Alternative
Humming Along in Mono

Consultants:
Love 'em or Leave 'em?
records sold
36,171

hours spent chatting with fans on-line
105

number of silly questions about name
139

gigs played
165

number of people played to
drum sticks broken

number of missed opportunities in your life

...someone's done their homework

3rd National Tour Now Through May

Produced by Arnold Lanni.
Management: Eric Lawrence & Robert Lanni for Coalition Entertainment Management

COLUMBIA

www.ourladypeace.com

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On Localism and the New Radio Model

Born Benjamin I. Homel in Clarksburg, W. Va. in 1952, Randy Michaels' first radio gig was with Taft Broadcasting's WGRAM and WGRQ/1940 Buffalo. After holding a variety of positions within the company, in 1977 he was named VP/Programming for Taft.

Randy eventually formed Seven Hills Communications, which became Republic Broadcasting and eventually merged with Terry Jacobs' Jacor Communications. The future mega-group survived the 1980-91 recession through the good graces (and financial input) of investor Sam Zell, and has gone on to become the country's third-largest radio group, with 596 stations owned and/or wanting to be acquired.

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

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

Jacor clearly is in the business of delivering the highest-quality, nationally-syndicated programming. We have the top-three shows with Rush Limbaugh, Dr. Laura Schlesinger, and Sean Hannity, and it's quite obvious that good, compelling radio can come from somewhere else and work in an awful lot of markets. At the same time, a part of what makes radio very special is its ability to reflect its local community. Those stations that carry Rush and Laura are the very stations that you tune to if there's flooding or a tornado or a hurricane. They combine powerful programming of national interest with a very keen sense of community involvement. It's a balancing act.

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

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

Before you say 'Jacor's lost its localization,' let's take a look at what we have here. We have a West Coast of Florida news and talk radio station with a very strong signal in Sarasota. It's there for local advertisers to buy and, once the thing gets up and running, we'll be able to hire some news people there to insert more Sarasota and Bradenton news.

You could never afford to put this caliber of programming on in Sarasota if it weren't already being paid for in Tampa.

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

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

First Words

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

Many years ago radio stations operated on gut feel, listener requests, local retail sales, and the weekly input from trade publications like The Gavin Report. AM radio was still king, FM was used to distract from the pain of a dentist's drill, and most people thought "niches" referred to a German philosopher whose first name was Friedrich. If they thought about it at all, in those good old days, consultants were much more the exception than the rule, and most programming decisions were left up to the in-house PD.

Enter ratings diaries, perceptual research, music callout, format splitting, qualitative analysis, library testing and, finally, consolidation. Suddenly radio is big business, with big bucks backing it up. And as economic pressures continue to drive on-air product, more managers than ever before are bringing in the hired guns.

Deemed Insurable by P&L-minded GMs, derided as "insultants" by those whose jobs (and pride) they affect, consultants have become a critical part of day-to-day radio operations. Remember: just because you live with 'em doesn't mean you have to share the same room.

For more on consultants, see page 21.

Randy Michaels

Reed Bunzel, Editor-in-Chief

Gavin

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FTC Looking at CD “Price Fixing”

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

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

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

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

It’s 8 a.m. . . . Do You Know Where Your Listeners Are?

One of radio’s great strengths is its portability—and we’re always hearing how radio has the flexibility to reach people at home, in their cars, or at work. That’s all well and good—but do you actually know where your listeners are right now? Listening location shifts dramatically according to daypart and day of the week: for instance, from 6:00 a.m., almost half (47.3 percent) of all listening occurs at home, according to an Arbitron MaxiMonitor analysis (Spring ’97, top 25 markets, AQH persons).

Distribution of AQH Listeners by Listening Location

<table>
<thead>
<tr>
<th>TIME</th>
<th>HOME</th>
<th>CAR</th>
<th>WORK</th>
<th>OTHER</th>
</tr>
</thead>
<tbody>
<tr>
<td>M-Su</td>
<td>44.9</td>
<td>27.4</td>
<td>25.0</td>
<td>2.7</td>
</tr>
<tr>
<td>M-F</td>
<td>47.3</td>
<td>29.2</td>
<td>22.2</td>
<td>1.3</td>
</tr>
<tr>
<td>6-10 a.m.</td>
<td>30.9</td>
<td>22.5</td>
<td>44.3</td>
<td>2.8</td>
</tr>
<tr>
<td>M-F</td>
<td>34.4</td>
<td>36.7</td>
<td>26.3</td>
<td>2.6</td>
</tr>
<tr>
<td>10 a.m.-5 p.m.</td>
<td>64.3</td>
<td>21.6</td>
<td>10.5</td>
<td>3.6</td>
</tr>
<tr>
<td>M-F</td>
<td>55.4</td>
<td>28.5</td>
<td>10.5</td>
<td>4.6</td>
</tr>
</tbody>
</table>

Weekend

10 a.m.-7 p.m. | 57.4 | 29.5 | 10.5 | 4.6   |


Gavin in the ‘60s

This week, we conclude our condensed biography of Bill Gavin, who founded this publication 40 years ago. We will, of course, offer a detailed story of our beloved founder in a future issue. For now, we are in the early 1960s.

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

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

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

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

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

■ On January 27, 1985, Bill Gavin dies at age 77.
—BEN FONG-TORRES

Rising Tide Ebbs in Nashville

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

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

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

Warfield to Head Urban Regional Ops at Chancellor

Chancellor Media has tapped longtime urban broadcaster Charles Warfield, Jr. to serve as Sr. Vice President of the company’s Urban Regional Operations. Warfield will be responsible for overseeing Chancellor’s portfolio of urban-formatted stations, including W Гор FM and WNAV, FM-Chicago, WMXQ-FM and WJLB-FM-Detroit, WDAS AM/FM and WUSL/FM in Philadelphia, and KKBT/FM in Los Angeles.

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

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

“Their excellent talent that helps fill in the blanks.”
—Adam Wright, see page 21
Denver, Colorado

Independents in the frontier...

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

Join us....

May 13-17, 1998
Adam's Mark Hotel

Make Plans NOW...
the future is in the frontier of independent music!

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email: info@afim.org • web: www.afim.org
Hotel reservations: 1.800-444.ADAM or 303.893.3333
The G-files

ACQUISITIONS

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

CLOSINGS

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

MISCELLANY

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

Georgia Nixes Advisory Law

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

Opposition to the legislation was led by the Recording Industry Association of America, the National Association of Recording Merchandisers, the Media Coalition, the Motion Picture Association of America, and Georgia retailers. "This bill came to the floor where its merits—or lack there of—could be publicly debated," said RIAA President Hilary Rosen. "Georgia legislators supported the industry's voluntary Parental Advisory Program and opposed the bad business climate they believe this bill would breed."

Koz Joins AMFM For Weekend Jazz Show

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

The Chancellor-owned network announced it is launching The Dave Koz Radio Show, a two-hour weekend program featuring a presentation of smooth jazz, informative interviews, and personality profiles. "Dave's many talents have made him an accomplished entertainer, but it's his personality that has attracted radio listeners and industry supporters," commented Chancellor Sr VP/Radio Networks David Kantor. "The Dave Koz Radio Show has all the elements to be a success for him and AMFM's affiliates."

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

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

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

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

"The American Bandstand music brand provides extraordinary co-branding opportunities," observed Wind-Up President Steve Lerner, who indicated that the new company will produce audio CDs and CD-ROM product. "We have the capability to create a custom-designed American Bandstand CD that could readily fit into a co-partner's marketing campaign, to be used either as a premium item or as a value-added component."

"Wind-Up Entertainment is the right size and at the right stage of their development for this venture," noted depi Chairman/CEO Dick Clark. "We like the idea that this is more of a boutique operation...and they'll go in marketing directions that haven't yet been explored."

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

PolyGram Releases Kronfeld From Contract

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

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

Arbitron Clarifies Metro Expansion

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

Pictured, (l-r): Wind-Up Entertainment's Steven Lerner and Alan Meltzer, Dick Clark, and depi's Francis LaManna.
GAVIN MARCH 13, 1998

BACKSTAGE

BY JAAN UHELSZKI

THE JEWEL IN HIS CROWN

Jewel may have co-written and sung on Metallica's "Silver Lining," the first single from the debut album of her former beau, Steve Poltz, but before you start moving the yodeling diva back into his apartment, we think we had better tell you that she's going out with a more flamboyant type lately. The 23-year-old singer has recently been spotted with that muscle-bound action star Jean Claude Van Damme. Van Damme, recently sued for divorce by his fourth wife, was introduced to the singer at Los Angeles' trendy Sky Bar and the two "hit it off immediately," according to pals (which may not be a good thing, given Van Damme's propensity for slugging his partners). Jewel gushed that she was a big fan of the muscle man and Van Damme claimed he "knew her music," before gazing deeply into her azure eyes and whispering that "he hadn't realized how beautiful she was." She must had fallen for it, since this oddest of couples were recently spotted at a private party for Rolling Stone publishing magnate, Jann Wenner, and had a rainy Valentine's Day weekend getaway in Carmel, California. The next weekend they traveled to Palm Springs and were spotted downing double expressos in Le Restaurant at the Givenchy Spa before a round of miniature golf. Ah, the leisure class. And did we mention that Jean Claude went out and bought a Beanie Baby for Jewel's collection along with a box of pricey chocolates—and two weeks later, Jewel had fired her manager, Russian émigré Inga Vainshtein, and now will be represented by her mother. Coincidence? You decide.

JIMI DIED FOR SOMEBODY'S SINS, BUT NOT MINE

Eric Clapton, who is in rehearsals for his upcoming U.S. tour that kicks off on March 30 (on Eric's 53rd birthday), has been paying his karmic dues lately by funding a drug rehab center in Antigua, and volunteering his time at a London clinic. The one-time heroin addict spoke out this week about how he deplores the way the culture glamorizes drugs, telling a reporter he feels "very lucky to be alive" and couldn't understand why the current generation didn't heed the repeated warnings about drug abuse. "I get quite angry. It's like Jimi Hendrix died for nothing, like there was nothing to be learned from a master musician choking on his vomit."

HOOTIE AND BLOWFISH ON THEIR LAST LEGS?

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

METALLICA GEARS UP

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

RICK MONROE

LEGENDS DINER CD

"LIFE GOES ON IN L.A."

THANK YOU RADIO!!

#28 with 998 spins!!

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Tel: (303) 545-9990
FAX: (303) 545-9993

Label Contact:
Jeff Carlson
Tel: (213) 960-2303
Fax: (213) 960-2611
Quite a story out of WKTU-New York last week, where wake-up duo Hollywood Hamilton and Guuumba Johnny shared an amazing on-air experience. The station was contacted by the mother of an eight-year-old girl who had been injured in a car accident, asking for listeners' prayers. With her young daughter remaining in a coma, the mother called back the next morning, and the girl's dad put the phone to her ear so the two air personalities could say "hello." Result? The little girl responded and spoke for the first time, telling the pair she "loved them too," after hearing the duos say they loved her. No doubt this tale will be retold for years to come.

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

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

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

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

Howard Stern is in at KUFZ-Portland. Cut is the wake-up crew of Bill Prescott, Bill Jackson, and Tawn Mistry.

Elg week for Steve Smith, Director of Programming for WQHT (Hot 97)/WQCD CD101, and WRKS (Kiss/92.3). He's been promoted: a VP/Programming Emmis-New York. Also, Steve recent busy with longtime colleague Michael Newman, last at KBFT-Portland, who does his Research & Ratings consultancy. Meanwhile at Hot 97, longtime APD/MC Tracy Clohery gets those well-deserved PD stripes.

What's really going on at 98.1-FX-Rochester OM/PD Clarke Ingram's like? Headed out it if next week's Gove (and he might even reveal some future plans).

Gary Tanner, former VP/National Promotions/RIA, has been tapped for an exclusive consultancy to River North Records. He can be reached at (203) 655-1931.

KWEI-San Francisco Production Director Pete Azarnosch takes on APD duties.

WBIN-Boston announces APD Steve Strick will assume MD duties.

Is St. Louis about to get a new active rock-er? Might AS WVRV go that route?

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

Craig at to Gwin Award winner Andy West, PD at WPST- Trenton, who makes the big move to WBIX-New York as APD/Creative Services Director.

M-HI Marketing & Promotions' Music vet Mike Bone is named VP/GM at Capital Records.

Gavin staffers were seeing double a few days ago when new Island recording duo (and twin bros) Evan and Jesse met up with their own look-alikes Stillriggs, Keith and Koot Zimmerman.

On 97.1 Air 6 in the Groove/ Alexa R ussell • Sho-Prep: Ben Felle Fribels of Radio Spence D. • Sho-Data: Diane Roper
**Sho-Case**

**MICHAEL HUTCHENCE**

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

**Sho-Prep**

**MADONNA**

Madonna has designs on having Prodigy produce music for her new album. Ray of Light, but she says, "they all basically turned their elitist noses at me and said, 'We can't work with you. You're a big pop star.'" Note that Prodigy is on Madonna's own record label, Maverick.

**GRATEFUL DEAD**

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

**SHAWN COLVIN**

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

**LEANN RIMES**

In a recent poll conducted by Hi-stex. LeAnn Rimes received 38 percent of the public vote for World's Most Beautiful Lips.

**LISA LOEB**

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

**RESTLESS HEART**

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

**JAMES HORNER**

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

U2

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

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

**MOJO NIXON**

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

**MARTIN LUTHER KING, JR.**

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

**DIONNE WARWICK**

Dionne Warwick has signed to record for River North.

