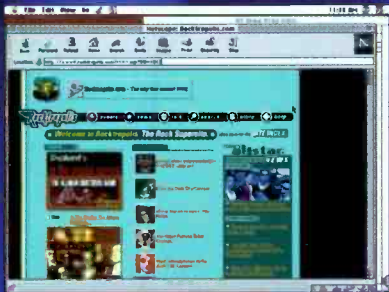


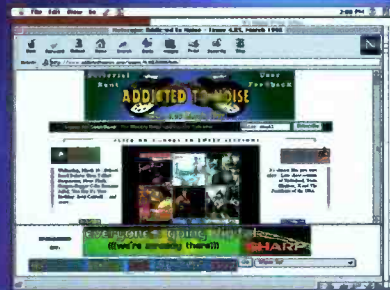
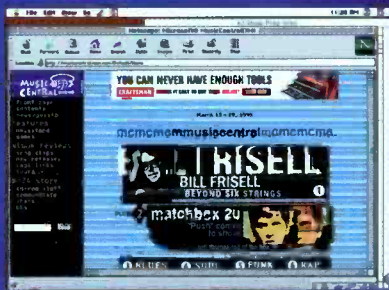
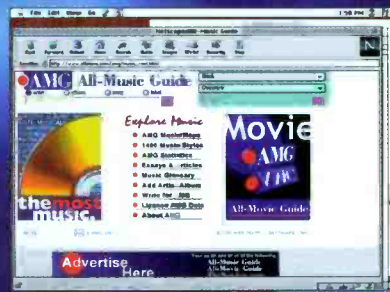
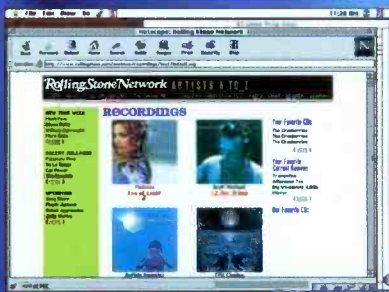


# GAVIN

## TRIPLE A ON THE



# INTERNET!



*The Leading Edge of Cyber City*

### GAVIN'S TOP 20 A3 WEB SITES

*Internet Radio Pioneers:*

**Imagine Radio's Customized Listening Experience**

**WEBX/FM, The Web 93.5: From Champaign to the World**



alana davis crazy

The new single and video from her acclaimed debut album **Blame It On Me**, and the follow-up to the hit "32 Flavors"  
Top 5 Best Albums Of 1997: "A major new talent." - *Time Magazine* Most Promising Newcomer 1997 - *Entertainment Weekly*  
If you missed Alana on *The Tonight Show*, *Good Morning America*, *Late Night with Conan O'Brien* or *Vibe*, you can catch her April 27 on *The Late Show with David Letterman*.  
And you can see her on the main stage of the entire **HOPDE** tour this summer, especially if you didn't see her when she toured with **Lilith Fair**, **Sister Hazel**, **G. Love & Special Sauce** or **Ziggy Marley & The Melody Makers**.

produced by **ezra taton** co-produced by **alana davis** management: **jeffrey evan kwatinetz**

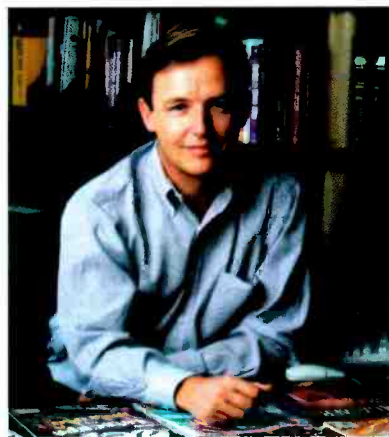
on elektra compact discs and cassettes [www.elektra.com](http://www.elektra.com) © 1998 elektra entertainment group, a division of warner communications inc. a time warner company.

AS TOLD TO KENT ZIMMERMAN

# Chris Anderson

## On the Future of Internet Radio

Chris Anderson, CEO and President of Imagine Media, is credited with building that company into one of the fastest-growing publishing outlets in America. A British expatriate, Anderson came to America in 1993 after turning his first company, Future Publishing, into an extraordinary business success story. Founded as a garage startup in 1985, Future grew in eight years to publish over 30 monthly magazines, becoming one of the UK's largest consumer magazine publishers. Anderson was the first publisher to regularly bundle floppy disks—and later CD-ROMs—with his publications and has been a pioneer in merging media ever since. Imagine Media now publishes seven consumer computer and gaming magazines including PC Gamer, Next Generation, and MacAddict. On March 9th, Anderson launched Imagine Radio, the company's foray into Internet Broadcasting. Born in Pakistan in 1957 to British medical missionaries, Anderson was educated in American schools in India, in the British education system in Great Britain, and received a degree in philosophy and politics at Oxford University.



Chris Anderson

is distributed over data lines. Internet radio is distributed through the utilization of streaming media technology. Media streaming involves the delivery of audio or video to the computer desktop in a continuous flow—"stream"—of data that is converted into sound by the computer in real-time. Streaming is more efficient than the download-and-play approach, the original model for audio distribution on the Internet. Downloading audio requires the permanent copying of audio files from an Internet server to the user's personal computer before it can be played. Streamed content, on the other hand, is never stored on the user's computer, thereby eliminating possible virus problems and complications with royalty and licensing issues. Because streaming media today literally involves a one-to-one connection between the listener's computer and the actual audio server, Internet radio "broadcasts" would be more accurately described as "narrowcasts."

The market is already large.

Recent estimates have put the total number of Internet users as high as 68 million and growing. It is estimated that 70 percent of those users have multimedia-enabled computers. RealNetworks claims as of January, 1998 to have distributed over 35 million RealPlayers worldwide. One could therefore reasonably assert that literally tens of millions of people have experienced some form of streamed audio over the Internet.

Consumer behavior patterns are evolving. Internet users are becoming more comfortable with the concept of radio over the Internet. AudioNet has reported a five-fold increase in the number of unique users, to more than 300,000 per day in 1997.

Internet radio has the opportunity to feed new markets such as the growing "at-work" listening audience. "At-work" listening accounts for 27 percent of all radio listening (up from 17 percent in 1990). These figures are significant when combined with Internet user trends that show that more than 20 million users connect at work, where Internet connections are more likely to be persistent as opposed to the home.

1998 will be a very interesting year in determining the trajectory of Internet radio as a viable business. Success will depend on many factors, such as consumer adoption, advertiser adoption, and advances in technology. While the short-term market will be limited to those with powerful computers and reasonably fast Internet connections, the time is coming when "listening to the radio" on a computer will become as standard as checking e-mail. **GAVIN**

Generally, the distribution of audio content over the Internet, including sound files, clips, and real-time audio should be known as "Internet audio." When describing audio content that is programmed in familiar radio formats, the term "Internet radio" is more accurate. Technically, the term "Internet radio" is an oxymoron, as traditional radio is transmitted by means of radio waves sent through the air, while Internet audio

## First Words

Mention the Internet in any conversation and chances are you'll become engaged in a resounding debate over what it all means. For every person who claims the Internet is the great interactive link to the future, there's an equal and opposite viewpoint reducing the World Wide Web to nothing more than techno-blatney.

Get this: the Web is here to stay. While the Internet's ultimate utility has yet to be defined fully, personal needs and marketplace demands already are having a striking impact on its rapid evolution. New technological advancements are improving the capabilities for streamed audio and video, faster downloading, and greater interactivity between users. On-line shopping has begun to affect the traditional retail marketplace, and the Web quickly is augmenting the entertainment

needs of a young demographic that finds no value in newspapers or radio.

Yes, radio. Like it or not, the Web is going to have a resounding impact on traditional radio broadcasting. Not this year, maybe not next...but the interactive revolution has begun, and the way we communicate with is changing forever.

Now is not the time to rest on our revenue gains and our spread sheets. The future is calling...and we, as an industry, need to listen.

Remember television?

Reed Bunzel, Editor-in-Chief

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- NEXT WEEK**
- Top 40's Words of Wisdom**  
*The 1998 Gavin Top 40 Award winners talk about what it takes to reach the top and what winning has meant to them.*
- Plus, Bill Richards Offers Advice for Up-and-Comers**

**GAVIN** Founded by Bill Gavin—1958

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California 94105, USA

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



**"Frankly, it mystifies me why a traditional radio station would want to be on the Internet."**

— Brad Porteus  
see page 45

## WB Announces Major Restructuring

Spring cleaning. It's not just a household chore anymore.

Warner Bros. Records, Inc. this week announced a major restructuring, designed to "facilitate coordination and enhance service functions amongst all divisions."

Essentially, Warner Bros. and Reprise Records will combine several departments—including A&R, Product Management, Sales, and Publicity—while continuing to operate as separate entities. This consolidation means a decrease of close to 8 percent of the staff (read: 35 jobs). Similar changes are expected to be announced for the company's black music division soon.

The changes at Time Warner are just the latest of the overall industry's ongoing realignments. Most

major record companies in the last few years have undergone similar "retrofits"; radio also has been consolidating rapidly since 1996.

"It's obvious that Warner Bros. Records, Inc., both as a whole and in its constituent parts, is on the move," commented new Time Warner President Phil Quartararo. "Streamlining our operations can only enhance and accelerate that movement, while at the same time laying a firm foundation for the company, its artists, and the great music they create."

Quartararo also announced this week the hiring of two new top level executives. Record industry vet John Leshay (last Senior VP Artist Development at

Columbia) joins as Senior Vice President Marketing for WB Records, Inc., and former radio programmer Andy Schuon comes aboard from MTV Networks as Executive VP/GM of the Warner label.

"Our commitment to growth and a strong, vibrant future is underscored by the addition of these two remarkable executives and the talent, vision, and proven track records they bring with them," said Warner Bros. Records, Inc. Chairman/CEO Russ Thyret.

## Regency Ent. Buys Trauma

Independent film company Regency Enterprises has purchased Trauma Records for an undisclosed sum. The deal, which had reportedly been in the works for some months, was engineered by Joe Regis and Bill Hein, co-presidents of Restless Records, already a part of the Regency Music Group.

The buy further solidifies Regency's commitment to a music industry presence. "We have been looking for a strong partner to complement our existing label operations," Regency owner Arnon Milchan told the *Hollywood Reporter*. "Trauma offered an outstanding talent roster and a marketing and promotional philosophy that has proven incredibly successful and entirely compatible with our own."

Under the agreement, Restless and Trauma will remain independent imprints in the Regency Music Group and retain their existing senior staffs. Trauma is also in negotiations to switch to BMG Distribution (it's currently with Universal). Restless is expected to move operations to Trauma's Sherman Oaks headquarters.

## A Tale of 20 Cities: 1997's Top, Bottom Growth Markets

Denver-Boulder (Arbitron market #22) topped the list of growing radio markets in 1997 by expanding its annual revenue 18.3 percent last year. That's according to the latest estimates from Duncan's American Radio. The next-fastest growth market last year, at 18.2 percent, was Rockford, Ill. (#147), located some 90 miles northwest of Chicago. Las Vegas (#43) has been on Duncan's list of cities

with the highest growth rates for four consecutive years; last year it came in third with 17.9 percent growth.

The flip-side of this chart—markets with the lowest growth rates last year—has Eugene-Springfield (#144) showing a 7 percent decline, followed by Worcester (#112), which had a 3.8 percent drop in market revenue. The rest each posted small increases in revenue.

### MARKETS WITH HIGHEST GROWTH 1996-97

RANK	MARKET (Arbitron rank)	% GROWTH
1.	Denver-Boulder (#22)	18.3%
2.	Rockford (147)	18.2
3.	Las Vegas (43)	17.9
4.	Washington, DC (8)	17.0
5.	Toledo (76)	16.9
6.	Phoenix (17)	16.5
7.	Asheville, NC (176)	15.2
	Knoxville (66)	15.2
9.	Jacksonville (51)	14.5
10.	Atlanta (12)	14.4
	Dallas-Ft. Worth (6)	14.4

### MARKETS WITH LOWEST GROWTH 1996-97

RANK	MARKET (Arbitron rank)	% GROWTH
1.	Eugene-Springfield (#144)	-7.0%
2.	Worcester (112)	-3.8
3.	Savannah (154)	0.7
4.	Macon (148)	1.0
5.	Springfield, MA (77)	1.5
6.	Riverside-San Bernardino (29)	2.3
7.	Des Moines (88)	2.6
8.	Youngstown (91)	2.9
9.	Baltimore (19)	3.0
	Baton Rouge (81)	3.0



## Book 'em, Gavin!

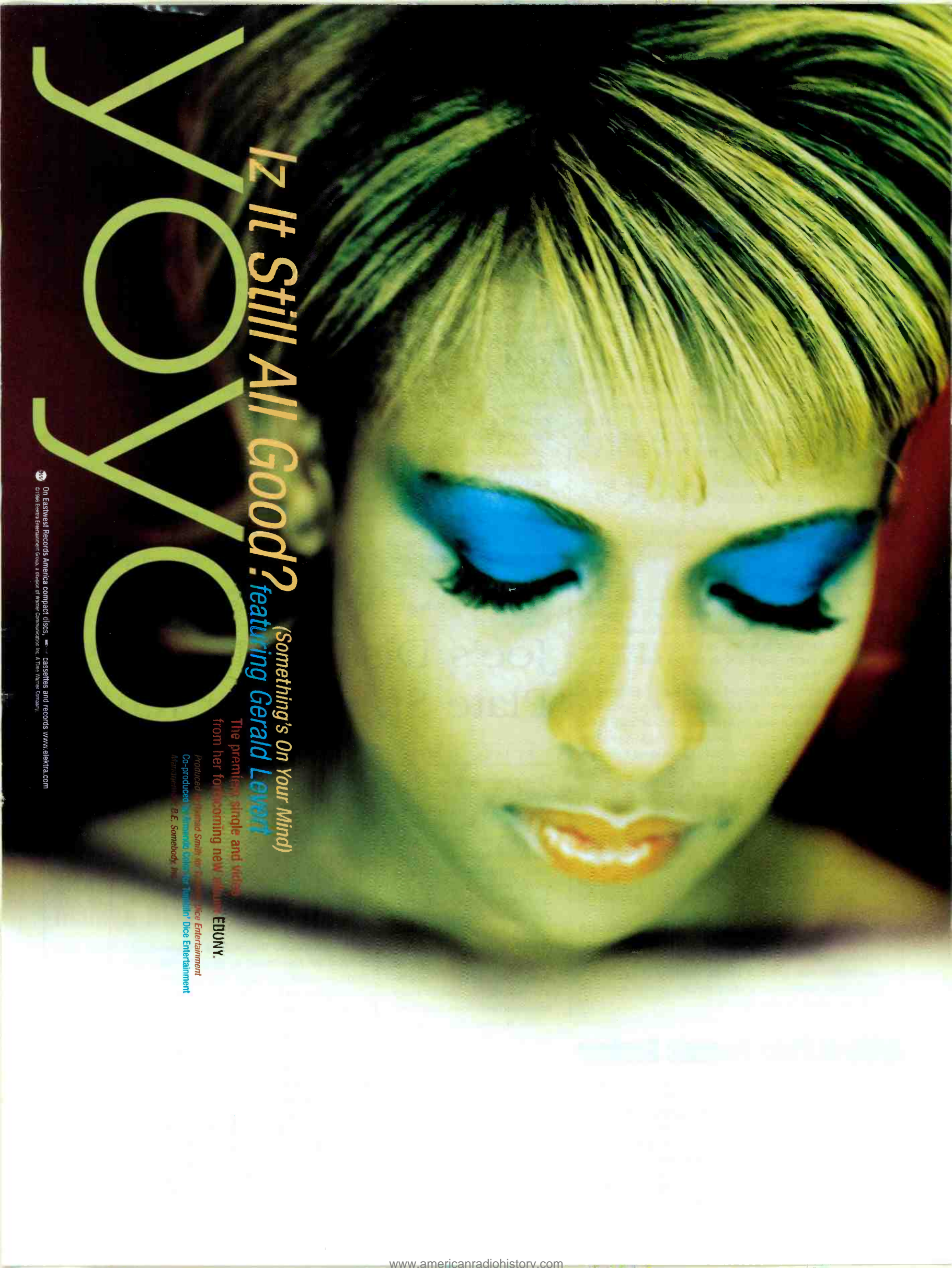
As part of our 40th anniversary celebration, we are introducing the first book to be published under the GAVIN imprint, Ben Fong-Torres' *The Hits Just Keep on Coming: The History of Top 40 Radio*. Set for fall publication by Miller Freeman Books; this will be Ben's fourth book.

Besides researching Top 40's late, great pioneers, Ben interviewed dozens of major figures. They include Chuck Blore, Bill Drake, Ron Jacobs, Betty Breneman, Paul Drew, Buddy Deane, Mike Joseph, Dick Clark, Gary Owens, "Cousin" Brucie Morrow, Jerry Blavat, Casey Kasem, Scott Shannon, Joe Niagara, Joey Reynolds, Bill Ballance, Earl McDaniel, Chuck Leonard, Neil McIntyre, Bill Watson, Robert W. Morgan, Kent Burkhardt, Dr. Don Rose, Charlie Tuna, Pat O'Day, Johnny Holliday, Joe Smith, Frankie Crocker, Arnie "Woo Woo" Ginsburg, Michael Spears, Buzz Bennett, Bobby Ocean, Shana, Lee "Baby" Simms, Rick Dees, and Kim Fowley.

Kim Fowley? Yep. That '70s scenemaker and punk rock producer was a self-described "food runner" for Alan Freed at KDAY in 1960.

Fong-Torres, who began work on the book only last November, met his March 18 deadline. "I think I know why they call it a deadline," he said.





**Is It Still All Good?** (Something's On Your Mind)  
featuring **Gerald Levert**

The premier single and video  
from her forthcoming new album **EDUINY**.

Produced by **Howard Smith** for **Real Gone Music Entertainment**  
Co-produced by **Amanda Cohen** for **Tinlight** Dice Entertainment  
Management **P.E. Somebody, Inc.**

On EastWest Records America compact discs, cassettes and records [www.alextra.com](http://www.alextra.com)  
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## The G-files

### ACQUISITIONS

- CENTENNIAL BROADCASTING announced the \$16 million purchase of three stations in New Orleans from Sinclair Communications. Included in the deal are Nostalgia-oriented WBYS/AM, Oldies-formatted WRNO/FM, and Urban Oldies-formatted KMEZ/FM.
- CAPSTAR BROADCASTING inked a deal to buy Champion Broadcasting's 11 stations for \$13 million. Stations included in the transaction: Tejano-oriented KMRK/FM, Classic Rocker KCDQ/FM, and Top 40-formatted KCHX/FM, all in Odessa-Midland; Nostalgia-oriented KIXZ/AM, Country outlets KBUY/FM and KMML/FM, and Hot A/C KNSY/FM in Amarillo; and News/Talk/Sports-formatted KDBS/AM, Classic Rocker KZMZ/FM, Country outlet KRRV/FM, and A/C-formatted KKST/FM in Alexandria, La.
- CUMULUS MEDIA agreed to buy two more stations in Florence, S.C., this time picking up Active Rocker WBZF/FM and A/C-formatted WMXT/FM from Pimplico Broadcasting. Terms were not disclosed.
- JACOR COMMUNICATIONS picked up an AM/FM combo—Sports/Oldies-oriented KLOO AM/FM—in Corvallis, Ore. from Oregon Trail Productions for \$2.5 million.
- WFN BROADCASTING struck a deal to acquire tourist-oriented KORL/FM-Honolulu for \$1.3 million from Loew Broadcasting.
- PARTNERS FOR CHRISTIAN RADIO agreed to pay \$1.2 million to RA-AD for Christian-formatted WBDX/FM in Chattanooga.

### CLOSINGS

- JACOR subsidiary Premiere Radio Networks completed its acquisition of Talk Radio Network and Chancellor Broadcasting Co. (not Chancellor Media) for \$9 million. The deal includes two Art Bell Radio programs and News/Talk outlet KOPE/FM in Medford-Ashland, Ore. (see story, this page).
- REX BROADCASTING finalized its \$6.5 million purchase of News/Talk-formatted KTUC/AM and Top 40 outlet KSJM/FM from Maloney Broadcasting. Broker: Kalil & Co.
- RADIO CENTER DALTON completed its \$1.4 million acquisition of A/C-formatted WBLJ-Dalton and Country outlet WQMT/FM-Chatsworth, both in Georgia. Announced purchase price was \$1.4 million.

### PROGRAMMING

- ARBITRON announced a line-up of PD Seminars scheduled in 1998. They are: April 30: Miami (exclusive to Hispanic radio, see below); June 4: Dallas ("Beyond the Basics"); September 16-17: Columbia, Md. (Arbitron 101 and Arbitron Univ.); October 1: San Francisco ("Beyond the Basics"); and November 11-12: ("Beyond the Basics" and Arbitron Univ.).
- WESTWOOD ONE/CBS RADIO SPORTS have inked a deal to be the exclusive radio provider of complete Masters Golf and U.S. Open Golf coverage. The package begins with preview broadcasts beginning April 4, preceding continuous update reports during the tournament, which begins April 9.

## Arbitron Plans Hispanic Seminar

Arbitron has announced that it has scheduled an exclusive Hispanic radio seminar April 30 in Miami. The one-day event, to be conducted both in Spanish and English, will focus on a wide range of issues and Arbitron services, including MaximiSer, High Density Hispanic Area seasonal books, local market consumer data, and at-work listening.

The Hispanic seminar was developed "in direct response to requests from Hispanic broadcasters, who have identified the need for translating this important information."

## Will Bell Buoy Premiere Bottom Line?

BY TONY SANDERS

Chancellor/Premiere could be singing the Monday Morning Blues for Art Bell this coming week, based on what GAVIN has heard from some major-market Bell affiliates. Today (March 27) is the deadline for GMs and PDs to sign and fax back a two-page contract amendment requiring all affiliates carrying Art Bell's overnight show *Coast to Coast*, or *Dreamland With Art Bell*, to run two minutes per day of national ads sold by Premiere Radio Network. The ads must run between 6 a.m. and 8 p.m., per the contract.

