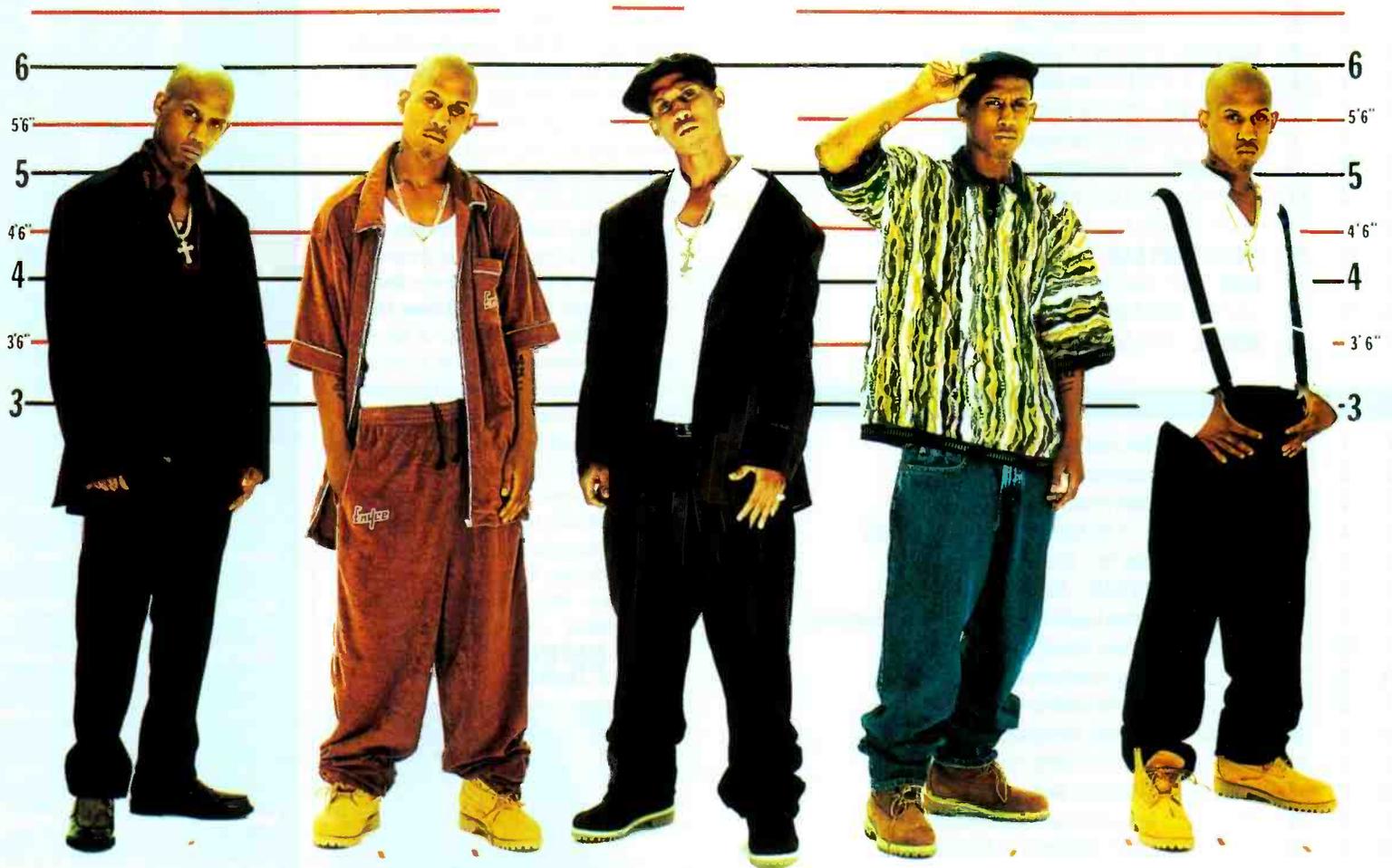
of Africa, do the same by discussing what goes on in the "hood," nation, and world.
 The next item that I'd add to my time capsule would be the works of Egyptian Pharaoh **Amenhotep IV**, who later became Akhnaton. This older brother of King Tut wrote what some consider to be the first poems ever published. Next, I would add **Aesop's** African fables, which embodied much of the same allegorical and symbolic concepts that would later be resurrected by **Grandmaster Flash and the Furious Five**, **Afrika Bambaataa**, **Jay-Z**, and even **Ice Cube**, whose lyrics enable the listener to see the music.

The Kemetic people were the first to develop a written language. Originally known as **Medu Neter**, or "the writing of the Gods," hieroglyphics are the oldest example of what we now call graffiti. This ancient graffiti was so hardcore that some of it has yet to be faded (deconstructed) by archaeologists or anthropologists. Today, we are still writing coded messages—on the buildings of America's cities—leaving lasting legacies from coast to coast. Therefore, **Medu Neter** and a chunk of graffiti-laced wall from New York, L.A., Texas, or Chicago would line the capsule.

Controversy is a term that in recent years has become synonymous with hip-hop. Hip-hop essentially emerged in America with the onset of the Negro spiritual sung by African slaves. Another element of the capsule, the spiritual, is predicated on the call-and-response method, an old African technique. We see this in action today with **Naughty By Nature's** 1990 smash hit "O.P.P." Be-hop jazz, another controversial idiom, would be in the capsule, represented by **Charlie Parker**, **Thelonius Monk**, and **Miles Davis**, the latter of whom collabo-

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FATAL

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	PUFF DADDY & THE FAMILY - Been Around The World (Bad Boy/Arista)
9	2	2	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
3	3	3	BIG PUNISHER - I Ain't A Player (Loud)
5	4	4	MASE - What You Want (Bad Boy/Arista)
4	7	5	QUEEN PEN - All My Love (Lil' Man/Interscope)
6	5	6	L.L. COOL J - 4,3,2,1 (Def Jam Recording Group)
2	6	7	BUSTA RHYMES - Dangerous (Flipmode/Violator/Elektra/EEG)
7	9	8	EPMD - Richter Scale (Def Jam Recording Group)
8	10	9	GANG STARR - You Know My Steez/So Wassup?! (Noo Trybe/Virgin)
11	8	10	RAKIM - Guess Who's Back? (Universal/MCA)
10	11	11	MILITIA - Burn (Red Ant)
12	13	12	THE NOTORIOUS B.I.G. - Sky's The Limit (Bad Boy/Arista)
16	14	13	MASE - Feel So Good (Bad Boy/Arista)
18	12	14	ICE CUBE - We Be Clubbin' (A&M)
17	17	15	MACK 10 - Only In California (Priority)

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

Compiled by Matt Brown and Justin Torres

Mixshow REAL SPINZ

TW	Spinz	Trend
1	81	+35
2	77	0
3	75	-4
4	72	0
5	71	-2
6	64	+22
7	60	+12
8	58	N
9	53	+3
10	53	+2
11	48	N
12	48	N
13	43	-22
14	40	0
15	34	+2
16	32	-6
17	32	-35
18	30	+2
19	25	N
20	25	N

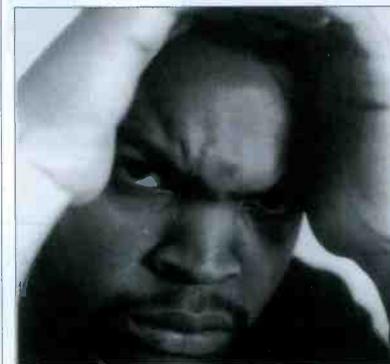
rated with hip-hop artists on his final project. Jazz pioneers were labeled outcasts. Their brilliance would not be recognized until much later. In essence, they were underground rebels like fellow capsules **Rakim**, **KRS-ONE**, **Redman**, and **EPMD**.

Through cutting, scratching, and mixing, the hip-hop deejay mastered the phonograph record in much the same way Monk manipulated the piano keys. When mainstream audiences first witnessed this feat, they were shocked to see someone "destroying" good records. In honor of the deejay, the work of **Jam Master Jay**, **Jazzy Jeff**, and **Kid Capri** would be found in my capsule, along with two **Technics** 1200 turntables. I must add the sounds of "human beat boxes," namely **Buff** from the **Fat Boys**, and **Dana Dane**.

Remember, the essence of hip-hop as shown through Ancient Kemet, Negro spirituals, and jazz throughout history is universal. With this knowledge, we can use the phrase "keepin' it real" with a greater understanding, one that transcends space and time so profoundly that even an alien could comprehend hip-hop a hundred millennia from now. —TODD BELL, A.K.A. BRO. TRUTH/TODD B.

...*Like that.* —ONE LOVE. ●

RAP PICKS



ICE CUBE "We Be Clubbin'"

(remix feat. DMX)
(Heavyweight/A&M)

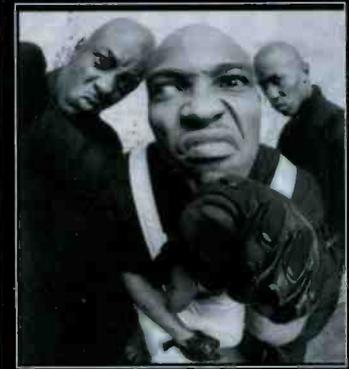
Clark Kent blesses this remix with a hard-hitting, gritty track, perfect for the rantings of DMX, who gets fiercer with every cameo. Cube steps his lyrical game up too, and the results are explosive. Contact Ian or Mona Lisa for yours (213) 856-2073.

JEMINI THE GIFTED ONE "Who Wanna Step to Dis"

(Brainchild)
Before you put him in the Where-Are-They-Now File, check this new single. Jemini cleverly performs a duet with himself atop a sparse track, lighting it up with complex rhymes, effecting what he calls "reconstructive demolition" of all challengers. Contact Marlo at Double M Entertainment (718) 499-6091.

ARTIST PROFILE

ONYX



WHO (L-R): Sonee Seeza,

Sticky Fingaz, Fredro Starr

CLAIMIN': Queens, New York

LABEL: Def Jam Recording

Group

CURRENT SINGLES: "Shut 'Em

Down" featuring DMX and "The

Worst," recorded with Wu-Tang

Clan for the *Ride* soundtrack.

THIRD ALBUM: *Shut 'Em Down*

LITTLE KNOWN FACT: Onyx

beat out Dr. Dre's *The Chronic* for

the Best Rap Album Soul Train

Award in 1992.

STICKY ON THE ONYX STATE

OF MIND: "We're strictly

offense. We don't react to what's

going on around us. You can't

think that anything is your

height, because once you feel

like you've reached your height,

you stop reaching."

SONEE ON THE NEW ALBUM:

"The music is all vibes. Be it wild

or live, we got a concoction of

things happening."

SAYS FREDRO: "Hip-hop is very

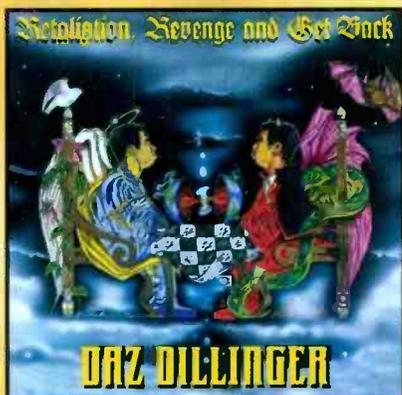
colorful now. We're here to bring

back the dark side."

DAZ DILLINGER

Brings you his new single

"IN CALIFORNIA"



EXECUTIVE PRODUCER: SUGE KNIGHT

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WZAK-Cleveland	WAMD-Pittsburgh	WVEE-Atlanta	XHTZ-San Diego	WJMZ-Greenville
WBTT-Milwaukee	WPLZ-Richmond	WHTA-Atlanta	KCAQ-Santa Barbara	WQOK-Raleigh
WTLZ-Saginaw	WPGC-Washington, D.C.	WTMP-Tampa	KPRR-El Paso	WJMI-Jackson
KMJM-St. Louis	KPWR-Los Angeles	KBOS-Fresno	WJHM-Orlando	WEMX-Baton Rouge
WJUC-Toledo	KKBT-Los Angeles	KIKI-Honolulu	WPEG-Charlotte	KKDA-Dallas
WDAS-Philadelphia	KMEL-San Francisco	KKFR-Phoenix	WJMH-Greensboro	KBXX-Houston

MOST ADDED

- ERIC REED (61)
- TOM HARRELL (42)
- MARC JOHNSON (42)
- GLORIA LYNNE (24)
- MIKI COLTRANE (24)

TOP TIP

JOEY & "PAPA" JOHN DeFRANCESCO

All in the Family
(HighNote)

Joey DeFrancesco and his father, "Papa" John, display good family values by jamming on dueling Hammond B-3 organs.

RECORD TO WATCH

ERIC REED

Pure Imagination (Impulse!)
Pianist Eric Reed, currently on tour with the Lincoln Center Jazz Orchestra, records a CD of pretty standards. We like "Nice Work If You Can Get It."



Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
5	1	CLAIRE MARTIN (Honest/Linn)	75	3	55	14	4
3	2	STEPHANE GRAPPELLI/MARTIN TAYLOR (Honest/Linn)	71	0	54	12	5
10	3	TIM HAGANS & MARCUS PRINTUP (Blue Note)	71	1	50	17	3
8	4	RAY BRYANT (JMI/JVC)	73	1	33	36	3
9	5	FRED HERSCH (Nonesuch)	70	0	45	18	7
1	6	JIMMY PONDER (Highnote)	66	0	55	9	2
6	7	MINGUS BIG BAND (Dreyfus Jazz)	69	0	49	13	7
11	8	HOWARD JOHNSON & GRAVITY feat. TAJ MAHAL (Verve)	66	0	48	13	5
2	9	TEDDY EDWARDS (Highnote)	65	0	53	8	4
15	10	LIVE AT SMALLS (Impulse!)	69	2	27	34	6
16	11	ALLEN FARNHAM (Concord Jazz)	67	2	37	19	9
4	12	DOUG LAWRENCE (Fable)	62	0	46	11	5
22	13	BARBARA MORRISON (Chartmaker)	70	3	23	32	12
23	14	RAY BARRETTO (Blue Note)	70	3	22	32	13
7	15	PAQUITO D'RIVERA & UNITED NATION ORCH. (Jazz MCG)	57	0	44	12	1
14	16	TERELL STAFFORD (Candid)	59	0	35	20	4
25	17	KENNY DREW, JR. (Arkadia Jazz)	68	5	20	31	13
13	18	CALDERAZZO/WATTS/GAGNON (Lost Chart)	55	0	42	8	5
19	19	JOHN PISANO (Pablo)	60	0	24	27	9
20	20	ERIC ALLISON (Contemporary)	59	0	30	18	11
30	21	ARKADIA ALL-STARS (Arkadia Jazz)	60	2	13	27	18
29	22	CHARLIE BYRD TRIO (Concord Jazz)	59	4	16	25	14
27	23	JIM CIFELLI NEW YORK NONET (Short Notice Music)	58	3	14	27	14
12	24	HERBIE MANN (Lightyear)	48	0	30	12	6
33	25	BUSTER COOPER & THURMAN GREEN (Chartmaker/Blue Lady)	58	1	8	33	16
32	26	MOSE ALLISON (Blue Note)	62	5	8	30	19
17	27	MELISSA WALKER (Enja)	44	0	27	13	4
18	28	FRED SANDERS (Leaning House Jazz)	45	0	18	24	3
35	29	MARK SHIM (Blue Note)	56	4	6	25	21
21	30	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (Malpas/Warner Bros.)	44	0	23	12	9
36	31	PAUL ARSLANIAN (DBK Jazz)	50	5	8	28	11
24	32	GEORGE RABBAI & CO. (DBK Jazz)	47	1	15	19	12
47	33	MARK ISHAM (Columbia/CRG)	58	8	2	27	21
40	34	CHARLIE HADEN (Verve)	51	6	12	12	21
26	35	HANK CRAWFORD & JIMMY McGRUFF (Milestone)	38	0	20	11	7
38	36	DAVELL CRAWFORD (Bullseye/Rounder)	44	2	11	18	13
—	37	JOEY & "PAPA" JOHN DeFRANCESCO (HighNote)	59	15	0	20	25
28	38	CAROL SLOANE & CLARK TERRY (Concord Jazz)	35	0	15	11	9
44	39	DEWEY REDMAN (Palmetto)	41	2	5	18	16
—	40	PAUL BOLLENBACK (Challenge)	41	6	5	16	15
—	41	PATRICK WILLIAMS (EMI)	49	12	3	13	23
—	42	MICHAEL WOLFF TRIO (Varese Sarabande)	54	12	0	12	31
34	43	CHICK COREA/GARY BURTON (Stretch/Concord)	28	0	12	8	8
—	44	LYNNE ARRIALE TRIO (TCB)	47	16	3	10	20
39	45	HARRY CONNICK, JR. (Columbia/CRG)	28	0	9	13	6
31	46	DIANNE REEVES (Blue Note)	28	0	8	13	7
—	47	GERI ALLEN (Storyville)	30	1	3	12	14
—	48	JOE LOVANO & GONZALO RUBALCABA (Blue Note)	30	2	4	11	13
37	49	GENE HARRIS/JACK McDUFF (Concord Jazz)	25	0	7	13	5
45	50	KENNY BARRON (Verve)	26	0	6	10	10

On Z Corner

BY KEITH ZIMMERMAN

A Week in the Life



GORE'S OFFICIAL MOVE

We told you about this weeks ago, but the photo and official press release have finally arrived through the mail slot. Kevin Gore has now *officially* been named Senior Vice President and General Manager of PolyGram Classics and Jazz after serving 12 years with Columbia



Kevin Gore goes to PolyGram Classics & Jazz

Records, most recently as VP of Jazz Promotion and Marketing. Kevin "KG" Gore will oversee marketing, sales, promotion and publicity of all PolyGram Classics & Jazz releases, which includes classical labels Deutsche Grammophon, London, and Philips Music Group, as well as the Verve and Verve Forecast labels, which have won consecutive GAVIN Jazz and Smooth Jazz Label of the Year Awards.