**ALX ROSE**

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

**NATALIE IMBRUGLIA**

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

**QUEEN PEN**

Rapper Queen Pen's real name is Lynise Walters and made her professional debut rapping on Blackstreet's single "No Diggity."
**Gavin Top 40**

**Most Added**
- Backstreet Boys (44)
- Sarah McLachlan (30)
- Hanson (12)

(4th & 5th Most Added are Ties, Refer to Page 11)

**Top Tip**

**Janet**

"I Get Lonely" (Virgin)

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

**Record to Watch**

**Garrison Star**

"Superhero" (Geffen)

This fresh, uptempo, modern pop production is building a base of support in the Midwest with adds at WKSZ, KLTY, KFMG, and WXEF. Believers in the Northeast include WEZR and WBJQ.

---

**Inside Top 40 by Dave Sholin**

**The Dog House Rules Without Any Rules**

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

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

Or how about another contest called "Hassle the Hobo," where a caller tries to predict the answers (any missing teeth? favorite flavor of potato chip?) of a street person picked at random by Big Joe. Though the show is much more than sexual encounters and outrageous stunts, the crew laughingly refers to "the four Ps" (please call the station for details) as part of the attraction. Elvis joked, "it's our backbone, it's what we believe in, dammit." Loyal listeners—in the hundreds of thousands—know that the show is a lot more. Asked if there is a line they won't cross, JV responds, "We have an agreement with our GM Dick Kelley and PD Michael Martin that since they give us this much freedom, when we feel something is really gonna go out there we talk with them [about it first]. And we respect them because they let us do what we do. There's probably one line every week or every other week we want to do and they say, 'Guys... just can't do it.' Our promo plans are in the works to produce an X-rated movie starring Tha Doghouse and some lucky listeners is on hold. We were told, 'Guys, right now this station is under a lot of heat... please don't do it.' So we backed off.

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

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**Chartbound**

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<tr>
<th>TW</th>
<th>Artist</th>
<th>Title</th>
<th>SPINS</th>
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<td>1</td>
<td>Celine Dion</td>
<td>My Heart Will Go On (Columbia/CRG)</td>
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<td>All Saints</td>
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<td>Aerosmith</td>
<td>Frick (Columbia/CRG)</td>
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**Chartbound Reports**

- Total Reports: 205
- Top Week: 204

**Top 100 Reports**

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<tr>
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**Fax:**

- 203-546-2000

**Addenda:**

- Top 100 Spins

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**Editor:**

- Dave Sholin

**Associate Editor:**

- Annette M. Lai

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**Gavin March 13, 1998**
Up & Coming

Reports Adds SPINS TRENDS
52 12 830 +121 HANSON - Weird (Mercury)
49 3 350 +44 JUNNY LANG - Missing Your Love (A&M)
47 30 397 +283 SARAH McLACHLAN - Adia (Network/Atlantic)
45 5 885 +108 JAMES HORNER - Southampton (Sony Classical/WORK)
37 8 556 +48 SHE MOVES... - It's Your Love (Coffen)
34 10 601 +195 JANET JACKSON - I Get Lonely (Virgin)
33 2 785 +48 FLEETWOOD MAC - Landslide (Reprise)
32 - 1079 -30 MARIAN CAREY - Breakdown (Columbia/CRG)
31 2 1175 +173 MASE - What You Want (Bad Boy/Arista)
30 7 496 +184 INNER CIRCLE - Nigil About Romance (Sound Boy)
23 7 337 +117 ELTON JOHN - Recover Your Soul (Rock/Island)
22 - 710 -70 SWV - Run (RCA)
22 2 546 -46 WYCLEF JEAN - Gone Til November (Columbia/CRG)
21 9 252 +121 BARENAKED LADIES - Brian Wilson (Reprise)
20 1 524 +15 ALLURE - Last Chance (Craze)
20 2 439 +79 BEHAN JOHNSON - World Keeps Spening (RCA)
20 4 328 +89 IVY MARKAY - My Hip Life (National)
20 6 322 +150 SAMANTHA COLE - Without You (Universal)
19 5 378 +46 LG - Curious (EastWest/EED)
19 - 375 -41 TOUCH THE SKY - Suffered For The Last Time (Copper Plate)
18 1 716 +2 TIMBALAND & MAGGIO - Live In Love (Atlantic)
18 - 342 +42 RICHIE SAWMORA - Hard Times Come Easy (Mercury)
18 8 168 +123 GARRISON STARR - Superhero (Getem)
17 1 488 +55 SYLK-E. FYNE - Rameo And Juliet (RCA)
17 - 414 -10 ROLLING STONES - Saint Of Me (Virgin)
17 2 291 +117 CHRIS BRAIDE - If I Hadn't Got You (Atlantic)
16 2 291 +96 JAMES HIA - Be Strong Now (Virgin)
16 3 219 +52 FATBOY SLIM - Going On My Head (Astralwerks)
16 5 180 +180 REACT - Can't Keep My Hands Off You (Brothers/Columbia/CRG)
15 - 351 +151 MONTELL JORDAN - Let's Ride (Jef Jam Recording Group)
14 2 277 +99 ARETHA FRANKLIN - A Rose Is Still A Rose (Arista)
14 11 151 +76 KENNY WAYNE SHEPHERD - Blue On Black (Revolution)
14 11 97 +43 REBEKAH - Sin So Well (Elektra/EED)
13 1 389 +5 MARY J. BLIGE - Seven Days (MCA)
13 - 267 -3 KAI - Say You'll Stay (HDB/Getem)
13 1 221 +56 PRINCE BE - Gotta Be...Movin' On Up (V2)
13 2 213 +3 DRIU HILL - 5 Steps (Island)
13 1 202 -30 ZODA - Far My Star (Starbomb)
13 5 161 +141 DANA CALITH - She Wants It All (Universal)
13 11 97 +97 SHAWN COULIN - Nothin' On Me (Columbia/CRG)
12 2 348 +99 OL' SKOL - Am I Dreamin' (Universal)
12 - 346 -101 ERICK SERMON, KEITH MURRAY & REDMAN - Rapper's Delight (Priority)
12 - 318 -12 CORNERSHOP - Brilliant Of Asha (Lustful Boy/Warner Bros.)
12 2 275 +16 FASTBALL - The Way (Hollywood)
12 2 262 -10 LORO TARIO & PETER GUNZ - Deja Vu (Cedine)
11 - 357 +2 THE PRESIDENTS OF THE UNITED STATES...LIVE - Kick The Rarce So (Aveem/Warner Bros.)
11 1 271 +3 AMBER - One More Night (Tommy Boy)
11 2 190 +31 FREE CLINIC - Searching For Something (Free Clinic)
10 1 215 +34 CHRIS CORNELL - Sun Shower (Atlantic)

* Indicates Debut

ARTIST PROFILE

SAMANTHA COLE

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

LABEL: Universal

SENIOR VP, PROMOTION:
Steve Leeds

CURRENT SINGLE:
"Without You"

DEBUT ALBUM:
Samantha Cole

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

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

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

YOUR BEST PERSONALITY TRAIT:
"I'm outgoing and friendly."

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

FAVORITE KIND OF FOOD:
"Italian"

FAVORITE KIND OF FOOD:
"Chinese"

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

YOUR MOST TREASURED MATERIAL POSSESSION:
"My personal photographs of friends and others."

THE ODDDEST THING YOU'VE EVER HAD:
"Working in a deli."

IF YOU COULDN'T BE A SINGER, YOU WOULD BE A: 
"...teacher for children."

THE MOST INTERESTING PERSON YOU KNOW OR WOULD LIKE TO KNOW:
"Babyface, I'd like to know Madonna."

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

COLLE OR HER MUSIC:
"It's very female-sensitive, emotional music."
**GO Chart**

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

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

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<td>CELINE DION - My Heart Will Go On (550 Music)</td>
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<td>BILLIE HAYES - Kiss The Rain (Universal)</td>
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<td>SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)</td>
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<td>JIMMY HAY - Are You Jimmy Ray? (Epic)</td>
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<td>THE TUESDAYS - It's Up To You (Arista)</td>
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<td>PAULA COLE - Me (Imago/Warner Bros.)</td>
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<td>BOYZ II MEN - A Song For Mama (Motown)</td>
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<td>FIONA APPLE - Shadowboxer (Clean Slate/WORK)</td>
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**Crossover**

**URBAN/DANCE**
- ALLURE - "Last Chance" (Crave)
- MASE feat. TOTAL - "What You Want" (Bad Boy/Arista)
- JANET JACKSON - "I Get Lonely" (Virgin)
- ARIETHA FRANKLIN - "A Rose Is Still A Rose" (Arista)
- DUKE - "So In Love With You" (RJ/Native)

**ALTERNATIVE**
- SARAH McLACHLAN - "Adia" (Netwerk/Arista)
- FASTBALL - "The Way" (Hollywood)
- CHRIS CORNWELL - "Sun Shower" (Atlantic)
- MONO - "Life In Mono" (Echo/Mercury)

**TOP 40**

**URBAN/DANCE**
- ARETHA FRANKLIN - "British Style" (Arista)
- JANET JACKSON - "Together Again" (Virgin)
- THE VERVE - "Bitter Sweet Symphony" (Virgin)
- BACKSTREET BOYS - "As Long As You Love Me" (Jive)
- AQUA - "Turn Back Time" (MCA)

**ALTERNATIVE**
- CHRIS CORNWELL - "Sun Shower" (Atlantic)
- MONO - "Life In Mono" (Echo/Mercury)
**Gavin Hot A/C**

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<td>SARAH McLACHLAN</td>
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<td>105</td>
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<td>SHAWN COLVIN</td>
<td>Truly Madly, Deeply (Columbia/CRC)</td>
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<td>FASTBALL</td>
<td>&quot;The Way&quot; (Hollywood)</td>
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<td>MADONNA</td>
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### Hot Stuff

**The Heat is On**

By Ron Fell

For the second consecutive week, "Savages Garden's "Truly Madly, Deeply" has held down the number one ranking on Gavin's Hot A/C chart. Among the leading stations reporting it, at least two stations have over 45 spins per chart week. The top five is as follows:

1. KFMB, KDOK, WAKS, YY93
2. WJDX, WZM, KMKX, WABC, Y93
3. KBBT, KKYS, KKMX, KOSO, KRHJZ

Five stations have more than 35 spins:

1. KFMB, KDOK, WAKS, YY93
2. WJDX, WZM, KMKX, WABC, Y93
3. KBBT, KKYS, KKMX, KOSO, KRHJZ

### Record To Watch

SISTER 7

- "Know What You Mean" (Arista Austin)
- Seven adds for Sister 7 are KKKP, WMC, WDKS, QKMX, KMDX, KDBB, and KLJA

**TOP TIP**

**SISTER 7**

"Know What You Mean" (Arista Austin)

Seven adds for Sister 7 are KKKP, WMC, WDKS, QKMX, KMDX, KDBB, and KLJA

**SPINS TREND**

- KFMB, KSJ, KRAJ, WFPS, KXMR, KSQ, and WKHI all now reporting 35 or more weekly spins.
- This week's top chart debut is last week's Top Tip, the "Tuesdays It's Up To You." Among the Hot A/C stations leading the way are KACC, WTBX, Q93, WCKQ, WSUL, WAKS, 9Q8, KKKP, WQSM, Y93, WMTX, 3WM, and WSPOT.

**KHM-Mac: Houston recently welcomed Geffen recording star Lisa Loeb as part of their "Private Performance Series." Shown here are (s): KHM-Mac PDrinn Palagi, Loeb's pal Dweezl Zappa, and station GM Rich Anhorn.**

**KHM-Mac: Houston recently welcomed Geffen recording star Lisa Loeb as part of their "Private Performance Series." Shown here are (s): KHM-Mac PDrinn Palagi, Loeb's pal Dweezl Zappa, and station GM Rich Anhorn.**
Nostalgia May No Longer Be Our Salvation

It’s hard to tell exactly what elements of the music and culture that’s current today will be the nostalgia of tomorrow. So much contemporary art and entertainment has become so immediate and disposable that it may not linger in our minds long enough to make us feel like our parents’ until we ourselves are old enough to have our own memories.

In this era of instant gratification, flash-in-the-pan careers are becoming de rigueur in most musical formats. Many of today’s musicians may not become stars—or want to become stars long enough for albums of “Greatest Hits.” Artists, like the most successful athletes, often won’t or can’t stay viable long enough to rank with those already ensnared in our Rock & Roll Hall of Fame. I don’t expect today’s stars to endure long enough to qualify with a quarter century of music, changes taste change too quickly for any one act to survive unless they themselves are able to evolve with the times.

Shawn Colvin, in a recent interview with the Los Angeles Times, said, “Fame has grown more fickle—and less desirable on a certain level.” In the 70s, you either bought your favorite artist’s next album—and each album didn’t have to sell five million copies.” It’s hard to imagine today’s culture as being worth preserving. It’s not like the alternating decades like the 20s, 40s, and 60s, which are destined to be viewed as the Culture’s century touchstones.