Station PDs and Operations Managers GAVIN spoke with dubbed the move "extraordinary" and "unprecedented." One major-market source hinted that a groupwide defection by Disney/ABC's four Bell affiliates could take place as early as next Monday (March 30).

Premiere Radio Networks

President/CEO Steve Lehman seems unperturbed. "Art Bell is doing double digits in his markets," he explained. "He's performing like a race horse and he's got a proven track record." Lehman added that Bell's shows are running in all 25 of the top-25 markets and have a total of 450 affiliates.

"Two minutes is fairly cheap for a show that's Number One in all the top markets," said Jacor's Randy Michaels, whose company recently bought the Art Bell programming. "We're not asking for cash." Michaels noted that the Jacor stations are giving up the two minutes per day, "so it's not like we're asking anybody to do something we're not doing."

Bell's top-four market affiliates in the U.S. are all Disney/ABC stations: WABC/AM-New York switched on Art Bell *Coast to Coast* late last year. Both KABC/AM-L.A. and KSFO/AM-San Francisco have been run-

ning Bell for several years and the show has been on for about one year in Chicago at WLS/AM.

In Chicago, *Coast to Coast* has "done what we wanted it to do in overnights," says Mike Elder, Operations Manager at WLS/AM. Prior to putting on Bell last March, WLS had been re-running Rush Limbaugh. Still, Elder says, giving up two minutes of prime-time inventory for an overnight show is pretty extraordinary. "Art commands a pretty good audience in overnights," Elder conceded, but he insists that requiring affiliates to give up two minutes every day "is really unusual."

Another Operations Manager at a major market Talk station drew this parallel for music station PDs to mull: "How much would you pay your overnight guy, if you had one? I suspect it wouldn't be very much. That's the kind of thing we're faced with here."

## Joe's Dishes Up Blue Plate Special for Radio

BY LAURA SWEZEY

Online indie distribution company joe's production & grille, inc., now is serving up its own radio show: *Joe's Blue Plate Special*. Distributed to over 500 college stations, each half-hour program consists of seven songs from independent acts along with an interview with a well-known artist. Spliced between the music, which can be purchased through an 800 number announced during the show, are old movie sound bytes and comments from a DJ host.

The six-year old company last year began an online music store at joesgrille.com, featuring music from independent labels, artists, and bands. For \$250 per year, bands can have their CDs promoted and distributed through the service, and are eligible for submitting their music to the *Joe's Blue Plate Special* radio show.

Wendy Rubin, founder and

president of joe's production & grille, says the radio show was the important next move in getting artists' music heard. "We're putting in all the steps in order to help

bands who have it together, and we're creating a new path for indies to do it themselves." joe's production & grille can be reached at joe@joesgrille.com.

## PR&E, IBM to Provide New Radio Management System

IBM and Pacific Research & Engineering (PR&E) have formed an agreement to provide radio broadcasters and audio content providers new products designed to keep costs down and generate new revenue.

PR&E will market several IBM services and solutions, such as eWave, a new StarTrax solution for the complete management of radio stations of any size, including networks, groups, and affiliates. PR&E will provide systems integration and worldwide data communications through IBM Global Services.

eWave, an integrated application suite, features a digital library as well as modules for scheduling, advertising, invoicing, local insertion of ads, and management reporting. It can also individually manage digital content distribution to hundreds of locations and create detailed records of what was played, potentially increasing radio broadcasters' revenue by offering more customized advertising packages.

# fono

- **fono** is Europe's new weekly magazine dedicated to highlighting and promoting hit records.
- **fono** offers accurate airplay data from Music Control monitoring 500 stations 24 hours a day, seven days a week — a new single currency for the European music industry.
- **fono** means no more relying on playlists, rumor or secondhand information. **fono** gets inside the charts to bring you the real story of what's happening in European music.

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## *The best data*

European radio monitored  
24 hours a day, 7 days a week.

---

## *For programmers*

The only accurate guide to  
radio's up-and-coming hits.

---

## *The best music*

Hits, tips and all the news  
on Europe's breaking music.

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## *For retailers*

The competitive edge  
to put you ahead of the pack.

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## *In 15 countries*

From the Atlantic to the Oder;  
from Finland to the Mediterranean.

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## *For record labels*

We speak to the people  
who turn A&R into sales.

**breaking hits in europe**

From the publishers of Music Week

BACK BY POPULAR DEMAND

# Arbitron Rolls Out 1998 Program Director Seminar Schedule

Mark Your Calendar Now!

When	Where	What
April 30	Miami, FL	Exclusive to Hispanic Stations, <i>en Español</i>
June 4	Dallas, TX	Beyond the Basics
Sept. 16 & 17	Columbia, MD	Arbitron 101
October 1	San Francisco, CA	Beyond the Basics
Nov. 11 & 12	Columbia, MD	Beyond the Basics & Arbitron University

## Seminar Sign-Up

Fax this form to register, and send a check for \$90 made out to "The Arbitron Company." Send to Bob Michaels, Arbitron, One Galleria Tower, 13355 Noel Road, Suite 1120, Dallas, TX 75240. Fax: (972) 385-5377. To qualify for this seminar, you must be an Arbitron client.

For more information, Call Bob Michaels, manager, Radio Programming Services, at (972) 385-5357.

### Sign me up for the PD Seminar in:

Seminar Location \_\_\_\_\_

Name \_\_\_\_\_

Title \_\_\_\_\_

Station \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Fax \_\_\_\_\_

**ARBITRON**

# BACKSTAGE

BY JAAN UHELZSKI



## MADONNA'S BACK

Although you couldn't tell by **Madonna's** over-done Goth gown at the Academy Awards on Monday, *Living Fit* magazine honored the Material Mom with the "Most Bodacious Back" citation. She probably would have scored the "Most Admirable Abs," had it not been for **Demi Moore's** obsessive work-out schedule, and the fact that little Lordes' birth a year and a half ago did take some toll on her formerly rock hard tummy. Even if Madonna is rivaling **Cher** for odd get-ups, she still does have impeccable musical taste, and signed Huntington Beach ska-punk band **Wank** to her **Maverick** label. And she didn't even have to send them nude pictures, like she mailed to the guys in **Rancid** a few years back. According to those in the know, **Social Distortion's Mike Ness** discovered and produced some tracks for them, including "Larry Brown," which graces their debut CD, which should be in stores next week. Now if only Madonna would sign Social D, who have been without a label since **Sony 550** dropped them after the release of last year's *White Light, White Heat, White Trash*.

## ELTON GETS HIS HAND SLAPPED

Speaking of hard rocks, that aging peer, **Elton John** had his hand slapped this week when it was discovered that a stone antiquity he bought at an auction turned out to be "hot." Sir Elton tossed off £38,000 four years ago for a Roman sarcophagus at Sotheby's; now the usually reputable auction house got word from authorities that the object may have been stolen and have demanded that the musician return the artifact. Let's hope they reimburse the purchase price—plus adjust it for inflation—since the Sir John is still on his austerity plan. We swear this is our last stab at attacking the aging set, but **Michael Jackson**—who was foiled in his attempt to purchase a German castle last week—was spotted in drag during a shopping trip in Munich, Germany. Not just any kind of get-up, he was dressed as an Arabian woman. What was he doing, trying to hide from his accountants? The deposed King of Pop has recently put on a budget by his handlers.



Elton John

## JONNY LANG: IT'S COOL TO BE IN SCHOOL

So what is **Jonny Lang** going to do now that he wrapped up his tour? You can't expect the 17-year old Minneapolis native to go to the mall or head for the snow-covered hills with a snowboard tucked under his arm. No this hardest-working teen in show business is studying for his GED, a.k.a. his high school equivalency degree. Unlike the **Silverchair** tots, he didn't bring a tutor on the road with him, and instead did it the old-fashioned way. He dropped out of school. When he's not cracking the books, Lang has been spending time with **Blues Traveler's John Popper**. Before you get nervous, he's not learning to play the harmonica. The two of them are collaborating on a few tunes for Lang's new album. We don't care, just as long as Popper doesn't sit on him. Lang is just about ready to demo a few tunes before he heads back to the studio with **David Z**, who produced his platinum selling *Lie to Me*. His label doesn't have a release date yet, but most likely it will come out in early 1999, since he's already booked for a number of festivals around the country this spring. Also, don't miss Lang's beautiful visage on the cover of the blues supplement in an upcoming issue of *Rolling Stone*. Lang flew into San Francisco on a day off between concert dates—costing his label an arm and a leg—for a photo shoot with the venerable **John Lee Hooker**.

# Dayton Phillips Dies



**KOME-San Jose Senior Account Executive Dayton Phillips** suffered a heart attack and died on March 14, 1998. Dayton was a familiar presence in the San Jose market; he was General Sales Manager of **KWSS** in the early '80s. He moved to Denver with **Western Cities Broadcasting** in 1985, but returned to the South Bay as an Account Executive for **KOME** in 1988. He was named General Manager of **KHQT** in 1989, but when the station was sold to **KFOG** in 1996, he returned to **KOME** and the post he held until his untimely death. A memorial fund has been established in his memory. Send contributions to: The Dayton E. Phillips Memorial Fund, Bank of America, 7041 Oak St., Brentwood, CA 94513 (945-634-3561).



# naked



Dan Persigehl, PD, KZZP-Phoenix

"One of the smoothest sounding records on the station. It has the makings of a multi-demo success."

**#1 JUKEBOX JURY WINNER • #6 MOST ADDED**

## *RAINING ON THE SKY*

Julie Stoeckel, APD/MD, KLLC/San Francisco

"This song is huge...immediate phone response from Alice's women and their boyfriends!"

**ALREADY GETTING NAKED**

**38,000 SOUNDCAN**

KZZO-Sacramento  
WDRV-Pittsburgh  
WQZQ-Nashville

KZZP-Phoenix  
WXXM-Philadelphia  
WNTQ-Syracuse

KLLC-San Francisco  
KZHT-Salt Lake City  
and many more!!

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# THAT'S SHO-BIZ

By Dave Sholin

As we go to press, word comes in of the passing of long-time GAVIN receptionist and hard rock maven **Sheila Rene**. Condolences to her family and friends. More next week.



Big news coming about GAVIN Top 40 Award winner **Don Coodington**? Need 2 Know? Check us next week.

All bets are off for a rumored deal between ousted **Motown** chief **Andre Harrell** and **Sony Music Entertainment**.

New morning team at **KUMX (Mix 104.1)**-New Orleans is **Robb & Robb**, a.k.a. **Robb Halloway** and **Scott Robb**, who jump ship from crosstown "Titanic" **B97**.



Fifty-five Bay Area high schools competed in **KYLD's Wild 94.9**-San Francisco's spirit contest, with the winning school sending in over 900,000 votes to win an on-campus performance by **LaFace/Arista** recording star **Usher**. Back in class were (l-r): **Arista**

Northern Cal rep **Lance Walden**, **KYLD** APD/MD **Jazzy Jim**, **Usher**, nighttimer **CK**, and **Chris the Rebel**.

**Eagle 94.1 (KXGL)**-San Diego Program/Operations Director **Larry Bruce** steps down to return to **LBC**, a consultancy he founded before joining the station.

Congrats to the man who brought Top 40 back to Fargo, North Dakota, PD **Sam Elliott**, who makes the big move to Salt Lake City as PD of Hot A/C-formatted **KISN**. Those interested in chasing his **Y94** PD post should contact **Jeff Johnson** of **Alan Burns & Associates** at (648) 703-0000.

**Howard Stern** gains a new affiliate in St. Louis. **WALC (Alice@104.7)** signs up for the syndicated jock's services as of March 24.

Is that huge overhaul at **Warner Bros.** completed, or are a few more trausions yet to take place?



**Reunion/Jive** recording star **Michael W. Smith** made the rounds in the Big Apple recently and stopped in to say "hi" to **WLTW (Lite/FM)**. Shown here (l-r) are: PD **Jim Ryan**, **Smith**, **Jive/Silvertone's Karen McLellan**, and the label's

Senior VP, Promotion **Jack Satter**.

Five years later and smelling better than ever, **WRZE "The Rose"** in beautiful Hyannis, Mass. celebrates by putting on a birthday bash. Spending some time on the Cape for the festivities were (l-r): PD **Mike**



**"OO" O'Donnell**, MD **Kevin Matthews**, **Danielle** of **She Moves**, **Rick Cooper** of **McClusky & Associates**, **Diana** from **She Moves**, and **Geffen** rep **Jeff Gillis**; Up front: **Carla** of **She Moves** and night guy **Kid Cruise**.

## Jones to Head Legacy



**Jeff Jones** now carries the keys to the vault. Jones has been promoted to Senior VP of **Legacy Recordings**, **Sony Music's** reissue branch, which compiles greatest hits collections and commemorative box sets for all Sony-affiliated labels and acts. "Jeff Jones has done a remarkable job on combining his sensibilities as a music man with tremendous business acumen," said Sony Senior VP **Ron Urban**. "His passion for music and his creative instincts make him a tremendous asset to Legacy."

## Philips Expands Duties

**Brian Philips**, OM of **99X (WNNX)**-Atlanta, has been tapped to add his Midas touch to **Susquehanna** sister station **KPLX/FM-Dallas** (currently country formatted). Philips has been a driving creative force at 99X, voted GAVIN's 1997 Major Market Alternative Station of the Year, conceiving many of the outlets successful programs and events. Beginning April 1, Philips will serve as Director of **Susquehanna Programming**, Atlanta/Dallas, charged with restructuring **KPLX** and "injecting some of the 99X culture that has proven so popular."

## Radio Roundup

**OutSmart Media Group** President **Ron Bowen** has signed on to Program **WXRC (95.7 XRC)**-Charlotte, N.C. Acting PD **Greg Mull** will continue with the station in a consultant's role...Changes at **WLHM Mix 102**-Logansport, Ind., where PD **Russ Maloney** exited last month only to be replaced by the "programming team" of **Joe Ullery** and **Betsy Jarvis**. Jarvis continues to handle music duties as well—at least until she heads off on maternity leave in July...**WSM/FM-Nashville** hires **WPOC-Baltimore's** APD/MD/p.m. driver **Greg Cole** as PD. "His superb knowledge of radio and his in-depth familiarity with the country format fits in well with the heritage of this great company," says OM **Kyle Cantrell**...**SFX Broadcasting** inks a long-term deal with **WSIX-Nashville** morning man **Gerry Cantrell**. The deal takes him through the year 2005!...**KUPD-Phoenix's** **Eddie Webb** is the new afternoon personality at **Rock 103.5 WRXC/FM-Chicago**...**WMTX-Tampa** changes calls to **WSSR**.

## Columbia Pacts With American

**Rick Rubin** and **American Recordings** have entered into a new, long term agreement with **Columbia Records Group**, it was announced this week.

"Rick Rubin has a commanding imagination fueled by a genuine street sensibility," commented **Sony Music Entertainment COO Thomas D. Mottola**. Rubin will continue to oversee all creative functions for American, including A&R, music production, art, and video, but the label will now be based at Sony Music's West Coast



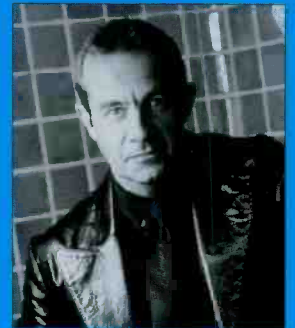
headquarters in Santa Monica. Among the first American releases to benefit from this new pact will be a series of soundtracks for **Comedy Central's** breakout hit **South Park**, scheduled for fall release.

All American (l-r): **Michele Anthony**, Executive VP, **Sony Music Entertainment**; **Thomas D. Mottola**, President/COO, **Sony Music**; **Tim Devine**, Senior VP A&R, **Columbia Records Group**; **Rick Rubin**, President, **American Recordings**; **Don Ienner**, Chairman, **Columbia Records Group**.

F.O.R. #226

## Friends of Radio

Bernie Taupin



**Current project:**

*Farm Dogs* Immigrant Sons (*Sire Records*)

**Hometown:**

*Lincolnshire, England*

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

*American Forces Network and Luxemburg.*

**What stations do you listen to now?**

*KCRW-Los Angeles*  
*"Morning Becomes Eclectic."*

**What do you like most about your new album and why?**

*It's simple, rootsy, and honest with good songs.*

**Someone you'd still like to work with in the future?**

*I've always fancied writing with Rodney Crowell.*

*When he gets it right he's the best of what there is.*

*Who knows, perhaps we could write another "Till I Gain Control Again."*

**A song you wished you'd written?**

*There are several, but off the top of my head...*

*Jackson Browne's "Sleeps Dark and Silent Gate" [is one that comes to mind.]*

*It's an intensely moving song that doesn't kowtow to any conventional song-writing structure. Besides, how can you fault a song that has the line, "Don't know what love has got to do with happiness."*

**Your proudest career achievement to-date:**

*Being on stage with John Lennon at Madison Square Garden.*

# The Conclave 1998

Learning Conference

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- Jacobs Media - What You Need To Know About Sales To Become A Successful Programmer**
- Mike McVay of McVay Media - Cluster Programming with Synergy**
- Don Anthony of Talentmasters - Ten Steps To Building A Bigger Than Life Morning Show**
- Dr. Roger Wimmer & Matt Hudson**  
of Wimmer/Hudson Research - Research for Dummies

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**MOST ADDED**



- MARIAH CAREY (30)
- \*\*BACKSTREET BOYS (23)
- \*\*S.O.A.P. (23)
- \*\*LISA LOEB (23)
- REBEKAH (20)
- BLAIR (18)
- \*FASTBALL (17)
- \*LeANN RIMES (17)

**TOP TIP**



**FASTBALL**  
 "The Way" (Hollywood)  
 Although just officially "impacting" Top 40 now, this Number One track at Alternative has already convinced almost 20 percent of our panel that they're the real deal.

**RECORD TO WATCH**

**XSCAPE**

"The Arms of the One Who Loves You"  
 (So So Def/Columbia/CRG)

This Diane Warren composition is starting to cross into pop territory nicely. Doubling their spins this week, count among the early believers: Jammin' 94.5, 92Q, OC104, WPGC, Isle 95, 99.1 KGGI, KWNZ, C-89FM, and KHTN/FM.

# Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	<b>CELINE DION</b> - My Heart Will Go On (550 Music)	17	173	0	8413	-251
2	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	23	154	0	7417	-253
3	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	6	178	2	6883	+472
4	MATCHBOX 20 - 3 AM (Lava/Atlantic)	21	150	0	6656	-233
5	<b>K-CI &amp; JOJO</b> - All My Life (MCA)	17	148	2	6243	+306
6	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	9	164	3	6223	+613
7	BILLIE MYERS - Kiss The Rain (Universal)	29	145	0	5651	-342
8	<b>'N SYNC</b> - I Want You Back (RCA)	11	142	3	5175	+91
9	BACKSTREET BOYS - As Long As You Love Me (Jive)	22	120	1	4875	-275
10	JANET JACKSON - Together Again (Virgin)	22	112	1	4560	-490
11	<b>BEN FOLDS FIVE</b> - Brick (550 Music)	13	140	1	4422	+40
12	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	21	126	1	4327	-36
13	<b>WILL SMITH</b> - Gettin' Jiggy Wit It (Columbia/CRG)	18	112	0	4254	+240
14	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	16	120	0	4121	-782
15	<b>ROBYN</b> - Do You Really Want Me (RCA)	8	142	6	3923	+403
16	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol) †	20	139	5	3875	+332
17	THE VERVE - Bitter Sweet Symphony (Virgin)	18	127	2	3807	-55
18	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	7	138	4	3752	+135
19	<b>AQUA</b> - Turn Back Time (MCA)	9	130	2	3443	-14
20	<b>USHER</b> - Nice & Slow (LaFace/Arista)	14	102	3	3326	+123
21	<b>THE TUESDAYS</b> - It's Up To You (Arista)	7	125	3	3215	+255
22	<b>CHUMBAWAMBA</b> - Amnesia (Republic/Universal)	9	127	5	3082	+292
23	JIMMY RAY - Are You Jimmy Ray? (Epic)	12	96	0	3064	-849
24	USHER - You Make Me Wanna... (LaFace/Arista)	30	69	0	2693	-264
25	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	9	120	5	2681	+146
26	SMASH MOUTH - Walkin' On The Sun (Interscope)	30	78	0	2671	-424
27	<b>BRIAN MCKNIGHT</b> - Anytime (Motown)	11	74	6	2609	+157
28	<b>EDWIN MCCAINE</b> - I'll Be (Lava/Atlantic)	20	95	6	2219	+107
29	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	19	68	1	2132	-277
30	GREEN DAY - Time Of Your Life (Reprise)	17	74	0	2080	-418
31	BACKSTREET BOYS - Everybody (Jive)	7	104	23	1903	+481
32	TONIC - Open Up Your Eyes (Polydor/A&M) †	10	83	3	1669	-44
33	ROBYN - Show Me Love (RCA)	28	56	0	1633	-272
34	SPICE GIRLS - Too Much (Virgin)	12	59	0	1583	-564
35	<b>DESTINY'S CHILD</b> - No, No, No (Columbia/CRG)	16	54	5	1545	-38
36	<b>NEXT</b> - Too Close (Arista)	10	44	2	1492	N
37	<b>KP &amp; ENVYI</b> - Swing My Way (EastWest/EEG)	11	49	4	1465	+47
38	<b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)	9	71	6	1400	N
39	<b>SARAH McLACHLAN</b> - Adia (Nettwerk/Arista)	4	75	11	1348	N
40	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	11	59	4	1331	+25

† = Daypart

Total Reports This Week 200 Last Week 203

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>FIONA APPLE</b> - "Shadowboxer" (Clean Slate/WORK) †	67	3	1296	+113
<b>HANSON</b> - "Weird" (Mercury)	65	6	1099	+125
<b>JANET</b> - "I Get Lonely" (Virgin)	57	14	1208	+274

## Inside Top 40 BY DAVE SHOLIN



### Reflecting on Yesterday, Focusing on Tomorrow

Arranging the many thoughts for this column is somewhat of a surreal experience. It's not until the actual process of sitting in front of my trusty Mac and entering the words that the finality of it all comes crashing down.

In the early years, the transition from radio to a magazine was made a bit easier by the fact that I remained on the air, and in programming, while spending the remainder of the day here at GAVIN. But that won't be the case as I jump full-time into my new role at **Island Records**. At times of any major life change, I've found, the need to reflect is instinctive.