"It's a thrill to be with a company that has such an incredibly talented roster and rich catalog in classical, jazz, new age, and world music," says Gore.

Congrats to Kevin, who we first met a decade ago when he brought Andreas Vollenweider by the GAVIN offices. As you can see from his photo, the Art Pepper haircut is still there.

KXJZ & CAPITAL PUBLIC RADIO

You can read his jazz programmer co-interview with WDUQ's Dave Becker in another section of this week's mag, but we just heard that Gary Vercelli and KXJZ's jazz air-play coverage is expanding. Under General Manager Michael Lazar, KXJZ, classical sister station KXPR-Sacramento, KXSR-Groveland, and, most recently, KKTO-Tahoe City have united as Capital Public

Radio. KKTO's programming, in addition to NPR news/talk and classical, will simulcast 38 hours a week of jazz programming originating out of KXJZ, including the 1-3 p.m. weekday slot. With jazz stations around the country facing an hours crunch, it's nice to see Gary expand his musical reach.

KUOP GOES AMERICANA

On the latter subject, we're bummed to hear that an original GAVIN jazz reporter, KUOP, has dropped its jazz programming to a mere five hours per week in order to make room for an on-air blend of Americana. As much as we hate to say good-bye to John Brenneise, KUOP's current MD, we're in the process of adding two more jazz outlets from two famous, music-intensive cities. We'll keep you posted when it all comes down.

HONEST MUSIC PREVAILS

We were well chuffed when Honest Entertainment's two fine Honest/Linn releases, Claire Martin's *Make This City Ours* and the Stephane Grappelli/Martin Taylor *Celebrating Grappelli* project, hit number one and two, respectively. Major labels like Verve and Warner Bros. have done it on many occasions, and indie HighNote hit the mark last week. But Claire Martin sang on both Honest/Linn releases, and, besides, Tanvi Patel was just promoted to Director of Marketing & Promotion from her publicity post. Tanvi was the one who convinced us to showcase Claire at last month's Seminar. Well done, all around.

HAPPY SMOOTH JAZZ COUPLE

We're pleased to hear that Broadcast Architecture's Allen Kepler and Higher Octave Music's Joann Klass will be married at a small private ceremony on March 7. Congratulations to the lucky couple; we wish them lots of happiness and contentment. In fact, it was at our 1996 GAVIN Seminar in

ADD ON impulse!

ERIC REED PURE IMAGINATION



IMPD-244

"Once again, his imagination assures us it's alright to swing; showing off tunes of Broadway, setting standards his way. Long live this cat now and forever."

-Gary Walker, WBGO

Gavin Jazz

#1 Most Added with 61 Stations!

RECORD TO WATCH

JAZZ UNDERGROUND LIVE AT SMALLS

"Live at Smalls combines an earthly link to the past with the fertile improvisation of today's rising stars."

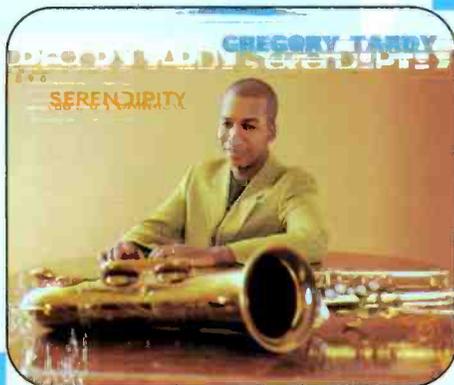
-Gary Vercelli, KXJZ

Gavin Jazz 15-10*



IMPD-245

GREGORY TARDY SERENDIPITY



IMPD-258

"Best of the next generation of promising jazz artists."

-The Chicago Tribune

ADD DATE: MARCH 26TH



ACT ON IMPULSE

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MOST ADDED

MARILYN SCOTT
(21/23 reports)
KIM WATERS
(15/15 reports)
CHRIS CAMOZZI
(11/35 reports)
B-TRIBE
(9/10 reports)

TOP TIP

KENNY G
"My Heart Will Go On"
(Arista)

As fast as the Titanic sank, Kenny G's special edition love theme rises 40-22, with a second #1 Spin Trend of +226 out of 458 total spins.

RECORD TO WATCH



MARILYN SCOTT
Avenues of Love
(Warner Bros.)
An all-precious vocal scores this week's Most Added. The track is "Starting to Fall."

Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences	
3	1	PAUL HARDCASTLE - Cover To Cover (JVC)	56	0	902	+31
1	2	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	53	2	896	-4
2	3	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	56	2	821	-72
5	4	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	51	0	777	+36
4	5	CANDY DULFER - For the Love of You (N2K Encoded Music)	51	0	708	-122
6	6	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	55	1	701	+51
7	7	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	61	1	655	+35
8	8	CHIELI MINUCCI - It's Gonna Be Good (JVC)	59	1	647	+41
11	9	BONEY JAMES - Sweet Thing (Warner Bros.)	48	0	603	+71
16	10	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	54	1	540	+34
14	11	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	47	0	539	+25
9	12	DAVID BENOIT - American Landscape (GRP)	39	0	534	-28
12	13	RICK BRAUN - Body and Soul (Bluemoon/Atlantic)	41	0	530	+1
19	14	EVAN MARKS - Coast to Coast (Verve Forecast)	52	3	518	+21
24	15	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	46	5	514	+53
18	16	JOYCE COOLING - Playing It Cool (Heads Up)	52	2	506	+8
10	17	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	51	1	502	-39
17	18	DEAN JAMES - Intimacy (Brajo)	47	1	501	0
20	19	RICHARD SMITH - First Kiss (Heads Up)	52	1	481	-14
23	20	JOHN TESH - Grand Passion (GTSP/Mercury)	47	3	468	+3
13	21	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	35	0	462	-55
40	22	KENNY G - My Heart Will Go On (Arista)	34	5	458	+226
22	23	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	34	0	457	-9
26	24	CHARLES FAMBROUGH - Upright Citizen (Nu Groove)	49	0	445	+12
15	25	BOB JAMES - Playin' Hooky (Warner Bros.)	44	2	431	-80
27	26	DIANA KRALL - Love Scenes (Impulse!)	40	1	407	-3
28	27	PETE BELASCO - Get It Together (Verve Forecast)	36	0	380	-27
32	28	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	49	1	378	+51
25	29	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	42	7	369	-90
31	30	BRIAN HUGHES - One 2 One (Higher Octave)	46	1	368	+4
29	31	KIRK WHALUM - Colors (Warner Bros.)	36	0	347	-41
36	32	BRIAN BROMBERG - You Know That Feeling (Zebra)	48	2	344	+62
21	33	KENNY G - Greatest Hits (Arista)	32	1	321	-170
30	34	PAT METHENY GROUP - Imaginary Day (Warner Bros.)	30	0	310	-67
33	35	PIECES OF A DREAM - Pieces (Blue Note)	29	1	294	-28
42	36	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	37	0	284	+56
35	37	YANNI - Tribute (Virgin)	27	0	272	-12
37	38	LOREENA McKENITT - The Book of Secrets (Warner Bros.)	23	0	259	-5
38	39	VANESSA WILLIAMS - "Next" (Mercury)	23	0	248	-4
39	40	SPECIAL EFX - Here to Stay (JVC)	24	0	234	-13
34	41	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	30	5	231	-58
—	42	CHRIS BOTTI - Midnight Without You (Verve)	22	4	202	+52
41	43	JIMMY SOMMERS - James Cafe (Gemini)	23	0	196	-36
49	44	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	21	1	195	+25
48	45	JEANNE NEWHALL - Bedouin's Paradise (Marzipan Music)	24	1	189	+17
46	46	YULARA - Cosmic Tree (Higher Octave)	22	0	189	+11
45	47	A TWIST OF JOBIM - Various Artists (i.e. music)	19	1	187	+8
47	48	FINGER ROLL - Still Rollin' (Bama Sweet)	16	0	184	+6
—	49	BOB MAMET - Adventures In Jazz (Atlantic)	26	6	178	N
—	50	CHRIS CAMOZZI - Suede (Discovery/Sire)	35	11	177	N

Atlanta where Joann and Allen first met and became friends. *Awww.*

KOZ ON THE RUN

We just received word that Dave Koz is no longer represented by manager Shelly Heber. According to Dave, the amicable split became inevitable over the past few months. Rest assured, he'll be meeting with the top managers of the Jazz and Smooth Jazz world, and will be making an announcement soon.

"All is well, so don't worry about me," said Koz on the phone. "If anybody needs to reach me, they can contact me through my road manager, Michael Fagrey, at (510) 614-1870." Dave can also be reached c/o Neuman and Associates, 16255 Ventura Boulevard, #920, Encino, CA, 91436.

GRAMMY COMMENTARY

I usually don't comment about the Grammy Awards, but this year, Verve really cleaned up on the jazz categories. Best Jazz Vocal Performance went to Dee Dee Bridgewater's *For Ella* release and Roy Hargrove's *Habana* project won Best Latin Jazz Performance honors. There was some rather stiff competition in both those two categories. They also picked up three more winners: Charlie Haden & Pat Metheny won Best Jazz



Dave Koz (right) with Craig Chaquico at San Diego Seminar

Instrumental Performance with *Beyond the Missouri Sky*; Doc Cheatham and Nicholas Payton's rendition of "Stardust" picked up a Jazz Instrumental Solo award and Ensemble Performance kudos went to Joe Henderson's big band project. Ry Cooder's *Buena Vista Social Club* project did win, but it was for Tropical Latin Performance, a category more deserving for Latin vocalists like Marc Anthony or Oscar DeLeon.

Jazz/Smooth Jazz Picks

B-TRIBE
"Sometimes" (Atlantic)

This sensual instrumental, from B-Tribe's latest—and aptly titled—

SJ&V Spin Trends

1. KENNY G (Heart) +226
2. CHRIS CAMOZZI +145
3. BONEY JAMES +71
- MARILYN SCOTT +71
5. BRIAN BROMBERG +62
6. SOUNDSCAPE +57

Jazz Chartbound

- *ERIC REED (Impulse!)
 - *MARC JOHNSON (Verve)
 - *TOM HARRELL (RCA Victor)
 - *WESLIA WHITFIELD (HighNote)
 - *MARK VINCI (Iris)
 - *NEW YORK VOICES (RCA Victor)
 - *TOM TALBERT JAZZ ORCHESTRA (Chartmaker)
 - *GLORIA LYNNE (HighNote)
- Dropped: #41 Joey Baron, #42 Bill Cosby & Friends, #43 Javon Jackson, #46 Niels-Henning Orsted Pedersen, #48 Kansas City Band, #49 Horace Silver, #50 Steve Khan.

SJ&V Chartbound

- *MARILYN SCOTT (Warner Bros.)
 - HIROKO KOKUBU (JMI/JVC)
 - 480 EAST (Boontang/Cargo)
 - SOUNDSCAPE (Instinct)
 - JOE SAMPLE (Warner Bros.)
 - MARION MEADOWS (Discovery/Sire)
 - BILL EVANS (Escapade)
 - *KIM WATERS (Shanachie)
 - RICK RHODES (Award)
 - ERIC CLAPTON (Reprise)
 - PHAJJA (Warner Bros.)
 - STEVE NIEVES (JMI/JVC)
 - PATSY MEYER (Hearts of Gold)
- Dropped: #43 Doc Powell, #44 Enya, #50 Bob Baldwin, George Howard.

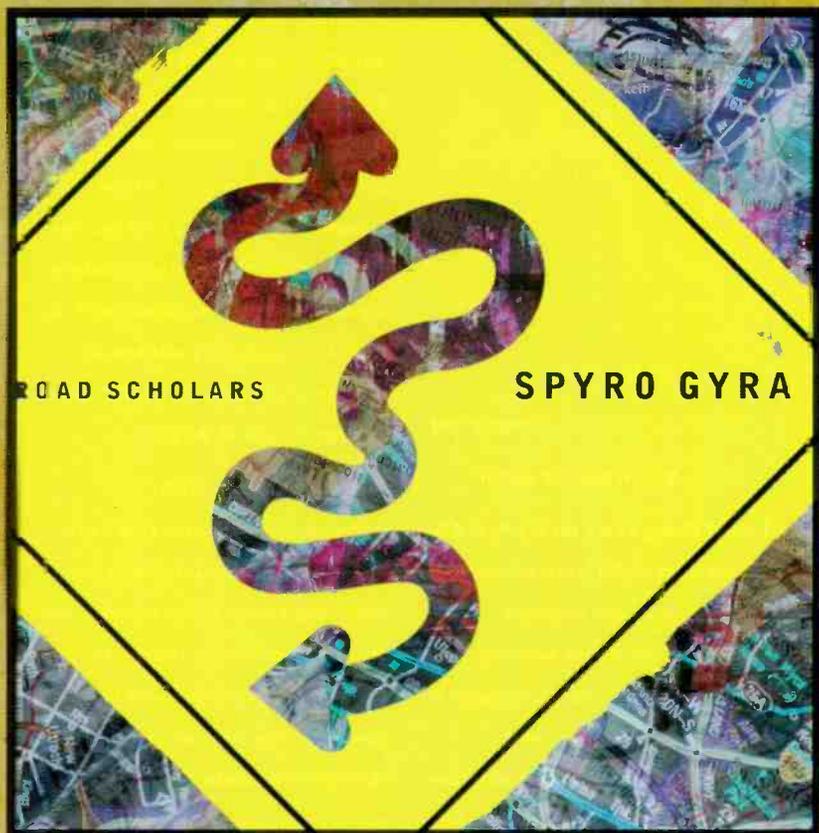
Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

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ADD DATE: MARCH 12

release, *Sensual*, *Sensual*, has already been picked up by many of the trendsetting Smooth Jazz stations. The track was re-mixed by Rick Braun (My, my, maybe one of these days, all those Smooth Jazz producers will start getting these songs right the first time). B-Tribe mixes a simple melodic piano, some fluid Flamenco guitar, and beds of ambient rhythm loops for a perfect Smooth Jazz anthem that's good to go for all dayparts.

ERIC REED

Pure Imagination (Impulse!)

After four swinging releases featuring pianist Eric Reed's own compositions, the time finally came for Eric to express himself through some timeless standards. In the case of *Pure Imagination*, Reed's artistry shines through the disciplined song structures of Broadway tunesmiths like Bernstein, Gershwin, and Sondheim, who really knew (and in Sondheim's case, know) how to rework a piece of

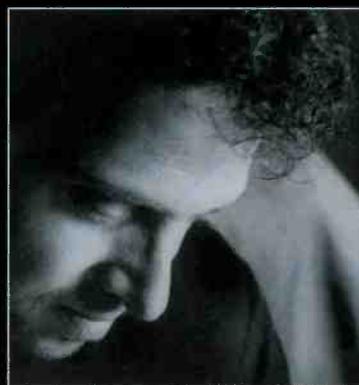


After ten sold-out shows at New York's Radio City Music Hall in January, Lorraine Bergman and Shari Daniel of Broadcast Architecture got to rub shoulders with Yanni backstage just as his Tribute CD went platinum (l-r): Virgin Records' Patty Morris, Yanni, Bergman and Daniel.

music over and over until it's crafted and finished. Reed's rhythm section is comprised of fellow players from Wynton's septet, bassist Reginald Veal and Gregory Hutchinson. Broadway has been a fountain of inspiration for many timeless jazz performances by people like Miles and Trane; now Reed adds his own personal lyrical stamp—as well as a spellbinding, dramatic intensity—to a seemingly unsuspecting piece like "Hello, Young Lovers." On the lighter side, proceed with the dancing "Nice Work If You Can Get It." ●

ARTIST PROFILE

RICHARD ELLIOT



FROM: Los Angeles

LATEST RELEASE: *Jumpin' Off*

LABEL: Metro Blue/Capitol

"I used Henry Lewy on my first CD, but the next eight were all self-produced. I always enjoyed controlling the whole process. Since this was my tenth release, it created some self-imposed pressures. As a personal landmark, I wanted a different approach. Not just musically, but changes in the

process. That meant using an outside producer like Paul Brown."