Limiting the scope of this essay to A/C music, it’s important to remember that it must become passé before it becomes nostalgic. Smart programmers often even the biggest hits at some point between recurrent and oldies
The new single from his forthcoming release "LIVE THE LIFE" on your desk now! Impacting A/C and Hot A/C Radio—March 23rd.
A/C Up & Coming

Reports Add/SPINS TREND
39 2 564 +26 PETER TRIPP - Back Alley (Dolphin)
38 4 555 -70 LOVERBOY - Secrets (CMC International)
38 8 494 +122 TAMMY TREN'T - Welcome Home (River North)
36 6 416 +108 CHRIS BRAIDE - If I Hadn't Got You (Atlantic)
30 2 415 +58 FICTION - I Could Cry (Coast)
28 11 329 +123 JAMES HORNER - Southampton (Sony Classical/WORK)
28 3 395 +76 BACON BROTHERS - Boys In Bars (Blue)
25 4 423 +76 EDWIN McCAIN - I'll Be (Lala/Atlantic)
22 1 463 +26 THIRD EYE BLIND - How's It Going To Be (Elektra/EGG)
22 2 448 +67 THE VERVE - Riffle Sweet Symphony (Virgin)
22 4 402 +161 JIMMY RAY - Are You Jimmy Ray? (Eric)
21 3 234 +17 MATT GARBO - Secrets (Cult Productions)
21 21 238 +238 * 38 SPECIAL - Saving Grace (Razor & Tie)
17 4 172 +22 * NATHAN WHITT - Shadow Jumpin' (Lick)
16 13 154 +131 * FULL MOON GAY - Paradise (Hudson Bay)
16 10 140 +68 * DANA MASE - A Little Light (Water)
15 1 227 +99 * THE TUESDAYS - It's Up To You (Arista)
15 5 147 +43 * GINABARK MIND - Fools Gold (Melody Fair)
15 9 167 +128 * DAVE ROBY - This Ain't Good (High Time)

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

SPINcreases

RANKED INCREASE IN TOTAL SPINS

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

A/C Picks

SHAWN COLVIN

"Nothin' on Me" (Columbia/CRG)

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

MICHAEL W. SMITH

"Love Me Good" (Reunion)

I love the fact that MWS has taken to making fully-involved productions lately. This new one is hot and engaging thanks to a brash puce and a full-throttle choir. If the primary version is a little too hot, check out the toned-down acoustic version that follows. If you're looking for a ballad, this is not for you.

KATHY MATTEA

"Patiently Waiting" (Mercury Nashville)

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

JAI

"Heaven" (RCA)

Jai is gonna be a household name in the future. Thanks to cool tracks like his first single, "I Believe," and this new hot one. "Heaven" is rich in texture, harmonics, and rhythm, and has some shimmering guitar parts that fill in the cracks like a silky putty. Jai has style and substance—both of which are necessary to break out of the pack.

EVAN & JARON

"And Then She Says" (Island)

Atlanta's Lowesteen twins sparkle on this acoustic debut. Clever lyrics about a love interest with the power to see the future of the relationship. E&J's sibling harmony is both charming and worth a careful listen.

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

HOMETOWNS & BIRTHDAYS:

LABEL: Elektra/EGG

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

DEBUT SINGLE: "A Promise I Make"

DEBUT ALBUM: Dakota Moon (being released next month)

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

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

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

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

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

No Static at All by Spence D.

Noise Pop '98

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

For the past several years, the last week of February in San Francisco has been devoted to a local phenomenon known as the Noise Pop Festival. From humble beginnings in 1993, this musical event has grown into a five day sonic fiesta featuring the joyous din of major label bands, indie label faces, and unsigned hype. And that's what makes Noise Pop so interesting. It covers a wide spectrum of music, redefining the term "pop" in the process. Noise Pop successfully brings local SF acts together with a number of bands from all over the country, representing the full spectrum of "alternative"—from "indie" noise to commercial leaning popsmear. As if to further exemplify the impact of Noise Pop on the commercial Alternative world, KITS/Live 105 presented the event, its banners and bumper stickers evident at every show.

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

Wednesday, February 25

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

Thursday, February 26

Apples in Stereo headlined The Bottom of the Hill. Opening up the show were local heroes (soon to be national ones) Creeper Lagoon. These guys have matured into a smoking, guitar-driven band that will blow your mind (keep a close watch for the Dust Bros-produced album dropping soon). As my luck would have it, I left the show early, just before Michael Stipe and the rest of the R.E.M. crew showed up to check out the Apples. By the way, Al has a tasty tune, "Seems So," which a few All types have been spinning, most significantly KSUN-Stillwater PD Hugh Foley. "It's pretty simple why we're playing it," he says. "It's a quick and sweet slice of pop—a sugar spike, if you will. It's perfect for the upcoming bright spring weather. It's one of those ear candy things, and we just like it."

Friday, February 27

Harvey Danger, who just went through a minor bidding war and landed at London Records, blew out a fast and furious set at The Paradise Lounge. Many of you by now have heard the band's soon-to-be-hit "Flagpole Sitta," look for "Private Helicopter" and "Problems and Bigger Ones" to impact in the future. This Seattle group rocks with a powerful quirkiness somewhat akin to early Cake with an added mixture of sly, off-beat lyrics a la John S. Hall sans the pretense. Lead singer Sean Nelson is charismatic in a beguiling, quirky way, while guitarist Jeff Lin lets rip with some tasty chords and the rhythm section of Evan Salt and Aaron Haffman keep the beat edgey and tight. Mark Hamilton, PD KNRR-Porland, remembers how he first heard of the band, "Phil Manning up at the End KNDD-Seattle had been playing the record for a couple of weeks, and I was like 'Hey Phil, what's this Harvey Danger'? He had them send us a copy of the album and I put it on our new music challenge, called 'The Cock Fight,' during the evening show. They won every night for a week. Every time I heard the song on the air I liked it more and more. Then I heard the night guy was walking around singing the song. So it was like 'Okay, we've got a hit, so in it goes.'"

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

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

Saturday, February 28

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

Data

Most Added

STABBING WESTWARD (13)
Saxe Yourself (Columbia/CBS)
WHRD, KNMX, KFNY, KMZQ, WWOD, KPOI, KFTE, KIDGE, WVOE, WWLM, KTCL, KNMX
PEARL JAM (12)
Voodoo (EPIC)
KPKX, KEDO, WQBR, KNMX, KFTE, KSPX, WNNX, WXQX, KXRN, WOBA
FUEL (12)
Summer (550 Music)
WQXZ, KNWZ, KLZS, WPJX, KNMX, WJON, WJDE, WWLM, KTKO, WFXN, XTRA, WXKO
THE MIGHTY MIGHTY BOSSTONES (11)
WNRD, WPNZ, WBXR, WEWQ, WXQX, KJIE, WPSE, KURX, WEQX, WYMK, WQHY
THE SPECIALS (10)
It's You (Island/MCA)
CQMX, WOFA, WWOD, KPKX, KLZS, WHTG, WEWQ, WWLM, KEDO, WJIR
Most Requested

FASTBALL
"The Way" (Hollywood)
BLINK 182
"Diamonds" (Canyon/MCA)
CHERRY POPPIN' DADDIES
"Zoot Suit Riot" (Tupelo)
MARCY PLAYGROUND
"Sex & Candy" (Manos/Capitol)
SEMISONIC
"Closing Time" (MCA)

Most Buzz

JERRY CANTRELL
"Unchained Me" (Columbia)
FASTBALL
"The Way" (Hollywood)
SEMISONIC
"Closing Time" (MCA)
MONO
"Life For Movie" (Mercury)
PEARL JAM
"Wishlist" & "In The Morning" (EPIC)

Most Likely To Succeed

What's movin' up the charts, baby.
ANI DIFFRANCO
"Little Plastic Castle" (Righteous Babe)
FAT
"Nervin" (EMI)
NAKED
"Raining On The Sky" (Red Ant)
WHISKEYTOWN
"Yesterday's News" (Outpost)
GETAWAY PEOPLE
"Sho Cane Mo Love" (Columbia)

March 13, 1998
were depressed, was not unlike a poor man's symphony. The boys who brought us "She Don't Use Jelly" continue to amaze and confound. I spent Saturday night discussing the fates of Red Ant's Doug LaGambina over linguini and chianti (look for pieces of that conversation in an upcoming column).

**Sunday, March 1**

An afternoon BBQ show at Bottom of the Hill featured impressive turns from Crumb (a recent Red Ant signing) and Alias records power-pop-punk outfit Knapack. Crumb, fronted by a lanky, charismatic singer, laid down the thick, guitar-driven chops keep cats and eyes open for these kids. Knapack is nothing short of visceral, power-pop magnetism. Hard, heavy hooks abound.

Sunday night witnessed the most hyped show of the week — Modest Mouse headlining at the Great American Music Hall. I did not attend the show, but was laced with a copy of the record by UP records promo man James Stockstill, who informed me that radio edits of "Polar Opposites" would be going to commercial Alt within a few weeks. WOXY and WHIG have been early supporters of this Washington State band. "We're playing it because it's just a good record," explains WOXY-Cincinnati MD Doree Buffett. "They're just a great band that has a great vibe in the real underground. We just played it because it was a good song. I don't think it fits in with any of the local generic bullshit, but I think it fits in with the quality big stuff like Pez Shy and Mary Lou Lord, who was part of that same indie scene before she got signed. It's actually number two on our request line. Since we've been playing it, it's been in the top 5 requests for, I would say, a good solid six weeks now."

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

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

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### 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: dookee@gavin.com

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### March 16

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<tr>
<td>Animals On Wheels</td>
<td>Joyless Fode Impeller (NinjaTune)</td>
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<tr>
<td>Athensæum</td>
<td>&quot;I Didn't Know&quot; (Atlantic)</td>
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<tr>
<td>Bond</td>
<td>Bang Out Of Order (Work)</td>
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<tr>
<td>Chris Hicks</td>
<td>Funky Broadway (Sonova Beach)</td>
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<tr>
<td>eurevude</td>
<td>&quot;Superabsorbent&quot; (Pinch Hit)</td>
</tr>
<tr>
<td>Suicide</td>
<td>Ghost Riders (ROIR)</td>
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<tr>
<td>Sylvain Sylvain</td>
<td>Sleep Baby Dolls (Fishtank)</td>
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### March 22

<table>
<thead>
<tr>
<th>Artists</th>
<th>Label</th>
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<tbody>
<tr>
<td>v/a</td>
<td>After The Flood (World Domination)</td>
</tr>
<tr>
<td>Cornellus</td>
<td>Fantasmas (Matador)</td>
</tr>
<tr>
<td>Drill Team</td>
<td>Hope and Dream Explosion (Reprise)</td>
</tr>
<tr>
<td>Evan Jaron</td>
<td>&quot;And Then She Says&quot; (Island)</td>
</tr>
<tr>
<td>Foil</td>
<td>Spread It All Around (Mute/13th Hour)</td>
</tr>
<tr>
<td>Helibillys</td>
<td>Cavalcade of Perversions (Wingnut)</td>
</tr>
<tr>
<td>The Hunger</td>
<td>Cinematic Superthug (Universal)</td>
</tr>
<tr>
<td>Imani Coppola</td>
<td>&quot;I'm A Tree&quot; (Columbia)</td>
</tr>
<tr>
<td>Jim Morgan</td>
<td>Ordinary Time (Grace Note/Island Int.)</td>
</tr>
<tr>
<td>Matchbox 20</td>
<td>Saturday Teenage Kick (ESP/Roadrunner)</td>
</tr>
<tr>
<td>Pussy Galore</td>
<td>&quot;Real World&quot; (Atlantic)</td>
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<tr>
<td>Pussy Galore</td>
<td>Dial M For Motherfucker (Matador)</td>
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<tr>
<td>Pussy Galore</td>
<td>Right Now! (Matador)</td>
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<tr>
<td>Samiam</td>
<td>Sugarsheen Sharp (Matador)</td>
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<tr>
<td>Shift</td>
<td>You Are Freaking Me Out (Ignition)</td>
</tr>
<tr>
<td>Spiritualized</td>
<td>&quot;I Want To Be Rich&quot; (Columbia)</td>
</tr>
<tr>
<td>Steve Stoll</td>
<td>&quot;Come Together/L.A.G.W.A.F.I.S.&quot; (Arista)</td>
</tr>
<tr>
<td>Superdrag</td>
<td>The blunted boy wonder (Novamute)</td>
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<td></td>
<td>Head Trip In Every Key (Elektra)</td>
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### Chocolate Weasel

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<tr>
<th>Artists</th>
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<tbody>
<tr>
<td>Morcheeba</td>
<td>Spaghettification (NinjaTune)</td>
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<tr>
<td>PepaMeaty</td>
<td>&quot;Let Me See&quot; (Sire/China)</td>
</tr>
<tr>
<td>Pure</td>
<td>&quot;Chocolate Bar&quot; (Mammoth)</td>
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<tr>
<td>Pure</td>
<td>Feverish (Mammoth)</td>
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<tr>
<td>The Shining Path</td>
<td>&quot;Lorraine&quot; (DGC)</td>
</tr>
<tr>
<td>Slowpoke</td>
<td>&quot;Truck Lover&quot; (Alias)</td>
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<tr>
<td>Trunk Federation</td>
<td>&quot;Paper Dolls&quot; (Elektra)</td>
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### Bassholes

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<tr>
<th>Artists</th>
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<tbody>
<tr>
<td>Doug</td>
<td>The Sirius Expeditions (Matador)</td>
</tr>
<tr>
<td>Eve</td>
<td>Eve6 (RCA)</td>
</tr>
<tr>
<td>Jerry Cantrell</td>
<td>Boggy Depot (Columbia)</td>
</tr>
<tr>
<td>Long Fin Killie</td>
<td>Amelia (Beggars Banquet)</td>
</tr>
<tr>
<td>Parfume Tree</td>
<td>Feeler (World Domination)</td>
</tr>
<tr>
<td>Steve Tovett</td>
<td>Dust To Dust (Projekt)</td>
</tr>
<tr>
<td>Suicide Machines</td>
<td>Battle Hymns (Hollywood)</td>
</tr>
<tr>
<td>Tones On Tail</td>
<td>Everything (Beggars Banquet)</td>
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### Superdrag