Just the other day, I was explaining the massive changes which I've been part of at this publication. Only longtime subscribers will remember the little pamphlet that was *The Gavin Report* when I first came on board. Back then, station reports were all taken by hand. No one had even heard of a fax machine, and all those stats took hours to tabulate without the benefit of these things called computers. Plenty of headaches, cramps, and dead trees. **Keith Zimmerman** and former Country Editor **Lisa Smith** can testify to what it was like, since they assisted me on those late Wednesday afternoons. In this age of high-tech gadgetry, all that seems like a lifetime ago, to say nothing of the evolution of GAVIN into a full-fledged magazine.

What brought me to GAVIN is the same thing that got me hooked on radio in the first place, and that, of course, is *the music*. Don't get me wrong,

the rush of doing a perfect set, hearing all the elements flow just right on a station you had a hand in creating, or pulling a Number One book are rewarding in a way that can't really be expressed in words—not to mention the shows, parties, and countless trappings that go hand-in-hand with the entertainment biz. But ultimately, none of that mattered. Trading stories over the years, I found out that I wasn't the only one huddled under the sheets late at night with a flashlight and a radio listening until the final order to "turn off that radio and go to sleep." Those jocks made a lasting impression and set my career path early on, but *music* was always the magnet.

So, it probably isn't all that surprising that my career journey has now led me to the music industry. By learning all I can and sharing what I've learned so far, my goal is to gain the widest possible exposure for great music. What has brought me the most satisfaction over the years is watching—and helping to play a part in—the development of talent, both at radio and in music.

Though I'm tempted to name names, the fear of leaving someone out stops me. On many occasions, I've been



Circa 1989: "The Duke" and his trusted associate Annette M. Lai

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

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

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Up & Coming

Reports	Adds	SPINS	TRENDS	
48	23	520	+452	<b>S.O.A.P.</b> - This Is How We Party (Crave)
46	1	910	+142	<b>SHE MOVES</b> - It's Your Love (Geffen)
45	20	490	+245	<b>REBEKAH</b> - Sin So Well (Elektra/EEG)
40	11	662	+331	<b>KENNY WAYNE SHEPHERD</b> - Blue On Black (Revolution)
40	12	621	+178	<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)
39	1	807	-120	<b>JAMES HORNER</b> - Southampton (Sony Classical/WORK)
37	30	150	+132	* <b>MARIAH CAREY</b> - My All (Columbia/CRG)
36	5	686	+59	<b>INNER CIRCLE</b> - No! About Romance (Sound Bwoy)
33	17	543	+174	<b>FASTBALL</b> - The Way (Hollywood)
31	1	1198	+29	<b>MASE</b> - What You Want (Bad Boy/Arista)
30	16	368	+203	<b>SISTER 7</b> - Know What You Mean (Arista Austin)
29	3	544	+251	<b>GARRISON STARR</b> - Superhero (Geffen)
29	3	500	+54	<b>BARENAKED LADIES</b> - Brian Wilson (Reprise)
29	23	183	+119	* <b>LISA LOEB</b> - Let's Forget About It (Geffen)
28	—	693	-140	<b>FLEETWOOD MAC</b> - Landslide (Reprise)
28	4	640	+108	<b>WYCLEF JEAN</b> - Gone 'Til November (Columbia/CRG)
27	3	545	+238	<b>REACT</b> - Can't Keep My Hands Off Of You (Berman Brothers/Columbia/CRG)
26	16	233	+116	<b>JAI</b> - Heaven (M&G/RCA)
25	6	452	+248	<b>SHAWN COLVIN</b> - Nothin On Me (Columbia/CRG)
23	1	468	+49	<b>SAMANTHA COLE</b> - Without You (Universal)
21	4	621	+19	<b>SYLK-E. FYNE</b> - Romeo And Juliet (RCA)
21	2	356	-8	<b>IVY MARKAITY</b> - My Hip Life (National)
21	18	82	+82	* <b>BLAIR</b> - Have Fun, Go Mad (Jersey Records/MCA)
20	8	229	+31	<b>OUR LADY PEACE</b> - Clumsy (Columbia/CRG)
20	10	167	+21	<b>NAKED</b> - Raining On The Sky (Red Ant)
19	—	387	+48	<b>JAMES IHA</b> - Be Strong Now (Virgin)
19	1	337	+76	<b>DANA CALITRI</b> - She Wants It All (Universal)
18	1	498	-7	<b>LSG</b> - Curious (EastWest/EEG)
18	—	405	+2	<b>BEHAN JOHNSON</b> - World Keeps Spinning (RCA)
17	8	303	+91	<b>PUBLIC ANNOUNCEMENT</b> - Body Bumpin' Yippie-Yi-Yo (A&M)
17	1	277	+29	<b>FATBOY SLIM</b> - Going Out Of My Head (Astralwerks)
17	17	20	+20	* <b>LeANN RIMES</b> - Looking Through Your Eyes (Curb/Atlantic)
15	—	399	-93	<b>ALLURE</b> - Last Chance (Crave)
15	5	296	+52	<b>VOICES OF THEORY</b> - Say It (H.O.L.A./Island)
15	6	249	+26	* <b>MONO</b> - Life In Mono (Echo/Mercury)
14	1	370	0	<b>ARETHA FRANKLIN</b> - A Rose Is Still A Rose (Arista)
14	3	309	+156	<b>XSCAPE</b> - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
14	6	195	+158	* <b>ALANIS MORISSETTE</b> - Uninvited (Maverick/Reprise)
13	—	367	+14	<b>MONTELL JORDAN</b> - Let's Ride (Def Jam Recording Grpuc)
13	—	266	-27	<b>CHRIS BRAIDE</b> - If I Hadn't Got You (Atlantic)
13	3	193	+37	<b>NEILSON HUBBARD</b> - Paper Star (E Pluribus)
12	1	399	-9	<b>OL' SKOOL</b> - Am I Dreamin' (Universal)
12	—	225	+36	<b>DRU HILL</b> - 5 Steps (Island)
12	—	182	-30	<b>FREE CLINIC</b> - Searching For Something (Free Clinic)
11	1	357	-2	<b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)
11	1	311	+34	* <b>2 PAC</b> - Do For Love (Amaru/Jive)
11	1	274	-5	<b>PRINCE BE</b> - Gotta Be...Movin' On Up (V2)
11	3	162	+26	<b>ZOBA</b> - Fax Me (Starbound)
10	—	326	-4	<b>MARY J. BLIGE</b> - Seven Days (MCA)
10	1	276	+7	<b>EVERCLEAR</b> - I Will Buy You A New Life (Capitol)
10	1	256	+39	* <b>SEMISONIC</b> - Closing Time (MCA)
10	2	206	-11	<b>TAMIA</b> - Imagination (Qwest/Warner Bros.)

Drops: #37-Jana, #38-All Saints, #39-Lisa Loeb ("I Do"), Jonny Lang, Timbaland & Magoo ("Luv 2"), Amber  
 \* Indicates Debut

reminded of something I have said (and totally forgot) that helped someone in a particular circumstance; this is what I always considered the big payoff. I also remember special moments like the wee hours on the last day of a GAVIN Seminar, when **Burt Baumgartner** and **Bob Garland** sat me down to listen to an unknown artist named **Mariah Carey** and a song no one had yet heard called "Vision of Love." And naturally, I have treasured the person-to-person contact each year at GAVIN, when all the people who are voices at the other end of the phone each week become faces and friends. And I've always enjoyed handing out our GAVIN Awards and sharing the joy with those who accept them.

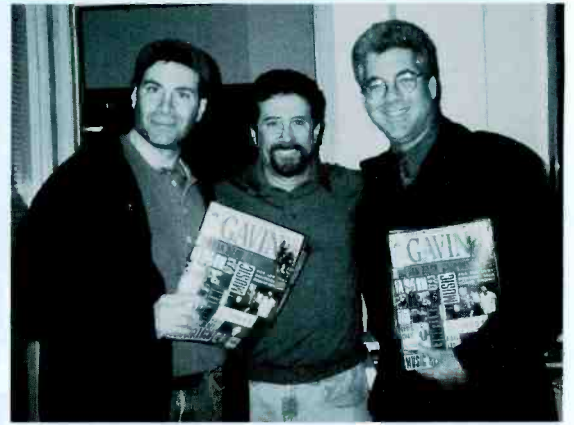
The good news is, as GAVIN CEO **David Dalton** wrote several weeks ago, the forum from which I share my enthusiasm and passion for music and radio is all that's changing. As I've expressed to some of you already, I now get to make my way from market-to-market, hear stations I've been writing about, and spend time with friends all over the country. It's just that now when I get to town, I expect to hear **Harvey Danger**, **All Saints**, **Dru Hill**, **Elton John**, **Evan & Jaron**—any or all just take your pick, alright? We'll meet up soon and, just like in the past, talk radio, tunes, and lotsa of other fun stuff.

A heartfelt thank you to **Annette M. Lai**, who made it possible to get it all done; and to all my buds at radio and at the labels for their trust and support.

Onwards.

In Transition

Hi, everyone...it's newly-named Editor **Annette M. Lai** writing to thank all of you for your support during this transition. GAVIN will continue to provide all the program-



A parting shot with a couple of finalists for the Duke's gig...not! Left, it's Z100-New York APD/night star/and host of *Backtrax U.S.A.*, **Kid Kelly**, trading a copy of GAVIN for spins on **Dru Hill** and left KZQZ-San Francisco APD/MD **Danny** "'Never Ever' Say Never to an All Saints Add on Z95.7" **Danny Ocean**.

ming and music information you need to win. Don't miss "Your Duke" **Dave Sholin's** last Top 40 special next week, which will be profiling this year's GAVIN Award winners and will also feature a conversation with consultant **Bill Richards** on the qualities of winning PDs and what you should be doing now to become one.

Signals & Detections

**Shania Twain's** "You're Still the One" caught a second wind two weeks ago when Z100-New York added it. This week, more key stations, including **KDWB**-Minneapolis and **Fun 107**-Fairhaven, Mass., come onboard, so don't count this one out yet...Watch out for **Fastball's** "The Way," which not only tops this week's alternative chart, but was the only add at **Q102**-Cincinnati. Other majors spinning this track include **WPLJ**-New York, **Y100**-Philadelphia, **99X**-Atlanta, **WPLT**-Detroit, **KZZP**-Phoenix, **KIIS/FM** and **KROQ**-Los Angeles, and **Q106**-San Diego...**S.O.A.P.'s** "This Is How We Party" scores Most Added honors for a second consecutive week, and gets a healthy rotation boost at **95.9 Kiss**-Green Bay, where it gets upped from 30 to 45 spins. Adds include: **XL106.7**-Orlando, **XL93**-Grand Forks, **Z104**-Madison, **Z107.7**-St. Louis, and **KKRZ**-Portland. ●

THE APPLE OF THEIR EYE

Executives from The **WORK Group** recently joined artist **Fiona Apple** following her sold-out L.A. show and presented her with a plaque commemorating sales of two million units of her debut album, **Tidal**. Pictured (top row, l-r): The **WORK Group's** Co-President **Jeff Ayeroff**; Sr. VP, Marketing **Diarmuid Quinn**; National Promotion Director **Michael Becker**; VP, Alternative Promotion **Geordia Gillespie**; **Fiona Apple**; Co-President **Jordan Harris**; VP, Video Production **Lydia Sarno**; and Apple's Manager/Producer **Andy Slater**. (Bottom row, l-r): the label's VP, Rock Promotion **Pam Edwards**; Sr. VP, Promotion **Burt Baumgartner**; Los Angeles LPM **Greg Phifer**; and Senior Director, Promotion **Johnny Coppola**.



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## GO Chart

**GO MOST ADDED**  
**BACKSTREET BOYS (18)**  
**S.O.A.P. (17)**  
**SISTER 7 (14)**

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

TW		SPINS	TREND
1	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	3869	+405
2	CELINE DION - My Heart Will Go On (550 Music)	3704	-129
3	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	3539	+377
4	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	3324	-53
5	BILLIE MYERS - Kiss The Rain (Universal)	3310	-53
6	MATCHBOX 20 - 3 AM (Lava/Atlantic)	3155	-70
7	LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)	2919	-35
8	'N SYNC - I Want You Back (RCA)	2916	+149
9	BEN FOLDS FIVE - Brick (550 Music)	2690	+47
10	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	2667	+179
11	THE VERVE - Bitter Sweet Symphony (Virgin)	2550	+31
12	<b>K-CI &amp; JOJO</b> - All My Life (MCA)	2523	+148
13	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)	2304	+30
14	BACKSTREET BOYS - As Long As You Love Me (Jive)	2242	-31
15	JIMMY RAY - Are You Jimmy Ray? (Epic)	2125	-130
16	<b>THE TUESDAYS</b> - It's Up To You (Arista)	2112	+214
17	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol)	2095	+195
18	<b>ROBYN</b> - Do You Really Want Me (RCA)	2071	+295
19	AQUA - Turn Back Time (MCA)	2060	+39
20	JANET JACKSON - Together Again (Virgin)	2034	-30
21	CHUMBAWAMBA - Amnesia (Republic/Universal)	1959	+225
22	PAULA COLE - Me (Imago/Warner Bros.)	1915	+166
23	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1641	+157
24	<b>WILL SMITH</b> - Gettin' Jiggy Wit It (Columbia/CRG)	1633	+148
25	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	1338	-40
26	<b>USHER</b> - Nice & Slow (LaFace/Arista)	1285	+62
27	<b>TONIC</b> - Open Up Your Eyes (Polydor/A&M)	1251	+29
28	GREEN DAY - Time Of Your Life (Reprise)	1245	-16
29	SPICE GIRLS - Too Much (Virgin)	1160	-34
30	<b>SARAH McLACHLAN</b> - Adia (Netwerk/Arista)	1043	+253
31	<b>FIONA APPLE</b> - Shadowboxer (Clean Slate/WORK)	975	+123
32	JANA - Near Me (Curb)	971	-8
33	<b>BACKSTREET BOYS</b> - Everybody (Jive)	932	<b>N</b>
34	<b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)	899	<b>N</b>
35	<b>BRIAN McKNIGHT</b> - Anytime (Motown)	763	+4
36	UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic)	757	-61
37	SHANIA TWAIN - You're Still The One (Mercury)	714	+9
38	ROBYN - Show Me Love (RCA)	705	+9
39	<b>HANSON</b> - Weird (Mercury)	700	<b>N</b>
40	USHER - You Make Me Wanna... (LaFace/Arista)	684	-4

### Crossover

#### URBAN/DANCE

**MASE feat. TOTAL** - "What You Want" (Bad Boy/Arista)  
**S.O.A.P.** - "This Is How We Party" (Crave)  
**REACT** - "Can't Keep My Hands Off of You" (Berman Brothers/CRG)  
**PUBLIC ANNOUNCEMENT** - "Body Bumpin' Yippie-Yi-Yo" (A&M)

#### ALTERNATIVE

**FASTBALL** - "The Way" (Hollywood)  
**OUR LADY PEACE** - "Clumsy" (Columbia/CRG)  
**MONO** - "Life in Mono" (Echo/Mercury)  
**SEMISONIC** - "Closing Time" (MCA)  
**ALANIS MORISSETTE** - "Uninvited" (Maverick/Reprise)

**MOST ADDED**



- SARAH McLACHLAN (12)**
- SHAWN COLVIN (11)**
- SISTER 7 (9)**
- ALANIS MORISSETTE (8)**
- \* **FASTBALL (7)**
- \* **LISA LOEB (7)**

**TOP TIP**

**ROBYN**

*"Do You Really Want Me?"*

(RCA)

Gaining almost 160 spins, last week's Record to Watch is poised for chart status by the first week of April.

**RECORD TO WATCH**

**ALANIS MORISSETTE**

*"Uninvited" (Maverick/Reprise)*

In spite of this song's title, Alanis Morissette finds herself more than welcome at 16 Hot A/Cs, with adds at KSTP/FM-Minneapolis, Q104-Cleveland, KDMX-Dallas, KOSO-Modesto, Calif., Star 98.7-Los Angeles, 98Q-Danbury, Conn., and WLCE-Buffalo.

# Gavin Hot A/C

TW		Reports	Adds	SPINS	TREND
1	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	102	0	3658	+204
2	<b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)	92	0	3656	-159
3	<b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)	94	0	3645	-178
4	<b>LOREENA MCKENITT</b> - The Mummers' Dance (Warner Bros.)	95	0	3415	-278
5	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	97	2	3003	+94
6	<b>CELINE DION</b> - My Heart Will Go On (550 Music)	83	0	3000	-362
7	<b>BILLIE MYERS</b> - Kiss The Rain (Universal)	84	1	2856	-157
8	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	90	1	2565	+170
9	<b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)	74	0	2541	-79
10	<b>THE VERVE</b> - Bitter Sweet Symphony (Virgin)	82	1	2510	-20
11	<b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)	74	0	2471	-49
12	<b>BEN FOLDS FIVE</b> - Brick (550 Music)	78	2	2307	+10
13	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	89	4	2224	+264
14	<b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol)	62	4	1838	+203
15	<b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)	61	1	1799	-288
16	<b>GREEN DAY</b> - Time Of Your Life (Reprise)	58	0	1665	-337
17	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)	66	3	1596	+131
18	<b>LISA LOEB</b> - I Do (Geffen)	56	0	1438	-141
19	<b>SARAH McLACHLAN</b> - Adia (Nettwerk/Arista)	74	12	1328	+407
20	<b>FLEETWOOD MAC</b> - Landslide (Reprise)	50	2	1271	+27
21	<b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)	46	0	1263	-191
22	<b>JIMMY RAY</b> - Are You Jimmy Ray? (Epic)	47	0	1191	-216
23	<b>TONIC</b> - If You Could Only See (Polydor/A&M)	43	0	1152	-212
24	<b>SUGAR RAY</b> - Fly (Lava/Atlantic)	41	0	1002	-86
25	<b>SARAH McLACHLAN</b> - Sweet Surrender (Nettwerk/Arista)	44	0	987	-169
26	<b>THE TUESDAYS</b> - It's Up To You (Arista)	44	4	971	+139
27	<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)	43	1	932	+77
28	<b>AQUA</b> - Turn Back Time (MCA)	41	3	902	+57
29	<b>FASTBALL</b> - The Way (Hollywood)	41	7	823	+183
30	<b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)	41	0	822	-170
31	<b>JANET JACKSON</b> - Together Again (Virgin)	33	1	806	-190
32	<b>BLESSID UN ON</b> - Light In Your Eyes (Capitol)	29	0	711	-115
33	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	35	2	709	-58
34	<b>CHUMBAWAMBA</b> - Amnesia (Republic/Universal)	34	5	675	+122
35	<b>MEREDITH BROOKS</b> - What Would Happen (Capitol)	26	0	672	-102
36	<b>TONIC</b> - Open Up Your Eyes (Polydor/A&M)	33	4	639	+23
37	<b>SISTER 7</b> - Know What You Mean (Arista Austin)	39	9	624	N
38	<b>PISTOLEROS</b> - My Guardian Angel (Hollywood)	32	2	609	-42
39	<b>SHAWN COLVIN</b> - Nothin On Me (Columbia/CRG)	41	11	601	N
40	<b>ELTON JOHN</b> - Something About The Way You Look Tonight (Rocket/Island)	22	0	543	-30

## Hot Stuff

### Spring Ahead to Win



*This Week's Column was written by Senior Editor Quincy McCoy*

Are you ready for the spring book? As a rule, the station that makes the greatest impact in a market is the station that wins. And usually, the station with the greatest impact is the one that has creative advertising, memorable promotions, and effective community participation. Your spring preparation should already be well underway, but here are a few ideas and guidelines to help your station ready for the spring book.

**TOP OF MIND**

If you're one of the unfortunate programmers who had to start this ratings period without the benefit of a television, direct mail, or outside marketing campaign, your toughest job will be trying to keep your station's call letters top-of-mind with your listeners. Here are a few suggestions on how to overcome this obstacle:

**1. Contests**

Set up a big contest that employs the use of your call letters, frequency, or your station's slogan. Give away T-shirts and hats that boldly display your calls. Use guerrilla marketing techniques and flood the marketplace with stickers on legal outdoor posting places around town. Hand out bumper stickers at every major event including concerts, sporting events, and movie premieres.

**2. Community**

Develop several community projects that will get your station television attention or ink in other media. The press particularly likes topical issues and projects like

"Coats for the Cold" or "Gun Return Projects" structured around community services.

**3. Sales Events**

Develop every sales and promotional appearance into a community-building opportunity. Sales promotions and air personalities doing charity work can bring in media coverage if properly promoted on and off the air. Make sure to do press releases for all your station projects. Always have banners, T-shirts, bumper stickers, and photos on hand at your events.

**4. Internet**

Don't overlook this new and exciting area's potential to promote your station and gain new listeners. You can billboard your staff lineup, advertise your promotions, and stage hidden contests. Personalities or guests can have chats with listeners, and your call letters will be seen by thousands. You can't get more top-of-mind than that.