"I had done some outside sessions with Paul previously, so I already knew we got along. Besides a great track record within the format, his recordings are always alive and have a nice shimmer to them. He said he was interested, but I wanted to retain my identity and embellish on it. In turn, he told me if I wanted to change who I was musically, then he didn't want to do it."

"Paul produces R&B instrumentals, and my roots are more in R&B than jazz anyway. Generally I tend to be eclectic and try lots of different things, but *Jumpin' Off* is more about taking a common vibe and carrying it through the whole CD. I try to mature with each new record. Now I feel grown up."

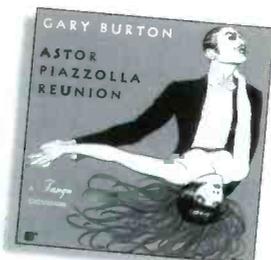
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Au Courant



Gary Burton
Astor Piazzolla Reunion
A Tango Excursion

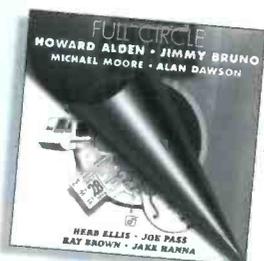


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Gavin Smooth Jazz Label of the Year: *Verve Forecast*

Gavin Jazz Promotion Person of the Year: *Julie Kerr*

Gavin Smooth Jazz Promotion Person of the Year: *Bud Harner*

Gavin Smooth Jazz ALbum of the Year: *A Twist of Jobim*

Gavin Smooth Jazz Year End Chart #1 Album: *A Twist of Jobim*

Gavin Editor's Choice Smooth Jazz Artist of the Year: *Chris Botti*

Gavin Jazz Year End Chart—Most Charted Albums: *Verve*

R&R NAC/Smooth Jazz Year End Chart #1 Album: *A Twist of Jobim*

R&R NAC/Smooth Jazz # 1 Chart Share Label: *Verve*

Billboard Jazz Label of the Year: *Verve*

Urban Network Jazz Album of the Year: *Dee Dee Bridgewater, Dear Ella*

7 Grammy Winners: *Verve*

We couldn't have done it without you. Thanks again!

Guitars! Guitars! Guitars!

Look out, they're comin' to getcha! While many of us boomers grew up listening to rock's guitar heroes, a significant portion of the latest batch of top axe slingers now operate on a jazzier wavelength. Evidence these four guitarists, who can swing, crunch, groove, and chime with the best of them. Four excellent musicians—John Scofield, Charlie Hunter, Chieli Minucci, and Brian Hughes—all of whom are accomplished and confident when it comes to expressing their inner-most feelings through shards of wood, steel, strings, miles of cables, and stacks of electronic gear. Long live guitars!

JOHN SCOFIELD Funkin' on Avenue A

UPCOMING RELEASE: *A Go Go* (Verve)

"One thing about playing guitar, it's hard to be a jazz purist," says John Scofield from his home outside Manhattan. "At one point, when I went to Berklee during the '70s, I wanted to be a jazz guy, listening to Coltrane and Miles bebop. At first I thought the guitar wasn't as hip as the other instruments. Now I'm glad; guitar has allowed me a different spin on jazz because of the technique.

"The same thing that happened to me happened to players like Pat Metheny, Bill Frisell, and Mike Stern," he continues. "We're all different, but influenced by rock. We're using more of a rocked-out style than Jim Hall and Wes Montgomery."

So while Scofield's approach may be progressive, that doesn't keep his music from having its own sense of tradition. "This music is touched by Miles' concepts," he explains. "The idea is approaching funk with an improvised jazz mentality, music that can withstand extended soloing over a groove. That's something Miles pioneered."

Scofield's sound and style, as well as the technology that forges his sound, has evolved from pedals to more sophisticated effects devices, in effect keeping him on the radical edge of the jazz spectrum. No less than Miles Davis taught John Scofield a thing or two about mixing jazz and funk, so when it was time to follow up his GAVIN chart-topping *Quiet*, he turned to John

Medeski, Billy Martin, and Chris Wood, the premiere purveyors of Deadhead funk.

"I knew Medeski, Martin and Wood from their albums. When I heard their newest one, *Shack Man*, I loved it," he says. "They were playing the loose funk grooves which were right up my alley. We seemed to be running in parallel universes.

"I called their fan line, because I didn't have anyone's phone number. A couple of weeks later, they called back. At first they thought it was a joke, then John Medeski talked to my wife Susan, who told them it was no joke. We arranged to get together and play. I don't live far from Manhattan, so we met in a rehearsal studio on Avenue A. I wrote a lot of the album with them in mind before the first rehearsal."

The good vibes were immediate. "We clicked, right from the get-go," he recalls.

The music included on the resulting album—titled *A Go Go*, in the '60s tradition of Cafe A Go Go or Whisky A Go Go—sounds simple but was deceptively difficult to write.

"Usually it takes a long time for me to write,"

Scofield reveals. "I was trying to write simple, but that doesn't always mean it goes fast. Luckily, I had a nice run, probably because I was excited about making the record and getting back into some funk grooves again.

"We jammed three times over a three-month period, rehearsed for two days, then booked three days to record it, finishing in two. We didn't do a whole lot of takes or much overdubbing—except when there's both electric and acoustic; I don't have four hands."

Scofield, known as one of jazz's premiere electric guitarists, is one of a handful of string players with an unmistakable signature sound, and his flangey tones go hand-in-hand with the record's spare grooves. Still, *A Go Go* is one of Scofield's most radical forays into funk rhythms.

"The last couple of Blue Note records—*Groovilation* and *Hand Five*—were groove jazz, but this is the most overtly, in-the-pocket type of stuff I've done in



By Kent and Keith Zimmerman

GROOVY BABY!

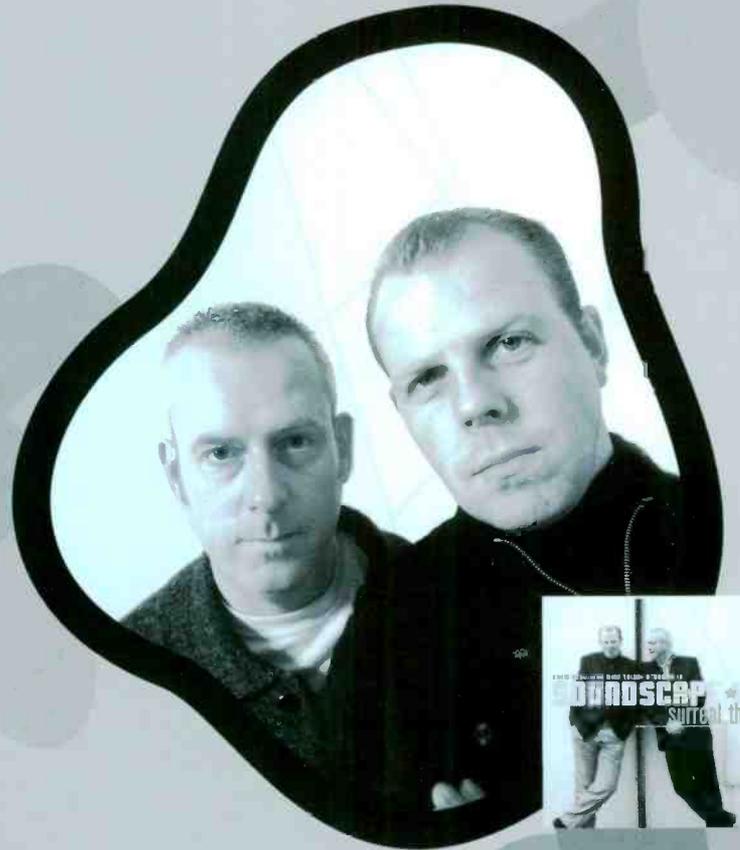


Brian Tarquin



"Brian is the guy to watch for in '98, best new artist"
-MICHAEL TCZZI, **WJZZ** PHILADELPHIA

"This record is slammin', we're on 5 tracks"
-ROB MOORE, **KMJZ** MINNEAPOLIS



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-KELLY COLE
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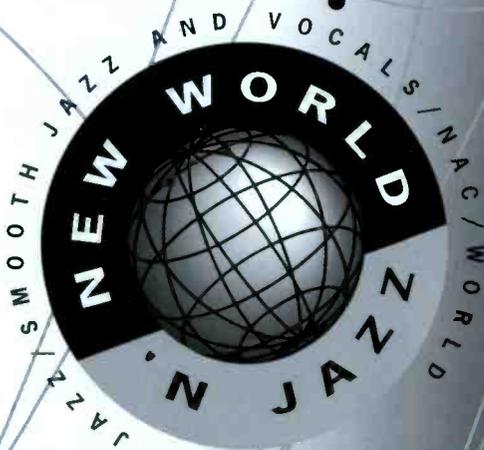


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a long time. It felt different from the electric bands I had during the '80s...different times, I've changed.

"We've all been influenced by classic R&B, but we're stretching out," he concludes. "This music doesn't really sound like the Meeters or Booker T. It stretches out in a different way." —KENT ZIMMERMAN

CHARLIE HUNTER AND POUND FOR POUND

Not Just Ting-Ting-Ta-Ting

CURRENT RELEASE: *Return of the Candyman* (Blue Note)

We first heard the music of Charlie Hunter in '93, after our own Jason Olaine turned us on to Charlie's Prawnsong/Mammoth debut CD. A few months later, we featured him at a GAVIN Seminar (jamming with guitarist Ronnie Jordan), which helped lead Hunter to Blue Note Records. It was the era of "Acid Jazz," a movement Charlie shunned by describing his music as "Antacid."

Checking in on the expanding and contrasting world of Charlie Hunter, we found he had moved his dogs from the Bay Area to Brooklyn, the unofficial but competitive capitol of bad-assed musicians.

"There was a scene in the Bay Area for a while, then it sort of dried up," Hunter explained over the telephone. "Also, I felt like I hadn't had much music schooling, so I came out here to get stomped. It seemed the right time to do it, before I turned 40 years-old with kids, when I'd be a lot less inclined."

In doing so, Hunter—frontman for the Charlie Hunter Trio and Quartet as well as



part of the famed TJ Kirk ensemble—has reinvented himself yet again by forming another new group, Pound for Pound. PFP's *The Return of the Candyman* features vibist Stefon Harris (also on Blue Note), longtime associate Scott Amendola on drums, and Jon Santos on percussion, but the band's East Coast version now features Monte Croft on vibes and Willard Dyson on drums. Charlie, ever the road warrior, still handles both bass and guitar from one instrument.

By virtue of ingeniously combining bass and guitar (by inventing his own axe), Charlie has managed to keep his scene pared down, both on record and live. "I was using horns," he remembers. "But it was time for a change. I wanted a different *modus operandi*, so I tried something with more of a rhythm flavor, with vibes and percussion. Live, I wanted to find out what it would sound like with just drums, vibes, and myself."

And according to Hunter, Pound for Pound will stay together for a while. "Most of the guys on the record are West Coast, except Stefon, who is a star now," he says. "But I needed someone for the long haul; a band, which is what people come to hear."

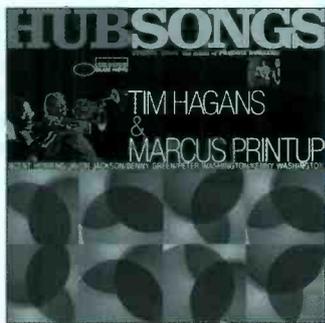
As a guitarist and bandleader, Hunter promises to continue drawing from his record collection. "I like playing all different kinds of music, from Charlie Parker, Charlie Christian, Coltrane, Blakey, as well as Roland Kirk, Ry Cooder, Gap Band, Ohio Players, [Hawaiian] slack key guitar, Leadbelly, and Robert Johnson," he says.

As for the traditional jazz touring lifestyle, Hunter doesn't really fit into that mode, either. He tours like a rocker. "I'm out on the road a lot, playing one-nighters. I would love to play week-long gigs, but I can't afford it. So we'll go in and play Tramps. I like to mix all the things I like into one bag, whether it's something like the live Donny Hathaway album with audience participation or something like Coltrane, with a band groove, hitting it so hard.

"The reality is, like Sammy Davis, Jr. said, you're fooling yourself if you think it's anything other than the entertainment business." —KENT ZIMMERMAN

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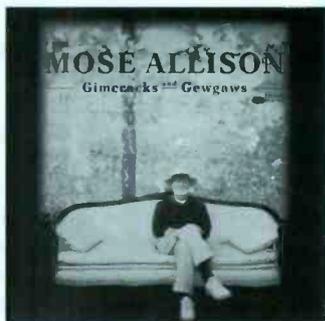
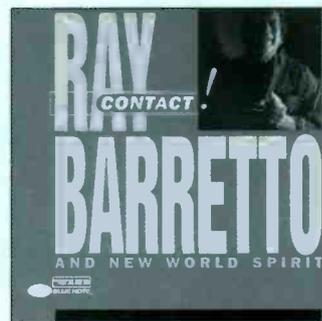
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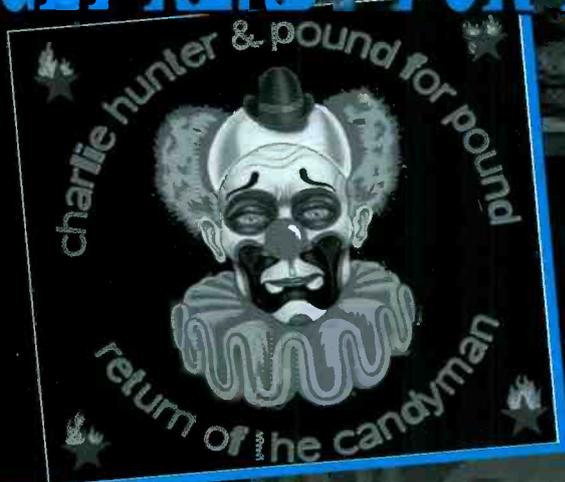
Mark Shim

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Gavin Jazz 47-33*



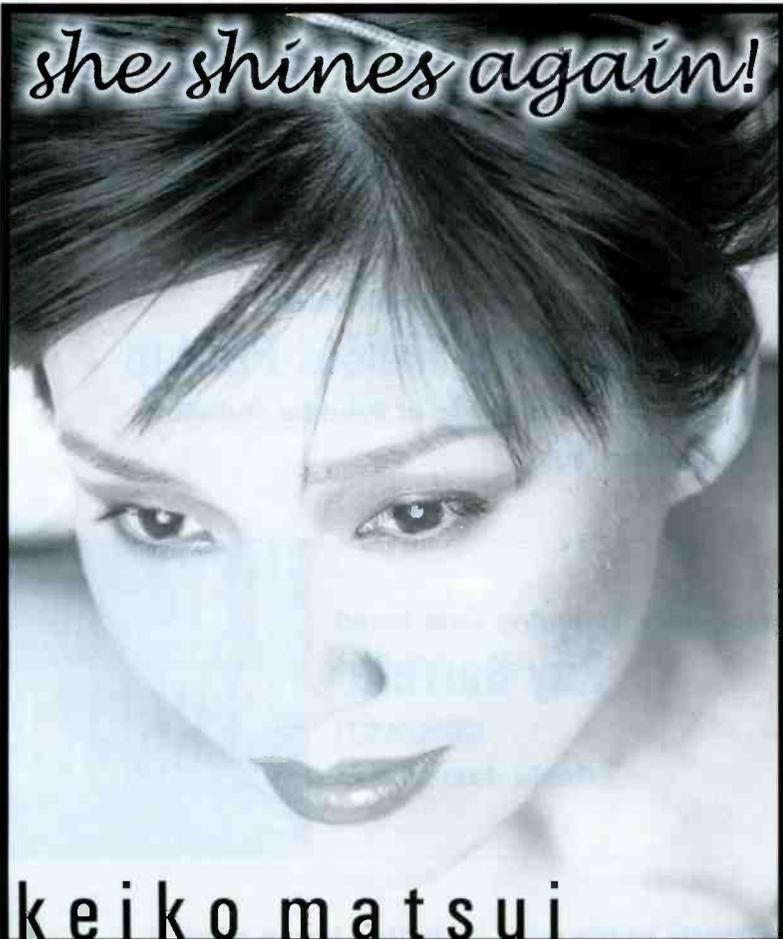
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"Return Of The Candyman"

**Charlie Hunter and
Pound For Pound**





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WNED	Buffalo	3/13	@ 9:00 pm
WTVS	Detroit	3/14	@ 5:30 pm
KQED	San Francisco	3/15	@ 10:30 pm
WEDU	Tampa	4/13	@ 10:00 pm

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March 29	Washington, DC
April 4	Sacramento, CA
April 23	San Francisco, CA
April 24	Tempe, AZ
April 25	Los Angeles, CA
April 29	Boston, MA
April 30	Pomona, NJ
May 1	Huntington, NY
May 2	Washington, DC
May 3	Norfolk, VA
May 5	Pittsburgh, PA
May 6	Philadelphia, PA
May 7	Royal Oak, MI
May 24	Maui Music Fest

all engagements subject to change



CHIELI MINUCCI

Mixing Styles for the Kids

CURRENT RELEASE: *It's Gonna Be Good* (JMI/JVC)

Chieli Minucci is best known for his body of work as one half of Special EFX, with percussionist George Jinda, but when it came time to record his third solo album, *It's Gonna Be Good*, Minucci worked half the time at his home studio in Manhattan, half in the country in a studio belonging to Special EFX engineer and co-producer Paul Wickliffe. The results were better than good. Minucci's best work yet, *Good* ranges from jumping funk tunes to airy ballads. And while *IGBG* is a cornucopia of smart Smooth Jazz tracks, the album's most elegant moment, "Endless Summer," has no Smooth roots whatsoever.