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<thead>
<tr>
<th>Artists</th>
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<tbody>
<tr>
<td>Feng</td>
<td>American Nightmare (Wingnut)</td>
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<tr>
<td>Lisa Gerrard &amp; Pieter Bourke</td>
<td>Duality (4AD)</td>
</tr>
<tr>
<td>Soul Asylum</td>
<td>&quot;I Will Still Be Laughing&quot; (Columbia)</td>
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<tr>
<td>Tuscadero</td>
<td>My Way or the Highway (Elektra)</td>
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### March 17

<table>
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<tbody>
<tr>
<td>Hi Fi Killers</td>
<td>Method 51 (Elektra)</td>
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<tr>
<td>Scott Thomas</td>
<td>Serawi (Elektra)</td>
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### April 20

<table>
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<th>Artists</th>
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<tbody>
<tr>
<td>Gusto</td>
<td>Max Cavalera (Arista)</td>
</tr>
<tr>
<td>Natacha Atlas</td>
<td>(Matador)</td>
</tr>
<tr>
<td>Perfume Tree</td>
<td>(Matador)</td>
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<tr>
<td>Pizzicato S</td>
<td>(Matador)</td>
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<tr>
<td>Scott Thomas</td>
<td>(Elektra)</td>
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<td>Sportsniper</td>
<td>(Elektra)</td>
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### April 29

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<tbody>
<tr>
<td>Suncatcher</td>
<td>&quot;Airport Song&quot; (Sire/Hybrid)</td>
</tr>
<tr>
<td>Soulfly</td>
<td>(Roadrunner)</td>
</tr>
<tr>
<td>Halin</td>
<td>(Beggars Banquet)</td>
</tr>
<tr>
<td>Feeler</td>
<td>(World Domination)</td>
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<tr>
<td>Happy End Of You (Remix LP)</td>
<td>(Matador)</td>
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<tr>
<td>Black Valentine</td>
<td>(Elektra)</td>
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<tr>
<td>Singles Going Home Alone</td>
<td>(Matador)</td>
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<tr>
<td>Happy Already</td>
<td>(Matador)</td>
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### May 1

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<tbody>
<tr>
<td>Hi Fi Killers</td>
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<td>Serawi</td>
<td>Monkey (Elektra)</td>
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### May 5

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<td>Add N to X</td>
<td>Add N to X (Mute)</td>
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<tr>
<td>Arab Strap</td>
<td>After The Astronauts (Capitol)</td>
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<tr>
<td>Bathhouse Surfers</td>
<td>Cup Runeth Over (Atlantic)</td>
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<tr>
<td>Gloritone</td>
<td>Day's For Day's (Alias)</td>
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<td>Loud Family</td>
<td>Ophelia (Elektra)</td>
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<tr>
<td>Natalie Merchant</td>
<td>Sound of a Revolution (World Domination)</td>
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### June 6

<table>
<thead>
<tr>
<th>Artists</th>
<th>Label</th>
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<tbody>
<tr>
<td>Charlatans UK</td>
<td>Kid Koala (Beggars Banquet)</td>
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<tr>
<td>Lida Husik</td>
<td>(Elektra)</td>
</tr>
<tr>
<td>Liz Phair</td>
<td>(Elektra)</td>
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<tr>
<td>Robert Pollard</td>
<td>Sugarplant (Matador)</td>
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### June 20

<table>
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<tbody>
<tr>
<td>Buffalo Tom</td>
<td>Molten Pot (The Best Of) (Beggars Banquet)</td>
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<tr>
<td>Buffaloo Tom</td>
<td>Carpel Tunnel Syndrome (NinjaTune)</td>
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<tr>
<td>Charlatans UK</td>
<td>Faith In Space (Alias)</td>
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<td>Charlatans UK</td>
<td>TBA (Matador)</td>
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### June 22

<table>
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<th>Artists</th>
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<tbody>
<tr>
<td>Paul K</td>
<td>Birdbrain (Beggars Banquet)</td>
</tr>
<tr>
<td>Skic Cries Mary</td>
<td>Let Me Come Over (Beggars Banquet)</td>
</tr>
<tr>
<td></td>
<td>Between 10th and 11th (Beggars Banquet)</td>
</tr>
<tr>
<td></td>
<td>Some Friendly (Matador)</td>
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<tr>
<td></td>
<td>Catalogue of Desires (World Domination)</td>
</tr>
<tr>
<td></td>
<td>A Wilderness of Mirrors (Alias)</td>
</tr>
<tr>
<td></td>
<td>Until The Grinders Cease (World Domination)</td>
</tr>
</tbody>
</table>
The first track from the new album

DARKEST DAYS

in stores Tuesday, April 7

the follow-up to the Gold Record "Wither Blister, Burn + Peel"

#1 Most Added
2 Weeks in a Row!

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KDGE  WXDG  91X
WBRU  KTCL  WENZ

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"Naked"
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- Heatseekers! 2/28
- Top 5 requests in 3 markets!
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- Already on:
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"Hooch"
from the album Super Natural

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

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

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

“‘That’s why you have these Walmart-type stations now like The Edge,’” he says. “‘There’s one at every exit, so to speak. I think that consultants have had a hand in that a bit. It’s kind of a monopoly in a way.’

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

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

Another member of the Alternative collective who gazes upon consultants with a wary eye is WHTG-FM-Asbury Park’s Rich Robinson. “I am not a pro consultant person, and I really think that consultants are an unnecessary part of this format, of any format, for that matter,” he comments. “I still firmly believe that if you have a good program director you don’t need a consultant. And if you have a good consultant you don’t need a program director. It’s one or the other; you don’t need em both. Radio stations are either showing a lack of respect or confidence in their PD or in their consultants, by having both.” Skeptical of a consultant’s “cookie-cutter” influence, Robinson says that “successful radio stations are the ones that key in on the local flavor of their market, while consultants by nature are usually not in the market that they are consulting and therefore don’t know the hot buttons that really make the market very specific and unique.”

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

Wall values the information he gets from Jacobs in reference to the rest of the country. “When you have a consultant, you know they have the eyes on the whole country,” he says. “They’re looking at stations that are in situations similar to ours. They understand what’s going on across the country and history does repeat itself some times.”

Jacobs Media, he says, has “been able to put its finger on the pulse of what’s going on and been able to help us see beyond just our city.”

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

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

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

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

Gavin March 13, 1998
In the two and a half years since flipping to Alternative and hiring Folger, WHMP has more than doubled its ratings. "I was very lucky to have the support of a guy like a Mike Ferrel, who's the president of SFX and who recognized the need for bringing in a consultant," Wright says. "He also knew that the people at the station were really the best qualified to find the consultant that best fit their needs. He let us do the interviewing and obviously he was consulted on the final decision, which was great for me because I knew that he was signing off on someone who he thought was going to be an asset to the entire radio station."

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

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

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

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

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

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

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

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

Already on:
99X 20x
XHRM 13x
KWOD 12x
WMRQ 12x
WEQX 14x
WBZ 15x
WRAX 18x

a thousand trees
Stereophonics

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

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

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

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

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

Tim: (laughs) That's awesome! Yeah, definitely.

Little known Hum facts are that Matt is into gardening, Bryan is a closet Van Halen and Rush fan, and Jeff was once a member of the Poster Children. As for you, I understand that you are big into dogs. What kind do you have?

Tim: Yeah, I have two dogs and Matt has one. My dog is Maurice. He's a flat coat black Labrador retriever. He's a ballast, he rules the neighborhood.
Leading The Way:

- 99X
- KNDD
- KNRK
- XHRM
- KWOD
- CIMX
- WEDJ
- WFNX
- WAQZ
- KTCL
- WBRU
- WOXY
- KFMA
- KJEE
- KKDM

WBTZ  CKEY  WRAX  WRAK  WPLA  WJSE  WGGD  WFSY  WFGU  WFBZ

Top 5 Phones:

- 99X
- KNDD
- CIMX
- KJEE
- WMRQ

- KWOD
- KEDJ
- KFMA
- WOXY
- WPGU
- WRAX
- WBZU

Just Added:

- WXDD
- WXDT
- WGGD
- WFSY
- WJSE
- WGGJ
- WFBZ

The first single from their debut album *Glee*

Performing at SXSW
La Zona Rosa
Saturday, March 21
at 10:00 PM
Do you ever take him out hunting?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

It doesn't change the way we write music at all. We still write music to please ourselves. We're not really trying to write music for the record label or the fans. I mean, it's hard enough to make the four of us agree on something, but we try to be very conscious of what's going on in the industry, because it's our business. It's our lives, and our livelihood depends upon it. We're all pretty thorough, articulate individuals. This is what we do, so naturally we're gonna be interested in every aspect of it.
Naked is still holding steady at Alternative, increasing spins across the board and maintaining our bullet despite slipping a notch on the chart due to some newcomers’ debuts. We are two positions away from a Monitor debut and expect to continue the fight, especially since three records that were above us either lost their bullets or fell below us.

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

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
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<tbody>
<tr>
<td>WBZU-Richmond</td>
<td>KQXR-Boise</td>
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<td>WXDE-Detroit</td>
<td>WKRO-Daytona</td>
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<tr>
<td>WMG-p-Ashbury Park, N.J.</td>
<td>WRVZ-Charleston</td>
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<td>WZAZ-Columbus, Ohio</td>
<td>WNFZ-Knoxville</td>
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<td>KEDG-Las Vegas</td>
<td>KRZQ-Reno</td>
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<td>WPBZ-West Palm Beach, Fl.</td>
<td>WDSF-Woodstock</td>
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<td>WBNK-Christiansburg, Va.</td>
<td>WLUM-Milwaukee</td>
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<td>KWDD-Sacramento</td>
<td>WFBZ-LaCrosse, Wis.</td>
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<td>KTOZ-Springfield, Mo.</td>
<td>WRAZ-Minneapolis</td>
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<td>WNRR-Hartford</td>
<td>WRAX-Birmingham</td>
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<td>WXZZ-Lexington</td>
<td>KZUN-Phoenix</td>
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<td>WLR-Lang Island, N.Y.</td>
<td>KPOH-Honolulu</td>
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<td>WMAD-Madison, Wis.</td>
<td>WKQX-Memphis</td>
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<td>WARG-Columbia, S.C.</td>
<td>KQXR-Odesse, Texas</td>
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<tr>
<td>KHRB-Bryan, Texas</td>
<td>WJSF-Atlantic City</td>
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<tr>
<td>KFGX-Fargo</td>
<td>WSM-A-Wilmington, N.C.</td>
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<tr>
<td>WRVR-Middletown, N.Y.</td>
<td>KROX-Austin, Texas (Top 15)</td>
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<tr>
<td>WXSR-Tallahassee</td>
<td>KACV-Amarillo</td>
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<tr>
<td>WEND-Charlotte</td>
<td>WDS-C-Atlantic City, Md.</td>
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<tr>
<td>WXHD-New Orleans</td>
<td>KZYR-Vail, Colo.</td>
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<tr>
<td>KNSK-St. Louis</td>
<td>WKRL/WKLL-Syracuse</td>
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**R&R: 33*-35***
- **42/0**
- **Spins: 845/+42**

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<td>WJSF-Atlantic City</td>
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<td>KROX-Austin, Texas</td>
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<td>KACV-Amarillo</td>
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<td>KZYR-Vail, Colo.</td>
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<td>WKRL/WKLL-Syracuse</td>
<td>WKRL/WKLL-Syracuse</td>
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**Virtually Alternative: 33*-34***
- **53/0**
- **Spins: 973/+32**

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<td>KBRQ-Fayetteville, Ark.</td>
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<tr>
<td>WBBZ-Florence, S.C.</td>
<td>WBBZ-Florence, S.C.</td>
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<tr>
<td>KNRQ-Eugene, Ore.</td>
<td>KNRQ-Eugene, Ore.</td>
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<tr>
<td>WPPG-Champaign, Ill.</td>
<td>WPPG-Champaign, Ill.</td>
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<td>WIXO-Peoria, Ill.</td>
<td>WIXO-Peoria, Ill.</td>
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<tr>
<td>WWKIE-Dayton, Ohio</td>
<td>WWKIE-Dayton, Ohio</td>
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<tr>
<td>WWSK-Myrtle Beach, S.C.</td>
<td>WWSK-Myrtle Beach, S.C.</td>
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<tr>
<td>KFMZ-Columbia, Mo.</td>
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We pick up three new stations and move up three positions on the New and Active Chart. Awareness is increasing, as are the spins.
MONO

BY SPENCE D.

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

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

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

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

Prior to their linking up, Martin had spent time as a member of Nellee Hooper's renowned production team, working with the likes of Massive Attack and Björk. "I was largely based in the studio scene in London. I was working for quite a few different producers in quite a few different types of music," he explains.

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

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

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

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

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

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

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

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

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

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

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

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

To best understand the full breadth of Mono, one only need listen to their songs. "Silicone" is immersed in a pseudo-renaissance feel, while a song like "High Life" sounds like a 1960s girl group—perhaps a future-enhanced Runnites. Likewise, song titles conjure up abstract moods and often mask a being within the Slime Girl construct. "It's a peculiarly English thing," confides Martin. "Strangely enough, it's a type of bread. It's to be used as part of a calorie-controlled diet. It's from the 60s."

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

There's also "Hello Cleveland," a seemingly mundane name for a song—until you learn that neither Martin nor Siobhan have ever been to said city. "I think that's a bit of a Spinal Tap reference," laughs Siobhan. "There's a point in the film, a really funny moment, where Spinal Tap gets stuck backstage and they take about an hour to get from the back of the stage to the front," recounts Virgo. "They're playing this big place and it's in Cleveland and when they eventually make it to the front of the stage everyone's gone. And they come to the front of the mic and yell 'Hello Cleveland,' which is quite the rock & roll thing to do. Of course our track wasn't very rock & roll, so it was a bit of a joke."