**SMALL MARKET ATTITUDE**

Small market stations have always been great at interacting with their listeners. The local radio station is an essential part of any community and usually serves as headquarters for events focused on solving community problems. The small market attitude of improving the lifestyle of listeners gives community stations a tremendous image boost. Now, many big market radio stations are starting to realize that they could wield plenty of power and political clout in their markets if they incorporated a little "small market attitude." ●

Total Reports This Week: 106 Last Week: 108

Editor: ANNETTE M. LAI • Assistant: LILY SHIH

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

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

**Chartbound**

	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
<b>AMY GRANT</b> - "Like I Love You" (A&M)	25	1	431	-9	<b>TREANA</b> - "Naked on You" (Backyard/All American)	19	2	400	+45
<b>JOHN TESH &amp; JAMES INGRAM</b> - "Give Me Forever" (GTSP/Mercury)	21	2	363	+9	<b>FIONA APPLE</b> - "Shadowboxer" (Clean Slate/WORK)	18	3	323	+70
<b>ROBYN</b> - "Do You Really Want Me" (RCA)	20	2	451	+156	<b>DAR WILLIAMS</b> - "What Do You Hear in These Sounds" (Razor & Tie)	16	2	308	+32
<b>DARYL HALL &amp; JOHN OATES</b> - "The Sky Is Falling" (Push/BMG)	19	1	340	-55	* <b>ALANIS MORISSETTE</b> - "Uninvited" (Maverick/Reprise)	16	8	343	+253

**MOST ADDED**

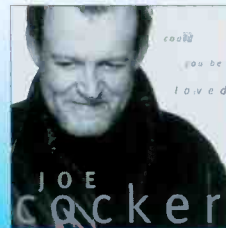
- PETER CETERA (35)**
- MARIAH CAREY (30)**
- \* **MICHAEL W. SMITH (22)**
- \* **BRENDA DOUMANI (22)**
- LeANN RIMES (20)**
- RICHIE SAMBORA (19)**

**TOP TIP**

**RICHIE SAMBORA**  
*"Hard Times Come Easy"*  
 (Mercury)

Leaping from a debut slot in Up & Coming to Chartbound in just a week, new daddy Richie Sambora is added at 19 more including WRZI, WRCO, WKTJ, WKST, WPXN, KAYL, KOKO, KIKO, KLKC, KMXL, and KLMJ.

**RECORD TO WATCH**



**JOE COCKER**  
*"Could You Be Loved"*  
 (CMC International)  
 Making this Bob Marley song his own, Joe Cocker debuts on Up & Coming thanks to adds at KIZZ, WRCO, and KFML.

# Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	24+	14+	7+
1	<b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)	7	171	2	4412	+164	84	46	29	11
2	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	24	157	0	4033	-200	71	44	32	10
3	<b>JOHN TESH &amp; JAMES INGRAM</b> - Give Me Forever (GTSP/Mercury)	11	160	3	3816	+91	65	45	30	17
4	CELINE DION - My Heart Will Go On (550 Music)	17	143	0	3581	-149	59	36	38	9
5	<b>FLEETWOOD MAC</b> - Landslide (Reprise)	10	150	6	3311	+46	54	34	31	24
6	<b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)	8	146	5	3082	+342	43	37	43	15
7	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	11	136	1	2851	+8	41	33	29	29
8	<b>DARYL HALL and JOHN OATES</b> - The Sky Is Falling (Push/BMG)	9	124	2	2619	+48	42	24	36	17
9	<b>MADONNA</b> - Frozen (Maverick/Warner Bros.)	6	129	6	2556	+348	33	23	43	23
10	BACKSTREET BOYS - As Long As You Love Me (Jive)	22	107	1	2390	-414	34	27	30	12
11	<b>AMY GRANT</b> - Like I Love You (A&M)	9	119	3	2220	+145	23	26	40	23
12	<b>LOREENA MCKENNITT</b> - The Mummers' Dance (Warner Bros.)	12	87	4	2103	+103	40	18	20	4
13	<b>MICHAEL BOLTON</b> - Safe Place From The Storm (Columbia/CRG)	5	117	8	1924	+361	12	23	43	32
14	<b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)	9	101	6	1770	+213	12	25	38	19
15	EDDIE MONEY - Can You Fall In Love Again (CMC International)	11	86	2	1718	-58	23	22	23	12
16	<b>VENICE</b> - Running Home (Vanguard)	10	80	1	1706	+71	25	21	22	10
17	VANESSA WILLIAMS - Oh How The Years Go By (Mercury)	17	85	0	1641	-260	13	25	29	15
18	<b>JOHN WAITE</b> - Imaginary Girl (Mercury)	6	79	1	1440	+112	9	22	33	15
19	<b>STONE RAIN</b> - The World Today (Uvula)	9	66	3	1398	+96	20	18	18	9
20	<b>NATALIE IMBRUGLIA</b> - Torn (RCA)	8	65	9	1338	+282	19	10	22	9
21	<b>CHUCK JACKSON &amp; DIONNE WARWICK</b> - If I Let Myself Go (Wave Entertainment)	14	65	1	1327	+28	19	16	16	14
22	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	37	68	1	1281	-332	10	20	18	16
23	<b>PAULA COLE</b> - Me (Imago/Warner Bros.)	9	66	3	1226	+189	7	20	28	9
24	<b>SIMON APPLE</b> - It's Over (Trunk)	11	63	4	1221	+134	12	19	19	13
25	<b>SARAH McLACHLAN</b> - Adia (Netzwerk/Arista)	4	79	11	1095	+338	5	8	32	20
26	RICHARD MARX/DONNA LEWIS - At The Beginning (Atlantic)	24	63	0	1056	-137	7	12	23	14
27	<b>RICK MONROE</b> - Life Goes On In L.A. (Divorce)	9	56	3	1046	+18	7	19	19	11
28	<b>DIANA KRALL</b> - Peel Me A Grape (Impulse!)	9	65	5	1031	+75	5	17	21	14
29	<b>KENNY G</b> - My Heart Will Go On (Arista)	6	69	5	955	+93	4	8	29	19
30	MATCHBOX 20 - 3 AM (Lava/Atlantic)	24	39	2	946	-97	17	10	9	2
31	<b>MICHAEL DAMIAN</b> - Why Not Me? (Weir Brothers)	9	53	5	939	+118	5	18	17	11
32	GARY BARLOW - Superhero (Arista)	10	53	0	888	-677	6	10	19	15
33	ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island)	30	51	0	873	-137	6	11	14	14
34	SPICE GIRLS - Too Much (Virgin)	12	51	3	827	-82	7	9	18	10
35	<b>JANIS IAN</b> - Getting Over You (Windham Hill)	6	49	5	726	+93	1	13	15	16
36	<b>TAMMY TRENT</b> - Welcome Home (River North)	6	46	8	673	N	2	10	15	14
37	<b>PETER TRIPP</b> - Back Alley (Dolphin)	9	44	5	664	+67	1	13	13	15
38	<b>LOVERBOY</b> - Secrets (CMC International)	9	42	3	657	+55	4	11	10	17
39	BRYAN ADAMS - Back To You (A&M)	17	38	0	650	-416	4	9	12	11
40	<b>FICTION</b> - I Could Cry (High Time)	11	38	4	630	N	6	6	13	12

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>KATHY MATTEA</b> - "Patiently Waiting" (Mercury)	52	5	939	+118
<b>RICHIE SAMBORA</b> - "Hard Times Come Easy" (Mercury)	41	19	516	+240
* <b>PETER CETERA</b> - "She Doesn't Need Me Anymore" (River North)	40	35	358	+298
<b>JAMES HORNER</b> - "Southampton" (Sony Classic/WORK)	38	7	455	+77
<b>CHRIS BRAIDE</b> - "If I Hadn't Got You" (Atlantic)	37	2	496	+61
* <b>MARIAH CAREY</b> - "My All" (Columbia/CRG)	36	30	344	+276

Total Reports This Week: 177 Last Week: 178

Editor: ANNETTE M. LAI

Assistant: LILY SHIH

A/C reports accepted: Mondays

8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.

Station Reporting Phone: (415) 495-1990

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**Inside A/C**



By ANNETTE M. LAI

## Second Quarter Preview

Spring is here, and the second quarter has just begun (already?!).

We checked in with our label friends to bring you a preview of what artists you can expect music from during the next several months. Just by glancing at the list, you'll see there's music on tap from some tried and true friends of the format(s) as well as a pack of newcomers.

**A&M:** Josh Clayton, Del Amitri, Patty Griffin, Gary Jules, Fat, Billy Mann, Code Red, Tonic

**Atlantic:** Stevie Nicks, Brandy, Marc Cohn, Tori Amos, Matchbox 20

**Capitol:** Bonnie Raitt, Holly Cole

**Columbia:** Xscape, Barbra Streisand, Chantal Kreviazuk, James Taylor, Kenny Loggins, Tania Evans, the Getaway People, Savage Garden, the *Wedding Album*

**Elektra:** Alana Davis, Danny Wilde + the Rembrandts, Linda Ronstadt, Simply Red, Natalie Merchant

**Epic:** Gloria Estefan, Anggun, the Wallflowers (from *Godzilla* soundtrack)

**Geffen/DGC:** Black Lab, Lisa Loeb

**Jive/Silvertone:** Backstreet Boys, Jars of Clay, Michael W. Smith

**MCA:** K-Ci & JoJo, Semisonic

**Mercury:** Steve Poltz

**RCA:** Dave Matthews Band, Olive, Bruce Hornsby, LaBouche

**Reprise:** Goo Goo Dolls (from the *City of Angels* soundtrack), Chicago, the B-52's (greatest hits)

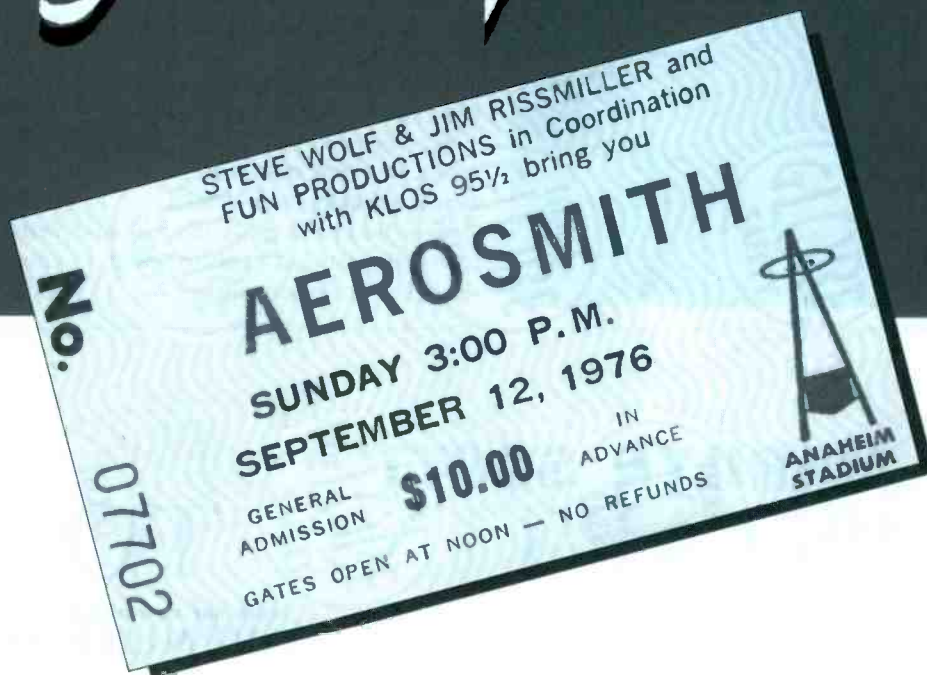
**River North:** Juice Newton, John Denver, Ronna

**Universal:** Cherry Poppin' Daddies, Billie Myers, Sister Hazel, Angel Grant, Ricky Jones, Holly McNarland

**Virgin:** Spice Girls, Lenny Kravitz, Smashing Pumpkins, Janet



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## A/C Up &amp; Coming

Reports	Adds	SPINS	TRENDS	
35	5	441	+77	<b>38 SPECIAL</b> - Saving Grace (Razor & Tie)
34	6	372	+63	<b>FULL MOON BAY</b> - Paradise (Hudson Valley)
32	6	492	+19	<b>BACON BROTHERS</b> - Boys in Bars (Bluxo)
26	22	267	+233 *	<b>MICHAEL W. SMITH</b> - Love Me Good (Reunion/Jive)
25	7	323	+82	<b>SHAWN COLVIN</b> - Nothin On Me (Columbia/CRG)
25	10	265	+122 *	<b>THE CORRS</b> - Dreams (Lava/Atlantic)
23	4	277	+67	<b>NATHAN WHITT</b> - Shadow Jumpin' (Lick)
23	3	283	+60	<b>DAVE ROBYN</b> - This Ain't Good (High Time)
23	4	274	+82	<b>DENIECE WILLIAMS</b> - Standing (Harmony)
23	3	283	+39	<b>DANA MASE</b> - A Little Light (Water)
22	4	289	+92	<b>PATTY O'HARA</b> - I Love You (J-Bird)
22	3	402	+113	<b>THE TUESDAYS</b> - It's Up To You (Arista)
22	7	235	+72	<b>JOE'S BAND</b> - Better Man (Rag)
22	22	216	+216 *	<b>BRENDA DOUMANI</b> - A Man Who Talks To Me (DMG)
21	5	223	+37	<b>AALIYAH</b> - Journey To The Past (Atlantic)
20	8	236	+102 *	<b>SISTER 7</b> - Know What You Mean (Arista Austin)
20	20	182	+182 *	<b>LeANN RIMES</b> - Looking Through Your Eyes (Curb/Atlantic)
19	2	237	+71	<b>GINAMARK BAND</b> - Fools Gold (Melody Fair)
17	17	171	+171 *	<b>RITA COOLIDGE</b> - Shorrah (404 Music Group)
16	1	230	+9	<b>NA LEO</b> - The Rest Of Your Life (NLP)
16	4	157	+32 *	<b>ZAK DANIELS &amp; ONE EYED SNAKES</b> - Sky Boy (Big Water)
16	—	157	+12	<b>JANN ARDEN</b> - Wishing That (A&M)
15	4	264	+142	<b>AQUA</b> - Turn Back Time (MCA)
15	3	181	+77 *	<b>JOE COCKER</b> - Could You Be Loved (CMC International)

**Drops:** Edwin McCain, Matt Garbo, Blessid Union, Sarah McLachlan (Sweet), and Harry Connick Jr.

\* Indicates Debut

Jackson

**Walt Disney:** Wally Kurth (from the *Music of General Hospital*)

**Warner Bros.:** Madonna, Tamia, Loreena McKennitt, Phajja, Rod Stewart

**Windham Hill:** Jim Brickman, Phil Perry

## OSCAR UPDATE

GAVIN congratulates **James Horner** and **Will Jennings** on winning the Academy Award for "Best Original Song from a Motion Picture" for "My Heart Will Go On" from *Titanic*. To those of you (and there were lots of you) who voted in our unofficial straw poll and picked the winner—way to go!

## BABY CONGRATS

GAVIN sends best wishes to **KDMX-Dallas PD Jimmy Steal** and his wife **Juli** on the birth of their first child, a daughter **Ally Steal Jaye**. The newest KDMX listener made her entrance in the wee hours of March 19, weighing in at 7 lbs., 10 oz.

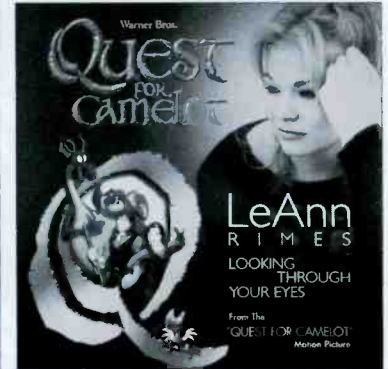
Congrats go out as well to **Curb Records VP Claire Parr** and her husband **Bob**, on the birth of their first child, a son **Elijah Matthew**. Born March 23 at 7:31 a.m., weighing 9 lbs., 7 oz., and 19 1/2 inches long.

## CALL LETTER CHANGE

**Frank Brimsley** from **WMTX-Tampa** checked in to say the station has changed its call letters to **WSSR**. Change your Rolodex now.

## A/C Picks

**LeANN RIMES**  
"Looking Through Your Eyes"  
(Curb/Atlantic)



LeAnn scored one of the format's biggest songs last year with a track meant for a movie—only it wasn't her version that made the film's final cut. So she takes another shot at a film soundtrack with this tender ballad, which scores Most Added honors this week. Penned by award winners Carole Bayer Sager and David Foster, it's from the forthcoming animated feature *Quest for Camelot*.

**CODE RED**  
"This Is Our Song"  
(Polydor/A&M)

Perhaps some of you were lucky enough to catch this foursome's showcase at the Seminar in San



# MARILYN SCOTT

## "STARTING TO FALL"

from her new album  
**AVENUES OF LOVE**

**A/C RADIO ADD DATE:**  
**APRIL 6**



Executive Producer **George Duke**  
for **George Duke Enterprises**

A/C Promotion: **Tom Mazzetta 303-545-9990**

IMAGE CONSULTANTS/**Jack Ashton 213-658-6530**

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Diego. Code Red presents their debut effort, which has already hit Number One in five countries. Early reports tell us that Lite/FM-New York has been spiking it and getting positive response. And for those of you in Hispanic-populated markets, there's even a Spanish version for you to check out.

**THE MAVERICKS**  
"To Be With You"

(MCA)

I don't know about you, but the more I listen to this, the more I hear the ghost of Roy Orbison. And that's a good enough reason for me to play it. Raul Malo and company do Roy's memory and themselves proud.

**NEW YORK VOICES**  
"Mother and Child Reunion"

(RCA Victor)

Peter Eldridge, Daemon Meader, Kim Nazarian, and Lauren Kinhan make up the New York Voices. They bring to A/C Radio a remake of a Paul Simon classic—can you believe this song, a top five smash in 1972, is over a quarter-century old? I know, let's not think about that. NYV reminds me in some ways, of the Manhattan Transfer, and they put their own stamp on this tune to make it their own.

**MARILYN SCOTT**  
"Starting to Fall"

(Warner Bros.)



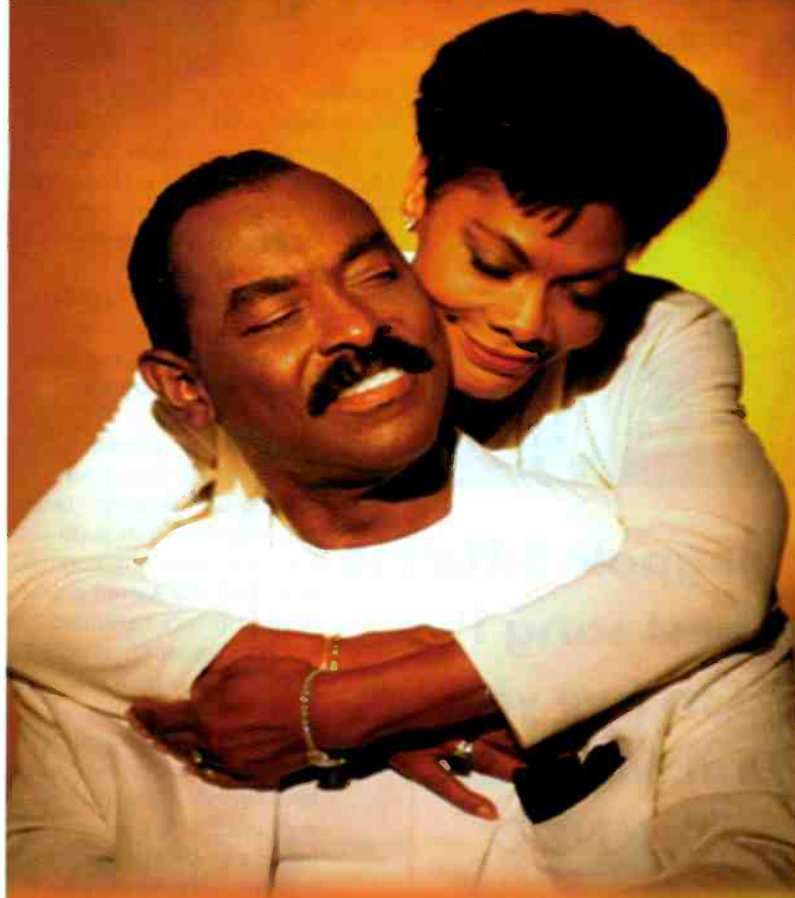
Last week, Marilyn scored the highest debut on the Smooth Jazz & Vocals chart with this tune, which was produced by the legendary George Duke. No stranger to A/C audiences, Marilyn tells this story, about the joy of falling in love, with lots of class and style.

**BRYAN SAVAGE**  
"Kaleidoscope"

(Higher Octave)

If you couldn't tell from the previous review, I've developed a fondness for Smooth Jazz over the last few years, and this offering from Bryan Savage, which was the #2 favorite track at this year's GAVIN "Smooth Jazz/Jazz Jukebox Jury," is no exception. Produced by another SJ fave, Rick Braun, Savage can lend some tempo to your playlist with this cut. ●

*Chuck Jackson*  
*Dionne Warwick*



*"If I Let Myself Go"*

*Gavin AC Chart 21\**

*1327 Spins*

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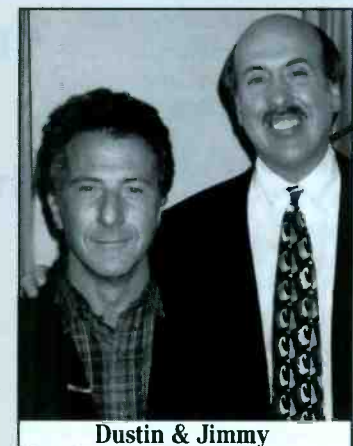


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## No Static at All BY SPENCE D.

### Eggs Benedict & Pop Philosophy

Breakfasting With Harvey Danger



It's fairly early on a Monday morning, but Union Square is already bustling with foreign tourists hell-bent on riding the cable cars to Fisherman's Wharf just so they can get some authentic clam chowder and sourdough bread. I'm cruising the streets with the four members of Harvey Danger, whose current ditty "Flagpole Sitta" is creating quite a buzz in the Alternative world. My first choice for breakfast, Sears' Fine Foods, has a line a mile long, so we duck into the Chancellor Hotel's cafe and rustle up some Eggs Benedict, waffles, and griddlers (pancakes to the layperson).

For those of you who have yet to raise the "Flagpole...", Harvey Danger is a Seattle-based quartet specializing in a blazing blend of pop catchiness and creative noise enhancement. Their debut CD, *Where Have All the Merrymakers Gone?*, was initially released late last year on the indie label Arena Rock (a meager pressing of 2000 copies made it a rather hard find in the record stores).

As legend has it, Marco Collins up at The End (KNDD) in Seattle began spinnin' the group on the station's local music spotlight show. From there, PD Phil Manning shoved it into KNDD's regular rotation. By March, The End's sister station to the South, KNRK-Portland, jumped on the track and next thing you know, the bulk of the CBS contingent was in the HD loop. What followed was a minor major label bidding war over the band, with the Danger boys eventually landing at Slash/London.