"Believe it or not, that song is a response to the Wallflowers and their big hit, 'One Headlight,'" Minucci said from his Manhattan studio. "I loved the beat, so I wanted to come up with a chugging rock tune. I had just moved into a new apartment and felt anxious one morning, so there I was, with my acoustic guitar and no furniture. I wrote the first eight bars as a soft rock tune.



"I wanted to create the feeling of a romance, where you long for someone again. It's like the Don Henley song, 'The Boys of Summer.' That song always gets to me."

Radio, meanwhile, has gravitated toward the obvious ballad, "Dreams," the album's most mainstream moment.

"Dreams" was the last song I wrote, as a sort of challenge to the record company, which wanted something more mass appeal. I talk about this to other musicians all the time: how can we write a song that's commercial, yet still represents our music without compromise? When I wrote 'Dreams,' I had finished the album and was in the middle of creating a series of commercial songs using drum loops."

Minucci's playing is often rock-based and edgy, a style of playing that he's miraculously been able to mesh with the softer demands of Smooth Jazz radio, which quickly made him an important core artist. Like a lot of Smooth Jazz artists, Minucci continually scratches his head, trying to figure out the sonic solution for getting more younger listeners to dig his sounds.

"R&B has met with jazz and is happening in a big, big way on radio," he explains. "But I'm hoping that groups will come back. How can we draw the kids back into the music? My audiences are much older—older than college-age. Yet I like bands like the Fugees and Sugar Ray, so I go to their shows to check them out. When the Fugees covered Bob Marley, they used acoustic guitars and drum loops. On [the title track] 'It's Gonna Be Good,' I was hoping to get that country, backporch guitar sound going against a rap beat.

"I know some folks experimented with Acid Jazz, and not all those records worked like we hoped they would, but I still think the future lies in mixing styles comfortably. I know the kids like it loud and hard while jazz radio is into easier listening. Maybe the solution for me is to play a lot of live shows."

—KEITH ZIMMERMAN

BRIAN HUGHES

One Player, Two Lives

CURRENT RELEASE: *One 2 One* (Higher Octave Music)

After four solo albums and over a decade of playing guitar in Loreena McKennitt's band, Brian Hughes is notching his reputation as one of Canada's top Smooth Jazz guitarists—no mean feat, given the format is virtually unavailable there. Which means that Hughes has had to take the role of a musical carpetbagger, bringing his blend of Latin, Brazilian, and Middle Eastern guitar work to the hungry Smooth Jazz markets of the lower 48.

Since releasing his first solo album, *Between Dusk and Dreaming* in 1990,

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Jonathan Cain

"A Day To Remember" TRACK #3

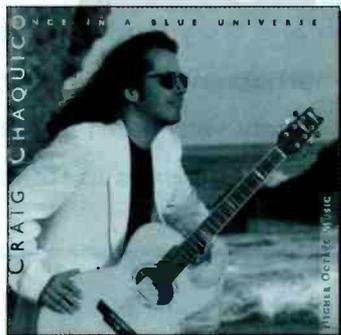
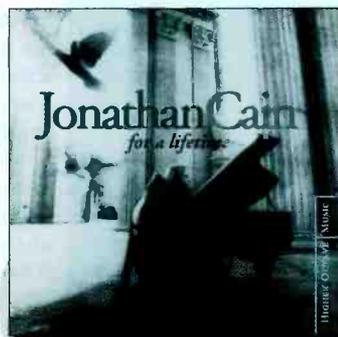
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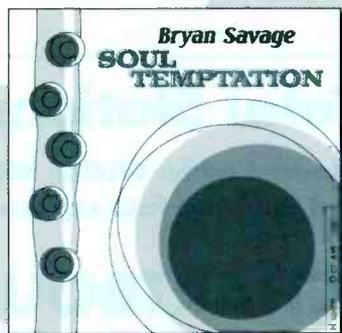
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there's been a steady stream of Hughes' guitar on *Under One Sky* (1993), *Straight to You* (1996), and his newest, *One 2 One*.

"My first albums were influenced by ECM artists like Pat Metheny and Jan Garbarek," Hughes reveals. "On my more recent records, I'm re-exploring some of my earlier roots—players like George Benson—thinking about the grooves more, incorporating more funk and Latin. *Dusk and Dreaming* was written before there was Smooth Jazz radio. I was shocked that a radio format took to my music, rather than me having to become a pop artist to get my music played. It's been great.

"I dabbled in rock [early on]," he continues, "but then I heard Wes Montgomery and Grant Green on the radio one day. Then I studied and took lots of lessons, putting together my own trio. From there I evolved into writing my own music, after rearranging standards in a unique way."



As a touring member of Loreena's McKennitt's band for close to 11 years, Hughes has learned to rely on his ability to get the job done in a single take. It's a talent he's transferred to his own work.

"We recorded drums, piano, bass, and myself on guitar primarily live," he says of *One 2 One's* creation. "Often I'll use the live solo, only fixing a few bars or notes. There's a certain part of me that plays better spontaneously. I'm one of those guys who, after hearing the tape played back, probably couldn't play it again quite the same way. I'll usually play until I self-combust, then roll back and punch in. That

makes the music more continual and lyrical.

"I'm fairly meticulous when it comes to writing and arranging," Hughes confesses. "So by the time I present music to the band, I know what I want it to sound like and what I want them to do. But there's always important changes to be made. I think of the players in my band when I write—their strengths and their contributions. I also like percussion, and its effects on the music."

Hughes continues to open radio ears with his stylish blend, but since McKennitt's career has taken off like a rocket on American radio following the success of "The Mummers' Dance," Brian is finding it harder to juggle his down time.

"The trick is finding enough time to do both," he explains. "The way it works is that Loreena will take a certain chunk of time, after which she'll go off and do the promotion and business sides of things, which leaves me free time to do my thing." —KEITH ZIMMERMAN ■

The Time Has Come Today!

Programming Jazz with New Ears

Edited by Keith and Kent Zimmerman

Our jazz format meetings at February's GAVIN Seminar touched on many sensitive issues involving the tricky state of jazz radio. The writing is on the wall. Smooth Jazz is kicking butt and attracting quality listeners, but jazz radio must reevaluate its role as a music educator and purveyor of the post-bop culture and start figuring out ways to stimulate cume. Dave Becker of WDUQ-Pittsburgh and Gary Vercelli of KXJZ-Sacramento were two key participants at this year's convention, so we decided to talk with them about some issues that arose during those three days in San Diego.

Keith Zimmerman: What, in your opinion, were the most salient points raised at the Seminar's Jazz Format meeting?

Gary Vercelli: The thing that sticks out in my mind from the whole session was the climate for public radio. It was a sobering realization at this year's GAVIN that we've lost some important radio outlets in important markets. Philadelphia and Cleveland now have only nighttime jazz services, and Washington, D.C. is no more.

Dave Becker: With the three stations Gary mentioned alone, you're talking about close to a half million jazz listeners who no longer have daytime access to the music. And the jazz record industry has suffered shutdowns in three major markets.

KZ: Even in medium markets we're losing stations, like KUOP in Modesto, yet at the same time we have ratings success.

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DB: Programmers in the system are being forced to realize that, no matter what kind of sound you're going to program, you can no longer sit back, drop the needle on a long piece of music, and assume that because it's educational in nature, you'll have an audience. That's been a tremendous reality check for a lot of us jazz programmers over the last two years.

GV: We must quit thinking of ourselves as an alternative medium. We must come to the realization that we can learn the need to be succinct and compact on the air from Smooth Jazz stations, and [transfer those practices] from commercial to non-commercial radio.

KZ: What can we learn from Smooth Jazz, specifically and fundamentally?

GV: There's a lot of production elements in the domain of commercial radio that can work with non-commercial jazz radio. We have to pay attention to building image on our stations and patting ourselves on the back on the air.

DB: Public radio has learned the hard way that it's OK to brag about how good you are. Unless it's absolutely absurd, listeners will not take offense at something like that; they'll usually agree with you because they're spending time with you. Identity is very important. One of the biggest surprises in talking with Joe Cohn about KPLU's success is that they are perceived by almost everybody in Seattle as "the jazz station," and yet they run the two major morning and evening news show from NPR and draw better listenership than the NPR all-news station. The fact that they can be *the* jazz station—yet still offer something of a split package—is hopeful for many of us who find ourselves divided between being an NPR news service and a cultural service with jazz.

GV: Implementing modal research is particularly important to stations like Dave's and KXJZ. Although we call ourselves "jazz and information radio," if you look at our loyalty graphs, a professional would look at us as news stations that play jazz during middays and evenings. The tent poles are very obvious, and the research becomes important. What kind of jazz will hold that NPR listener when we go to music?

KZ: What's the latest stand on air talents and how they interact with their listeners. Have you seen those Saturday Night Live skits with the two NPR radio hosts? It's hilarious, but it also stings a little bit.

DB: It's a reminder to not be too arcane on the air or take yourself too serious-

ly. We still have a lot of musicians in town who wish we would identify everybody on every track, including the gaffer, best boy, and the engineer. Maybe we should find a way to do it on the Web.

GV: If you have a bunch of musicians in your community patting you on the back and saying you sound great, you're probably in trouble.

KZ: You can't make the mistake of considering those phone calls from musicians and diehards as being representative of your whole audience.

GV: It's not wise to have long stop-sets anymore. There's a reason why the Smooth Jazz stations aren't doing that. You need to say it in 30 seconds to a minute. We have become more personality-oriented [at KXJZ]. Even though we're giving out less [musical] information over the air, ironically we're getting more music calls. By keeping logs and using Selector, we have better access to information for our listeners.

DB: There's still that desire to sneak in one extra tidbit of information. The ability to self-edit is an ongoing thing. Public radio announcers are just now learning techniques that commercial announcers have known forever.

KZ: Are we getting closer to jazz stations scheduling the music, or are jocks still pulling tunes a couple hours before their shift? It's time to start thinking about Diana Krall and Kevin Mahogany songs, as opposed to old extended 1964 Woody Shaw jams. Do saturation airplay concepts need to be imposed somewhat so that jazz radio can spark some retail results?

DB: 1997 was a painful year for me at WDUQ. In December of 1996, Scott Hanley, our station manager, in effect asked me to step away from middle management and move into sculpting and editing down our music library. The mandate from Scott was we had to get this moving right away. We purchased a software package with about 400 songs and had it up and running by January 1997.



Gary Vercelli



Dave Becker

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KZ: It was time to slim down the library.

DB: We now have about 6000 songs in our database, which is probably one-quarter of the music I auditioned during '97. Making decisions like that on a song-by-song basis was tough, yet it goes with the gig. I found it difficult when I ran into great Woody Shaw recordings, the essence of hard bop. I had to listen to them with a different set of ears. Even though I love Woody Shaw, how attractive is his music to new listeners who would enjoy Diana Krall?

GV: It's painful but necessary. When you see the success stations like WDUQ have as a result of these changes, you start to think about other ways to fine-tune the station. It's not selling out, it's buying in to survival! KXJZ played hard bop; we programmed ourselves like a New York jazz station for four years. I know exactly what that got us: down books.

KZ: So change means adapting to more melodic jazz on the air?

GV: The prevailing description of modal jazz research is it has to be melodic.

DB: Gary knows that in Sacramento the audience for a hard bop jazz station is not strong enough to survive.

KZ: Have we reached an impasse with the New York-post bop sounds?

GV: You need to listen with new ears. Will new product hold up to the Miles Davis classics and the body and soul of the rest of my library? If it doesn't, you're shooting yourself in the foot by playing it. My list of currents is certainly a lot tighter than it was one year ago.

DB: We're not playing a lot of slow ballads across the middle of the day. Lengthy bass solos get lost on the car radio; they go right into the back seat. Drum solos and jam sessions are out; the average song length in our database is five minutes and thirty seconds.

KZ: How do your air talents react to such streamlining?

DB: It's been a mixed bag. The initial concern was that their input was not going to be valued, but we've received thoughtful input from the air staff. They are the final sentry to this process. If Evelyn Hawkins is on the air, I expect to not hear three ballads or three piano trios in a row. I count on her as my eyes and ears to make sure the message goes out. Lo and behold, our midday jazz audience beat the cume for *Morning Edition*. That's unheard of these days. GV: We have a small jazz air staff, but I was blessed with 100 percent support. I explained that either we clean up our jazz programming or we become a full-time news station. The air staff can submit an overlooked tune to me, and we'll talk about if it stays or goes.

KZ: Are we talking about a new breed of jazz programmer?

GV: I needed to take my own ego out of the programming. I was proud to pick the ten best Jackie MacLean or Woody Shaw things. We still play some at night, and it's valid artistically. *I can't make it, but I'm not John Q. Public*. Listeners were making other choices in our market, and I want a larger audience. We're starting to [come out of the] turn, and it feels good to see some success.

DB: It's devastating the first time you realize your own ears are not in tune with the public.

GV: KXJZ is not the Jazz Institute of Sacramento. It's a radio station operating in a competitive environment. We still do PSAs, community events, and try to be there for local artists. But without a large audience, we won't be there to do any of that.

KZ: What are the latest methods to avoid beg-a-thon fundraising?

DB: A number of stations are trying to telescope fundraising from days to hours. The theory is you can find certain key hours in your schedule when you have the most listeners—like the peak of morning drive—and fundraise during those key slots for three days at a time. The first to try this was WBUR in Boston, and it was very successful for them. I don't know if any all-music non-commercial stations have tried it. Would it work for a station like KLON with TSL spread across the day? We would try it during news, but maybe not during jazz.

GV: KXJZ gets away from terminology like "membership" and replaces it with "subscription." It places a value on the station with the listener. We found that premiums are not important.

KZ: What about National Public Radio central—Washington, D.C.—when it comes to quality jazz programming?

DB: I don't think NPR quite knows what to do about national jazz programming. The stations that NPR needs the most for their syndicated shows like

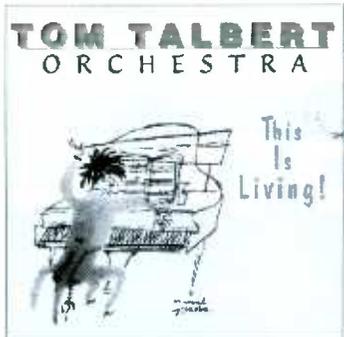
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Piano Jazz or *Jazz Set* are actually the stations that need NPR's jazz services the least. They have their own strong local identity. For us, those shows aren't doing much of anything. We're not going to fundraise them this spring aside from one *Piano Jazz* and one *Jazz at Lincoln Center*. We're not airing them during prime time; they're not a central part of our identity.

GV: *Jazz Profiles* is a good Sunday afternoon show for image. It fund-raises pretty well. We bury *Jazz Set* on Sunday at midnight.

KZ: What's your currents ratio?

GV: We're still playing two or three currents per hour, but it depends on the quality of new releases. Diana Krall has been a real savior for jazz radio this year. I wish there was more material of that quality. I was glad to hear Richard Seidel from Verve say, from an A&R perspective, that he'd rather we play one Christian McBride cut and lay into it, rather than be five cuts deep.

DB: I was fascinated with Diana Krall's performance at your awards banquet. The house was silent. No whispering! I was 75 feet from Russell Malone's guitar and I could hear amp noise. It was so intimate and wonderful. I realized

that what makes Diana's music so easy to play is that there is a sense of space between the notes. The solos are easy to follow, even if you aren't really familiar with jazz. Space is going to become a hallmark of our sound.

GV: Miles Davis talked about the value of space years ago. Play *Kind of Blue* as a featured CD; there's not much complexity there, but there's a magic. Those pieces will keep listeners. It's timeless, yet simple.

DB: It's hard to go to a young artist with a promising debut disc and say, "we test marketed this and the research shows you're playing too many notes." I don't know that re-recording simpler solos is going to work.

KZ: In summation, jazz radio is tweaking the music, the air staff, and the pledge drives. What else?

DB: Labels like Fantasy Records, for instance, are going to be big winners with their melodic catalog releases like Wynton Kelly, Vince Guaraldi, and Art Pepper. John Rogers laughed when we rediscovered Red Garland!

GV: George Shearing knew about modal programming long before we ever had a name for it. Take the frenetic out. That's what we're doing now. ■



Playing the Stonkers (Hits) For Swinging Londoners

By Keith and Kent Zimmerman

Stonk, noun. British military slang for receiving a heavy shelling, as in "giving 'em a stonk."