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

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

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Selling Yourself Effectively

It's amazing the great ideas you can get for columns while on the phone with reporters. Terry Kottom of KBCR in Steamboat Springs, Colorado recently called for information to update his station's press kit and thought of a great idea for a column. The truth is that without a good press kit it's difficult to relay to anyone what your mission statement is or where you fit in the marketplace. Programmers often assume that the sound of the station will tell the story, but the truth is, there is a lot more to most radio stations than what is happening on the air at a given moment, and a good press kit can convey that. Besides, if a person is interested in your station as an advertising medium, the sound may be inconsequential. Hard to swallow but true. And although press kits seem more appropriate for commercial stations, a good one is just as important for non-Coms.

Granted, until recently it has sometimes been difficult to convey exactly what Americana is, but that is not the case any longer. There are stacks of articles from prestigious journals written about the format that can be helpful. Some of the articles are more accurate than others, so keep this in mind when going through them. The majority of write-ups are favorable and with names like The New York Times, Wall Street Journal, Atlantic Journal Constitution, and USA Today to name very few, it makes good fodder for an impressive kit. Don't underestimate these impressions!

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

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

KBCR's press kit includes a rate card, coverage map, program guide, format description, community involvement information, and statistical and technical breakdowns. It's also a good idea, whenever possible, to include press clippings about the format and your station, special relationships (venue tie-ins, charities etc.), and promotional information (including station events like concerts, sporting, festivals etc.).

The program director should

BLOODSHOT'S BRITISH INVASION: SEE AT GREATER LONDON

Radio are {l} Robbie Fulks, Nan Warshaw, Peter Curran (GLR DJ/Interviewer), Will McCarthy (Direct Distribution), and Chip Taylor.

Gavin March 13, 1998

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

LW TW
1 2 THE WOODYS - The Woods (Rounder) 73 0 34 15 24
2 3 JIM LAUDERDALE - Whiskey (BNA Records) 58 0 31 25 12
3 3 CRAIG CHAMBERS - Chris Knight (Decca) 58 1 32 22 15
4 2 THE DAIRY - Reverb Deluxe (Watermelon/Sire) 68 0 35 18 15
5 3 JAMIE HARTFORD - What About Yes (Paladin) 65 1 32 23 10
6 1 CHERI KNIGHT - Northeast Kingdom (S-Squared) 68 1 24 25 19
7 1 ROBIN & LINDA WILLIAMS - Devi Ol A Dream (Sugar Hill) 61 2 21 21 19
8 2 MIKE IRELAND & JANE EAGLESMITH - Slant (Sugar Hill) 59 0 21 18 20
9 10 APOSTLE - SOUNDTRACK - Various Artists (Rounder) 58 1 12 20 26
10 11 PAUL BURCH - Pan-American Flash (Cheekered Post) 49 3 15 23 11
12 12 JIMI HENDRIX - Midnight Storm (Rebel) 52 1 17 16 19
13 13 THE HOLISTERS - Land Of Rythym And Pleasure (Freedom) 51 0 11 25 15
14 14 STEVE EARLE - El Corazon (S-Squared/Varner Bros.) 45 0 23 1 4 8
15 15 TOM T. HALL - Home Grown (Mercury) 51 0 16 15 20
16 16 HANGOOGS - East Of Yesterday (Crazyhead) 52 1 7 23 22
17 20 KEVIN GORDON - Cadillac Jack's #1 Son (Sandwich) 50 5 6 23 21
19 18 RICKY SKAGGS - Bluegrass Rules (Rounder) 45 0 18 16 11
20 19 MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop) 46 16 9 16 21
21 20 MICHAEL RENO HARRELL - Ways To Travel (Rank Records) 46 2 5 19 22
22 21 DELBERT McCLINTON - One Of The fortunate Few (Curb/Rising Tide) 39 0 15 14 10
23 22 BOBBY HICKS - Fiddle Patch (Rounder) 43 0 8 13 22
24 23 JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True) 38 3 9 14 15
25 19 FRED EAGLESMITH - Lipstick Lies & Gasoline (Razor & Tie) 35 0 17 9 9
25 25 THE MAVERICKS - Trampoline (MCA) 41 41 8 12 21
26 26 CARRIE NEWCOMER - My True Name (Phil/Rounder) 42 13 6 10 26
27 27 ROBBIE FULKS - South Mouth (Bloodshot) 34 0 12 15 7
28 28 THOMPSON BROTHERS BAND - Blame It On The Dog (RCA) 37 0 8 15 14
29 29 CONTINENTAL DIVIDE - Feel Good Day (Pinecastle) 40 3 4 13 23
30 30 CRAIG CHAMBERS - The Cowboys Creedence (Var Records) 34 4 3 15 16
31 28 CHESEPAKE - Feel Pressure (Sugar Hill) 38 0 4 9 25
31 31 LONGVIEW - Longview (Rounder) 37 0 3 9 25
32 27 B.G. HOUSE - Big House (MCA/NASHVILLE) 31 0 10 3 18
33 30 JOHN FLYNN - John Flynn (Sliced Bread) 36 0 3 5 28
34 35 RAY CAMP QUARTET - Train Rhythm Blue (Mouth Piece) 29 0 2 13 14
35 36 RENO BROTHERS - Three Part Harmony (Pinecastle) 29 4 2 11 16
37 37 RECKLESS KELLY - Million (Cold Spring) 26 0 7 11 8
38 38 GREG BROWN - San R M'dl (Red Hot) 31 0 4 5 22
39 29 LOUIN WAINRIGHT III - Little Sho (Charisma) 22 0 8 8 5
40 40 HANK THOMPSON - And Friends (MGC/Curb) 25 1 6 6 13

Chartbound

TODD THIBAUD (Doofete) BALL, THOMAS, NELSON "SING IT" (Rounder)
MICHAEL FRACASSO (Rounder/Bohemia Beat) JOLENE (Sire)
KATE WALLACE/MICHAEL CAMP (New Pair O' Dimes) SARA EVANS (RCA)
PRICKLY PAIR (Redhouse) JOHN STEWART (Folk Era)
stand. Take the responsibility to be directly involved in compiling the information for their station's press kit. It's a mistake to defer all responsibility to the sales department. The last thing you want is a sales guy (whose last job may have been at a car dealership) explaining something he really doesn't understand. Take the time to create an informative and attractive press kit, and make sure the sales people understand how to use it. I've never forgotten what a Cox executive said to me my first year in radio. He said, "Marino, do your listeners a favor and stay off the mic." and "you got to sell the sizzle." Both are good advice.

**Americanas Picks**

**THE HANGDOGS***

East of Yesterday  
(Crazyhead)

Over the last couple of years there have been legions of so called alt-country bands making the rounds at clubs. Few are more than just half-baked garage bands with piss-poor country attitudes. Not the Hangdogs. These guys, from New York, masterfully blend country, rock, and pop into damn great songs. A splendid rhythm section gives guidance to Slim's remarkable guitar work and Matthew Grimm's vocals are essential for the interpretation of these fine numbers. Standouts (if I have to choose) include "Once More's Gone," "Speed Rack," "The Man with the Plan That Went Awry," and "In My Dreams." Not many can write, play, and ultimately deliver at this level. Catch them at SXSW, Saturday at Ruta Maya at 11:00.

**DUANE JARVIS***

Far From Perfect  
(Watermelon)

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

**GAVIN AMERICANA**

Media Records has arrived with it's debut album

**Jeff Eastwood***

"Say it Isn't So"

At Radio Soon

In stores March 30

**First Track To Radio**

"Country Living"

**MEDIA RECORDS**

More Artist Coming Your Way!

Artie Kornfeld Promotions
(809) 677-8288
www.srhhold.inland.net

**SXSW Label Showcases of interest**

Check Schedule for details:

**WEDNESDAY**
Justice Records at Stubbs  
Ray Price, Jesse Dayton,  
Stacy Dean Campbell

**THURSDAY**
Rounder Records at Antone's  
Pat Boyak and the Prowlers,  
Wylie and the Wild west, and Susan Tedeschi
MCA at La Zona Rosa  
Chris Knight, Big House, and Joe Ely
Mammoth Records at Liberty Lunch  
The Backsliders and Jason & the Scorchers
Shanachie Records at Ruta Maya Coffee House  
Kevin Gordon and Sara Hickman
Checkereds Past Records at School Beer Garten  
Paul Burch & the WPA Balclub, Lonesome Bob, and Tom House
Daemon Records at Westside Alley  
Terry Binion, Belloluna, and Rock-A-Teens

**FRIDAY**
Antone's Records at Antone's  
Doug Sahm, Kim Wilson, and Angela Strehi
Watermelon Records at the Continental Club  
Duane Jarvis, Asylum Street Spankers, and Don Walser & Pure Texas

**SATURDAY**
Bloodshot Records at Copper Tank Main Room  
Meat Purveyors, Grievous Angels, and Neko Case & The Sadies

Gavin March 13, 1998
### Gavin Country

#### Up & Coming

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<td>JIM COLLINS</td>
<td>My First, Last, One &amp; Only (Asylum)</td>
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#### Most Added

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<td>STEVE WARINER</td>
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<td>&quot;Holes In The Floor...&quot; (Capitol)</td>
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<td>MARK CHESNUTT</td>
<td>(54)</td>
<td>&quot;I Might Even Quit Loving You&quot; (Decca)</td>
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#### Gavin March 13, 1998

**Gavin Country**

**Reports This Week:** 200  **Last Week:** 201

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<td>&quot;I'll Never Stop Loving You&quot; (Cap)</td>
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<td>DIXIE CHICKS</td>
<td>&quot;I Can Love You Better&quot; (Monument)</td>
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<td>CLAY WALKER</td>
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<td>LYONNA</td>
<td>Come Some Rainy Day (Curb/Universal)</td>
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<td>KENNY CHESELY</td>
<td>&quot;That's Why I'm Here&quot; (BNA Records)</td>
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<td>MATT KING</td>
<td>&quot;Women's Tears&quot; (Atlantic)</td>
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<td>NITTY GRITTY DIANE BAND</td>
<td>Bang, Bang, Bang (Rising Tide)</td>
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<td>SAMMY KERSHAW</td>
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<td>DARYLE SNIDLEY</td>
<td>The Note (Decca)</td>
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<td>DEAN MILLER</td>
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<td>LEE ROY PARNELL</td>
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<td>51</td>
<td>PERFECT STRANGER</td>
<td>&quot;The Truth Is Lynx Next To You&quot; (Curb)</td>
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#### Spincreases

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<td>&quot;Out Of My Bones&quot; (DreamWorks)</td>
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#### Top Requests

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<td>FAITH HILL</td>
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#### Record to Watch

**SAMY KERSHAW**

**"Matches" (Mercury)**

WE SAY: "Coming off his #1 in Gavin for "Love of My Life," look for this one to burn its way up the chart."

RADIO SAYS: "Strike up a hit for Sammy! An all-time champion on the '96 Night Fight." —J.J. Gerard, WTGY-Cincinnati, Ohio

STATS: Debut #46/3rd Most Added with 80
Add Date:
Monday, March 16

CLEDUS T. JUDD
(NO RELATION)

from the new album
DID I SHAVE
MY BACK FOR THIS?
street date:
march 24, 1998

www.cledus.com
www.razorandtie.com

Advantage Plus Promotions/818-597-0303
Ken Woods Promotions/615-885-4313
Marco Promotions/800-947-7071
Steve Powell Promotions/770-242-0807
Country Notes by Jamie Matteson

Radio Remembers

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

"It's the end of another CRS gathering, and early indications are that the downtown location works. Now, if they can come up with some food that humans can consume safely, this could be a total success. If country radio is going to address our problems and plan for our opportunities, we've got to take on the big issues face-to-face. That sense of community is lost in small group sessions. We need to talk about more than tactics; we must gather as a community and wrestle with our future.

"Let's not judge CRS by the quality of the parties and evening events. Let's be sure the best 'working' seminar in radio keeps working."
—Dan Malyburton, VP/SM, KQLX-Dallas

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

"It was wonderful to meet KYCW-Seattle PD Becky Brenner, who has probably forgotten more about radio than we may ever know. Meeting our radio slots, like Bob Kingsley and Blair Garner, was a huge deal for us. These are guys that we have looked up to and wanted to emulate since we started in radio. The Randy Travis show was phenomenal, and it was an honor to meet Randy and the amazing team of James Broud and Byron Gallimore. Mike got to meet Michael Peterson, and they both got a laugh over sharing a name and having both played in the same Northwest College football league."
—Mike Peterson, PD and Scott Schuler, MD, KRKT-Albany, Ore.