Now that we're all up to speed on the radio and label side of things, how 'bout gettin' to know the band? Lead vocalist Sean Nelson, guitarist Jeff J. Lin, drummer Evan Sult, and bassist Aaron Huffman are Harvey Danger; but the band was initially started by Lin and Huffman at the end of 1992. The rest of the pieces (Sean and



**"It ['Flagpole Sitta'] is the best song I've heard in five years."**

**—Phil Manning, PD, KNDD**

Evan) were officially added in January 1994.

"Jeff and Aaron started the band before Evan and I joined," explains Sean. "And the [origin of the] name is actually funny. When we were kids, we actually didn't know each other, but Jeff and I went to the same soccer camp in Southern California. The camp was in two six-week increments, and there was this kid named Timmy Harvey and he played forward. He was just this amazing soccer prodigy and he happened to stay for the full 12-week session—Jeff went to the first session and I went to the second one. Anyway, when [Timmy] was getting close to scoring, people would yell 'Harvey, Danger!' It was this kid that we never heard about again, but whom we both knew. It was strange that Jeff and Aaron would name the band that."

"You're looking at a band that is a direct result of [Nirvana's] *Nevermind*," comments Jeff. "I didn't listen to any radio music before that, so this band is definitely a direct product of that. I mean it

was like 'what a great album [*Nevermind* was], it's filled with a lot of great songs.' Then it was like, 'maybe I should investigate this kind of music,' then 'boy, it would be fun to play this kind of music, let's start a band!' (If that comment sounds a little off-kilter, one must realize that prior to forming Harvey Danger, Linn was a classically trained pianist and violinist.)

"So Jeff and Aaron played together for awhile," says Sean, picking up the story. "Evan and I were friends from college and, ironically enough, they [Jeff and Aaron] practiced in Evan's basement."

"Our original drummer lived in the same house with Evan," explains Aaron.

"Evan knew these guys, and I knew Evan, and Evan had agreed to start playing with them, and I was sort of like peeking through the wall and secretly wanting to join the band, and then one

day they asked, 'Do you want to come over and sing?'" Continues Nelson, "I'd never done it before, but it worked out very well. We played 'What Goes On' by Velvet Underground for like an hour and it felt so great. It was one of those moments where you just know that 'this is good' and it's worth the next five years of your life."

There you have it—the jigsaw puzzle-like humble beginnings of Harvey Danger.

But what about the band's philosophy? Given the thus-far meteoric rise of "Flagpole Sitta," which is destined to become a core hit in the Alternative radio realm, the question remains: do these guys aspire to be rock stars? "For our first four years we were pretty obscure, we did nothing to really promote ourselves or do any kind of success thing," remarks Sean. "I think we were so focused on getting better [as a band] and writing songs. But you can't escape the consciousness of success, or the awareness of the possibility of it. We decided long ago that if it

## Data

### MOST ADDED

#### MATCHBOX 20 (25)

*Real World (Atlantic)*  
KPKX, WEQX, WXDG, WPGU, KKND, KKDM, WEDG, KPNT, WEND, WWDX, KNRX, KCXX, KPOI, KHLR, KROX, KFTE, WLIR, WDST, WIXO, KTEG, KNSX, KTOZ, WDX, KQXR, WUCD

#### THE URGE (16)

*Jump Right In (Epic)*  
KKND, WBTZ, WMAD, KRZQ, KACV, KOME, KLLK, WFNX, KXRK, WKQX, KPOI, WHFS, WBRU, WBER, KFTE, KQXR

#### 600 600 DOLLS (15)

*Iris (Reprise)*  
KKNB, KKND, WKRL, WBTZ, CFNY, KACV, WGRD, WPBZ, WBRU, KHLR, WDST, WNNX, WRXQ, KDGE, WHMP

#### HARVEY DANGER (13)

*Flagpole Sitta (Slash/London)*  
KKND, CIMX, WMAD, KXRK, WKQX, KMYZ, KLZR, WLIR, KEDG, WIXO, WEJE, WRXQ, WUCD

#### BLACK LAB (12)

*Time Ago (DGC)*  
WMAD, WXDG, KNDD, WEQX, WKRL, KACV, WHFS, WQBK, KLZR, WEJE, WXEX, WHMP

### MOST REQUESTED

#### FASTBALL

*"The Way" (Hollywood)*

#### SEMISONIC

*"Closing Time" (MCA)*

#### CHERRY POPPIN' DADDIE

*"Zoot Suit Riot" (Mojo)*

#### HARVEY DANGER

*"Flagpole Sitta" (Slash)*

#### BLINK 182

*"Dammit" (Cargo/MCA)*

### MOST BUZZ

#### FASTBALL

*"The Way" (Hollywood)*

#### CHERRY POPPIN' DADDIES

*"Zoot Suit Riot" (Mojo)*

#### MONO

*"Life In Mono" (Mercury)*

#### 2 SKINNEE J'S

*"Riot Nrrrd" (Capricorn)*

#### GOD LIVES UNDERWATER

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

### MOST LIKELY TO SUCCEED

What's movin' up the charts, baby.

#### HARVEY DANGER

*"Flagpole Sitta" (Slash)*

#### AGENTS OF GOOD ROOTS

*"Come On" (RCA)*

#### THE SPECIALS

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

#### THE URGE

*"Jump Right In" (Epic)*

#### WANK

*"Forgiven" (Maverick)*

[success] was a potential reality for the band, then we were gonna wait until it came to us."

"At no point did we sit down and say 'We want to be stars,' or 'We want to be on the radio,'" adds Jeff. "That was never, at any point, the motivation for doing this. It was always like, 'That would be cool, but it would be cooler if we could write better songs.' You know?"

"I think all of us hit a moment in time when we realized that pop music was the thing that moved us the most of any art form, of any experience," continues Sean. "And we wanted to learn how to do it."

"Only now, within the last year, has this thing that we're doing received any attention," remarks Evan.

"We just do what we do, and if people pay attention, that's good," adds Sean. "And now more people are paying attention and it's happened in the best way. Everything that has come about, has come about because people like the songs. In a way I think it's a radio programmers dream because people are really responding to the music,

especially 'Flagpole Sitta,' on the radio. It's sort of this secret thing that nobody knew about. We didn't keep it a secret, but we didn't tell anybody, either."

"What happened was, we got added to the End's rotation and people started requesting it a lot, and we ended up being the top most requested song since the end of January," adds Linn.

What about the band's approach to music? They make a point of referring to their sound as "pop music." "You'd have to be lying through your ass to call it anything but pop music," says Evan.

"It's pop rock," clarifies Sean. "It's

the Beatles, R.E.M.-type formula. That's the paradigm we're working in. That's the music we love the most. It's not the only music we listen to, and it's not even the only music we write. It's the stuff we have an aptitude for. Basically, our music is really catchy, and hopefully it's smart so it can't be mistaken for bubblegum."

Harvey Danger: sitting atop the flagpole and redefining pop music for the next Alternative millennium. ●

**"You'd have to be lying through your ass to call it anything but pop music."**

# BE ON THE LOOKOUT

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

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

## MARCH 30

Chocolate Weasel  
 v/a  
 v/a  
 Morcheeba  
 PapaMcoy  
 Pulp  
 Pure  
 Sean Lennon  
 The Shining Path  
 Slowpoke  
 Trunk Federation  
 Tuscaladero  
 Wank  
 Weapon of Choice

Spaghettification (NinjaTune)  
 City of Angels soundtrack (Warner Bros.)  
 Lost In Space soundtrack (TVT Soundtrax)  
 "Let Me See" (Sire/China)  
 Amarcord (No Records)  
 This Is Hardcore (Island)  
 "Chocolate Bar" (Mammoth)  
 "Home" (Grand Royal)  
 The Shining Path (Caroline)  
 "Lorraine" (DGC)  
 "Truck Lover" (Alias)  
 "Paper Dolls" (Elektra)  
 Get A Grip On Yourself (Maverick)  
 Nutmeg Fantasy (Loosegroove)

## APRIL 7

Alana Davis  
 Bassholes  
 Beth Orton  
 Ben Harper  
 Blur  
 Dogon  
 Eve6  
 Getaway People  
 Jerry Cantrell  
 Long Fin Killie  
 Madfly  
 New Bomb Turks  
 9 Volt  
 Perfume Tree  
 Pete Droge  
 Rorschach Test  
 Slowpoke  
 Stabbing Westward  
 Steve Roach  
 Suicide Machines  
 Tones On Tail  
 The Verve  
 Zeke

"Crazy" (Elektra)  
 Long Way Blues 1996-1998 (Matador)  
 Best Bit EP (Dedicated)  
 "Mama's Trippin' (Remix)" (Virgin)  
 Bustin' + Dronin' import (retail only) (Virgin)  
 The Sirius Expeditions (New Dog)  
 Eve6 (RCA)  
 The Getaway People (Columbia)  
 Bogy Depot (Columbia)  
 Amelia (Beggars Banquet)  
 White Hot In The Black (Blackheart)  
 At Ropes End (Epitaph)  
 9 Volt (Crash/Private I/Mercury)  
 Feeler (World Domination)  
 Spacey and Shakin' (Fifty Seven/Epic)  
 Unclean (Slipdisc/Mercury)  
 Virgin Stripes (Geffen)  
 Darkest Days (Columbia)  
 Dust To Dust (Projekt)  
 Battle Hymns (Hollywood)  
 Everything (Beggars Banquet)  
 "Lucky Man" (Virgin)  
 Kicked In The Teeth (Epitaph)

## APRIL 13

Angellique  
 Bernard Butler  
 Clutch  
 Fang  
 Lisa Gerrard & Pieter Bourke  
 Pure  
 Sonic Youth  
 Soul Asylum  
 Tuscaladero  
 2 Skinnee J's

"Number" (Red Ant)  
 People Move On (Creation/Columbia)  
 The Elephant Riders (Columbia)  
 American Nightmare (Wingnut)  
 Duality (4AD)  
 Feverish (Mammoth)  
 "Sunday" (Geffen)  
 "I Will Still Be Laughing" (Columbia)  
 My Way or the Highway (Elektra)  
 !Supermercado! (Capricorn)

## APRIL 20

Evan and Jaron  
 Guster  
 Hayden  
 Jesus Jones  
 Joan Jett & The Blackhearts  
 Joan Jett & The Blackhearts  
 Joan Jett & The Blackhearts  
 Lenny Kravitz  
 Maire Brennan  
 Max Cavalera  
 v/a  
 Natacha Atlas  
 Onyx  
 Perfume Tree  
 Pink Martini  
 Pizzicato 5  
 Public Enemy  
 Scott Thomas  
 v/a  
 Sportsguitar  
 This Perfect Day  
 The Urge  
 Widespread Panic

We've Never Heard of You Either (Island)  
 "Airport Song" (Sire/Hybrid)  
 "The Hazards" (Geffen)  
 Already (Combustion)  
 Bad Reputation (Blackheart)  
 I Love Rock N' Roll (Blackheart)  
 Flashback (Blackheart)  
 "If You Can't Say No" (Virgin)  
 Perfect Time (Word/Epic)  
 Soulfly (Roadrunner)  
 Music From the XGames vol. 3 (Mammoth)  
 Halim (Beggars Banquet)  
 Shut 'em Down (Def Jam)  
 Feeler (World Domination)  
 Sympathique (Heinz)  
 Happy End of You (Remix LP) (Matador)  
 He Got Game (Def Jam)  
 "Black Valentine" (Elektra)  
 Singles Going Home Alone (Matador)  
 Happy Already (Matador)  
 C-60 (550)  
 Master of Styles (Immortal)  
 Light Fuse Get Away (Capricorn)

## APRIL 28

Cheap Trick  
 (Epic/Legacy)  
 Esthero  
 Gas Huffer  
 Humpers  
 Largo  
 Massive Attack  
 v/a  
 Red Aunts  
 Suncatcher

Cheap Trick at Budokan: The C0mplete Concert  
 Breath From Another (Work)  
 Just Beautiful Music (Epitaph)  
 Euphoria, Confusion, Anger, & Remorse (Epitaph)  
 (Blue Gorilla/Mercury)  
 "Teardrop" (Virgin)  
 Ninja Cuts 3: Funkungfusion (NinjaTune)  
 Ghetto Blaster (Epitaph)  
 Suncatcher (Restless)

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**SFX:**  
**WE WILL**  
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**YOU!**

By Eliot Tiegel

The concert and live performance industry is entering a new era as SFX Entertainment emerges to provide “one-stop shopping” for tour promotion, venue management, and what some concerned talent representatives fear is a clear sign of the times.

**a**

s concerts and live performances continue to be a major element in marketing an Active Rock station, SFX Entertainment has emerged as the "one-stop shopping" center for tour promotion and venue management.

SFX Entertainment, the new entity spawned by SFX Broadcasting, has taken a front row seat in the concert promotion field by acquiring since 1996 such regional power promoters as Delsner/Slater Enterprises (New York), Sunshine Promotions (Fisher, IN), Contemporary Group (St. Louis), PACE Entertainment (Houston), Bill Graham Presents (San Francisco), Concert/Southern Promotions (Atlanta), and the research/publishing company, SJS Entertainment/Network Magazine Group (Los Angeles).

This network of regional firms makes SFX the leading promoter and producer of concerts and theatrical road shows in the U.S., while also being either the owner or manager of the largest chain of amphitheaters in the nation (42 major venues in 22 cities). In fact, "if you include smaller venues, that number is well over 100," says SFX owner Bob Sillerman. The purchase of PACE in December, and the buy-out of its Blockbuster Entertainment and Sony Music Entertainment partners in 11 amphitheaters, further accelerated SFX's expansion in the live performance field.

By buying up regional companies with holdings from Seattle to New York, is SFX Entertainment leading the move toward consolidation in the concert promotion industry? "I have no idea," answers Sillerman. "Whether other people will think it's a good and profitable idea, I couldn't say. It's something that makes sense to us and is a fascinating business opportunity, one we're very intrigued by."



**Bob Sillerman**

While Sillerman admits his company "might have an advantage in bidding for a national tour because we'll have direct information on how much it's going to be worth in our markets," he counters industry concern that artists will have to play SFX venues exclusively. "I don't think there will ever be a tour that just plays SFX venues," Sillerman insists. "Artists will go to venues where population demands, where it's in everybody's best interest."

Not everyone is as thrilled with the prospect of a

power," Fritz suggests. "Wal-Mart very much dictates what manufacturers and suppliers can charge them." Fritz feels that SFX's consolidation of regional companies will have a ripple impact throughout the industry. "If this deal succeeds there will be others," he predicts. "But there may not be a lot of regionals left."



**Ken Fritz**

Currently, the strong regionals with a broad reach into multiple markets, venue ownership, management and/or exclusive booking pacts include: Universal Concerts, Nederlander, Avalon Attractions (L.A.), Larry Magid (Philadelphia), Arnie Granat's Jam (Chicago), Bill Silva Presents (San Diego), Don Law (Boston) and Tom Moffatt (Honolulu).

Fritz offers an historical explanation for the willing sale by regional promoters to a large benefactor. "People who started regionals 30 years ago came out of college, worked for somebody else, and put their necks on the line every time an act came into town. They worked hard when they started their own companies. Now, rightly so, they're looking at a chance for some security by being purchased by a company of SFX's magnitude."

Mike Gormley, a personal manager of rock acts for 16 years, is concerned that the consolidation trend can affect new artists who may not get bookings. "It makes me wonder what will happen to smaller acts," he comments. "In the case of up-and-coming artists, some will get help from their record company and some won't. Still, if you can make a fair deal with one entity which covers a lot of venues, that makes it a whole lot easier." Gormley believes that "consolidation creates room for smaller companies with creative ideas to come into existence. It may be more difficult to start up, but the pressure will make the little guy work harder." ●

**We are now dealing with the Wal-Mart of the concert business because of SFX's massive buying power.**

consolidated concert business, however. While there is a lot of excitement within the talent representation field concerning SFX's purchases of the regional concert promoters, "many agents are worried because they now have a very powerful buyer on their hands," says Ken Fritz, a veteran of more than 25 years of personal management. This could cause discomfort on the talent side, because there's so much power concentrated in one area, he notes.

"We are now dealing with the Wal-Mart of the concert business because of SFX's massive buying

ELIOT TIEGEL IS A VETERAN BROADCASTING AND ENTERTAINMENT WRITER BASED IN LOS ANGELES.



**MOST ADDED**

**ARTO LINDSAY (30)**  
**PROPELLERHEADS (29)**  
**GAUNT (26)**  
**BEN HARPER (23)**  
**SPOON (14)**  
**EMMA TOWNSHEND (14)**  
**TREADMILL TRACK STAR (14)**

**TOP TIP  
SERVOTRON**

*Entertainment Program for Humans  
(Lookout!)*

Scoring the highest debut this week, the freaks known as Servotron hit the chart running with their first release for Lookout. Giving up the heavy spins are KUSF, KUGS, KWVA, WRFL, WUSB, and WVFS.

**RECORD TO WATCH  
TUSCADERO**

*My Way or the Highway (Teenbeat/Elektra)*  
 This Washington, D.C. outfit's sophomore effort for Elektra looks poised to work its way up our chart. This self-produced gem was recorded by Keith Cleverley (Flaming Lips, Mercury Rev. Hum), and deserves the attention of all in College-land.

# Gavin College

2W LW TW

1	1	1	<b>NEUTRAL MILK HOTEL</b> - In the Aeroplane Over the Sea (Merge)
—	24	2	<b>TORTOISE</b> - TNT (Thrill Jockey)
10	3	3	<b>GASTR DEL SOL</b> - Camoufleur (Drag City)
20	14	4	<b>THE REVEREND HORTON HEAT</b> - Space Heater (Interscope)
11	7	5	<b>SWERVEDRIVER</b> - 99th Dream (Zero Hour)
35	5	6	BUFFALO DAUGHTER - New Rock (Grand Royal)
13	12	7	<b>DIMITRI FROM PARIS</b> - Sacrebleu (Atlantic)
3	4	8	AIR - Moon Safari (Source/Caroline)
2	2	9	HALO BENDERS - The Rebels Not In (K)
—	45	10	<b>TRANS AM</b> - The Surveillance (Thrill Jockey)
4	6	11	KRISTIN HERSH - Strange Angels (Rykodisc)
17	9	12	BEDHEAD - Transaction de Novo (Trance Syndicate)
6	11	13	HIGH LLAMAS - Cold and Bouncy (Alpaca Park/V2)
7	8	14	JESUS LIZARD - Jesus Lizard (Jetset)
9	23	15	<b>HEPCAT</b> - Right On Time (Hellcat)
21	13	16	MARY LOU LORD - Got No Shadow (WORK)
29	26	17	<b>TOWA TEI</b> - Sound Museum (Elektra/EEG)
8	10	18	DJ SPOOKY - Synthetic Fury EP (Asphodel)
15	20	19	<b>ANI DI FRANCO</b> - Little Plastic Castle (Righteous Babe)
40	16	20	BIG BAD VOODOO DADDY - Big Bad Voodoo Daddy (Coolsville)
12	22	21	<b>UNWOUND</b> - Challenge For a Civilized Society (Kill Rock Stars)
14	15	22	THE DONNAS - American Teenage Rock-N-Roll Machine (Lookout!)
31	21	23	DUSTER - Stratosphere (Up)
<b>NEW</b>	24		<b>SERVOTRON</b> - Entertainment Program for Humans (Lookout!)
22	18	25	CURVE - Come Clean (Universai)
38	37	26	<b>BRAN VAN 3000</b> - Glee (Capitol)
—	48	27	<b>SUPERDRAG</b> - Head Trip in Every Key (Elektra/EEG)
—	41	28	<b>SPACEHOG</b> - The Chinese Album (Sire/Warner Bros.)
28	33	29	<b>SAMIAM</b> - You Are Freaking Me Out (Ignition)
5	19	30	DJ SHADOW - Preemptive Strike (Mo'Wax/ffrr/London)
33	30	31	CAP 'N JAZZ - Alphabetapolothology (Jade Tree)
16	17	32	GOLDIE - Saturnzreturn (ffrr/London)
32	28	33	TULLYCRAFT - City of Subarus (Cher Doll)
43	29	34	GAZE - Mitsumeru (K)
47	25	35	COME - Gently Down the Stream (Matador)
42	27	36	GOOD RIDDANCE - Ballad From The Revolution (Fat Wreck Chords)
<b>NEW</b>	37		<b>PROPELLERHEADS</b> - Decksanddrumsandrockandroll (Dreamworks)
25	34	38	BUNNYGRUNT - Jen-fi (No Life)
18	31	39	HUM - Downward is Heavenward (RCA)
24	40	40	<b>JUNE OF 44</b> - Four Great Points (1/4 Stick)
<b>NEW</b>	41		<b>THE SPECIALS</b> - Guilty 'Til Proved Innocent (Way Cool/MCA)
23	36	42	AUTOUR DE LUCIE - Immobile (Nettwerk)
34	38	43	TEEN IDOLS - Teen Idols (Honest Don's)
26	35	44	PEE SHY - Don't Get Too Comfortable (Blue Gorilla/Mercury)
46	44	45	DROPKICK MURPHYS - Do or Die (Hellcat)
<b>NEW</b>	46		<b>MARS ACCELERATOR</b> - Frankfurt: Telephonics (Rx Remedy)
<b>NEW</b>	47		<b>WINDY &amp; CARL</b> - Depths (Kranky)
<b>NEW</b>	48		<b>JAMES IHA</b> - Let It Come Down (Virgin)
—	50	49	<b>VARIOUS ARTISTS</b> - Deutcher Funk (Caipirinha)
<b>NEW</b>	50		<b>UI</b> - The 2 Sided EP/The Sharpie (1993-1995) EP (Southern)

**Inside College** BY MATT BROWN & VINNIE ESPARZA

## Doin' It In the South

South by Southwest, as always, was a blast. With more new talent spilling out onto the streets, you literally had to step over musicians taking their solos on the sidewalks. God bless the sleepy-but-growing city of Austin for allowing us music-industry types to come in and mob the streets. We gotta say, we've had enough BBQ chicken and links to keep us hummin' for a long time. Next year, labels should get creative and host showcases with Veggie Burgers and fruit salad or somethin'. Highlights included the awesome **Bloodshot BBQ** (surprise!), the **TVT BBQ** (surprise!), the **Columbia BBQ** (you're kidding?), the **KVRX BBQ** (stop it!), **Brian Jonestown Massacre** performing live at 3 a.m. in the KVRX studios, and the **Aztlan/Grita!** showcase to name just a few. See ya next year! Our annual **SXSW Hut's Hamburgers** cutie shout-out goes to the lovely **Rewa Welch**. Taking tips and sealing hearts.