Stonker, verb. To be put out of action, as in "He stepped on a bloody mine. Stonkered the poor bastard properly."

—Partridge's Dictionary of Slang and Unconventional English.

Can a major market radio station afford to blend jazz and Smooth Jazz throughout all its dayparts? You can if you're Jazz FM in London!

Jazz FM, 102.2 FM on the dial, has a signal which covers the whole of the London metro encircled within the M25 orbital motorway, as well as the suburban "home counties." In 1990, Jazz FM won one of the first commercial licenses awarded to niche programmers, designed to give the people more choices beyond taxpayer-supported BBC radio outlets.

The campaign to obtain a license for Jazz FM was spearheaded by a passionate jazz enthusiast named Dave Lee. He circulated word among British lawmakers—even posting leaflets in the Parliament toilets—enlisting help from English MPs (Members of Parliament) to help convince the British Broadcast

Authority. Although current Music Director Ashley Banks was not part of that initial campaign, he recalls the initial splash Jazz FM made on the London market when they debuted.

"The station received instant recognition," Banks recalls. "There was a huge campaign when it first went on the air. Every paper and local London TV show was talking about it. As a result, to this day everybody knows about Jazz FM. Many new stations have an awareness problem [when they debut on the airwaves], but not Jazz FM."

In 1994, Jazz FM expanded into Northwest England by simulcasting (with separate jingle tags and split ad loads) on 100.4 FM into metros like Liverpool, Manchester, Preston, Lancashire, and North Wales. According to Banks' estimate, Jazz FM now reaches about half of the entire English population. Should other dial positions open up in other regions, Jazz FM will consider expanding.

<p>DEWEY REDMAN IN LONDON (PM 2030) Recorded live at Ronnie Scott's, London Oct 1996</p> <p>Dewey Redman - saxophone Rita Marcotulli - piano Cameron Brown - bass Matt Wilson - drums</p> <p>PALMETTO Creative Music For The Creative Listener 1-800-PALM-CD's</p>	<p>DEWEY REDMAN IN LONDON (PM 2030) Recorded live at Ronnie Scott's, London Oct 1996</p> <p>"Those unprepared for standards performed by an esteemed avant-garde veteran will be charmed by Redman's thoughtful, soulful evocation of "I Should Care" and a swaggering, swinging take on "The Very Thought of You". --<i>Billboard</i></p> <p>Dewey Redman - saxophone Rita Marcotulli - piano Cameron Brown - bass Matt Wilson - drums</p> <p>www.palmetto-records.com email: palmetto@thorn.net</p>	<p>MATT WILSON GOING ONCE, GOING TWICE (PM 2032) Recorded at Maggie's Farm Produced by Matt Balitsaris</p> <p>Matt Wilson - drums/percussion Andrew D'Angelo - alto sax, bass clarinet, voice Joel Frahm - tenor & soprano sax, voice Yosuke Inoue - acoustic & electric bass</p> <p>With special guests: Lee Konitz - alto sax, Peter McCann - banjo, Ned Sublette - auctioneer</p> <p>Matt Wilson was voted Best New Artist of 1997 by the New York Jazz Critics Circle</p>	<p>MATT WILSON GOING ONCE, GOING TWICE (PM 2032) Recorded at Maggie's Farm Produced by Matt Balitsaris</p> <p>Matt Wilson - drums/percussion Andrew D'Angelo - alto sax, bass clarinet, voice Joel Frahm - tenor & soprano sax, voice Yosuke Inoue - acoustic & electric bass</p> <p>With special guests: Lee Konitz - alto sax, Peter McCann - banjo, Ned Sublette - auctioneer</p> <p>Matt Wilson was voted Best New Artist of 1997 by the New York Jazz Critics Circle</p> <p>Contact Lisa Cohen at Palmetto or Neal Sapper at 415-453-1558</p>
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JAZZ FM
CORE ARTISTS



TOP TO BOTTOM:
JACKY TERRASSON
AND CASSANDRA
WILSON, BOB JAMES,
DIANNE REEVES,
MILES DAVIS, AND
RICHARD ELLIOT.

LOWER RIGHT:
GEORGE BENSON

In typical natty British flair, Jazz FM offers a wide and stylish blend of jazz, ranging from traditional to the "Smooth" variety.

"We're just about the only station in the world that actually combines the two accepted radio formats for jazz—which are Smooth Jazz and straight ahead," Banks comments. "I can't see how an audience of one genre can't enjoy the other. People who come to jazz [in Britain] are musically curious and generally quite open-minded."

"Jazz and Smooth Jazz selections are [blended] together in a way which works. We string artists together like Doc Powell, Bob James, Earl Klugh, Ella, Miles, and Count Basie, so that the Duke Ellington listener will hear something they like every couple of records. After they've heard 'Whirlybird' by Basie, the next record by Bob James hope-

"We do cover the range," says Jazz FM Music Director, Ashley Banks.

fully will be such a good record that they'll enjoy it on its own merits. They know they're never that far away from something that will really yank their chain."

Like the current trend with highly-rated American jazz and Smooth Jazz stations, melody plays a key role in satisfying listeners and raising cume.

"The music has to have melody, rhythm, and soul," said Banks. "We work very hard on the familiarity aspect. We play tunes that are as familiar as possible to the casual listener and music lover who might not necessarily know about jazz and doesn't want to feel stupid or patronized by the presenter."

Banks feels Jazz FM's audience skews towards males, but tries to counter that by playing more classic vocalists. The Smooth Jazz angle appeals more to females, and Jazz FM's shared listenership comes mainly from the BBC classical station, Melody radio (soft A/C) and Radio Two (mainstream A/C). "We pitch Jazz FM to 25-45 year old listeners called ABC-1s, which means an up-market audience," says Banks. "Actually, we draw the most up-market audience in London."

Jazz FM utilizes four breaks, one at each quarter hour. "We generally get three records in per sweep, one of which will be a vocal, if not two," says Banks. "I work very hard to keep the vocal level up, because it gives people a better handle on the music. We play soul and blues, but we take it from the jazzy end of the spectrum."

Banks schedules his music using the Selector system, and A-rotation power cuts generally get played twice per day. In terms of air talents, or "presenters" as they're called in Britain, Banks sees opportunity for a little more chat on British airwaves since the London FM dial currently houses only about 16 stations. "American stations seem more tightly formatted, there's less presenter involvement, and perhaps slightly smaller playlists," he explains. "Also, American radio can't stray from the format quite as much as we can."

"I believe our listeners may be involved with our presenters on a more personal level than [at] your typical Smooth Jazz station in the United States. The listener often feels quite strongly about the person who presents the music and the things they bring to the party. People like [evening dinner jazz host] Helen Mayhew form a part of the Jazz FM listeners' day; it wouldn't be the same program if Helen wasn't presenting it, even if it were the same music."

"That's not to say that the programs are personality led. In 20 or 30 seconds, a presenter like Peter Young will make you laugh, tell you something interesting about the music without making you feel small or stupid, and keep the pace of the show going."

Jazz FM's licensing agreement with the U.K. government specifies a mix of jazz and jazz-related music, specifically blues, soul, Smooth, and R&B. Unlike commercial American audiences, British listeners feel a stronger bond to special programming, of which Jazz FM offers a wide variety.

"While there's very much a melodic thread running through our programming, we still play [post-bop] artists like Kenny Garrett, but not in the daytime," says Banks. "We have specialist shows where we play some pretty adventurous stuff, so artists like Kenny Garrett do have a place on the station."

Jazz FM admittedly has a complicated program schedule in terms of individual air shifts (some of which run only two hours) and various special programs. Every night between 8 to 10 p.m., *Dinner Jazz*, hosted by Helen Mayhew (and Sarah Ward on weekends), features relaxing jazz standards and ballads by players like Oscar Peterson, Miles Davis, Ella Fitzgerald, Mel Torme, Sarah Vaughan, Dexter Gordon, and Stan Getz. On Saturday mornings from



Ashley Banks

10 a.m. until 1 p.m., a show called *Jazz Me Blues* with Paul Jones offers everything from a bluesy Ben Webster saxophone to a screaming Robben Ford guitar. American blues stars who tour England regularly stop by the show for interviews. Presenter Robbie Vincent, who has just moved to the weekday morning drive slot, also hosts a contemporary soul show on Sundays from ten until noon, featuring the latest smooth soul artists like Louis Taylor and Erykah Badu. Immediately following Vincent from noon until two is a classic soul show hosted by Peter Young, featuring artists like Aretha Franklin and Ray Charles.

Because Smooth Jazz is a budding musical phenomenon in London, many Smooth Jazz fans have to hunt down CD titles on import. *Fusion Flavors*, with presenter Steve Clark, airs midnight until 5 a.m. every Sunday, and features brand new Smooth Jazz imports. Quite often listeners tape the show to stay on top of new releases.

While many American Smooth Jazz stations bolster their street image with charity CD compilations, Jazz FM sells its own line of CDs, which educate listeners as well as create an additional revenue stream. Two *Dinner Jazz* releases are currently in the stores, one featuring standards and the other dinner jazz love songs. *Spirit in the Street* explores the blues side of jazz, while *Groovin' High* highlights 1970s soul and jazz funk gems by artists like Quincy Jones and Grover Washington, Jr.

On the promotions front, Jazz FM regularly co-presents gigs at London's Jazz Cafe when artists they play come to town, and sends listeners off to various European jazz festivals. Each year Jazz FM works with the Soho Jazz Festival and the Jazz Barbican Series, which features concerts by artists like Sonny Rollins and Max Roach. In Northwest England, they've initiated a jazz-in-the-schools campaign to help build listener awareness. Jazz players visit the kids at school by day, then appear at Jazz FM-sanctioned gigs for the parents that evening.

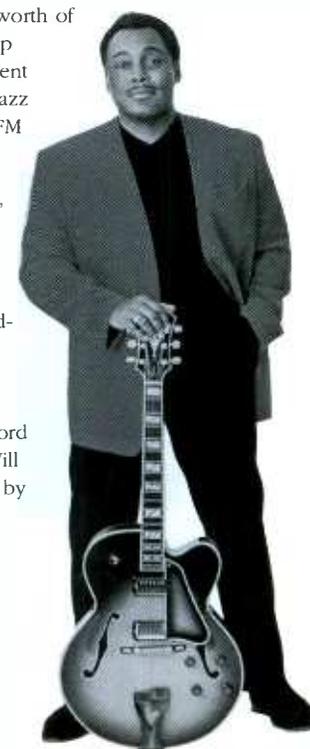
Finally, we asked Ashley to break down a typical hour's worth of music during weekday morning drive. A typical music sweep included the following: Special EFX into Sean Oliver (a current smooth/traditional British singer), then into a group called Jazz Jamaica covering a Charlie Parker tune. After a break, Jazz FM launched into Herbie Mann's "Manteca," then into David Sanborn's "Bang Bang." A sports update (for football hooligan listeners) was followed by Jimmy McGriff's "Blue Juice." Finally, another stop set was followed by a sweep with Tom Scott, Oleta Adams, and Al Jarreau from *A Twist of Jobim*, and Earl Klugh.

According to Banks, Jazz FM runs its morning news broadcast five minutes before the hour, allowing him to place a "stonker" at the top of the clock.

A stonker?

"Yes, a stonker. That's a slang term, meaning the best record we could possibly play. A typical 'stonker' might be 'This Will Be' by Natalie Cole, 'Manteca' by Herbie Mann, 'Whirlybird' by Count Basie, or perhaps 'Can't Stop Loving You' by Walter 'Wolfman' Washington."

102.2 Jazz FM London: quality stonkers, all the time. ■



Gavin Country

REPORTS THIS WEEK: 201 LAST WEEK: 201

LW	TW		Wks.	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	GEORGE STRAIT - Roundabout Way (MCA)	9	201	0	7406	-11	145	52	4	0
4	2	CLINT BLACK - Nothin' But The Taillights (RCA)	9	200	0	7273	+143	135	60	5	0
3	3	COLLIN RAYE - Little Red Rodeo (Epic)	12	201	0	7225	+65	132	63	6	0
1	4	GARTH BROOKS - She's Gonna Make It (Capitol Nashville)	8	198	0	7111	-405	133	56	5	4
5	5	TRISHA YEARWOOD - Perfect Love (MCA)	9	201	0	6998	+425	119	67	15	0
7	6	DAVID KERSH - If I Never Stop Loving You (Curb)	12	200	0	6744	+394	105	70	24	1
6	7	WADE HAYES - The Day That She Left Tulsa (In A Chevy) (Columbia/DKC)	17	200	1	6726	+172	104	72	21	3
8	8	WYONNA - Come Some Rainy Day (Curb/Universal)	12	199	0	6246	+129	83	80	32	4
9	9	DIXIE CHICKS - I Can Love You Better (Monument)	16	196	1	6025	+336	71	79	44	2
10	10	THE KINLEYS - Just Between You And Me (Epic)	11	201	0	5787	+155	54	86	58	3
11	11	ALAN JACKSON - A House With No Curtains (Arista)	8	201	0	5626	+153	47	89	60	5
12	12	CLAY WALKER - Then What (Giant)	10	200	0	5610	+237	46	92	58	4
13	13	TRACE ADKINS - Lonely Won't Leave Me Alone (Capitol Nashville)	8	201	0	5523	+154	40	92	63	6
14	14	MARTINA McBRIDE with JIM BRICKMAN - Valentine (RCA)	7	197	0	5216	+189	35	84	67	11
15	15	JODEE MESSINA - Bye Bye (Curb)	9	200	2	5200	+241	26	93	75	6
17	16	TOBY KEITH - Dream Walkin' (Mercury)	7	201	1	4888	+268	18	88	82	13
20	17	SHANIA TWAIN - You're Still The One (Mercury)	5	200	3	4682	+408	11	85	88	16
18	18	PATTY LOVELESS - To Have You Back Again (Epic)	6	200	1	4641	+119	11	83	87	19
19	19	MICHAEL PETERSON - Too Good To Be True (Reprise)	7	199	1	4414	+129	11	71	92	25
21	20	MILA MASON - Closer To Heaven (Atlantic)	13	186	2	4187	+70	16	69	69	32
26	21	FAITH HILL - This Kiss (Warner Bros.)	3	194	9	4028	+562	3	62	94	35
24	22	TRACY BYRD - I'm From The Country (MCA)	6	192	7	3969	+304	11	53	92	36
25	23	MINDY McCREADY - You'll Never Know (BNA Records)	9	188	4	3766	+140	7	56	79	46
32	24	RANDY TRAVIS - Out Of My Bones (DreamWorks)	2	197	28	3523	+886	0	39	95	63
16	25	ANITA COC-IRAN & STEVE WARINER - What If I Said (Warner Bros.)	16	128	0	3313	-1567	48	20	24	36
28	26	ALABAMA - She's Got That Look In Her Eyes (RCA)	5	183	11	3308	+259	0	37	92	54
27	27	LONESTAR - Say When (BNA Records)	7	181	2	3237	+95	5	33	81	62
23	28	DARYLE SINGLETARY - The Note (Giant)	14	137	0	3097	-861	14	46	50	27
30	29	SONS OF THE DESERT - Leaving October (Epic)	8	172	4	3031	+139	0	40	72	60
29	30	JOHN ANDERSON - Takin' The Country Back (Mercury)	9	176	2	2977	+23	2	33	74	67
31	31	SHERRIE AUSTIN - Put Your Heart Into It (Arista)	6	171	5	2827	+141	0	25	77	69
33	32	MELODIE CRITTENDEN - Broken Road (Asylum)	10	153	2	2562	+67	1	30	55	67
34	33	GARY ALLAN - It Would Be You (Decca)	4	168	6	2555	+200	1	17	65	85
36	34	RHETT AKINS - Better Than It Used To Be (Decca)	8	129	0	2205	-18	1	27	47	54
39	35	RICOCHE - Connected At The Heart (Columbia/CRG)	5	131	3	1934	+58	0	16	39	76
40	36	THE MAVERICKS - To Be With You (MCA)	6	115	1	1853	+33	0	16	49	50
41	37	THE LYNNS - Woman To Woman (Reprise)	4	131	14	1826	+226	0	15	36	80
38	38	SAWYER BROWN - Another Side (Curb)	7	105	0	1785	-94	0	23	35	47
45	39	MARK WILLS - I Do (Cherish You) (Mercury)	2	121	28	1623	+412	0	3	47	71
42	40	MATRACA BERG - Back In The Saddle (Rising Tide)	5	99	4	1564	+84	0	12	40	47
43	41	DEAN MILLER - Wake Up & Smell The Whiskey (Capitol Nashville)	4	96	7	1414	+139	0	11	33	52
44	42	LEE ROY PARNELL - All That Matters Anymore (Arista)	4	97	8	1366	+117	0	8	30	59
47	43	LILA McCANN - Almost Over You (Asylum)	2	99	26	1344	+382	0	4	34	61
—	44	STEVE WARINER - Holes In The Floor Of Heaven (Capitol Nashville)	2	95	58	1248	NEW	0	5	31	59
48	45	MATT KING - A Woman's Tears (Atlantic)	3	85	6	1025	+122	0	2	24	59
49	46	NITTY GRITTY DIRT BAND - Bang, Bang, Bang (Rising Tide)	2	73	7	982	+102	0	2	25	46
—	47	KEITH HARLING - Papa Bear (MCA)	2	75	39	920	NEW	1	2	23	49
—	48	JOHN MICHAEL MONTGOMERY - Love Working On You (Atlantic)	1	60	60	896	NEW	1	3	26	30
50	49	PERFECT STRANGER - The Truth Is Lyin' Next To Me (Curb)	4	53	2	822	+43	0	4	24	25
—	50	BELLAMY BROTHERS - Catahoula (Intersound)	4	50	1	809	NEW	1	6	17	26

Most Added



JOHN MICHAEL MONTGOMERY (60)

"Love Working On You" (Atlantic)

STEVE WARINER (58)

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

MARK CHESNUTT (42)

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

KEITH HARLING (39)

"Papa Bear" (MCA)

KENNY CHESNEY (36)

"That's Why I'm Here" (BNA)

Spincrases

FAITH HILL +562

"This Kiss" (WB)

TRISHA YEARWOOD +425

"Perfect Love" (MCA)

SHANIA TWAIN +408

"You're Still The One" (Mercury)

DAVID KERSH +394

"If I Never Stop Loving You" (Curb)

DIXIE CHICKS +336

"I Can Love You Better" (Monument)

Top Requests

GEORGE STRAIT

"Roundabout Way" (MCA)

GARTH BROOKS

"She's Gonna Make It" (Capitol)

MARTINA McBRIDE

"Valentine" (RCA)

CLAY WALKER

"Then What" (Giant)

CLINT BLACK

"Nothin' But The Taillights" (RCA)

Record to Watch

KEITH HARLING

"Papa Bear" (MCA)



WE SAY:

"Growling its way onto the chart its first week, this song looks to claw its way to the top."