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

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

- **119 METALLICA** “The Unforgiven II” (Elektra)
- **116 Foo Fighters** “My Hero” (Roswell/Capitol)
- **101 Days of the New** “Shell In A Room” (Outpost/Geffen)
- **86 Pearl Jam** “Given To Fly” (Epic)
- **81 Marcy Playground** “Sex & Candy” (Capitol)

**Q-Spot**

- Brother Cane “Le In Bed” (Virgin)
  Added at KRZR-Fresno

### Midwest SpinZ
Reporters: SIX, KZBZ, KZXR, WBBZ, WLZR, WMMS, WCRC, WTYX, WYKT

- **262 Van Halen** “Without You” (Warner Bros)
- **177 Marcy Playground** “Sex & Candy” (Capitol)
- **172 Kenny Wayne Shepard** “Blue On Black” (Revolution)
- **164 Days of the New** “Shell In A Room” (Outpost/Geffen)
- **161 Metallica** “The Unforgiven II” (Elektra)

### East Coast SpinZ
Reporters: WAAF, WCCC, WITY, WSOU, WTOS, WXRK

- **133 Foo Fighters** “My Hero” (Roswell/Capitol)
- **117 Marcy Playground** “Sex & Candy” (Capitol)
- **113 Van Halen** “Without You” (Warner Bros)
- **102 Days of the New** “Shell In A Room” (Outpost/Geffen)
- **92 Pearl Jam** “Given To Fly” (Epic)

**Q-Spot**

- Ramstein “Da Had” (Epic)
  Added at WRCK-Chicago

**Q-Spot**

- Sevendust “Black” (TVT)
  30 spins at WMSF-Memphis.
  New Sevendust single. "Too Close Home" impacts on March 23/24

### West Coast SpinZ
Reporters: KUZ, KSW, KXRZ, KZBO

- **70 Days of the New** “Shell In A Room” (Outpost/Geffen)
- **67 Van Halen** “Without You” (Warner Bros)
- **65 Foo Fighters** “My Hero” (Roswell/Capitol)
- **66 Jerry Cantrell** “Cut You In” (Columbia/CRG)
- **57 Pearl Jam** “Given To Fly” (Epic)

### Southeast SpinZ
Reporters: KTUX, WXTB, WMFS

- **107 Days of the New** “Shell In A Room” (Outpost/Geffen)
- **92 Metallica** “The Unforgiven II” (Elektra)
- **82 Chris Cornell** “Sun Shower” (Atlantic)
- **78 Jerry Cantrell** “Cut You In” (Columbia/CRG)
- **78 Van Halen** “Without You” (Warner Bros)

**Most Added**

- **Brother Cane (24)**
  “I Lie In The Bed I Make” (Virgin)
  KBAT, KEXY, KNFM, KZBZ, KILO, KISS, KZBZ, KZXR, KZBO, KVCO, KZXR, KZBZ, WCCC, WMS, WTOS, WTXK, WYKT, KZBZ, WMFS, KXRO, KUPO, WRCK, WLZR, WYKT

- **Metallica (10)**
  “Fuel” (Elektra/EGG)
  KBAT, KNFM, KEXY, KNYS, WTOS, KZBZ, KZXR, WCCC, WMS, WTXK, WLZR

- **Creed (4)**
  “Torn” (Windup)
  KNYS, KZXR, KZBO, KUPO

- **Stabbing Westard (2)**
  “Save Yourself” (Capitol/CRG)
  KSW, WTOS

- **Hurricane (2)**
  “Step Into My World” (Warner Bros)
  KEXY, KTUX

**Top Ten SpinZ**

1. **Van Halen** “Without You” (Warner Bros)
   741
2. **Days of the New** “Shell In A Room” (Outpost/Geffen)
   712
3. **Metallica** “The Unforgiven II” (Elektra)
   688
4. **Marcy Playground** “Sex & Candy” (Capitol)
   664
5. **Foo Fighters** “My Hero” (Roswell/Capitol)
   628
6. **Jerry Cantrell** “Cut You In” (Columbia/CRG)
   571
7. **Chris Cornell** “Sun Shower” (Atlantic)
   547
8. **Pearl Jam** “Given To Fly” (Epic)
   531
9. **Kenny Wayne Shepard** “Blue On Black” (Revolution)
   507
10. **Our Lady Peace** “Durrty” (Columbia/CRG)
    455

**Top 5 Demands**

- **Van Halen** “Without You” (Warner Brothers)
- **Marcy Playground** “Sex & Candy” (Capitol)
- **Jerry Cantrell** “Cut You In” (Columbia/CRG)
- **Chris Cornell** “Sun Shower” (Atlantic)
- **Metallica** “The Unforgiven II” (Elektra/EGG)

**Infiltrating**

- **Stabbing Westard**
  “Save Yourself” (Capitol/CRG)
  Generous spins from KUPD (20), WMFS (18), WAAF (16), KXMR (15), KFMW (12), KLJD (11), KILO (11), KISS (11), WLRZ (11), KIBZ (9), KZXR (9), WRCK (9), KEXY (7), KZBH (7), KTUX (7), WXXR (7), KDZQ (6), and WCCC (5) help Stabbing Westard claim this week’s highest debut spot.
**Hard Rock**

**TW | SPINS | TREND**
--- | --- | ---
1. Pro-Pain - Pro-Pain (Raw Hard/Mayhem) | 449 | -17
2. Two - Voyeurs (Nothing/Interscope) | 415 | +34
3. Stick Mojo - Rising (Century Media) | 407 | +60
4. Morbid Angel - Formulas Fatal To The Flesh (Earache) | 364 | +52
5. Course of Empire - Telepathic Last Words (TVT) | 346 | -1
6. Rammstein - Sehnsucht (Sire) | 340 | +3
7. Motorhead - Snake Bite Love (CMC International) | 276 | +77
8. Judas Priest - Juggulator (CMC International) | 275 | +18
9. Unsane - Occupational Hazard (Relapse) | 265 | +3
10. Overcast - Fight Ambition To Kill (Edison) | 258 | +42
11. Iron Maiden - Fetal (CMC International) | 252 | +74
12. Yngwie Malmsteen - Facing The Animal (Mercury) | 250 | +43
13. Union - Union (Mayhem/Fierce) | 248 | +47
15. Deftones - Around The Fur (Maverick) | 247 | +19
16. New York's Hardest 2 - Various Artists (Black Pumpkin) | 227 | +19
17. Haterhead - Satisfaction Is The Death Of Desire (Victory) | 223 | +18
18. Napalm Death - Bred To Be Hate (Earache) | 222 | +11
19. KMFDM - MDFM (War Trash/TVT) | 221 | +19
20. Pissing Razors - Pissing Razors (F.A.D.) | 202 | +95
21. W.A.S.P. - Double Live Assassins (Curb/MCA) | 196 | -9
22. Full On The Mouth - Colide (Pioneer Music Group) | 191 | -17
23. Metallica - Reload (Elektra/ERS) | 183 | +29
24. Coalface - Give Me Rope (Edison) | 181 | +11
25. Nebula - Let It Burn (Lee Pas) | 178 | +32
26. Stratovarius - Visions (F.A.D.) | 176 | -15
27. King Diamond - Voodoo (Metal Blade) | 170 | -17
28. Soil - Soil (Olympic Records) | 168 | -29
29. Far - Water & Solutions (Immortal/Epic) | 167 | NEW
30. Judas Priest - Living After Midnight (Columbia/CRS) | 167 | -29
31. Nox - (Dark Loom) | 161 | NEW
32. Hump Muscle - Wichita Draw (Po-Town/Bar) | 157 | +16
33. God Dethroned - The Grand Gimmick (Metal Blade) | 157 | -20
34. 25.T.A - Life - Strength Through Unity The Spirit Rama Is (Triple Crown) | 144 | +2
35. Earth Crisis - The Oath That Keeps Me Free (Live) (Victory) | 141 | +49
36. Hollow - Hollow (Independant) | 137 | +38
37. Wing Commander - Prophecy (Edel America) | 136 | -7
38. Sons of Abraham - Tempters In His Name (Exit) | 134 | +33
39. decidé - Sin of the Light (Roadrunner) | 132 | -9
40. Miserly Loves Company - Not Like Them (Enracte) | 130 | -20
41. Testament - Demonic (Mayhem/Fierce/Burnt Offerings) | 129 | -11
42. Fu Manchu - The Action Is In (Man More) | 125 | 0
43. Severdust - Severdust (TVT) | 123 | -20
44. Life of Agony - Soul Searching Sun (Roadrunner) | 121 | -16
45. Ghodsonic - Peas Hooker (Independent) | 115 | +16
46. Dream Theater - Falling Into Infinity (Elektra Entertainment Grp.) | 112 | -3
47. Ozzy Osbourne - The Omen (Epic) | 110 | -39
48. Converge - Petitioning The Empty Sky (Equal Vision) | 108 | +1
49. Quintaine Americana - Decade of the Brain (Cerebral) | 106 | NEW
50. Common Monster - Universal solvent (Quadropus) | 105 | -12

**Gavin March 13, 1998**

**Gavin Rocks**

**Most Added**
- Iron Maiden (60)
- Far (51)
- Orange 9mm (50)
- Slack (40)

**Top Tip**
- Far (Water & Solutions (Immortal/Epic))
- Double-digit spins from WRBC(27), WSOU(25), KOFX(20), WMH(18), WSB(15), and KVI(12) help Far capture this week's highest debut position.

**Record to Watch**
- Clutch (Primer Numbers (Columbia))
- The EP only contains three new tracks, but the infinite grandeur of each of song merits a special mention. Tight, hook-laden, and encompassing all that is hard rock Clutch will not disappoint.

---

**Hard Kopy**

**By Rob Fiend**

Seven Clutched

My fetish for feline appendages forced me to skip town last week after narrowly escaping breaking into a veterinarian hospital. Although soiled cat flesh is a delicacy in some third-world countries and in Hoboken, New Jersey, it never agreed with me so I wasn't trying to supplement my diet; rather I was after the skin to use in my ark-building project. Cat skin makes an excellent wood seal.

The SWAT team that was called to foil my attempt at collecting dead cat scalped their efforts after I threatened them with a shuttlecock and returns of The A-Team. The combination of a small white cone with a piercing red top and visions of Mr. T brandishing yellow teeth were just too much for these men in bulky black, so they backed off. But to be absolutely certain that their retreat was genuine, I volleyed a barrage of verbal gibberish to confuse and intimidate them further. You'd be surprised how well yelling things like, "The callus on my heel is breathing!" "Look out for the bloated pork," and "My throat tastes like relish!" works to your advantage in a tight situation.

Had the Branch Davidians used these tactics, you wouldn't hear all those crispier critter jokes coming out of Waco.

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

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

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

Addis for March 16/17 are Agoraphobic Nosebleed, Honky Reduction (Relapse), Blood Duster, S rift Out Northcote (Relapse), Clutch, 'Prime' (Columbia). Lord Belial, Enter the Moonlight Gate (Death/Metal Blade); Primal Fear, Primal Fear (Nuclear Blast), Van Halen, III (Warner Bros...). Addis for March 25/24 include Pitchshifter, pitchshifter.com (Geffen), Mortician, Zombie Apocalypse (Relapse); One Minute Silence, 'A Waste of Things to Come' (Y2), Sacred Steel, 'Reborn in Steel' (Metal Blade); Soilent Green, A String of Lies (Relapse), Soulfly, 'Eye For an Eye' (Roadrunner); Ultrasound, The Butler Sampler (Epic).

Editor: Rob Fiend • Assistant: Heather Whitaker

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

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

—ROB FIEND

**PITCHSHIFTER**

**LABEL:** Geffen/DGC

**FROM:** Nottingham, England

**LATEST RELEASE:**

www.pitchshifter.com

**ADD DATE:** March 23/24

**PREVIOUS RELEASE:**

Industrial, Peaceville, 1991;
Submit (EP), Earache, 1992;
Desensitized, Earache, 1993;

**THE BAND IS:** J.S. Clayden, vocals, beats, riffs; Johnny Carter, guitar, programming; Mark Clayden, bass, sample

**ADD DATE:** 3/30/98

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

Produced by Julian Raymond and The Suicide Machines

Mixed by Chris Lord-Alge

Management: Bruce Lorfel for Eternal Artists

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Gavin College

NEW 20 THE REVENGER HORTON HEAT - Space Heater (Interscope)
13 21 THE REVENER HORTON HEAT - Space Heater (Interscope)
18 20 PUNKS NOT DEAD - Dead End (Warner Bros.)
23 19 PACIFIC CITY - The Lost (Collector's Choice)
28 18 MINNEAPOLIS - In The Air (RCA)
33 17 MAZER TRACING - Sirens (Jade Tree)
38 16 THE REVENER HORTON HEAT - Space Heater (Interscope)
43 15 THE REVENER HORTON HEAT - Space Heater (Interscope)
48 14 THE REVENER HORTON HEAT - Space Heater (Interscope)
53 13 THE REVENER HORTON HEAT - Space Heater (Interscope)
58 12 THE REVENER HORTON HEAT - Space Heater (Interscope)
63 11 THE REVENER HORTON HEAT - Space Heater (Interscope)
68 10 THE REVENER HORTON HEAT - Space Heater (Interscope)
73 9 THE REVENER HORTON HEAT - Space Heater (Interscope)
78 8 THE REVENER HORTON HEAT - Space Heater (Interscope)
83 7 THE REVENER HORTON HEAT - Space Heater (Interscope)
88 6 THE REVENER HORTON HEAT - Space Heater (Interscope)
93 5 THE REVENER HORTON HEAT - Space Heater (Interscope)
98 4 THE REVENER HORTON HEAT - Space Heater (Interscope)
103 3 THE REVENER HORTON HEAT - Space Heater (Interscope)
108 2 THE REVENER HORTON HEAT - Space Heater (Interscope)
113 1 THE REVENER HORTON HEAT - Space Heater (Interscope)

Inside College

Reflections

This past week has been a little surreal for us. As you can imagine, the death of KUSF's Jason Knuth is still fresh in our minds and questions as to why he died are still haunting our thoughts. While we will probably never know, we would like to take this opportunity to thank everyone that has been supportive in this dark hour. As far as a trust fund is concerned, the family has requested you send donations to San Francisco Suicide Prevention, P.O. Box 191350, San Francisco, CA 94119. Make sure you attach a note stating that your gift is in the memory of Jason. For further information, contact S.P. Suicide Prevention at (415) 984-1900.