**News:** **Josh Kazooass** has left **Thrive**. Call him at (213) 874-7366. We wish him the best of luck... **Brian Courville** has left Mercury and is now the regional for

**Interscope** in the Carolinas. Good luck, B.C.!...Keep an eye out for the **Sunkist** project. Good stuff here, kids. For more info contact (510) 548-8523...Our boy **Elliot Kendall** at **Del-Fi**, has finally released his long-awaited score for the film *The Effects of Magic*. Get this CD, man! Call (310) 230-9807 for more info...

**Adds for March 30/31:** Foil (Mute), Long Fin Killie (Too Pure), Plastilina Mosh (Capitol), Arthur Dodge & the Horsefeathers (Barber's Itch), Richard Davies (Flydaddy/V2), Suicide Machines (Hollywood), Sully (Nettwerk), More of Our Stupid Noise (Nettwerk), Revellers (SpinArt), Gasoline (Estrus), Splash 4 (Estrus), Guster (Hybrid/Sire), Circle of Dust (Flying Tart/Platinum), Thorazine (Hell Yeah), No Fun at All (Theologian), Cheater (Theologian), Vast (Elektra), Cornelius (Matador), Solex (Matador), Yo La Tengo (Matador), Maryam Mursal (RealWorld), Todd Snider (MCA), The Boxer (MCA), God Lives Underwater (1500), Electric Hellfire Club (Cleopatra), Shooting Fish



A most requested photo. This was sent in by McGathy. See if you can find yourself in the mix.

College Crew: MATT BROWN and VINNIE ESPARZA

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

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



**MOST ADDED**  
**KIERAN KANE (28)**  
**SARA EVANS (9)**  
**MATT FLINNER (9)**  
**NICK LOWE (9)**  
**BEN WINSHIP (9)**

**TOP TIP**

**V/A: JUKEBOX CANTINA**  
*Combo Platter (Hayden's Ferry)*  
 A veritable buffet of great selections. A busy programmer need go no further than the first cut (H.J. Robertson's "Indian Mile") to see its broadcast value. But don't stop there, because there are plenty of winners on this disc. Just ask WETS, WHAY, WCBN, KFAL, and WJJC.

**RECORD TO WATCH**

**BEN WINSHIP**  
*One Shoe Left*  
*(Snake River Records)*  
 Tony Fortado, Judith Edelman, and Matt Flinner join Winship on this fine CD, already spinning on KBCR, WNKU, KSUT, KZYX, and WVLS, among others.

# Gavin Americana™

The Other Country

LW	TW		Apts.	Adds	H	M	L
1	1	<b>CHRIS KNIGHT</b> - Chris Knight (Decca)	72	0	40	21	11
2	2	<b>JIM LAUDERDALE</b> - Whisper (BNA Records)	69	0	34	23	12
3	3	THE WOODYS - The Woodys (Rounder)	72	0	33	15	24
4	4	CHERI KNIGHT - Northeast Kingdom (E-Squared)	67	0	24	24	19
6	5	JAMIE HARTFORD - What About Yes (Paladin)	61	0	25	21	15
7	6	<b>AUSTIN LOUNGE LIZARDS</b> - Employee Of The Month (Sugar Hill)	64	4	17	27	20
15	7	<b>THE MAVERICKS</b> - Trampoline (MCA/NASHVILLE)	63	7	17	20	26
8	8	<b>PETER CASE</b> - Full Service No Waiting (Vanguard)	62	0	20	20	22
13	9	<b>MIKE IRELAND &amp; HOLLER</b> - Learning How To Live (Sub Pop)	57	5	17	23	17
9	10	ROBIN & LINDA WILLIAMS - Devil Of A Dream (Sugar Hill)	58	0	19	20	19
10	11	<b>PAUL BURCH</b> - Pan-American Flash (Checkered Past)	54	1	20	22	12
11	12	<b>BLUE HIGHWAY</b> - Midnight Storm (Rebel)	55	1	18	20	17
5	13	THE DERAILERS - Reverb Deluxe (Watermelon/Sire)	52	0	26	13	13
12	14	APOSTLE - SOUNDTRACK - Various Artists (Rising Tide)	56	0	15	13	28
14	15	<b>KEVIN GORDON</b> - Cadillac Jack's #1 Son (Shanachie)	55	0	10	20	25
16	16	THE HOLLISTERS - Land Of Rhythm And Pleasure (Freedom)	50	0	8	22	20
17	17	HANGDOGS - East Of Yesterday (Crazyhead)	50	0	9	19	22
22	18	<b>CARRIE NEWCOMER</b> - My True Name (Philo/Rounder)	49	4	9	18	22
20	19	MICHAEL RENO HARRELL - Ways To Travel (Rank Records)	47	1	7	20	20
24	20	<b>CONTINENTAL DIVIDE</b> - Feel Good Day (Pinecastle)	46	3	7	15	24
23	21	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	39	1	8	22	9
21	22	RICKY SKAGGS - Bluegrass Rules (Rounder)	38	0	12	14	12
19	23	STEVE EARLE - El Corazon (E-Squared/Warner Bros.)	35	0	15	10	10
25	24	<b>THOMPSON BROTHERS BAND</b> - Blame It On The Dog (RCA)	38	1	10	10	18
18	25	TOM T. HALL - Home Grown (Mercury)	41	0	8	14	19
32	26	<b>RAMBLIN' JACK ELLIOTT</b> - Friends Of Mine (Hightone)	39	7	4	18	17
30	27	<b>RENO BROTHERS</b> - Three Part Harmony (Pinecastle)	40	4	4	14	22
38	28	<b>SARA EVANS</b> - Three Chords and the Truth (RCA)	33	9	9	12	12
31	29	<b>CRAIG CHAMBERS</b> - The Cowboy's Conscience (WR Records)	36	2	6	11	19
28	30	BOBBY HICKS - Fiddle Patch (Rounder)	37	1	6	10	21
27	31	FRED EAGLESMITH - Lipstick Lies & Gasoline (Razor & Tie)	29	0	10	12	7
29	32	ROBBIE FULKS - South Mouth (Bloodshot)	31	0	5	17	9
34	33	<b>KATE WALLACE/MICHAEL CAMP</b> - Two Lane America (New Pair O' Dimes)	38	6	2	11	25
36	34	<b>MICHAEL FRACASSO</b> - World (In A Drop Of Water) (Rounder/Bohemia Beat)	34	4	4	10	20
26	35	DELBERT McCLINTON - One of the Fortunate Few (Curb/Rising Tide)	30	0	8	12	10
N	36	<b>GREAT DIVIDE</b> - Break In The Storm (Atlantic)	29	4	5	13	11
39	37	<b>CHRIS WHITLEY</b> - Dirt Floor (Messenger)	27	3	6	11	10
33	38	LONGVIEW - Longview (Rounder)	35	0	3	5	27
35	39	<b>LOUDIN WAINWRIGHT III</b> - Little Ship (Charisma)	25	2	6	12	7
N	40	<b>JOLENE</b> - In The Gloaming (Sire)	26	1	4	7	15

## Americana Inroads

BY CHRIS MARINO



### The Big Show

As the festivities wound down at **SXSW** (I'll tell ya all about this next week), Plano's **KHYI** was gearing up for the Americana party of parties. And since I'm always up for fine music, I headed on out, planning to meet up with some friends on the way. After arriving at DFW (Dallas-Fort Worth) Airport, **Brad Hunt** (Paladin Records), **Jon Grimson** (Counterpoint Music), and I were to hook up at the car rental terminal before continuing on to **KHYI's Texas Music Revolution**. We were all coming from Austin (SXSW) with slightly different arrival times, and thought this would be the easiest way to get together. *Wrong!*

After landing, I hopped a shuttle to the car rental terminal. There I sat, in a vacant wheelchair, for about an hour before learning that there are two identical car rental terminals at DFW, one on the North end and one on the South. After several phone calls and pages, we finally met up and drove to two completely identical Airport Hyatts—one East, the other West—before finding our reservations. I recommend a compass next time you're in Dallas.

This wasn't exactly how I envisioned starting my trek, but luckily, all stress disappeared upon arrival at South Fork Ranch, where the Texas Music Revolution was staged. The show began at noon on March 22 and continued throughout the

day; 3500 fans came to see artists like **Joe Ely**, **Chris Knight**, the **Derailers**, **Fred Eaglesmith**, **BR5-49**, **Ricky Skaggs**, and others perform on two stages (for a full list of performers, see box below). The event ran until well past midnight, when headlin-



er **Ricky Skaggs** delivered the final musical blow. The venue had concessions for food, cigars, artists' merchandise, and **Coors Beer**, which was one of the event sponsors. **Borders Books and Music** was also on site, doing brisk business all day long. **Benjamin Barbier**, Community Relations Coordinator for the chain, said, "We try to support events like these by featuring the artist's CDs, and this certainly has been a great event."

Last year, the Texas Music Revolution drew about 1000 listeners on a cold, wet day; this year the weather was perfect and parking lots filled quickly. "This was much better than any of my expectations," stated **Bruce Kidder**, PD at KHYI. "All our sponsors are very pleased." After the Derailers set, Kidder got onstage and asked the crowd, "Who listens to KHYI?" The audience reacted wildly.

Highlights of the fest included **Ray Wylie Hubbard** and **Joshua Jones** (KHYI's VP of Sales and Marketing) singing "Up Against the Wall, Redneck Mother," and **Chris Knight's** performance of "It Ain't Easy Being Me" with a chorus of fans singing along. Concert goer **Ron Glass** remarked of performer **Fred Eaglesmith**, "I don't really know if [he's] country or not, but after his performance today, I bought his CD and drove all around the parking lot listening to it."

Can't get a better testimonial than that! ●

MAIN STAGE	SIDE STAGE
Ex-Husbands	Bodie Powell
Fred Eaglesmith	Chris Rivers
Derailers	Michael Shane Barden
Chris Knight	Max Stalling
Ray Wylie Hubbard	Colin Boyd
Dale Watson	Ronnie Spears
Don Walser	Cowboys & Indians
Jack Ingram	Don Edwards
Asleep at the Wheel	Red Steagall
Joe Ely	Larry Joe Taylor
BR5-49	Pat Green
Ricky Skaggs	Mark David Manders
	Ed Burleson
	Tommy Alverson
	Jamie Hartford

Editor: CHRIS MARINO • Assistant: TOBY FRENCH  
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### Chartbound

**ALEJANDRO ESCOVEDO** (Bloodshot)  
**KIERAN KANE** (Dead Reckoning)  
**BELL, THOMAS, NELSON "SING IT!"** (Rounder)  
**V/A "JUKEBOX CANTINA"** (Hayden's Ferry)

**LOST CONTINENTALS** (Landslide)  
**TODD THIBAUD** (Doolittle)  
**KUDZU KINGS** (Independent Release)  
**V/A "WHERE HAVE ALL THE..."** (Appleseed)

**MOST ADDED**  
**WIDESPREAD PANIC**  
 (14/17 reports)  
**MATCHBOX 20**  
 (11/28 reports)  
**ROCK AND ROLL DOCTOR**  
 (10/21 reports)  
**THE SPECIALS**  
 (9/36 reports)

**TOP TIP**  
**REBEKAH**  
*Remember to Breathe*  
 (Elektra/EEG)

Breaking the 40-station barrier with 40 reporters breaking the 300-spin barrier with 306 plays. Action on "Sin So Well."

**RECORD TO WATCH**  
**ROCK AND ROLL DOCTOR**  
*A Tribute to Lowell George*  
 (CMC International)

Our #1 Spin Trend with +102 out of 160. Action on Bonnie Raitt's "Cold Cold Cold," Jackson Browne's "I've Been the One" and Bottle Rockets with David Lindley launching "Rocket In My Pocket."

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:  
 KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	ERIC CLAPTON (Reprise)
2	2	BONNIE RAITT (Capitol)
3	3	AGENTS OF GOOD ROOTS (RCA)
4	4	ROBBIE ROBERTSON (Capitol)
5	5	MARC COHN (Atlantic)
6	6	SARAH McLACHLAN (Nettwerk/Arista)
7	7	ANI DIFRANCO (Righteous Babe)
8	8	KENNY WAYNE SHEPHERD (Revolution)
15	9	ALANA DAVIS (Elektra/EEG)
11	10	CHRIS STILLS (Atlantic)
13	11	FASTBALL (Hollywood)
12	12	THE VERVE (Virgin)
9	13	PETER CASE (Vanguard)
17	14	NATALIE IMBRUGLIA (RCA)
10	15	LOREENA MCKENITT (Warner Bros.)
16	16	PEARL JAM (Epic)
20	17	STEVE POLTZ (Mercury)
19	18	PAULA COLE (Warner Bros.)
18	19	MATCHBOX 20 (Lava/Atlantic)
14	20	B.B.KING (MCA)
28	21	SEMISONIC (MCA)
24	22	MARCY PLAYGROUND (Mammoth)
23	23	NAKED (Red Ant)
25	24	MARY LOU LORD (WORK)
21	25	THIRD EYE BLIND (Elektra/EEG)
22	26	ROLLING STONES (Virgin)
29	27	SING IT (Rounder)
33	28	JOLENE (Sire)
37	29	REBEKAH (Elektra/EEG)
31	30	GREEN DAY (Reprise)
27	31	MARK KNOPFLER (Mercury)
26	32	FREDDY JONES BAND (Capricorn)
32	33	LISA LOEB (Geffen)
30	34	TODD THIBAUD (Doolittle)
42	35	EBBA FORSBERG (Maverick)
36	36	VICTORIA WILLIAMS (Atlantic)
35	37	STEVE EARLE (E-Squared/Warner Bros.)
41	38	DAVID POE (550 Music)
40	39	MAX CARL & BIG DANCE (Mission)
34	40	WHISKEYTOWN (Outpost)
<b>NEW</b>	41	A. J. CROCE (Ruf)
45	42	CHERI KNIGHT (E-Squared)
<b>NEW</b>	43	KATHLEEN WILHOITE (V2)
<b>NEW</b>	44	THE SPECIALS (Way Cool/MCA)
38	45	JONATHA BROOKE (Refugee/MCA)
<b>NEW</b>	46	SHAWN COLVIN (Columbia/CRG)
49	47	LOUDON WAINWRIGHT III (Charisma)
<b>NEW</b>	48	TOM HALL (Cabana Boy)
43	49	BOX SET (Capricorn)
44	50	BLUES TRAVELER (A&M)

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

LW	TW	NON-COMMERCIAL
1	1	ANI DIFRANCO (Righteous Babe)
3	2	ROBBIE ROBERTSON (Capitol)
2	3	PETER CASE (Vanguard)
4	4	SING IT (Rounder)
13	5	ERIC CLAPTON (Reprise)
15	6	BONNIE RAITT (Capitol)
11	7	STEVE POLTZ (Mercury)
7	8	AGENTS OF GOOD ROOTS (RCA)
9	9	REBEKAH (Elektra/EEG)
5	10	MARY LOU LORD (WORK)
12	11	JULES SHEAR (High Street/Windham Hill)
10	12	CHRIS STILLS (Atlantic)
6	13	VICTORIA WILLIAMS (Atlantic)
21	14	JOLENE (Sire)
8	15	CHERI KNIGHT (E-Squared)
16	16	LOUDON WAINWRIGHT III (Charisma)
14	17	TERRY CALLIER (Verve)
24	18	ALANA DAVIS (Elektra/EEG)
23	19	KATHLEEN WILHOITE (V2)
20	20	DAVID POE (550 Music)
28	21	MARC COHN (Atlantic)
34	22	CARRIE NEWCOMER (Philo/Rounder)
26	23	MARIA MULDAUR (Telarc Blues)
19	24	B.B.KING (MCA)
22	25	SARAH McLACHLAN (Nettwerk/Arista)
27	26	COTTON MATHER (Copper)
37	27	CHRIS KNIGHT (Decca)
<b>NEW</b>	28	WHERE HAVE ALL THE FLOWERS GONE? (A3)
25	29	JAMES IHA (Virgin)
38	30	A. J. CROCE (Ruf)
17	31	JONATHA BROOKE (Refugee/MCA)
33	32	WHISKEYTOWN (Outpost)
36	33	BOX SET (Capricorn)
49	34	EBBA FORSBERG (Maverick)
31	35	NAKED (Red Ant)
39	36	SUSAN TEDESCHI (Rounder)
29	37	HOLLY COLE (Metro Blue/Capitol)
32	38	TODD THIBAUD (Doolittle)
30	39	KRISTIN HERSH (Rykodisc)
47	40	GREAT EXPECTATIONS SOUNDTRACK (Atlantic)
41	41	PHOEBE SNOW (House of Blues)
18	42	LOREENA MCKENITT (Warner Bros.)
<b>NEW</b>	43	THE MAVERICKS (MCA/NASHVILLE)
45	44	KENNY WAYNE SHEPHERD (Revolution)
43	45	NATALIE IMBRUGLIA (RCA)
46	46	MARK KNOPFLER (Mercury)
40	47	FINLEY QUAYE (550 Music)
<b>NEW</b>	48	SEMISONIC (MCA)
44	49	FASTBALL (Hollywood)
<b>NEW</b>	50	AIR (Source/Caroline)

**"Dana Mase. . . An extraordinary Artist."**

**"Don't make the same mistake as I did. Give this a careful listen before launching a judgement."**

**—Kent Zimmerman  
 Gavin A3 Music Editor**

**DANA MASE: "Through The Concrete & The Rocks" (WR 2346)  
 Produced by Steve Addabbo**



From the Grammy® – winning, Gold album:  
**Blue Moon Swamp**



“Bring It Down To Jelly Roll”

**John Fogerty**



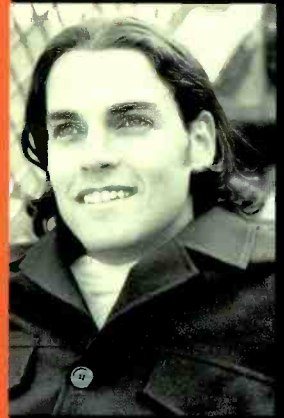


Brian Philips – 99X  
"This song is lighting  
up the phones 24 hours  
a day. Will somebody  
please tell their mom  
to stop calling!"

Sean Demery – 99X  
"This is Great but  
Evan Should go solo."

Leslie Fram – 99X  
"This is great but  
Jaron should go solo."

**99X**  
Eleven spins this week



# AND THEN SHE SAYS evan and jaron



The first single from the highly anticipated debut album  
*we've never heard of you either*



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Management: Midnight Music/Stuart Wax  
Production: Danny Kortchmar  
Associate production: Peter Denenberg





# DAVE MATTHEWS BAND

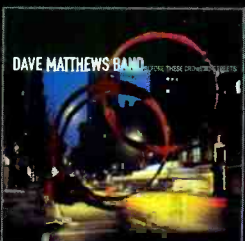
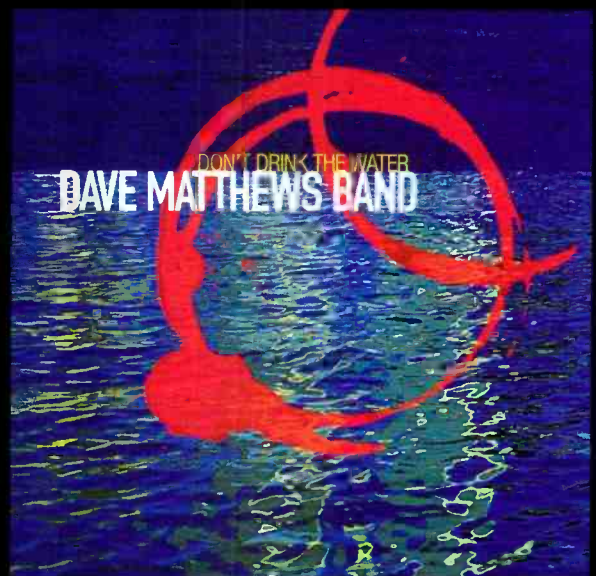
## DON'T DRINK THE WATER

Available on you DGS Terminal  
April 1st, 4 a.m. *EASTERN STANDARD TIME*

**ISCI CODE**  
**MATTHEWS**

**DESCRIPTION**  
"Don't Drink The Water"

Any Questions?  
Call 1-800-324-5672



The first single from the new studio album *Before These Crowded Streets*.

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

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Brother Cane

Wish Pool



THE NEW ALBUM FEATURING  
**LEAD MY FOLLOW** ALSO INCLUDES  
**HUMAN AFTER ALL, THE TRUTH**  
**AND LOOK FOR SOMETHING MORE**  
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 DIRECTION: ELL GRAHAM MANAGEMENT

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**Extension 606** BY KENT ZIMMERMAN

Postman Brings a Burnin' Stash of Cool Releases

**FRANCIS DUNNERY**  
*Let's Go Do What Happens*  
 (Razor & Tie)



Not long ago, we asked a pal of ours at an ad agency, "Hey babe, what's hot?" "Spirituality," was her answer—a scary thing to have to learn

from an ad person. But her words echoed while we listened to Francis Dunnery's *Let's Go Do What Happens*. Not only is it Dunnery's very best work yet, but there are lots of references to spiritual potential and achievement. The music is shimmering. Outstanding examples include "My Own Reality," "Perfect Shape," and on-line/modem-sampled "Pitstop."

**MARC COHN**  
*Burning the Daze* (Atlantic)

Marc Cohn doesn't exactly crank out yer one album a year, which makes his releases special in a world of inundation and repetition. Guitarist John Leventhal co-produced the lion's share of the most radio-friendly portion, including favorites like the Clearmountain-mixed "Lost You in the Canyon," "Providence" and "Girl of Mysterious Sorrow." On the remaining tracks, Cohn worked with ex-Yardbird Paul Samwell-Smith, whose work with Cat Stevens and Carly Simon is legendary. A very deliberate, thought-out package.