RADIO SAYS: "It's the hottest phone record in two years! As soon as we pulled it off the sampler cassette, requests started coming in." Mike Thomas, KFAV-Warrenton, Mo. PD

STATS: Debut #47/4th Most Added with 39

Top Ten Up & Coming

Rpts.	Adds	Spins	Wks	
61	42	787	1	* MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)
55	36	672	1	* KENNY CHESNEY - That's Why I'm Here (BNA Records)
47	—	691	4	SMOKIN' ARMADILLOS - I Don't Want No Part... (MCG/Curb)
44	2	608	4	BRAD HAWKINS - We Lose (Curb/Universal)
37	—	483	4	JIM LAUDERDALE - The Goodbye Song (BNA Records)

Rpts.	Adds	Spins	Weeks	
33	21	447	1	* HAL KETCHUM - I Saw The Light (MCG/Curb)
33	2	404	3	DON SEPULVEDA - Something Ain't Right (Doorknob)
32	18	443	1	* THE RANCH - Just Some Love (Capitol Nashville)



Country Notes BY JAMIE MATTESON

CRS: Welcome Home

It didn't take long for the Bridge Lounge at Nashville's Renaissance Hotel to pick up where the Pickin' Parlor left off; even the slightly more upscale setting couldn't dampen the fun and frolic of CRS' new watering hole—and I must say, there was much more room for table hopping and the like. Nightly record label events at local venues allowed attendees to relax and enjoy the festivities as each label clamored for radio's attention. From Mercury's soiree at Planet Hollywood, to the DreamWorks Hotel/theater that included a super performance by Randy Travis, to Sony's one-stop shopping at three Printer's Alley clubs, to RCA's annual boat party on the General Jackson, to The Ranch's smokin' set at the Ace of Clubs, to Curb/Universal's happy hour gatherings at the Havana Lounge, to Decca's All-Star Guitar Pull, to MCA's packed Mavericks show at the Ace of Clubs, there was never a dull moment. Thursday night was made even better by Giant Records, which graciously supplied limos to squire folks around town—including my 3 a.m. visit to the Huddle House.

Inside the convention center, attendees were introduced to Decca newcomer Shane Stockton, and were fortunate to be reminded why Lee Ann Womack has come so far in one year. This is also true for Michael Peterson, whose heartfelt words on how much radio has influenced his life caused a room full of grown men and women to tear up. Preceding Michael was Jason Sellers, who wrote his new single, "Small Divide," last year during his divorce from Lee Ann Womack; it was a memory-making moment when she came on stage to sing backup vocals during his perfor-

mance of the song. Super Face performer John Michael Montgomery gave the crowd their money's worth by playing for nearly two hours, and Deana Carter's father Fred Carter, Jr. joined her on stage for a song. Co-performer Bryan White wrapped up the CMA sponsored event. The New Faces show again highlighted some true talent we'll no doubt be seeing and hearing from in the future. Congratulations to them all; it was a tough room.

And yes, even with so much entertainment, the panels and sessions were well-attended. Highlights included two key sessions involving our changing industry, the Radio Group Heads Panel and Pay for Play: A Town Meeting.

The group heads meeting was moderated by American Radio Systems President Alan Box and panelists included Clear Channel Communications President/COO Mark Mays, Citadel Communications President Larry Wilson, and American Radio Systems Co-Chief Operating Officer John Gehron. (Jacor COO Randy Michaels was scheduled to be a panelist, but was unable to participate at the last minute, much to the dismay of those attending the session.) Panelists said they will look to the labels to become a revenue source which, in turn, will help the labels move product. As an example of future ways to involve records, Larry Wilson explained that Citadel has put together a tour of country artists to Citadel markets and that the group plans to include the record labels in the organizing process.

This panel offered a chance to hear the future plans of several mega-group owners and offered radio

attendees the opportunity to ask questions. While the room was somewhat filled, I would have expected standing room only since every GM, PD, MD and record person, it seems, is struggling to keep up with our fast-changing industry. And while it was generally agreed that Wall Street is, for the most part, through with cutting costs—they have realized that it's not the only answer to numbers problems—when asked if they felt deregulation has lived up to its potential, it was a unanimous yes from all panelists. They felt they had accomplished their goal to make radio more competitive.

It was also agreed that the future holds the best opportunities for those with strong leadership skills. For programmers, this includes the ability to find and train the best possible talent. To hire the best talent, it is important to look for those individuals who can truly entertain; don't look in all the same places, think "outside the box." Many PDs tend to just look to other radio stations for talent. Talented personalities that can entertain can be found anywhere. Programmers need to see the value in hiring the right talent. Key words: recruit, retain, and train.

Moderated by *R&R's* Publisher/CEO Erica Farber, Pay for Play: A Town Meeting (with panelists RLG Chairman Joe Galante, Atlantic Nashville President Rick Blackburn, VP CBS Cable Rick Torcasso, and Greater Boston Radio Group Sr. VP/Regional GM Peter Smythe, and Jacor Director of Country Programming Jaye Albright) got right to the point, addressing this super hot topic in our format right now. This was a great session,



SE @ CRS: WQYK's Jay Roberts, BNA's Tony Morreale, and WIVK's top frog Chris Huff.

because even though there were some heated moments and not everyone always agreed with the panelists, there were definite focus points discussed and everyone in the room came away with a better understanding of the issue.

CBS' Rick Torcasso stated that his company is in no way participating in any type of Pay for Play, saying instead that CBS *is* currently developing—and therefore is keeping confidential—campaigns aimed at radio, record labels, and retail, but stressed that these have nothing to do with money for airplay. After his comments, the majority of the room and panelists agreed the issue of Pay for Play was no longer relevant—although we've yet to hear from other radio groups.

The term "partnership" was used by all panelists when talking about the future of the country format, and the term was used in reference to everything from strategies for growing the format to nurturing mid-level acts into superstars.

Finally, almost everyone in the room agreed that the pop-style of exclusive station independent promotion was not conducive to the country music industry because, while record label locals and regional reps in other formats work multiple formats, country regionals directly micro-focus on one format and therefore already have extensive relationships with radio. ●

NEXT WEEK: YOUR THOUGHTS ON CRS-29! PLUS, GREAT CRS PHOTO MEMORIES!

Editor: JAMIE MATTESON • Chart Editor: JEFF HOUSE • Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m. Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580 • Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.

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MOST ADDED

- THE REVEREND HORTON HEAT (36)
- BUFFALO DAUGHTER (34)
- THE GODRAYS (22)
- SPACEHOG (21)
- BIG BAD VOODOO DADDY (21)
- PURPLE PENGUIN (19)

TOP TIP

GASTR DEL SOL

Camoufleur
(Drag City)

G.D.S. takes a huge jump this week, moving 20 spots to number 11. Heavy supporters include KJHK, WMUA, WNYU, WQFS, WVFS, and WVKR.

RECORD TO WATCH

GOOD RIDDANCE

Ballads From the Revolution
(Fat Wreck Chords)

Santa Cruz's finest is always a welcome addition to any punk show, and their chartbound status proves there's even room for them in regular rotation.

Gavin College

2W LW TW

34	6	1	NEUTRAL MILK HOTEL - In the Aeroplane Over the Sea (Merge)
4	3	2	HALO BENDERS - The Rebels Not In (K)
2	1	3	HIGH LLAMAS - Cold and Bouncy (Alpaca Park/V2)
3	4	4	AIR - Moon Safari (Source/Caroline)
42	13	5	JESUS LIZARD - Jesus Lizard (Jetset)
16	20	6	KRISTIN HERSH - Strange Angels (Rykodisc)
1	2	7	DJ SHADOW - Preemptive Strike (Mo'Wax/frr/London)
7	5	8	UNWOUND - Challenge For a Civilized Society (Kill Rock Stars)
18	9	9	HEPCAT - Right On Time (Hellcat)
6	15	10	HUM - Downward is Heavenward (RCA)
—	31	11	GASTR DEL SOL - Camoufleur (Drag City)
10	8	12	MARY LOU LORD - Got No Shadow (WORK)
21	12	13	ANI DIFRANCO - Little Plastic Castle (Righteous Babe)
32	11	14	DJ SPOOKY - Synthetic Fury EP (Asphodel)
24	17	15	AUTOUR DE LUCIE - Immobile (Netwerk)
5	7	16	PEE SHY - Don't Get Too Comfortable (Blue Gorilla/Mercury)
12	21	17	MONO - Formica Blues (Mercury)
8	19	18	BUNNYGRUNT - Jen-fi (No Life)
37	26	19	THE DONNAS - American Teenage Rock-N-Roll Machine (Lookout!)
29	24	20	SYLK 130 - When the Funk Hits the Fan (Ovum/Ruffhouse/Columbia/CRG)
20	14	21	BEDHEAD - Transaction de Novo (Trance Syndicate)
14	10	22	CURVE - Come Clean (Universal)
9	16	23	JUNE OF 44 - Four Great Points (1/4 Stick)
26	23	24	GOLDIE - Saturnzreturn (frr/London)
—	42	25	DIMITRI FROM PARIS - Sacrebleu (Atlantic)
NEW	26	26	SWERVEDRIVER - 99th Dream (Zero Hour)
22	25	27	BLACK GRAPE - Stupid Stupid Stupid (Radioactive)
15	18	28	CAP 'N JAZZ - Analphabetapolothology (Jade Tree)
13	22	29	HOME - 13: netherregions (Jetset)
NEW	30	30	TULLYCRAFT - City of Subaru (Cher Doll)
11	27	31	MOMUS - Plays Ping Pong (Le Grand Magistry)
—	38	32	SAMIAM - You Are Freaking Me Out (Ignition)
27	32	33	DUMP - A Plea for Tenderness (Brinkman)
—	45	34	TEEN IDOLS - Teen Idols (Honest Don's)
—	50	35	GAZE - Mitsumeru (K)
44	49	36	16 HORSEPOWER - Low Estate (A&M)
23	29	37	THE PASTELS - Illumination (Up)
36	34	38	SKATALITES - Ball Of Fire (Island Jamaica)
—	30	39	DROPKICK MURPHYS - Do or Die (Hellcat)
25	33	40	RAMMSTEIN - Sehnsucht (Slash)
—	37	41	THE POSIES - Success (Pop Llama)
NEW	42	42	VARIOUS ARTISTS - Deutcher Funk (Caipirinha)
17	28	43	GODHEADSILO - Share the Fantasy (Sub Pop)
46	35	44	16 DELUXE - Emits Showers Of Sparks (Warner Bros.)
30	44	45	FREAKWATER - Springtime (Thrill Jockey)
35	40	46	BEN FOLDS FIVE - Naked Baby Photos (Caroline)
43	39	47	OF MONTREAL - The Bird Who Ate The Rabbit's Flower (Kindercore)
NEW	48	48	DUSTER - Stratosphere (Up)
41	—	49	OVAL - Dok (Thrill Jockey)
NEW	50	50	GERALD COLLIER - Gerald Collier (CZ/Revolution)

Inside College BY MATT BROWN & VINNIE ESPARZA



Jason Knuth

1965-1998

It is with great sadness that we report the passing of a dear friend, **Jason Knuth**, former Music Director for **KUSF**—San Francisco. Jason was well loved and respected for his compassionate personality and his genuine love of music. He



Jason Knuth

joined KUSF in 1989 after moving from Grand Rapids, Mich. and served as Music Director from 1996-98. Needless to say, he will be missed. As of press-time, we have no details on any services or trust funds, but we will keep you updated via faxes or in the pages of **GAVIN**. Our heartfelt condolences go out to his family and friends.

News and Blues: Please welcome **CIUT** in Toronto, Canada as a new **GAVIN** reporter. Your contact there is **Mopa Dean**. You can reach him at (416) 595-0909 x201, fax (416) 595-5604...After many years as MD at **KCRW**, **Chris Douridas** is leaving to pursue what he does best—A&R for

DreamWorks. **KCRW** is currently conducting a national talent search for his replacement...The pimp of libation, **Jordan Richter**, bids farewell to **Universal** and becomes editor-in-chief of *Hunting Knife Magazine*. We sure will miss our borscht-eating brother. Stepping up to the plate will be Jordan's trusty New York rep **Doug** "In-n-Out Burger" **Vicenzi**; his digits are (212) 373-0779...Den mother and *X-File* fanatic **Carolyn Wolfe** is leaving **Atlantic** after four years of flawless duty. Carolyn has decided to pursue non-music endeavours. She will continue her work at Atlantic until the end of March. Please fax resumes to Carolyn's attention at (212) 405-5520. We wish her the best of luck. You go girl!...

Interscope has a new e-mail: rad@interscoperecords.com... **Mute's**

Mattie White has been promoted to Director of Radio Promotion. He will oversee national promotion of Commercial Alternative, Adult Alternative, and college radio. Congrats, Mattie!... Props to **Ubiquity's Andrew Jervis** for gracing the cover of this month's *BAM* magazine (Bay Area Music) along with his parter **Dave Biegel**, as their band project **Bugs** is causing quite a stir here and abroad. Also big up on the latest Ubiquity compilation *No Categories*, which is simply awesome. Shout him out at (415) 864-8448...A cool new 'zine to check out is *Indie Cent Magazine*. All you indie rockers will definitely dig it. Give them a call at (718) 625-1502 to get the 411...A big fat shout out goes to **Moonshine's Sheri Kaplan**, who turns 21 on March 10...**KVRX** gets kudos for releasing volume two of *Local Live*. The CD is sub-titled *Late Last Night I Lay Screaming* and features performances by the **Grifters**, **Richard Buckner**, **Home**, **Railroad Jerk**, **Scud Mt. Boys**, and lots of others. For more information contact **David Shaenfield** at Dshaen@mail.utexas.edu... **Roadrunner** has named **Vicki Little** its National Director of College Promotion. If you haven't received the **Junkie XL** record featuring **Rudeboy** from **Urban Dance Squad**, give her a call at (212) 274-7546.

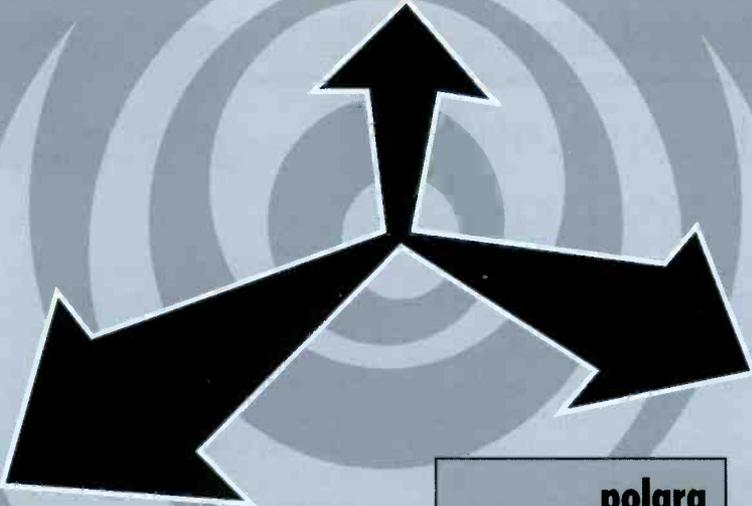
Adds for March 9/10: Servotron (Lookout!), Blink (Mutant Sound System), Absolute Zeros (Big Deal), Magnet (PC Music), Inbred compilation (Future Farmer), Superdrag (Elektra), Lord Runningclam (Moonshine), The Container (Subliminal), Superdrag (Elektra), Charlie Hunter and Pound for Pound (Blue Note), Electric Company (Supreme), Orange 9mm (Ng), The Hangovers (Kill Rock Stars), Far (Immortal), Junkie XL (Roadrunner). ●

College Crew: MATT BROWN and VINNIE ESPARZA

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

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

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ADD DATE: March 16th and 17th
For More Info call 800.992.6553

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ARTIST PROFILE

TOM, DICK & HARRY



FROM: San Francisco, Calif.
LATEST ALBUM: The Blue Album
LABEL: Tripek
WEBSITE: www.tripek.com
CONTACT: Karen Dere, (415) 777-4993 or Vision Trust (415) 752-2564
TDH IS: Jon Waters, vocal & Rhodes; Craig Garvey, bass; Steve Burke, guitar; Ihor Pacholuk, drums.
THEY'VE BEEN DESCRIBED AS: Curtis Mayfield-meets-Style Council at a northern soul bar.