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

News and More Blues - Gary
Tuscadero

My Way Or The Highway

Fourteen new songs

Recorded by Keith Cleversley
Additional Production by Alan Friedman for VIP
Additional Production and mixed by Ben Grease
Management: Adam Bumberg and Michael Sloan,nick west management
Going for adds March 16 & 17
Album In Stores April 14
www.tuscadero.com

Superdrag

Head Trip In Every Key

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

Produced by Jerry Finn with Superdrag
Management: Jake Ottmann

On Elektra compact discs and ℗ cassette: www.elektra.com
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Gorman is leaving his position at the Fort. Give G.G. a call at Ft. Apache (617) 689-2242 ext. 16 thru next week or at the crib (617) 625-5636. You New Yorkers are so lucky! The N.Y. Underground Film Fest is taking place from March 18-22. Besides excellent films, the fest features a strong line-up of live acts including Rocket From the Crypt, Boss Hog, Get Up Kids, and Swinging Neckbreakers at Irving Plaza on March 18. Other participating acts include Girls Against Boys, Bouncing Souls, Versus, and Archers of Loaf. The festival hotline is (212) 592-0900. Our condolences go out to the family and friends of Iron America's Tony Muscolo who passed away this past weekend. You will be missed, Tony. 

Adds for March 16/17:
- Tuscora (Teen Beat/Elektra), Eventide (Pinch Ht), Buttery (Revelation), Speak 714 (Revelation), Polar (Ins copse), Clutch (Columbia), Tortoise (Thrill Jockey), Trans Am (Thrill Jockey), The Specials (Wav Cool/MAA), Sixo (Dalin), Soulcod (Lyskod), Diesel Boy (Honest Don's), Wank (Maverick), Dolly Varden (Evil Teen), Liquor Giants (Madar), Tommy Keene (Madar), Steve Stoll (NovaMute), Adam F (Astralwerkz), Giorione (RCA), Mars Accelerator (Rx Remedy), Morcheeba (Sire/China).

College Picks

**C-TEC**
**Darkar (Wax Trax!/TVT)**

Industrial-heads have been buzzing for some time about C-Tec's new project *Darkar*, composed by vocalist/songwriter Jean Luc DeMeyer (Front 242) and the electro-cyborgs Mark Heal (Cubanate) and Ged Denton. C-Tec bleeds drum-n-bass, techno, and industrial sounds together, breeding music that overpowers sound systems and rattles stereotypical dance floors. A barrage of bass-heavy beats on "Random" and militant choruses on "Flowing" are the first transfixing elements of *Darkar*. "Being Nothing" creates a sense of physical obsolescence while "Foetal" conjures intense, almighty powers. "The Lost" employs vintage keyboard/synth sounds and "Stainless" loyally proud on its self-assured attitude. Guitarists peel out on "Shift IV," blending with fierce beats and machine samples, but their most artistic effort is "Epitaph," which puts Dorothy Parker's poem of the same name to industrial dance music; sung with significant emotional conviction, it inspires revelations. —SANDRA DERIAN

**THE JESUS LIZARD**
**Jesus Lizard EP**

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

—PARKER GIRLS

---

**ARTIST PROFILE**

**BUCKETHEAD**

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

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

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

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

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

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

---

**BUFFALO DAUGHTER**

**5 + 5 = TOP 10 RECORDS**

Sugar Yoshinaga picks:
1. Psychos - *King of the Beats*
2. Various Artists - *Recording Under Construction*
3. Cluster & Eno - *Cluster & Eno*
4. Variozons - *For a Door and a Sigh*
5. Jon Appleton - *Contes De La Memoire*

Yumiko Oka picks:
1. Yoko Ono & the Plastic One Band - *Yoko One & the Plastic One Band*
2. Barton Smith - *Reelizations*
3. James Brown - *Motherlode*
4. Ralf & Florian - *Ralf & Florian*
5. Tortoise - *Millions Now Living Will Never Die*
### MOST ADDED

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

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### TOP TIP

**ERIC REED**

Pure Imagination (Impulse!)

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

### RECORD TO WATCH

**CHARLIE HUNTER & POUND FOR POUND**

Return of the Candyman (Blue Note)

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

---

**On Z Corner by Keith Zimmerman**

### WCPN's Blend of Jazz, News & Information

In an effort to recruit more of its daytime NPR news listeners to WCPN-Cleveland's nighttime jazz programming, Music Director Bobby Jackson has devised a new specialty show vehicle. *Jazz Tracks* is a two-hour feature that airs every Sunday from 1 to 3 p.m. It's a bright mixture of current events, features, and topical jazz sounds. "Our positioning statement is 'Your weekly adventure through contemporary culture,' says Jackson. "It's basically a swirl of jazz, news, and information."

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

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

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

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

The production schedule for *Jazz Tracks* is fairly intense. It takes about nine days to construct one show, and there's always an overlap between finishing a program and creating a new one. Jackson serves as the show's host, picks the music, conducts the interviews, and researches the topics with the help of one or two WCPN staffers.

Jackson and his crew like to stay about four weeks ahead in terms of planning, and the goal is to remain current and timely. "We try to keep shows in the moment," he explains.

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

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

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

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**Top Tip**

CHRIS CAMOZZI

Suave

(Discovery/Sire)

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

**Record to Watch**

DAKOTA MOON

A Promise I Make

(Ellevar/EG2)

14 mentions including spins at KKJZ (12), WQCD (17), WZJQ (15) and adds at KNKX, WCCO, WMGN, and WSMQ. Action on the title track.

Editors: Keith & Kent Zimmerman • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1900 • Gavin Fax: (415) 495-2580

**New Music at WWMV-Detroit**

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

Kovach has been with WWMV since 1990 and their days as the rocking WILZ. When the station flipped to Smooth Jazz in December of 1995 she made the switch with them.
The new album featuring "Dance With A Stranger"
Performing live:
March 19-Tucson AZ • March 20-Phoenix AZ • March 22-Reno NV
March 24-Sacramento CA • March 25-San Jose CA • March 27-Salt Lake City UT
March 28-Las Vegas NV • March 29-San Diego CA • March 30-Fresno CA
April 1-Boise ID • April 2-Portland OR • April 4-Spokane WA
April 5-Seattle WA • April 6-Vancouver BC

Produced by Yanni

Add: KOAI-Dallas
WEST COAST
LSG +43 "Curious" (Eastwest/EGG)
JANET JACKSON +33 "Get Lonely" (Virgin)
TIMBALAND AND MACO +29 "Clock Strikes" (Background/Atlantic)
ICE CUBE +21 "We Be Clubbin" (Heavyweight/A&M)
EBONI FOSTER +20 "Crazy For You" (MCA)

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

SOUTHWEST
JANET JACKSON +73 "I Get Lonely" (Virgin)
JON B. +59 "They Don't Know" (YabYum/550 Music)
EBONI FOSTER +54 "Crazy For You" (MCA)

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

SOUTHEAST
JANET JACKSON +130 "I Get Lonely" (Virgin)
SCARFACE +84 "Homeless & Thuggs" (Rap-A-Lot)
THE LOX +65 "Money, Power & Respect" (Bad Boy/Arista)
JON B. +64 "They Don't Know" (YabYum/550 Music)

CAROLINAS/VIRGINIA
JANET JACKSON +109 "Money, Power & Respect" (Bad Boy/Arista)
SWV +28 "Homeless & Thuggs" (Rap-A-Lot)
ARETHA FRANKLIN +26 "A Rose Is Still A Rose" (Arista)
DESTINY'S CHILD +74 "No, No, No" (Columbia)
ROBYN +72 "Do You Really Want It" (RCA)

SOUTHEAST
JANET JACKSON +73 "I Get Lonely" (Virgin)
JON B. +59 "They Don't Know" (YabYum/550 Music)
EBONI FOSTER +54 "Crazy For You" (MCA)

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

CAROLINAS/VIRGINIA
JANET JACKSON +130 "I Get Lonely" (Virgin)
SCARFACE +84 "Homeless & Thuggs" (Rap-A-Lot)
THE LOX +65 "Money, Power & Respect" (Bad Boy/Arista)
JON B. +64 "They Don't Know" (YabYum/550 Music)

BLACK A/C
Most Played Current Hits
ARETHA FRANKLIN "I Get Lonely" (Virgin)
BRIAN MCKNIGHT "Money, Power & Respect" (Bad Boy/Arista)
JODY WATLEY "Off The Hook" (Atlantic)
DESTINY'S CHILD "No, No, No" (Columbia)
OL' SKOOL "Am I Dreaming" (Universal)

Q-FILE
Need to get a hold of Quincy?? E-Mail him at: quincy@mail.gavin.com
We are also taking playlists by E-Mail!!! E-Mail Anna at: anna@mail.gavin.com
Playlists should be in no later than 5:00 Pacific time on Tuesdays. We accept playlists on Mondays as well.
You may still fax it in (415-495-2580) or phone it in (415-495-1990 ext. 627)
**SWV**
*Release Some Tension with a little RAIN*
R&B Mainstream Monitor 6* Monitor Crossover 8
R&B Adult Monitor 22*-20* AIRPOWER
R&R UC 3*-2*

**Sylk E. Fyne**
*RAW SYLK*
R&B Mainstream Monitor 28*-25* AIRPOWER • Monitor Crossover 19*-17*
Rap Monitor 51*-4* • R&R UC 24*-23* • Billboard Hot 100 Singles 50*-33*
Billboard Hot R&B Singles 30* Power Pick/Sales-17*
Billboard Hot Rap Sales 15*-8* Greatest Gainer...*Keep It Real...*

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**This is the 411.**

**Elusion**

"Pick up the phone, dial your number CLICK..."
R&R UC 31*-26* • R&B Mainstream Monitor Debut 37*
BDS 758 Total plays, 5.6 million in audience • 10,000 single sales - 2nd Week
Billboard Hot 100 Singles - New 85* • Billboard Hot R&B Singles - New 38*

**Blazin’ @:**
WOWI - Norfolk
KPRS - Kansas City
WEAS - Savannah

On at #174

**CVC #16**

**Robyn**

*DO YOU REALLY WANT ME...*

Las: Week ONE OF THE MOST ADDED

WQOK - Raleigh
WDQX - Richmond
KDKO - Denver
WJUC - Toledo

It's not a question...ROBYN IS HERE!
Meetings are the most despised part of any business and jock meetings are no exception. But bad meetings do more than just ruin your day; bad meetings make bad radio stations.

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

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

MEETINGS ARE REAL WORK

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

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

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

NO LONG MEETINGS

Meetings are too long—and time is money. Almost every productivity guru says meetings should never exceed 90 minutes. Long meetings usually lead to more meetings. They should accomplish twice as much in half the time.

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

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

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

CONVERTING MEETING TO DOING

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

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

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

INDIVIDUAL JOCK MEETINGS

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

Always provide air personalities with positive feedback about their performances. Pick out examples of excellent hits, format execution, and especially good content. To get great performances, you must emphasize the good stuff.

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

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

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

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

Meetings At-a-Glance

1. Take your agenda seriously. Distribute the agenda in advance. The agenda is the script of the meeting. If all the participants follow it, you will stay on schedule and limit distractions and digressions.

2. A well-structured agenda adds discipline and gives the meeting direction.

3. Solicit participation from the group. This isn't easy, because most people won't speak their minds in a meeting. You have to establish an environment of trust, where everyone feels they can express their opinion. Reach out to quiet members and keep a clock on those who like to dominate. Always give people credit for good ideas.

4. Keep your meetings as short as possible. People will still have a small appetite for meetings—even well-structured ones.

5. Arrange for a good place to meet. It should be clean and well lit, with comfortable chairs and minimal distractions.

6. Remember that group meetings are necessary, but nothing replaces the need for face-to-face communication with each individual team member.
Like That! by Thembisa S. Mshaka

'Face, His Homies, and More

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

It's all love (1r): Tela, Rap-A-Lot publicist Kim Rhone, and Lowkey of the Hoodlums. With all the guest appearances/ lateral product out now, what made you want to collaborate with artists to this degree, on a double CD? I wanted to do whatever worked, whatever sounds the best. I'd record with Bruce Springsteen or Ted Nugent if it

On hand to celebrate (1r): Franzen of KMEK, producer Tone Capone, and Yukmouth, whose Rap-A-Lot solo debut is coming soon.

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

Record to Watch

Coco Brovas

Black Trumpet feat. Raelvon (Duck Down/Priority) Another scorcher broken during the '98 Seminar. Third Most Added with 23 nods.

Chartbreak

2W 4W 2W
Gang Starr - Royalty (Noo Tybe/Virgin)
Burkworth - They Talk About It .. Feat. KRS ONE.. Method Man, Prodigy, KAM (Interscope)
Rah - Saga Begins (Universal/MCA)
Mog Dei - Bum Rock Feat. Q-Tip & Tash (Rawkus Entertainment)
Capt Up Snortkr - Snow Doggy Dogg & Kurupt: Ride On/Gang Starr Work (Noo Tybe/Virgin)
Sun Of Man - Can't Be Touched (Wu-Tang Records/Red Ant)
Onyx - Shut Em Down (JMJ/Out Jam Recording Group)
Luniz - Hypnotize Feat. Redman (C-NOTE/Noo Tybe)
Sensless Snortk - Gravedigger/Unplayed/RZA-12 Jomez (Gee Street)
Rufio Bag - Forces/Out Of Sight (A&M)
La' The Darkman - Heavt Of The Century (Big Beat/Atlantic)
Killah Priest - One Step/Fake MC's (DG)
Busta Rhymes - Turn It Up (F/P/mtng/Visulator/Elektro/EEG)
J2city - City Is Mine (Rap A-Fella/Def Jam)
2Pac - Do For Love (Amumu/Live)
MOBD - Karma (Blunt Recordings)
Das EFX - Rap Snatcher Feat. Redman (EastWest/EEG)
Ice Cube - We Be Clubbin' (Heavy/NAAAM)
John Forte - All You Gotta Do Is To (RCA/Puffhouse/Columbia/CPL)
Cappadonna - Slang Editor/Tha Pillage (Razor Sharp/Epic Street)
MOBB Deep - Rise Species (Loud)
Cannibus - How We Roll (Various Festivals/Universal/MCA)

New

Black Eyed Peas - Fallin' Up/ Dear Doses (Interscope)
Tone Kapone - Down For Mine (Freerecords)
Ride Soundtrack - Wu-Tang & Oryx: The Worst/Naergn & Nas: Blood Money Pt II (Tommy Boy)
M.I.C. Gerando - Nothing Moves/Vendetta (remix)/Black Rob/Rem (Blunt Recordings)
EPMD - Do It Again (Def Jam Recording Group)
Divine Styler - Before Mecca (DTA Records)
Scarface - My Horses Feat. 2Pac & Master P (Rap-A-Lot)
M.O.P. - Handle U Bizness (Relativity)
Money Boss Players - Area Code 212/ Dollar Bill (Wax/West/Warner Bros.)
Timbaland & Magoo - Clock Strikes (Atlantic)
Sporty Thievz - Mac Daddy/Street Cinema (Roc-A-Blok)
Whodas - Never Heard (Delicious Vinyl/2B/BMG)
2472 - 24/7 (Loud)
N.O.S. Click - Work Is Never Done Feat. Big L (Official Jointz)
Funkdoobiest - Act On It Feat. Kam (Blunt Zone)
DMX - Get At Me Dog (Def Jam Recording Group)
Tha Alkaholiks - All Night (Loud)

S - Indicates Gives Rap Retail Action.