**AGENTS OF GOOD ROOTS**  
*One by One* (RCA)

The single was released with an obscene amount of lead time, but the Agents of Good Roots have since proved themselves to be a real band as opposed to purveyors of radio singles. From the fertile mid-Atlantic region, "Upspin" joins "Smiling Up the Frown" as one of the album's crown jewels. The depth tracks alone should keep AOGR lodged in the Top Five

for weeks to come. You might remember "Upspin" as one of the high finishers at the San Diego GRIDdle.

**BROTHER CANE**  
*Wish Pool EP* (Virgin)

Two years ago a select group of Triple A programmers shared a secret called "Voice of Eugenia." Many proclaimed the record a hidden treasure, a research jewel, and a natural phone ringer. Already a Top 15 record in the Rock world, Brother Cane delivers new music in the vein of Matchbox 20 and Collective Soul; rocking and melodic. Try "Lead My Follow" first.

**DAVID RICE**  
*Greenelectric* (Columbia)

The best music from young singers is from those who have done some living. David Rice, as the saying goes, "has been around." After recording an indie debut on the Justice label, Houston-born Rice signed to Columbia. Much of *Greenelectric* has a Peter Gabriel ring, not a coincidence since a portion was produced by Bill Bottrell (Sheryl Crow, Rusted Root) at Gabriel's Real World studios. "Another Sign of Life," our favorite, was recorded in KFAN-land, Fredericksburg, Texas.

**GERALD COLLIER**  
*"Fearless"* (Revolution)

Formerly one of the World's Best Kissers, Gerald Collier hijacks a Pink Floyd gem off the *Meddle* album and makes the song his own. Born in Oakland (home of the Z-men), Gerald's second solo album (the first was released on Sub Pop) was produced by Paul Q. Kolderie and Sean Slade, whose past work includes Hole and Radiohead.

**Spin Trends**

1. **A TRIBUTE TO LOWELL GEORGE +102**
2. **TRIBUTE TO PETE SEEGER/ BRUCE COCKBURN +102**
3. **SEMISONIC +72**
4. **ALANA DAVIS +71**
5. **ROBBIE ROBERTSON +69**
6. **BONNIE RAITT +62**

**A3 Gridbound**

- |  |  |
|--|--|
| <b>TERRY CALLIER</b> (Verve)                           | <b>*JUNKSTER</b> (RCA)                               |
| <b>SUSAN TEDESCHI</b> (Rounder)                        | <b>BIG HEAD TODD &amp; THE MONSTERS</b> (Revolution) |
| <b>COTTON MATHER</b> (Copper)                          | <b>BETH ORTON</b> (Dedicated/Heavenly)               |
| <b>MARIA MULDAUR</b> (Telarc Blues)                    | <b>*WIDESPREAD PANIC</b> (Capricorn)                 |
| <b>TRIBUTE TO PETE SEEGER</b> (Appleseed)              | <b>FINLEY QUAYE</b> (550 Music)                      |
| <b>CHRIS KNIGHT</b> (Decca)                            | <b>*CHRIS WHITLEY</b> (Messenger)                    |
| <b>*A TRIBUTE TO LOWELL GEORGE</b> (CMC International) | <b>*TRAIN</b> (Aware/Columbia)                       |
| <b>PHOEBE SNDW</b> (House of Blues)                    | <b>Dropped:</b> #39 James Iha, #46 Radiohead,        |
| <b>RADIO KINGS</b> (Rounder)                           | #47 Ben Folds Five, #48 Bob Dylan, Pete Dinklage,    |
| <b>CARRIE NEWCOMER</b> (Philo/Rounder)                 | Dan Bern/Zero Effect, Elliot Smith.                  |





FRANCIS DUNNERY//:MY\_OWN\_REALITY

A3 ADD DATE//:TUESDAY\_MARCH 31

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM  
LET'S GO DO WHAT HAPPENS//:IN STORES//:APRIL 28

MANAGEMENT//:LISA BARBARIS//:SO WHAT MANAGEMENT

LABEL CONTACT//:LIZ-JESSICA\_212:473:9173

PROMOTION//:MICHELE+MADELEINE+KIM//:MICHELE CLARK PROMOTION  
//:KEVIN SUTTER//:M3 PROMOTION

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# A Layman's Guide to A3 on the INTERNET

## The Top 20 (or So) Free Web Sites

## That Could Make A3 Programming

## Easier and More Interesting

**I**t's a cliché of the '90s, but it's also true: The Internet has surely changed our world, especially in how we execute our job functions, and how we gather instantaneous information in a fast-paced world. In surveying the vast Internet terrain—and after receiving several e-mail and fax suggestions from both radio and music and surfing the net from the perspective of adult radio—here are some of the more popular sites that might assist you in assembling programming, promotions, and general show prep. These sites range from music news, live tour information, rock & roll and film data banks, to on-line music magazines. Agreed, some of these are obvious bone-headed, Internet 101 choices, others you may not have seen before, but all are potentially useful when it comes to gathering fast information from the computer on your desk, in your production studios, or in the control room. Here is our countdown from the top, as well as a general description of what we found on each site. And hell, if the Zimmermen can navigate these sites, anyone can.

### [www.jamtv.com](http://www.jamtv.com)

The Big Kahuna Burger of A3 and Rock Internet music information providers. JamTV's site is beautiful and deep. Features include daily headlines featuring a wide variety of music news. Their Virtual Venue features live concerts and interviews that can either be carried live or downloaded. Our survey week included Lisa Loeb and SXSW coverage. Archived interviews and concerts are wide-ranging (A3, Alternative, Rock) including Jackson Browne, Ben Folds Five, Radiohead, Alana Davis, John Fogerty, Bruce Hornsby, Leftover Salmon, Matchbox 20, Verve, Son Volt, and many more. Prominent land broadcasters and affiliates are streamed via Real Audio. Top 20 hot album picks included Madonna, Mono, and Ani



DiFranco. There's also an artist search as well as fast CD purchase links. Chat lines are also available. JamTV recently merged with the Rolling Stone Network, and a convenient link is provided.

### [www.rocktropolis.com](http://www.rocktropolis.com)

This is the Internet music news arm of N2K's massive Music Boulevard (musicblvd.com) conglomerate. It's more rock-based than JamTV, although it did contain studio interviews with the Allman Brothers and Santana. A3 was slated to appear in the hip Rocket Ballroom. The News section has a nifty search engine for artist archive news stories. Each artist search provided a discography. Daily music reviews are provided while the "Culture" window celebrated Jello's 100th year. News and gossip was rock and alternative-based, which is indicative of the site's broad consumer appeal. After Rocktropolis, it's worth trotting over to Music Boulevard, if only to marvel at the sheer volume of retail content available.



### [www.ubl.com](http://www.ubl.com)

Extensive! Another radio favorite, UBL stands for Ultimate Band List, but its domain stretches way beyond just music and bands, of which there must be thousands of listings. UBL is especially useful for new faces, since most of us know our core artists but might need brushing up on younger bands. Our search for Dan Bern, for instance, turned up all sorts of goodies, including info on obscure compilations, home pages, tour dates, and lyrics. The rest of the information on the site is useful as well, including links to radio sites (including KBCO, KGSR, KMITT, KTAO, WEBK, WXRT, and WXRV) as well as lists and searches for labels, record stores, venues, and magazines. Awesome!



### [www.allmusic.com](http://www.allmusic.com)

This is the Zimmermen-endorsed music data base resource. Not only can you search by artist, album, song, and label, but you get star-rated reviews and full discographies. Published by GAVIN sister company Miller Freeman Publications, this info is drawn from their best-selling, inches-thick All Music Guide encyclopedia/directory series. There are lots of links within the site to related

**BY KENT AND KEITH ZIMMERMAN**



**DAVID RICE**      **FATHER**

THE FIRST TRACK FROM HIS  
NEW ALBUM, "GREENELECTRIC."

"EACH TIME YOU LISTEN TO 'FATHER,'  
YOU FIND ANOTHER REASON TO LIKE IT.  
DAVID RICE'S SONGWRITING IS WHAT  
PUTS HIM AHEAD OF THE PACK."

—SCOTT STRONG  
SBR CREATIVE MEDIA

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[WWW.GREENELECTRIC.COM](http://WWW.GREENELECTRIC.COM) / [WWW.DRICE.COM](http://WWW.DRICE.COM)

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COLUMBIA

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**WRLT**  
**WRNR**  
**WRNX**  
**KRSH**  
**KTHX**  
**KFXJ**  
**KOTR**  
**KSPN**  
**WAPS**  
**and More**

artists and releases with detailed lists ("if you like this, you'll love this") after each listing. Additionally, there are "maps" you can use to unearth detailed essays on lots of musical subjects, from gospel to reggae. We even uncovered a synopsis of Scandinavian Folk. While we tend to prefer this site over UBL, the downsides include frequent busy signals. But the big upside is the corresponding All-Movie Guide, which is equally excellent. Bookmark this one now.

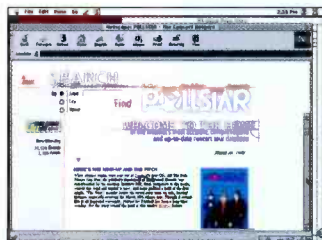
**www.dotmusic.com**



A shout for the home team, since dotmusic is owned and operated by our overseas parents, Miller Freeman Entertainment. This is the vital stop for those Anglophiles who get a kick out of watching the *U.K. Music Week* charts jump and gyrate. There's also news and review space for the international at heart.

**www.pollstar.com**

If I were a radio station giving away a trip a day (which WNUA in Chicago actually does) and wanted concert possibilities, this would be my first read each morning. *Pollstar*, of course, is the leading authority on the concert trail, and they treat their beat like GAVIN treats music, like *Variety* treats movies, and like the *New York Times Book Review* treats publishing. They know the hot spots, whether you're curious about Fastball, David Copperfield, or that goofy guy from the *Shine* movie. You can search by artist, city, or venue for info on gigs. The next time you're planning that road trip, dial in the "Concert Hotwire" fea-



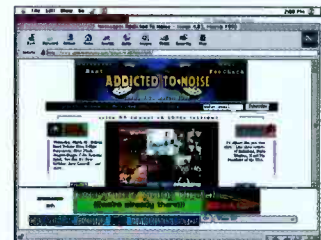
turing (this week) 29,920 events by 2,186 artists, and see who's in town.

**www.imusic.com**

Lots of you included I Music as one of your favorite sites. Its home page is broken down by Modern, Rock, Urban, Country, Indie, Club, and Top 100. I Music's Top 100 artists are jammed with hip-hoppers. There also are industry news links to *Hollywood Reporter*, *Pollstar*, *Music Connection*, ASCAP, BMI, and other organizations. Our artist search of Dan Bern brought us little, but you can post a message on his own bulletin board, which many fans did. Prominent stories included Cornershop, Pearl Jam, and James Iha. Also, I Music has its own radio stations, mostly dealing with Alternative and electronica. Worth looking into.

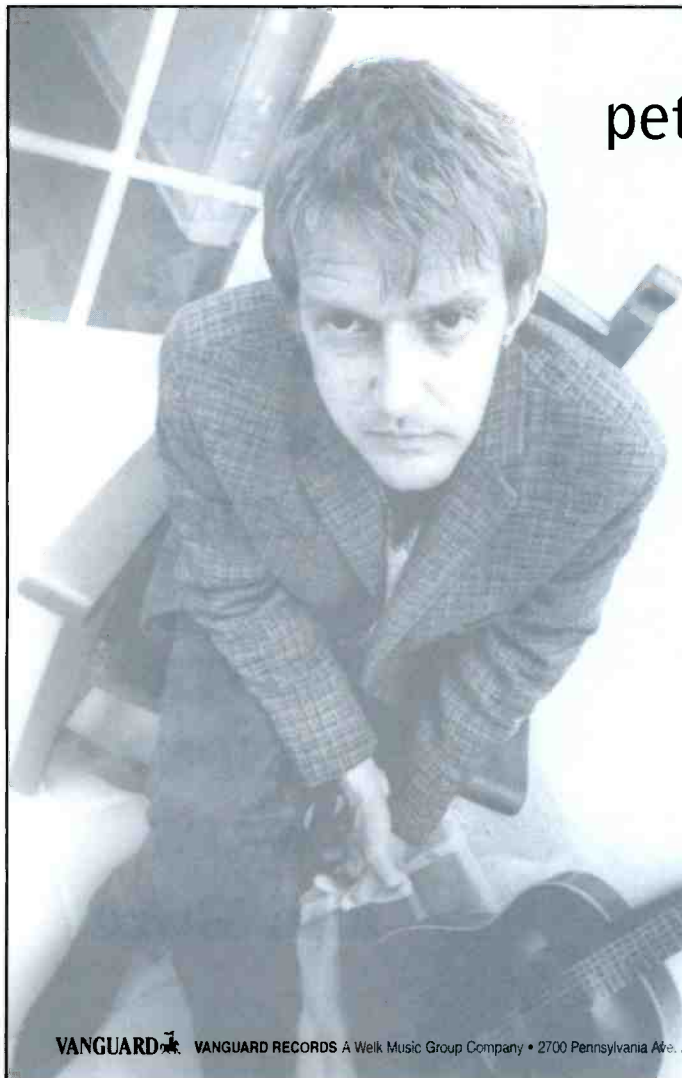
**www.addictedtonoise**

Here's an on-line magazine that shouts back at you, blinks color ads, and sings songs. ATN is now owned by cable conglomerate TCI, though we remember when *Rolling Stone* writer Michael Goldberg first joined during the start-up. The editorial of ATN's features boasts a higher standard than most Internet rock mags. ATN is where the rock intelligencia (for better or worse) congregate to exchange barbs and barbs. Back issue cover stories are easily retrievable. There's even a movie review search engine. This month features both writers' and readers' polls of the top CDs, which included Dylan, Cornershop, Erykah Badu, Radiohead, U2, and Wu Tang. This is where rock and hip-hop share the most common ground.



**www.wilma.com**

Still trying to track down a live band promotion? There are a few good sites dealing with tour information, though none as unique as Wilma, which has nothing



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Over 80 stations giving their full services to:  
**"let me fall"**  
 The first single from *full service no waiting*

**Combined #13 Commercial #20 Non-commercial #3**

KBAC, KEPC, KFLX, KFXD, KGSR, KLRQ, KNBA, KOTR, KPCC, KPIG, KRCL, KROK, KRVM, KSPN, KSUT, KTAO, KTHX, KUWR, WAPS, WCBE, WCLZ, WDET, WEBK, WERU, WFPK, WFUV, WKZE, WMMM, WMVY, WMWV, WNCS, WNCW, WNKU, WRLT, WRNR, WRNX, WRRX, WVOD, WXPB, WXRV, WYEP

**For further information contact:**

Meg MacDonald - Director of Artist Relations/Promotions (310) 451-5727 • email: Meg@VanguardRecords.com

Michael Ehrenberg - Outsource Music • (415) 681-6043 • email: outsource@well.com

**Performing Live On:** KTHX, WXRV, KGSR, WIQB, WRNX, WRNR, WNCS, WXPB, WRLT, WZEW, KFXJ, KRSH, WMVY, KPIG, KOTR, WDET, WYEP, WFUV, WNEW, WMMM, WKOC and more...

Also performing on: Idiot's Delight • Acoustic Café • World Café

<p>3/25 <b>The Ark</b> Ann Arbor, MI</p> <p>3/26 <b>Johnny D's</b> Boston, MA</p> <p>3/28 <b>Bottom Line</b> New York, NY</p> <p>3/30 <b>Club Metronome</b> Burlington, VT</p>	<p>4/1 <b>Ram's Head</b> Annapolis, MD</p> <p>4/2 <b>Rosebud</b> Pittsburgh, PA</p> <p>4/4 <b>Tin Angel</b> Philadelphia, PA</p> <p>4/5 <b>Idiot's Delight</b> New York, NY</p>
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# ★ FRESH ★



- ★ *Holly Cole*
- ★ *Bonnie Raitt*
- ★ *Marcy Playground*
- ★ *Robbie Robertson*
- ★ *Jeb Loy Nichols*

*Boost your performance  
and productivity.*



to do with Betty Rubble's best pal. Wilma actually stands for Worldwide Internet Live Music Archive. The cool thing about Wilma is that you can track down bookings by artist, city, or venue. We use it around Summit time, to see if there are any advance bookings on artists we're interested in. Besides extensive tour info, Wilma features 55 channels of streamed radio station audio.

**www.zentertainment.com**

As the saying goes, he or she who dies with the most toys dials in here before they kick. Zentertainment is a spiritual guide to shameless consumerism. The free section is mostly comprised of news bits, but what attracted some of our respondents to Zentertainment is how the compartments are split into divisions like music, television, movies, toys, print, electronics, attractions (i.e. Disney parks), and even food.

This is a lifestyle-driven site, where subcultures aren't afraid to overlap. Cool, clean, and easy read.

**www.rollingstone.com**

The Rolling Stone Network recently merged with JamTV, and while the information left on rollingstone.com is a tad skimpy compared to JamTV or Rocktropolis, the "Artists from A to Z" search engine is extremely cool. We were able to easily find an article on our boy Bern, as there are literally hundreds of artists listed. While you're onsite, vote on the question of the day, which when we visited was *South Park vs. Beavis & Butt-head*. B&B were leading, 53% to 47%. We voted twice.

**www.musiccentral.msn.com and www.musicnewswire.com**

**Services.** According to a recent news article about Internet press sites "hitting a hard wall of reality," it sounds as if Microsoft's Music Central may fall prey to disappointing ad revenues. Too bad. Extremely edgy, Music Central was a pioneer at linking music news with radio. The music content can be both daring (Bill Frisell) and pedestrian (Matchbox 20). Our favorite feature was the link to MusicNewsWire, featuring links to music stories located all over the Internet. In addition to outlets like *Rolling Stone*, *Q*, MTV, CNN, and *Vibe*, there were also links to trades (including GAVIN) as well as record label links. If MusicCentral disappears, they will be missed.



**www.rockmall.com**

Wow! The ultimate on-line trivia treasure chest. If we were looking for specific questions to use for contesting, this would be our first stop. Not only is music thoroughly represented, but categories also include movies, science and technology, cars, television, sports, art and literature, eating and drinking, kids, business, and hobbies. Additional subjects are added almost weekly, and a search engine exists for subject matter. Part of the fun is matching your wits, playing the game, and seeing how you scored against the other webheads. Kudos to Abby Goldstein of The Zone for hipping us to Rockmall Trivia.



**www.mrshowbiz.com**

A well-rounded programmer knows there's more to A3 radio than music. Mr. Showbiz is a great all-around entertainment news one-stop. There's consistent info on box office totals, TV ratings wars, Letterman and Leno guests, and movie reviews, as well as mainstream music bios and CD reviews. It's a good way of looking at how the straight entertainment consumer perceives our music. Thanks to Dan Ewald @ WEBK for the tip on Mr. Showbiz.

**www.radio-online.com and www.interprep.com**

Paid sites for radio prep could really constitute a story unto itself. But we received a few submissions about radio-online and interprep, which seem like two of the best, though some of the morning show jokes on these sites can be pretty grim. Topics include airchecks, radio Web sites, station Web sites, air talent, ratings, show prep, stocks, job listings, and more.

**www.liquidaudio.com**

Simply put, Liquid Audio is the technology used in downloading CD quality songs from the World Wide Web. This is supposed to be the stuff that will empower both huge acts and baby garage bands to tell their labels to screw off—well, eventually. And while the technology may seem scary to those of us who are novices, there seems to be frequent radio (i.e. Alice in San Francisco) and artist tie-ins featured weekly on Liquid Audio's Web site. During our survey week, LA was offering downloads from Beth Orton and Joan Jett. The entire process is explained in detail on the site; it's how N2K and Music Boulevard download their Internet exclusives. Read and learn.

**www.webnoize.com**

Though not as brazenly mainstream musical as Addicted to Noise, Webnoize boldly blends lifestyle and media into its own wacky music mix, touching on niche concepts like—for instance, in their March issue—skateboard media, music conventions, and niche *niche* music marketing. True, lifestyle takes a front seat, but back issues include stories on Tommy Lee, the Grammys, and intellectual forays into underground bands and labels. Worth a quick look-see.

**www.mtv.com and www.vh1.com**

Care to know what MTV and VH1 are up to without having to sift through videos and quiz shows? MTV's music content is extremely well presented (MTV snagged a Webby Award this year), broken down according to minute categories. Find out headline news, tour dates, Buzz Bin entries (i.e. Natalie Imbruglia and Finley Quaye), Top 20 videos, *120 Minutes* info, as well as a host of other specialty programs. VH1, like their television programming, is less defined and all over the road, although their site nicely reinforces their Artists of the Month and *Storytellers* series. March was Sarah McLachlan month.



**www.hot100.com/music**

Quickly: what were the Top 100 visited music sites on the Internet during the past week? Dial into hot100.com, hit "music" on the menu board, and you're given the complete rundown—a national pulse on what's hot on the Net. For instance, during our week, top ten sites included Sony Music at number one, followed by CDnow (the new online CD retail outlet), Hanson Online, MTV Online, and Radiohead. Further down were sites by N2K, Fender Guitars, Oasis, Virgin Records, and dotmusic. You'll find the weekly fluctuation extremely volatile. This is a good one-stop to see what's cooking musically on the Internet, as all 100 entries are direct links.

**www.mylaunch.com**

After a rather lengthy initiation process, you'll find myLaunch (an Internet music and CD-ROM company located in Santa Monica) an interesting online music mag spanning various demographics. Signing on is similar to first getting on the *New York Times* online, only here you check off your favorite radio station (culled from your zip code) and answer some music research questions. From then on, your station's playlist is available on a custom home page. One gets the sneaking feeling that the content you receive depends on the answers you initially supply that builds your customized home page. It's all very slick, extremely musical, and demographically sharp. ■

# Lisa Loeb

## "Let's Forget About It"

The Follow-Up To Her  
#2 A3 smash "I Do"

From The Album Firecracker

Already on:

KKZN-Dallas	KINK-Portland
WXPN-Philly	WMMM-Madison
KXST-San Diego	WXLE-Albany
KFXJ-Boise	WDOD-Chattanooga
WCLZ-Portland	KBAC-Santa Fe
WZEW-Mobile	KFMU-Steamboat Springs
WCBR-Chicago	KSPN-Aspen
KKQQ-Brookings	KRVM-Amarillo
KFLX-Flagstaff	KTAO-Taos
KRXS-Phoenix	

*Over 305,000 pieces sold to date...*



**On Tour with Sarah McLachlan**

Produced by Juan Patiño and Lisa Loeb    Engineered by Juan Patiño    Mixed by Bob Clearmountain  
Management: Janet Billig/Manage This!    www.geffen.com    © 1998 Geffen Records, Inc.