ROOTS: "We moved out from Boston about 10 years ago. We were called the Hamilton Academicals then, after the worst Scottish football team at the time. We got our current name at an open mike night at a bar."
 —Jon

TOURING: "We've built a following here in the Bay Area, but we haven't had a chance to tour the states yet. We're looking forward to traveling the U.S." (Believe me, you have to catch them live—Ed).

THOUGHTS ON RADIO: "We're not sure where we fit in the radio world; we play what we play because we enjoy it. We're going to keep doing what we do and let everybody in radioland decide for us." —Steve

DID YOU KNOW: "People haven't realized it yet, but we're the spokespeople for our generation." (Laughs. Slap knees. Laughs some more. Wipes tears from eyes)
 —Jon

GAVIN CLASSIFIEDS

Opportunities of a lifetime! GAVIN provides free (25 words) listings to radio stations and record companies on a "space available" basis in Opportunities. To guarantee that your ad runs promptly, or to place a larger copy size call Parker Gibbs at (415) 495-1990, ext. 647, for a rate card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days

prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580). We offer weekly display advertising at extremely modest prices. Call GAVIN Classifieds today!
Contact Parker Gibbs at (415) 495-1990, ext. 647.

Opportunities

Passionate About Music: Experienced, versatile and highly motivated individual seeking a position in the music industry. Hoping to expand and improve the CA music scene. Previous experience: 1 year at record label, 4 years college radio, independent promotions, and 1 and a half years mobile DJ. Please call Pamela: (619) 221-8268.
Morning AT 14 Years Experience, seeks new challenges. Good phones & fun. Will consider all shifts. Call Kevin at 517-739-0328.
Growing Radio Group in Southeast Missouri

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

FULL-TIME RADIO PERSONALITY. Cincinnati's #1 radio station, WUBE-FM, B105 has a prime Full-Time Evening Air Personality opening. If you are an energetic & creative air talent with at least 2 years on-air experience, then we want to hear from you! Send T&R to Program Director, 625 Eden Park Drive, STE 1050, Cincinnati, OH 45202. EOE.

looking for full-time AT. Formats include top-rated Classic Rock, AC, A3 and Country. **Benefits and Holidays.** Accepting T&R immediately: Withers Broadcasting, c/o Jeremie Hughes, 901 S. Kingshighway, Cape Girardeau MO 63703. EOE.
Morning co-host needed for 100,000 watt, hot AC in market #158, A.S.A.P! Females and

PD: New Central PA, FM (50,000)
Format undecided-currently Country simulcast.
Strong airshift, production, promotion, leadership skills
Help us build a winner!

LIVE AND WORK IN THE CITY WHERE EVERYONE WANTS TO BE!

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

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

The One and Only Debbie Wylde is looking for an on-air, or MD position. Do not let this chance go to waste!
WJZM-AM is currently looking for a part-time Board Operator who can work evenings and weekends. We prefer the candidate to have experience in this related area. Send resumes to: Dave Eubanks, Zebra Broadcasting Corp., 2510 St. Clair Avenue, Cleveland OH, 44114.

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

NEED MULT-TALENTED TEAM PLAYER For DJ, Prod, Sports PBP. Love Radio? Send T&R to : The Cabin, KKBN/KBYN, P.O. Box 708, Twain Harte, CA 95383.

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 CALL (920) 926-9620 OR
WWW.MEDIACASTING.COM.

College Radio Promotion
 Assistant needed, sense of humor needed to work for JON FLANAGAN. Hollywood. No cigs, MacFilemker, leave experience 310-288-1122.

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



Active Rock

UNDER CONSTRUCTION

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

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

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

email: fiend@mail.gavin.com

MOUNTAIN SPINZ

Reporters: **KDOT, KILO**

- 143 **METALLICA** "The Unforgiven II" (Elektra)
- 125 **FOO FIGHTERS** "My Hero" (Roswell/Capitol)
- 112 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 107 **CREED** "My Own Prison" (Wind-Up)
- 95 **JERRY CANTRELL** "Cut You In" (Columbia/CRG)

MIDWEST SPINZ

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

- 270 **VAN HALEN** "Without You" (Warner Bros)
- 194 **METALLICA** "The Unforgiven II" (Elektra)
- 174 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 157 **KENNY WAYNE SHEPARD** "Blue On Black" (Revolution)
- 148 **PEARL JAM** "Given To Fly" (Epic)

EAST COAST SPINZ

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

- 100 **VAN HALEN** "Without You" (Warner Bros)
- 98 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 91 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 87 **FOO FIGHTERS** "My Hero" (Roswell/Capitol)
- 76 **OUR LADY PEACE** "Clumsy" (Columbia/CRG)

Q-SPOT

JOE SATRIANI
"Ceremony" (Epic) Added at **WMMS-Cleveland**

Q-SPOT

SAMIAM "She Found You" (Ignition) Added at **WAAF-Boston**

Q-SPOT

LIFE OF AGONY
"Tangerine" (Roadrunner) Added at **KSJO-San Jose**

Q-SPOT

PI*ST ON "Turbulent" (Mayhem/Fierce) Added at **KEYJ-Abilene**

Q-SPOT

SAMIAM "She Found You" (Ignition) Added at **WXTB-Clearwater, FL**

WEST COAST SPINZ

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

- 72 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 68 **METALLICA** "The Unforgiven II" (Elektra)
- 64 **CHRIS CORNELL** "Sun Shower" (Atlantic)
- 62 **VAN HALEN** "Without You" (Warner Bros)
- 61 **PEARL JAM** "Given To Fly" (Epic)

SOUTHWEST SPINZ

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

- 184 **METALLICA** "The Unforgiven II" (Elektra)
- 166 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 159 **VAN HALEN** "Without You" (Warner Bros)
- 157 **CHRIS CORNELL** "Sun Shower" (Atlantic)
- 157 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)

SOUTHEAST SPINZ

Reporters: **KTUX, WXTB, WMFS**

- 96 **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen)
- 84 **METALLICA** "The Unforgiven II" (Elektra)
- 80 **CHRIS CORNELL** "Sun Shower" (Atlantic)
- 77 **MARCY PLAYGROUND** "Sex & Candy" (Capitol)
- 77 **VAN HALEN** "Without You" (Warner Bros)

Most Added

STABBING WESTWARD (17)

"Save Yourself" (Columbia)
KDOT, KEYJ, KIBZ, KRXQ, KTUX, KZRK, WAAF, WCCC, WIYY, WXTB, WMFS, KILO, KUPD, WRCX, WLZR, KRZR, KFMW, KISS

ECONOLINE CRUSH (5)

"Home" (Restless)
KEYJ, KIBZ, WCCC, WTFX, KILO

SAMIAM (5)

"She Found You" (Ignition)
KDOT, KEYJ, KTUX, WAAF, WXTB

LIFE OF AGONY (4)

"Tangerine" (Roadrunner)
KLBj, KSJO, WTFX, KTUX

SEMISONIC (4)

"Closing Time" (MCA)
KZRK, WTOS, KZZK, KFMW

Top Ten Spinz

1. **VAN HALEN** "Without You" (Warner Bros) 738
2. **METALLICA** "The Unforgiven II" (Elektra)
3. **MARCY PLAYGROUND** "Sex & Candy" (Capitol) 671
4. **DAYS OF THE NEW** "Shelf In A Room" (Outpost/Geffen) 649
5. **CHRIS CORNELL** "Sun Shower" (Atlantic) 583
6. **FOO FIGHTERS** "My Hero" (Roswell/Capitol) 557
7. **PEARL JAM** "Given To Fly" (Epic) 556
8. **JERRY CANTRELL** "Cut You In" (Columbia/CRG) 550
9. **KENNY WAYNE SHEPARD** "Blue On Black" (Revolution) 488
10. **CREED** "My Own Prison" (Wind-Up) 466

Top 5 Demands

- VAN HALEN**
"Without You" (Warner Brothers)
- JERRY CANTRELL**
"Cut You In" (Columbia/CRG)
- MARCY PLAYGROUND**
"Sex & Candy" (Capitol)
- METALLICA**
"The Unforgiven II" (Elektra/EEG)
- CREED**
"My Own Prison" (Wind-Up)

Infiltrating

SEMISONIC

"Closing Time" (MCA)

Generous spins from **KTUX(18)**, **KLBj(15)**, **KZZK(15)**, **WCCC(15)**, **KEYJ(13)**, **KRZR(13)**, **WRCX(11)**, **KBAT(10)**, and **KFMW(2)** help Semisonic claim this week's top debut position.

Radioactive BY ROB FIEND

Active Rights

"We sure showed them," says WRCX-Chicago's PD **Dave Richards** regarding the Active/Alternative Crossfire panel at this year's GAVIN Seminar (I promise, no more seminar mentions after this issue). His comment may sound just a tad facetious, but the panel did reveal that the Alternative format is not nearly as adventurous or supportive of bands in the long-run as Active Rock. It may be selling more records than Active in certain markets, but the general theory permeating the music industry—that Alternative sells more than Active—is getting as stale as HBO's **Dennis Miller**.

It's not surprising that Alternative is perceived to be the almighty format, since this train of thought is hatched way down on the college level. With few exceptions, record labels' college alternative departments are allotted larger budgets than their hard rock counterparts, which is interesting, since hard rock is responsible for breaking more bands. Where would **Marilyn Manson, Metallica, Megadeth, Soundgarden, Tool, Life of Agony, Sevendust**, or other successful rock acts be without hard rock radio? You would eventually find them on any adventurous Active Rock station, but it would be difficult for them to get there without the initial push by the hard rock format. Unfortunately, this is a topic that was barely mentioned at this year's Active/Alternative Crossfire.

Like most seminar panels, diplomacy and fear often prevent people from sharing their true feelings, so many issues went virtually untouched. Several people, including myself, bit their tongues to avoid offending anyone. No one, for instance, mentioned that the hair follicles of most Alternative people are much weaker than those in Active, or how Alternative people have no concept of parallel parking, or that Active people generally crap bigger than Alternative.

While some topics were avoided, others were addressed straight-on, like record labels' double-standard for Active and Alternative stations. Because Alternative is perceived as out-selling Active Rock, labels tend to cater to them even though the Active Rock station in the market might have supported the band first. One can argue that ratings and sales figures prove that some Alternative stations have a stronger listenership than Active, but that varies from market to market. The

fact that many record companies don't look at stations on a one-on-one basis is frustrating for many Active Rock programmers.

Honestly, you can't blame record labels for wanting to get their artists airplay on any station they possibly can, regardless of format—that's the gig—but doesn't it make sense to stay loyal to the station that broke the band first showing the station props for providing early support? Say an Active station gives early spins to an artist and it starts to take off. The request lines are eternally lit, the retail stores are screaming for copies, and the station gears up for exclusive promotion rights with the artists. Suddenly, the label goes to the Alternative station across the street with the belief that it will lure even more listeners when, in reality, listenership probably decreases once the pissed-off Active station drops the record. Unless the Alternative station can maintain the level of momentum created by the Active station, the record will stiff. The only way to avoid being screwed by the label is to get into bed with the band's management—that's where the true power lies.

Maybe if record companies looked at stations individually instead of as a group, Active stations that are pulling in stronger numbers than their Alternative counterpart would receive better treatment. "Don't lump us all together," says WAAF-Boston's PD **Dave Douglas**. "Treat each station individually. Provide equal opportunity to all stations, regardless of format, and let them duke it out. The scales will always tilt in favor of the station that is offered more ammunition—i.e. promotions, access to artists, at show presents, at the expense of the other."

Labels can argue that, in order to pave the way for future projects, someone has to receive the short end of the stick, but why must it usually be the Active stations? How is Active Rock supposed to flourish when Alternative receives better treatment? Rock out the competition.

"Healthy competition is a good thing," says KLBJ-Austin's PD **Loris Lowe**, "and when formats share so many artists, it may end up being [programming and promotional] elements, rather than music, that determine who wins. Factors such as strength of signal, promotions, entertaining jocks, and visibility all come into play."

I couldn't have put it better myself. ●



ACTIVE ROCK ARTIST PROFILE

TWO



LABEL: Nothing/Interscope
FROM: Phoenix, Arizona
LATEST RELEASE: *Voyeurs*
FIRST SINGLE: "I Am a Pig"
THE BAND IS: Rob Halford, vocals; John Lowery, guitar; James Woolley, keyboards; Ray Reandeau, bass; Sid Riggs, drums.
RADIO PROMOTION CONTACT: Michael Papale, Rob Tarantino, Yigal Dakar

STATIONS ON THE SINGLE: WAAF, WCCC, WKPE, WGIR, WHEB, WRCN, WRAT, WIYY, WTPA, WQXA, WAMX, WQKK, WNOR, WYSP, WZBH, WZMT, WRCQ, WRUF, WTPT, WMFS, WZTA, WJRR, WDRK, WTKX, WZAT, WXTB, WZNF, WRCX, WGBF, WLZR,

WJJO, WRBR, WQLZ, WMMS, WEZX, WAZU, WRIF, WKRK, WWBN, WKLO, WBUZ, KCMQ, KAZR, KXXR, KFMW, KQWB, KQRC, KIBZ, WHMH, KZRK, KEYJ, WCPR, KRAD, KTXQ, KEGL, KISS, KTUX, KBAT, KLFX, KBPI, KALO, KNJY, KUFO, KROR, KRZR, KHOP, KUPD, KDOT, KRXQ, KIOZ, and KSJO

BACKGROUND: The blueprint for Two began in October 1995 with the selection of and collaboration with guitarist John Lowery and producer Bob Marlette. In February 1996, a chance meeting with Trent Reznor in New Orleans during Mardi Gras, resulted in a recording deal with Reznor's Nothing label. With Reznor on board as Executive Producer and Marlette and Dave Ogilvie producing, recording commenced in October, 1996, in Vancouver, British Columbia. By September 1997, *Voyeurs* was completed. "I created Two because I wanted to re-capture the tangible rush I experienced when I first launched my career. When I started the writing process for this release, I knew I was going to have a markedly different sound to offer my fans." —Rob Halford.

ON THE ROAD

BOX OFFICE NUMBERS

- Judas Priest**
 2/13 State Theatre, Detroit, MI 1,851 tix/100%
Tea Party (Creed/Cellophane)
 2/13 Clutch Cargo's, Pontiac, MI 1,400 tix/100%
Judas Priest (Spawn)
 2/15 Agora Theatre, Cleveland, OH 1,816 tix/100%
Hed(pe) (Stuck Mojo/Skinlab)
 2/18 Roche Motel, Pocatello, ID 238 tix/88%
Limp Bizkit (Clutch/Sevendust)
 2/18 The Palladium, Worcester, MA 2,436 tix/100%
Limp Bizkit (Clutch/Sevendust)
 2/19 The Sting, New Britain, CT 1,458 tix/100%
Matchbox 20 (Cool for August)
 2/19 Bamhill Arena, Fayetteville, AR 6,327 tix/100%
Everclear (Jimmie's Chicken Shack/Feeder)
 2/26 Will Rogers Center, Oklahoma City, OK 850 tix/100%

UPCOMING DATES

- Life of Agony (Roadrunner)**
 3/8/98 Idaho Centre, Boise, ID
 3/11/98 Roy Wilkins Auditorium, St. Paul, MN
 3/11/98 Aragon Ballroom, Chicago, IL
 3/14/98 Hara Arena, Dayton, OH
 3/15/98 Toledo Sports Arena, Toledo, OH
 3/17/98 Rhodes Arena, Akron, OH
 3/18/98 Harro East, Rochester, NY
 3/19/98 Hersheypark Arena, Hershey, PA
 3/20/98 Central Maine Civic Center, Lewiston, ME
 3/21/98 Hammerstein Ballroom, New York, NY
 3/23/98 Michael's 8th Avenue, Baltimore, MD

Information Courtesy of Pollstar Magazine (www.pollstar.com)

MOST ADDED

STUCK MOJO (75)

MOTORHEAD (73)

NOK (61)

FAR (55)

PISSING RAZORS (49)

TOP TIP

IRON MAIDEN

"Futureal"

(CMC International)

A good dose of spins from KOFX(21), WVUM(12), WMHB(11), WKTA(9), WSOU(8), KCSU(7), WSTB(6), and WUSR(6) allowed Iron Maiden's single to be this week's highest debut.