Gavin Rap

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Cappadonna Run (Razor Sharp/Epic)
Cardan Jam On It (Penalty)
Most Added

Gavin March 13, 1998

Up & Add 'Em

Polyrhythm Addicts - Not Your Ordinary (Venus)
Bedroom Wizard - Suits in '98 (Unsigned)
Cappadonna Run (Razor Sharp/Epic)

Great Deity Dae - Take Hip Hop Back EP (R.A.P.)
Gp Wu - 1st Things First (MCA)
Too Short - Independence Day (Jive)
What was the highlight of recording this album?

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

WZAK-Cleveland's Lenny Berry.

How have you managed to maintain your street credibility?

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

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

'There's been talk of a Scarface movie. I don't wanna give it away, but I'll be making my acting debut soon...

This set should garner 'Face the props and multi-platinum sales he deserves. Thanks to Rap-A-Lot for putting on a great weekend. The fliers say it all! In other news, there's a new show on WNYU-New York, featuring Lynn Gonzalez of The Hip-Hop Shop. She will now be joined by DJ Riz and DJ Eclipse to form the Halftime Show. For details, call Lynn at (212) 998-1817. Fat Tha -makin' moves! By the time you read this, he'll be Aristae's new director of Mixshow Promotion, entering after J.C. Ricks' departure to Epic...Midwest kingpin Wolf D's on BET. Saw him in the video for Dejah's "Just a Lil' Bit." And yes, he did produce and rap on the single. Finally, this thought: Last time I checked, the First Amendment protected every American's right to freedom of expression. Can the California Department of Corrections recognize that they are not the Supreme Court and just let C-Bo get on with his career? Art is not a crime. If Til My Casket Drops is dope and it makes C-Bo and his fans happy, don't hate, congratulate like that. One Love. 

Rap Picks

DIVINE STYLER

"Before Mecca" (BTX Records)

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

THE GREAT DEITY DAH

"Indecent Proposal" (Royal Alchemist)

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

FATS BOSELLINI

"Los Skanless" (Smokes-A-Lot/DGC)

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

6 A.M.
(We Be Rollin')

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

From their new album: WORLDWIDE

www.reprise.com/nadanuf
1-888-Talk-2-WB (1-888-825-2927)
Management: Livio Harris / Too Slow-U-Blow Management
Gavin A3

Blue entries highlight a stronger performance than on the combined A3

**Most Added**
- Ronnie Milsap
- REO Speedwagon
- Sweden

**Top Tipped Seminotics**
- "Casting Time" (MCA)

**Record to Watch**
- "My Before and After" (Copper)

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**Editors:**
- Kent/Keith Zimmerman

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**Extension 606 by Kent Zimmerman**

Back to the Wood Pile
New and Extraordinary Pet Sounds

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

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**Eric Clapton**

Last time around in the studio, Clapton devoted himself to the blues. This time, EC could stand for "extremely cyber," since the music takes on a machine-driven groove, aiming for the entire radio spectrum. While players like Joe Sample, Paul Carrack, Nathan East, Vinnie Paladino, Chris Stapleton, and Andy Fairweather-Low make-in-the-flesh appearances, the music moves technologically conceived, resulting in an odd couple pairing of acoustic instruments and digital backing tracks. The good side is that, with an efficient partner like co-producer Simon Climie, Clapton is able to take complete tonal control of the music, homing in on his vocals and, especially, the all-important guitar work. And while, at times, the music sounds a bit robotic and down, as a singer Clapton seems inspired. Highlight tracks include "River of Tears" and "Pilgrim."
ing and current with whatever's on his mind—in this case, Six Nation politics and music. Using a combination of ambiance and light hip-hop rhythms, Contact from the Underworld of BeebeyJ is a collection of sound poems uniquely mixed with samples and loose vocals, at times interwoven with spoken word. Particularly moving is "Sacrifice," culled from a phone conversation with Leonard Pelser, who has been jailed since 1976 after a gunfight between Native American activists and FBI agents. Each track has an interesting story and lineage, which you can read about on Capitol's web site, hollywoodandvine.com

Other favorites include "The Code of Handsome Lake, " "Unbound," "In the Blood," and "Katttelebone."

**Ebba Forsberg.** The girl can't help it. Everything on Maverick seems to reflect on Madonna, who's cool hot right now. Whether or not she's behind this album (signed by Maverick A&R teen Guy Oseray) is sort of immaterial (pun intended), although, hey, you gotta look at Alannis and think, **mmmm.** While Ebba Forsberg can be dark, her music is slightly more akin to Carole King and Laura Nyro than Joni Mitchell, in that its dripping with instrumental arrangement. Consider that Forsberg is Swedish—"lost rivers" is the place where winter nights last forever? Maybe that's why the songs usually take a higher, rougher road, leaning on literacy rather than easy hooks. Face it, radio can't live on Chumbawamba alone. Another thought is that Forsberg's music is unique in that, like Enya, she utilizes the services of an outside lyricist, namely her sister, Kaja. Envision, produced and recorded abroad, Forsberg evokes the somber moods of Scandinavia, or, as she explains, "These songs carry a form of melancholy. I can't do anything without a certain amount of melancholy." I know, the whole record isn't out until mid-April, but after debuting the video at the Gavin in San Diego (finishing in the top five on the GRIDelle), I've been hooked like a dog on the advance disc. Favorite tracks include the single "Lost Count" as well as tracks 2, 6, and 8.

**Dana Mase.** Interesting disc accompanied by an equally interesting autobiographical sheet, in which Dana Mase outlines her life in 10-year increments. In a way, the music and the life stories become indistinguishable. In other words, this is the work of a writer who, as a child, was given Paregic every night before bed. Rank them then called it abuse, TJJmbs aside, *Through the Concrete and the Rocks* is co-produced by Steve Addabbo, who recorded the early vital work by Suzanne Vega. Mase's strong Judaculi background shines through some of the lyrics. Don't make the same mistake as I did. Give this a careful listen before launching a judgment. We like "A Little Light," "Woman in Apr 5C," and "Ellendale, North Dakota."
a viable radio release. We like it when a record earns its stripes by refusing to whither away. When songs like “Symphony” or “No One Can Touch Me” finally hit their chorus lines, you feel the debilitating buzz of discovery. Here’s someone really good at stitching verses together. Quick story: My buddy Grid radio legend-turned-manager) Bonnie Simmons and I judged a songwriting contest in a Mission district bar a few years back. After an entire evening of truly horrible songwriters, we looked at each other and vowed to kiss the feet of those capable of singing lyrics without you realizing they’re rhyming verses. Since that evening, I’ve been a fan of real writers like Kathleen Wilhoite.

Jules Verdone. Every six months or so, I get a call from a soft-spoken producer named Jon Lupfer who works out of Boston’s Q Division studios. In the past, I’ve turned me on to the music of Jennifer Trynin and Merric Amsterberg, who records the studio’s label: Q Division’s latest labor of love is Jules Verdone. Her music is consistent with J.T. and M.A., in that if a major scoops her up, mission accomplished, and the label’s personality is reinforced. Already a Grammy publishing signing, Verdone’s music is what we call heavy folk, songs with electric guitars, backbeat, and sensible lyricism. According to a People Magazine review a month back, Verdone acquired insight as an AIDS educator and Planned Parenthood counselor, which accounts for the music’s street smarts. Tracks include “Baltimore or Less” and “Fall Down in Three.” Don’t know which track WXRV is playing, but for more info, try qdivision.com.

Spin Trends
1. BONNIE RAITT +334
2. SEMISONIC +134
3. ROBBIE ROBERTSON +110
4. ERIC CLAPTON +100
5. EBBA FORSBERG +88
SHAWN COLVIN +88

A3 Gridbound

DAVID POE (551 Music)
* KATHLEEN WILHOITE (V2)
* FINLEY QUAYE (551 Music)

LOU DON WAINWRIGHT III
PETE BEASCO (Verve Forecast)
* ELLIOT SMITH (Capitol)

A.J. CROCE (Ruf)
TERRY CALLIER (Verve)

COTTON MATHER (Copper)
* CHRIS KNIGHT (Deca)

VON GULL (Capitol)

TOM HALL
* RADIO KINGS (Rounder)

BILL HANNON (Elektra)

JULIE SHEAR (Green Street/Portland Hi)
* SHAWN COLVIN

MARIA MULDAUR (Telac/Blues)
(Columbia/CRG)

MARC COCCO (Capitol)

GAVIN MARCH 13, 1998

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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 at (655) 231-8288.

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Singles

BY DAVE SHOLIN

S.O.A.P. "This Is How We Party" (Grave)
Y100-Miami didn’t waste a second popping this one on the air. Nothing like a bright, upbeat, and positive sound when spring’s just around the corner. These two sisters, still in their teens, reside in Denmark and have been vocalizing since the ripe old age of three. All that practice is about to pay off.

REBEKAH "Sin So Well" (Elektra/EEG)
Big buzz at the recent Gavin Seminar about this fresh talent, who treated some lucky folks to a special performance in San Diego. Plus, this song turned in a solid performance during the “Jukebox Jury” as well, so it’s not surprising to see it show up in the week’s Most Added column.

M.G "Sweet Honesty" (Classified)
Discovered in the City by the Bay by KYLD mixer Vicious V., this fresh-out-of-high school singer is not taking long to get noticed. A hot track that’s already up to 45 spins at Wild 94.9 also boasts adds at KTFM-San Antonio, KHTN-Modesto/Merced, and KHY-S-Houston. Contact Matt Villacarre at (650) 685-0190 x21 for your copy.

OUR LADY PEACE "Clumsy" (Columbia/CRG)
Seemed only a matter of time before this track made its way to the mainstream pop world. Huge at alternative, the song has a distinctive appeal that will serve it well after many repeated spins.

BLAIR "Have Fun, Go Mad" (J terror Records/MCA)
With a title like this, it seems the feel-good flavor of this tune is a natural for Danny DeVito’s new label. The song is featured on the soundtrack to Sliding Doors, the upcoming Gwyneth Paltrow movie.

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

Albums

SAMIAM

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

MONTEFIORI COCKTAIL

Raccomella No. 1 (Irma America)
Little does rock radio know, but one of Italy’s best and most respected labels has recently set up an office here in the States. Besides developing new artists, Irma Records has also released numerous compilations of groovy-orientated music. Classic Italian funk, soundtracks, trip-hop, jungle—the list goes on and on. One of their new acts is Montefiori Cocktail, featuring two brothers that play an intoxicating blend of swanky cocktail dilettes heavily influenced by Brazilian funk, and lounge-chic. While the album itself is very solid throughout, the cut of choice is “Tekila Bum Bum,” which comes complete with a heavy Latin bass-line, raw sax, and bird calls. And for you DJs, the album is available on import vinyl (as with all Irma releases). Highly recommended. For more information, contact (212) 465-8188.

SPACEHOQ

The chinese album (Sire/Warner Bros.)
Like some bastard, polysonic offspring of Freddie Mercury, David Bowie, and Ray Davies, this quartet of British expats maintains a healthy affinity for glam rock theatrics and over-the-top sonic bravado, all of which makes for an impressive and enjoyable sophomore effort. From the eerie quietude of the opening track, “One of These Days” to the late 70s/early 80s arena rock retro-fit of their current alternative smash “Mungo City,” Spacehog proves to be all about catchy guitar riffs, off-kilter melodies, and finger poppin’ rock attitude. Also check the mod-behop vocals and chug rhythm happiness of “Captain Freeman,” the cheery, soft pop of “Almond Kisses,” and the twanged out honky tonk of “Anonymous.” Plenty of hook laden hits to choose from.—SPENCER D.
Why wouldn't these programmers wait 'til March 16th to add "Heaven"?

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

"Jai's sound has all of the ingredients of an across the board hit"
■ Rich Anhorn, KHMX/Houston

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

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

"One of the freshest voices in pop music."
■ Elysia Gardner, LA Times, Jan. '98

"Most promising newcomer in years."
■ Edna Gunderson, USA Today, Nov. '97

"A voice that slides over melodies like silk."

"Taking the music world by storm."
■ Rosie O'Donnell, Jan. '98

Heaven can't wait.

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  4  WASHINGTON D.C
  6  CHICAGO
  8  SAN FRANCISCO
10/11  LOS ANGELES