RECORD TO WATCH

IRON MAIDEN

Virtual XI

(CMC International)

If the single made this week's Top Tip, chances are Maiden's new full-length will be next week's Most Added. True metal for the true listener.

Hard Rock

TW		SPINS	TREND
1	PRO-PAIN - Pro-Pain (RAW HEAD/MAYHEM)	466	+26
2	TWO - Voyeurs (Nothing/Interscope)	381	+31
3	STUCK MOJO - Rising (Century Media)	347	+154
4	COURSE OF EMPIRE - Telepathic Last Words (TVT)	347	-33
5	RAMMSTEIN - Sehnsucht (Slash)	337	-6
6	MORBID ANGEL - Formulas Fatal To The Flesh (Earache)	312	+33
7	INCUBUS - Science (Immortal/Epic)	283	-4
8	UNSANE - Occupational Hazard (Relapse)	262	-11
9	JUDAS PRIEST - Jugulator (CMC International)	259	-69
10	HATEBREED - Satisfaction Is The Death Of Desire (Victory)	242	+16
11	DEFTONES - Around The Fur (Maverick)	228	-30
12	METALLICA - Reload (Elektra/EEG)	222	0
13	OVERCAST - Fight Ambition To Kill (Edison)	216	+35
14	NAPALM DEATH - Bread To Breath (Earache)	211	+52
15	NEW YORK'S HARDEST 2 - Various Artists (Black Pumpkin)	208	+25
16	FULL ON THE MOUTH - Collide (Pioneer Music Group)	208	+10
17	YNGWIE MALMSTEEN - Facing The Animal (Mercury)	207	-19
18	W.A.S.P. - Double Live Assassins (Curb/MCA)	204	+2
19	KMFDM - MDFMK (Wax Trax!/TVT)	204	-24
20	UNION - Union (Mayhem/Fierce)	201	+109
21	MOTORHEAD - Snake Bite Love (CMC International)	199	+72
22	SOIL - Soil (Olympic Records)	197	+6
23	JUDAS PRIEST - Living After Midnight (Columbia/CRG)	196	+55
24	STRATOVARIUS - Visions (F.A.D.)	191	-5
25	IRON MAIDEN - Futureal (CMC International)	178	NEW
26	GOD DETHRONED - The Grand Grimoire (Metal Blade)	177	-25
27	COALESCE - Give Them Rope (Edison)	170	+20
28	KING DIAMOND - Voodoo (Metal Blade)	153	+21
29	MISERY LOVES COMPANY - Not Like Them (Earache)	150	-25
30	OZZY OSBOURNE - The Ozzman (Epic)	149	-15
31	NEBULA - Let It Burn (Tee Pee)	146	NEW
32	SEVENDUST - Sevendust (TVT)	143	+13
33	WING COMMANDER - Prophecy (Edel America)	143	+8
34	25 TA LIFE - Strangth Through Unity The Spirit Remains (Triple Crown)	142	+2
35	HUMPMUSCLE - Wichita Draw! (Po-Town/Bam)	141	0
36	DEICIDE - Serpent of the Light (Roadrunner)	141	-36
37	TESTAMENT - Demonic (Mayhem/Fierce/Burnt Offerings)	140	-3
38	LIFE OF AGONY - Soul Searching Sun (Roadrunner)	137	-23
39	FU MANCHU - The Action Is Go (Mammoth)	125	-6
40	MEGADETH - Trust (Capitol)	122	+1
41	IN FLAMES - Whorale (Nuclear Blast)	117	+7
42	COINMONSTER - Universal Solvent (Quadropus)	117	-2
43	DREAM THEATER - Falling Into Infinity (Elektra Entertainment Grp.)	115	+1
44	ENTOMBED - To Ride, To Shoot Straight, and To Speak The Truth (Music for Nations)	109	-28
45	PISSING RAZORS - Pissing Razors (F.A.D.)	107	NEW
46	CONVERGE - Petitioning The Empty Sky (Equal Vision)	107	NEW
47	SONS OF ABRAHAM - Termites In His Smile (Exit)	101	NEW
48	GHOOSONIC - Piss Hooker (Independent)	99	NEW
49	HOLLOW - Hollow (Independent)	99	+10
50	EARTH CRISIS - Live (Victory)	92	NEW

Hard Kopy BY ROB FIEND



Old Grandad vs. Bongzilla

As rain continued to drench the San Francisco Bay Area last week, I put my Ark building plans on hold (I'm building an Ark out of popsicle sticks and Legos) to venture out to see S.F.'s **Old Grandad** and Relapse Record's **Bongzilla**. Water poured from the sky like Niagara Falls, causing the streets to swell into canals and ripping everything from its foundations and carrying it away.

The only plus side to the El Nino storms is watching all the car pile-ups, floating houses, and the occasional street person fighting to keep from being sucked down the sewers. I try to keep the housing-challenged from the latter fate, because there's nothing worse than having these people crawl out of your toilet when you're doing your business.

As if battling the rains wasn't enough, trying to locate the venue presented a whole new challenge. The show was booked at one of those "underground" clubs whose whereabouts are only known to the truly cool people. Because my Cool laminate was revoked last year after a violent vomiting incident at an electronic show, people were not forthcoming as to the location of this gig. So I started the club hunt feeling much like Magnum P.I. scavenging Honolulu's back alleys, bribing people for information (but instead of money I used cigarettes and Jolly Ranchers). I considered passing off small bundles of Comet disguised as another substance, but then I remembered that this part of town was strictly Snack City so I abandoned that idea altogether.

After several inaccurate leads, I finally did what most men loathe, I asked for directions—and from a cop no less. He seemed a bit perturbed that I was interrupting his donut feeding, but I wasn't deterred, because I was determined to see these bands even if it meant getting arrested for interfering with a jelly roll. The cop, sprinkles dripping from his lopsided mustache, gestured to a dark

alley behind me and said, "Follow the drug transactions until you see a large garage door littered with flyers, and listen for shitty music."

I followed his instructions and eventually heard monstrous guitar riffs, but it was so dark I still had my doubts. A couple of long-hairs were mingling outside, so I said, "For the love of Christ, where the hell is Old Grandad and Bongzilla playing?"

One of the guys turned and in the most pleasant voice said, "It's right here, man. Park your bike in front of this car, go on in, and have a good time."

Thank God for cool rocker people. I found out later that this kind gentlemen was none other than **Tee Pee Records' Tony Presedo**, who was in town from New York to see opening bands **Upsideown Cross** and **Old Grandad** (someone please sign this band and get it over with). He called me the following Monday and revealed his true identity.

I entered the club just as Bongzilla hit the stage and was completely overwhelmed with the band's sludge rock prowess. Sure I was scared, but pleased to see I wasn't the only one; someone behind me kept repeating, "Holy shit" about 50 times. If demonic gruel rock is your thing, be sure to check out this Wisconsin-based band.

Old Grandad raged as usual, which only caused the small room to grow smaller as people fought to get in. If you enjoyed their last release, *OGD/San Francisco0666CO Bootleg*, you'll be pleased to know they'll be releasing a new full-length in May. And now the Larch..Adds for March 9/10 **Far**, *Water in Solution* (Immortal/Epic); **Iron Maiden**, *Virtual XI* (CMC); **Orange 9mm**, *Ultraman VS. Godzilla* (Revelation/NG)...Adds for March 16/17 **Clutch**, *Primer* (Columbia); **Primal Fear**, *Primal Fear* (Nuclear Blast); **Lord Beliml**, *Enter the Moonlight Gate* (Death/Metal Blade); **Van Halen, III** (Warner Bros.). ●

Editor: ROB FIEND • Assistant: HEATHER WHITAKER

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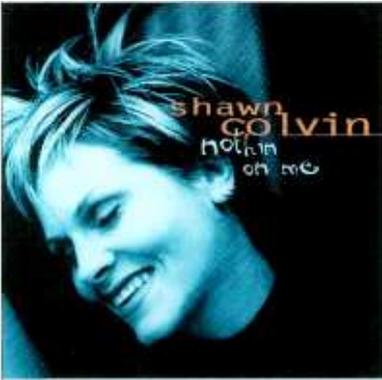
GAVIN PICKS

Singles

BY DAVE SHOLIN

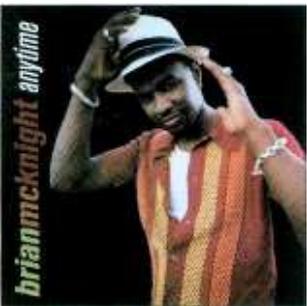
These week's Picks were written by Top 40 & A/C Associate Editor Annette M. Lai

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



Fresh from her well-deserved Grammy wins last week, mom-to-be Shawn Colvin serves up the next single from her highly-acclaimed CD, *A Few Small Repairs*. The song shouldn't be unfamiliar to your listeners, as it's also the theme song to the hit NBC television series, *Suddenly Susan*. A mid-tempo gem perfect for mainstream and Adult Top 40s.

BRIAN MCKNIGHT
"Anytime"
(Motown/Mercury)



Some songs you just can't hold back, and this smooth and sultry entry from R&B star Brian McKnight is a perfect example of that, leaping to #33 at Top 40 this week. Crossover radio warmed this track up and it's doing great at stations like Hot 106-Providence (62 spins), 92Q-Baltimore (50), KKFR-Phoenix (71), KTFM-San Antonio (69), and Wild 94.9-

San Francisco (70). Mainstream Top 40 isn't far behind with adds coming in this week from KHKS-Dallas, WFLZ-Tampa, 95.9 Kiss-Green Bay, and WDJX-Louisville, just to mention a few. If your female demos aren't already calling for this song, they soon will be.

CROSSOVER PICK

SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK

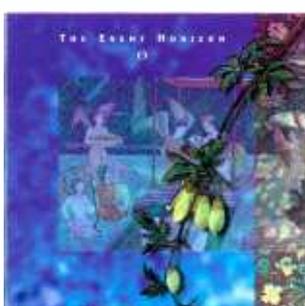
"Just Be Straight With Me" (No Limit/Priority)

Master P's younger bro Silkk the Shocker creatively twists a word or two of "Just Be Good to Me," the S.O.S. Band's 1983 hit, for his debut

effort and comes up with a winner. From the album *Charge It 2 Da Game*, the retail story is turning out to be explosive as well. It may only be the beginning for young Silkk, but he's already proving he's a force to be reckoned with.

Albums

VARIOUS ARTISTS
The Event Horizon (Theta)
(City of Tribes)



For all of you headz out there who prefer your electronic music on the chill tip, City of Tribes delivers, once again, a collection of music that stands above most of what passes for ambient music today. Preferring to use real instruments from the four corners of the world rather than beeps and bloops from a Casio, the artists on this collection per-

fectly infuse captivating Eastern-tinged grooves with a healthy dose of psychedelia, all of which culminates to a rather...smoky experience. Melodies based on Persian Avaz, Indonesian-inspired scales and textures, Sufi-based devotional music, and the Australian didgeridoo create swirling sounds that can be better appreciated when heard through a good pair of headphones and with the lights dimmed. Candy-assed stations need not apply, as this is adventurous music, and we all know that adventure has become a four-letter word in radioland. For more information, please contact Sep at Lipp Service, (415) 252-9397.

—VINNIE ESPARZA

HIEROGLYPHICS
Third Eye Vision
(Hieroglyphics Imperium)



Third Eye Vision, —as opposed to fellow Bay Area artists Third Eye Blind, that is—Hiero can see clearly now, the rain is gone. *Third Eye Vision* is the embodiment of what all hip-hop albums should be: a showcase for innovative beats, original samples, and brain-tangling rhymes; a zone where growth can be measured and hunger can be felt. Every member of this crew steps up to the plate, and each in turn hits the ball out of the park.

Del's paced himself. Opio's voice has matured nicely, Casual's flow is smoother, and Pep Love shines throughout, whether he's blessing hooks or leaving the mic broke on verses. Standout cuts include "You Never

Knew." "Phesto Dee." "The Last One," and "Mics of the Roundtable." This is the album we've all been waiting for, and since I know it's tough to find, I'll make it easy: contact Domino at (510) 319-6058.

—THEMBISA S. MSHAKA

MADONNA
Ray of Light
(Maverick/Warner Bros.)

Has it really been 15 years since we first heard a Madonna song on our radios? As one of the most durable and potent creative forces of the last two decades, it's no wonder that the release of a Madonna album is now an event. Even while I was on hold for KUBE-Seattle on March 3 (the CD's release date), the DJ was already fielding listener calls about, "What do you like most off the new

album?" Teaming up with producers William Orbit, Marius De Vries, and old friend Patrick Leonard, La Ciccone has created another volume of hit music for pop radio to devour. Aside from the chart-rocking first single "Frozen," other favorite tracks are "Nothing Really Matters," "To Have and Not to Hold," "Sky Fits Heaven," the title track, and a song that, I imagine, was written for her daughter Lourdes, "Little Star." —ANNETTE M. LAI



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

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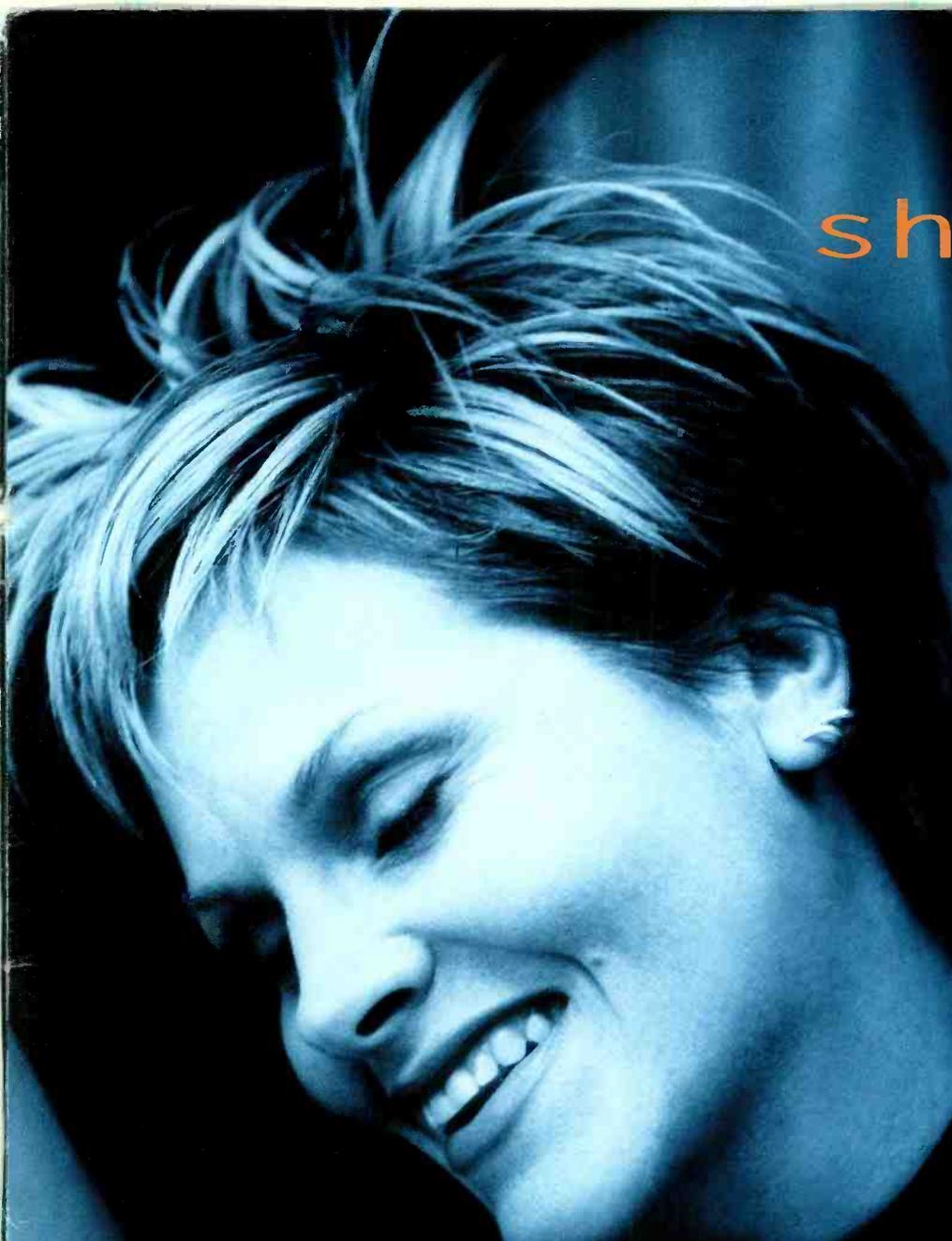
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