# www.imagineradio.com

## It All Started at a Morcheeba Concert

### Imagine Radio: From Magazine Publishing to Internet Broadcasting

**T**hree weeks ago, Imagine Media—formerly Imagine Publishing—launched its unique version of an Internet radio station at Internet World, the massive consumer Internet convention that took place at the Los Angeles Convention Center. On the convention floor, while superpowers like Microsoft and Intel were luring visitors with CD-ROMS and flowery, high-tech presentations hawk-ing operating and access systems, Imagine Media's young staff held camp beneath a faux radio control booth that featured a series of interviews and even a live musical performance by the Farm Dogs. It was then that Imagine Radio bowed out of limited "beta testing" mode and spun into the world at large, in this case the universe of avid web surfers and e-mailers.

While partly a vehicle for music and talk radio, Imagine Radio as a whole represents the synthesis of totally different and arguably unrelated media; that is, software-equipped publishing and entertainment and information radio. Using the base of 1.2 million readers of who buy and read Imagine's CD-ROM-loaded magazines, Imagine Radio hopes to lure enough listeners onto the Internet to make a go at becoming one of a handful of content providers offering a visual and audio version of Internet radio. Unlike the traditional concept of radio, to listen—and to watch Imagine Radio—you need at least a 28.8 modem and a connection to the Internet, which "limits" the potential audience to the millions who are beginning to understand the difference between the importance of a local market and one that is worldwide, whose vast potential as of yet is

undefined and untapped.

After jacking into Imagine's Internet site—or utilizing the software inside one of seven magazines published by the company—a floating radio tuner appears on your computer desktop. By manipulating the dial buttons (at home or at work), listeners can choose from a variety of music or talk subjects to listen to. Each channel is programmed weekly by individual music directors, including yours truly, who supply a rock and jazz channel. While each song is graphically identified with a one line description, links will be supplied so that the listener can instantly purchase any music



BRAD PORTEUS

JOHN ADAMS

TOM HALL

that strikes their fancy. Using Real Audio 5.0, it literally takes mere minutes to set up.

Will the concept fly? Does the Internet-only concept mesh with the existing institution of radio? Will Imagine Radio, launched by Imagine President/CEO Chris Anderson, be able to generate the necessary revenue to finance its operations? We talked to Imagine Radio General Manager Brad Porteus and Program Director John Adams about the viability of presenting music on a heretofore unproved medium.

**BY KENT ZIMMERMAN**





# GERALD COLLIER

**"fearless"**  
the first track from  
his self-titled album

**MAJOR EARLY AIRPLAY:**

KMTT-Seattle

MUCH

DISH

WFUV

WFPK

KBAC

WCLZ

KTAO

WOBR

AAA impact date 3/31

Produced, engineered and mixed by  
Paul G. Kolderie & Sean Slade  
Management: Don Robertson  
et Rick Sales Management



[www.revolution-online.com](http://www.revolution-online.com)



**How did this whole thing start, the idea of a floating radio dial in the midst of cyberspace?**

Brad Porteus: About a year ago, Tom Hale, our Director of New Media, and Chris Anderson went out to see Morcheeba. Tom had a background in music, and being a multi-media programmer, he proposed to Chris the concept of creating radio stations over the Internet as a mechanism for distributing alternative music. Chris liked the idea and proposed that Tom continue his existing job while putting together his radio music idea on the side.

**Describe Imagine Media.**

BP: We changed the name from Imagine Publishing to Imagine Media around New Year's [to better indicate] the emphasis of the company. Imagine, at its root level, is a company that publishes a number of monthly consumer magazines aimed at the video game and technology industries. These magazines include *PC Gamer*, *Next Generation*, *Ultra Game Players*, *Play Station*, *Boot*, and *Mac Addict*.

One of the defining aspects of Chris Anderson's history as a publisher was his idea of bundling new media products with each of his publications. He originally owned a company in Great Britain, which he subsequently sold, named Future Publishing. He was the first publisher to enclose a computer disc with each magazine. After founding a publication called *CD-ROM Today*, he was also the first to bundle a CD-ROM. After selling his company in Britain, he came to the States to essentially mimic that idea of matching two different mediums. If you think about Imagine Radio in that context, it makes sense. It's a marriage between two mediums that haven't been put together before—traditional radio and the Internet. Soon, as the [audio Internet] technology began to evolve, and as Tom began showing Chris what he was working on, Chris began to take it seriously and saw the potential. I guess as the concept of



streaming media technologies evolved, the quality of sound also got to a level where it wasn't so much of a pipe dream.

**When you say "streaming media," does that mean pushing sound through the Internet, using phone lines, ISDN lines, or cable?**

BP: It's about taking sound, compressing it, and trickling it across your Internet connection. It goes into your computer, which knows how to unpackage it and play it back as sound.

**Where are we when it comes to the technology of sound over the Internet, somewhere between infancy and the teenage years?**

BP: I'd say we're like a little bratty nine year-old kid who thinks he's an adult. The trajectory of that technology, in addition to the band width coming into the home and the work place, are two things that are working in our favor. Right now, Imagine Radio is limited by those two technologies, but both are headed in the right direction.

**Are we talking about a matter of months or years before we get CD quality over a simple 28.8 modem?**

BP: Bill Gates says that in five years, every car will have fat wireless Internet connections. I don't believe that, but incremental improvements have been happening about every six months.

John Adams: I came aboard in June when we were at Real Audio 4.0, which is a completely different quality than 5.0. So in six months, audio quality has improved dramatically.

BP: The flip side of that is that there isn't just one company pushing Internet audio; rather, there are a lot of audio competitors out there that realize the Internet has become more than a place to post pictures, text, and chat. It's also a place to do radio and video.

**Traditional radio folks look at the concept of Internet radio and see no real local connection, which is how radio makes its money.**

JA: Yes, but look at what happened to television. At first you only had three local stations coming out of the rabbit ears on your TV. All of a sudden you plug a cable into the back and you have fish and elephant shows on the Discovery Channel, cartoons, music, and sports. What it forced local television to do was to focus on the more local aspects of its broadcasting. If you look at local news on television over the past 15 years, it has become even more local. What sets a local station apart from CNN are the local bits. So there will always be a need for a local audio service provider, whether it comes over the radio or the Internet. What we're aiming for is to provide cable-type content that a local audio provider won't be able to afford to program. Local stations couldn't make a living broadcasting drum 'n' bass music. Yet we'll be able to put up something as niched as a drum 'n' bass station and make money at it.

Granted, right now radio isn't sure whether we're competition and something to fear, or whether we're something to embrace. Plus, Chris hasn't had much exposure to traditional radio, or the traditional radio business models, like how stop-sets work or how much a major market station makes on a 60 second spot in the middle of morning drive—\$800 for 60 seconds. That's when his eyes lit up and he decided to escalate. So I was hired on as Program Director for content. Brad was added as GM to manage the business.

BP: Frankly, I'm a radio loser. I don't know anything about it, which allows me to think about what I do in a different way. This in turn allows John and Tom to do what they do well, while I ask a lot of dumb questions. What I bring to the table is an elevated look at the whole project; I allow people to focus as experts. On the other side, the marketing and business development of an Internet product is very tricky. I bring that background to the table. My previous work experience was as a General Manager of a professional roller hockey team, and I can tell you, I don't skate very well, either. But I do have this history of being captain of the ship, making sure it's heading in the right direction.

JA: Tom is Internet-focused. I'm passionate about radio. Brad helps both of us think outside of the box.

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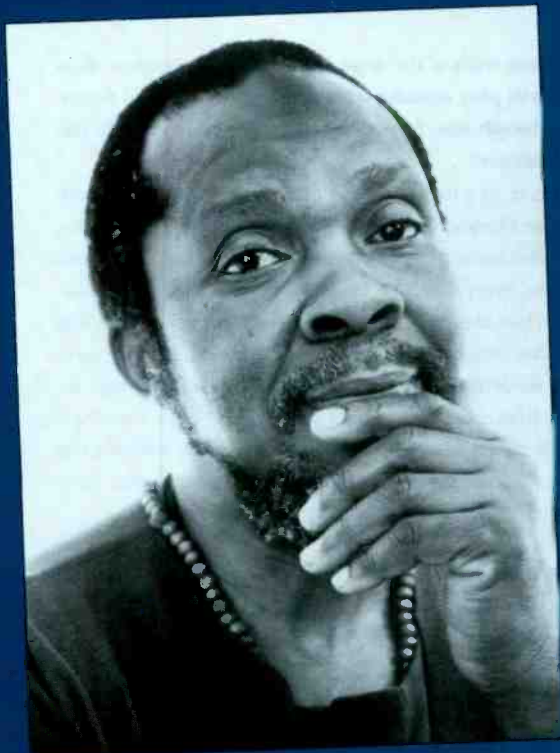
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—JASON PARKER, KMTT



# TERRY CALLIER

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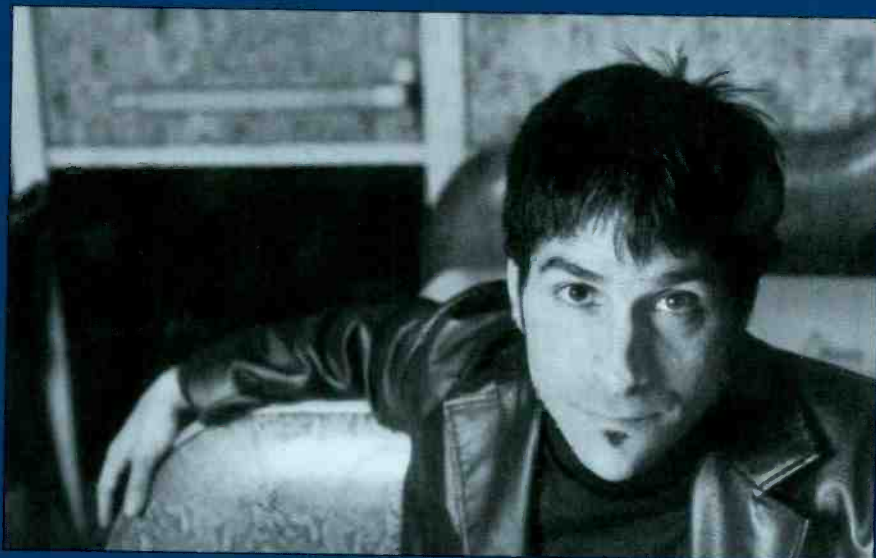
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**John, do you have a radio background?**

JA: Fifteen years. I was addicted as a kid at KSPB in Pebble Beach. I've worked in radio all over California, and have been fired many times. I've done multiple formats, sports play-by-play, and worked with nationally syndicated news/talk. I've also made coffee, been fired, been acquired. After failing in radio, I was a director of PR and advertising for a high-end computer company called Western Integrated Systems, doing creative PR and ad buys. I struggled to find my home, but after getting back into news/talk, I came back to radio. I was at stations like KSCO-Santa Cruz, KMBY in Monterey, and KXPR in Sacramento. I bounced around.

**Now that Imagine is up and running, what about content?**

JA: One of my main touchstones is finding people who are passionate. We have the ability to create multiple stations, so instead of one format, we do many. From the very beginning we found experts in their fields, people I like to call "industry influencers." I'm interested in finding music directors who are extremely passionate about their content, rather than people who are solely passionate about radio. I've found that if someone is a radio programmer, they might have a hard time taking off the radio blinders to realize that this is a new thing.

**Games without frontiers, to quote a phrase.**

Exactly. On the talk side, we found people like Hilly Rose, who have been in talk radio for generations at stations like KFI in Los Angeles and KGO in San Francisco—a real expert and veteran. He's doing a show called *I-Files*. At the same time I'll throw in people who have no radio experience at all but who are passionate about a subject. We build related shows like the *Mac Addict Hour* or the *PC Gamer Show* using editors at Imagine publications, who are industry influencers in their own fields and who are excited enough that I can throw them in front of a microphone, give them a little training, hold their hand in the beginning, and build a talk show. The common denominator for all the stations is passion for the subject matter or content, whether it's being programmed by Julia Trainor at *Hits*, Ron Cadet at KBLX, you guys at GAVIN, or a retailer like Paul Bradshaw at Mod Lang—folks on the tip, lightning rods for the genre of what they're programming. Instead of trying to fit them into a mold, I've basically let these people loose. If it's music they believe in, I want them to convey that.

**How does Imagine Radio plan on transporting this music to actual listeners?**

BP: Think of Imagine Radio in terms of two things: professional radio content and emerging Internet technology like Real Audio. Internet radio represents one-to-one delivery. Every single listener who tunes into Imagine Radio literally connects on a one-to-one basis with the server distributing his or her audio. That's different from traditional radio, which has a big transmitter aimed at everyone within a certain radius who can tune in. Recognizing the unique one-to-one delivery aspect of the Internet, we've created a mechanism that delivers music in a way that allows the listener to influence the probability of what they're going to hear within a certain genre. There's a certain tension between radio being a

very passive experience where you turn it on as a background thing and the Internet aspect where you're able to be a little more interactive.

We've created a radio tuner that sits on a user's computer desktop, using an Internet connection to tune in to each station. It literally asks our servers for a list of several songs chosen by the individual music director. If you're listening to K-Jazz, there will be 80 tracks for you to hear, selected randomly. But to say it's random is a little misleading. You have the ability to rate each track within a given station, and your rating affects the rotation. In other words, the listener has the ability to override the opinion of the music director's original rotation rating. You can rate a record anytime, and that rating will be saved even if you move on to another Imagine station or Web site.

JA: Say you're listening in your car and you hear a song you don't like. You punch out to another station. That's all you can do. With [Imagine Radio], you lower the rating to the song, and you won't hear it as often. It's more rewarding than punching in and out.

BP: Plus, our people are smart, and they'll figure the technology out. Radio suddenly goes from being passive to interactive.

**So the listener you're dealing with is the type of person who, rather than reading the instructions, will play around with the technology and figure out the ins, outs, and the loopholes. Is your core audience primarily the readers of Imagine Publications?**

BP: We're starting out by trying to attract our base of 1.2 million monthly readers. We also have the Imagine Games Network, a network of gaming Web sites, a bunch of gaming crazies who are extremely excited about this. The IGN draws about 200,000 unique visitors every day. We have the ability to leverage relationships that our company has already established, using them as a stepping stone of sorts. We also feel that Imagine Radio will appeal to a much wider audience than just our existing readership. Ultimately we want to expand, and we believe that the at-work audience is an important one for us. They have nice computers and persistent Internet connections. The other audience we have our eye on is colleges. [Today's students have] grown up with computers, they have Internet connections; and they're passionate about music.

**What about the quality of the audio?**

BP: We've recognized that our audience will be connecting from the home, which may have a lower band width dial-up connection, or from work, which may have a better band width connection. So we've encoded the sound in two different qualities. One is mono—a lot like AM radio—which you get easily from your dial-up 28.8 modem. That music feed takes up 16K of your 28.8K modem, a little more than half of your pipeline which allows you to still do your e-mail or Web surfing. However, graphics may compete with our audio stream, as will intermittent Internet interference. The other feed is in stereo, a 40K stream [for ISDN]. Plus, every time there's an improvement, you'll be getting better sound quality for less resources, using less of your pipeline.

JA: And at the same time that we're learning how to fit more into a smaller pipeline, the pipes are getting bigger, too. Dealing with cable modems, wireless,

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**The Connells**

**"Crown"**

from the forthcoming album STILL LIFE

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satellite...it involves what we in the technology community call "the last mile problem." While you may have infrastructure laid all around the world, the last mile is getting it into the home. But it's changing every day. I've even heard people talking about Internet access through their power grids, that is, through your electrical plugs at home.

**So the technicians are attacking the problem of band width from all different angles.**

BP: I predict that when someone figures out how to provide high speed Internet access, users will be looking for content providers, and there we'll be, with something they can use while they continue to do e-mail and browse the Internet...

JA: ...while listening to drum 'n' bass 24 hours a day.

**The cliché is that no one has ever made money off the Internet, but that's no longer true. How is Imagine Radio going to make money?**

BP: Most of the money made off the Internet tends to be through business-to-business applications. The fact that we're providing a consumer product and service does raise a lot of eyebrows. People are skeptical about our being able to create a business out of all this. But the model calls for bringing in revenue a couple of different ways. One will be through audio advertising, like the audio ads you hear on traditional radio. We're looking at four minutes of ads per hour as opposed to 12-16. The interface of the Imagine Radio tuner also provides a window for ad banners. Plus we have the ability to synchronize the audio with the ad banner, so if you're an on-line merchant like Amazon.com and you want to advertise a jazz book on K-Jazz, we'll offer an audio ad with a banner that could also link you to a site that will talk about that specific book. It's a direct response mechanism that radio has never seen before. Traditional radio repeats 800 numbers and URLs in an effort to brand your brain. We have the ability to send people all over the Web while they're listening—one click to buy. The sec-

ond part of the business model is content sponsorship. For instance, our hard rock channel, The Pit, could be sponsored by Harley Davidson. Advertisers could affiliate their brand with the music content. The third part of the revenue will come from transactions. Buy a CD or book, and we get a share of that revenue.

**Are there already competitors?**

BP: I think of Internet radio as coming in two forms. There's traditional radio being distributed on the Internet. Then there's people like us who are creating stations specifically for the Internet. There are a couple of other players, but I don't think of them as competitors as much as partners. We have a real need to evangelize Internet radio in general. Competitors help create the marketplace. Essentially, anyone else doing this represents a healthy rivalry; there's so much room. On the other hand, a company like AudioNet presents thousands of traditional radio stations on the Internet; frankly, it mystifies me why a traditional radio station would want to be on the Internet.

**Should radio feel threatened or should they welcome an operation like Imagine Radio and learn?**

JA: Maybe they should embrace it. Should they fear other content providers? Maybe. Should they fear the Internet? It's happening. It's like your local television station, are they threatened by MTV?

BP: As traditional radio becomes more localized, the personality of on-air talent will become even more important. People still need to know who's coming to town and what's going on at certain club. As for us being a threat, it's so David and Goliath right now, it's ridiculous to even think of us as a threatening force.

JA: A local radio station needs at least a four share to survive financially in its marketplace of a few million. Yet our metro is 60 million, so we don't need a four share in New York, Detroit, or Chicago to be viable. We can survive by taking a .2 share from a lot of different markets across the nation. If we can hammer out a small slice in each market, we will survive. ■

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

**Caller Number 20 Is From Germany**

**WEBX/FM, Web Radio 93.5 and their Network  
Aims at a Worldwide Internet Audience**

**Q**uintin Porter ([qporter@webxfm.com](mailto:qporter@webxfm.com)), besides shouldering programming duties at WEBX/FM, the Champaign, Illinois Triple A outlet, pulls a 6 a.m.-noon shift. Every Tuesday, to liven up a dull weekday, Porter institutes the "Cavalcade of Prizes," where he gives away wacky prizes and CDs. On this particular morning, the 20th caller wins a six-pound can of chocolate pudding. The phones light up, and the winner is calling from Anaheim, California. Later that day, a letter arrives from a doctor in Mexico, who says WEBX is his musical lifeline, a brave

alternative to horrible Mexican and border radio.

WEBX, also known as The Web 93.5, has taken to the Internet and gathered not only a local following in Champaign, but a worldwide audience that includes every state in the union as well as countries like Canada, Great Britain, Australia, and Sweden. WEBX's presentation is radically current with nary a classic rock anthem to be found in the mix. Independent artists (Ani DiFranco is in extremely heavy rotation) stand shoulder to shoulder with A3 core artists. How do we know this for sure?

**BY KENT AND KEITH ZIMMERMAN**

*While putting this story together, we've been listening to The Web 93.5 on our computer for exactly four hours and 23 minutes.*

*WEBX/FM is an example of what happens when a traditional radio station aims its eccentric blend of adult music at the vast but ever-shrinking world village. In addition to building local and worldwide audience share, The Web 93.5, owned by a company called the Magnitude Network, is attempting to stitch together an army of affiliates nationwide by offering everything from shared programming content to web site design. So far, there are about 10 station affiliates carrying four hours of monthly programming. We spoke to Quintin Porter, WEBX's enthusiastic spokesman, who, once he gets going, can probably sell ice cubes to Eskimos. In his hands, WEBX in particular—and Internet radio in general—has an avid evangelist.*

**Would you call WEBX a traditional broadcaster or an Internet station?**

Both. We broadcast traditionally in that we have a [specific market] area of coverage, but that's about as traditional as we get. We've eliminated news and sports, and we're approaching things differently. We have a feeling that radio is a lot like television. You program it yourself. You watch the Sports Channel for sports, CNN for news, and movie channels for movies. Radio is the same. We want to be your music station, and the Internet allows us to make that excuse.

We've got an Internet audience to play to, so we're consistent with our music 24 hours a day. It eliminates me having to add an overnight college mixshow, because I have to worry about what the audience in London is hearing. Internet programming affects your thinking, but it also offers alternative revenue streams, which is great for a smaller station that may not get so many local advertisers, because you find you're no longer fighting for just one demo to get a certain rating to get a certain advertiser. You have an alternative lifeline.

**How do you know you're reaching folks in cyberspace?**

The data we accumulate on the Internet is available on a daily basis to each of the local program directors at each of [our affiliate] stations. You can tell who's coming to what site and for how long. Yes, it is the Internet, but there are more people on the Internet than you realize. Once again, this year PCs outsold TVs, and that's not going to change anytime soon. People can now listen to us locally in their cars on the way to work, then at work either on the radio or on computer. Last month, I had 65,000 different people from around the world listening for more than 500,000 minutes on the Internet, just to WEBX. Not only can we measure how many came and how long they stayed, we can even tell what kind of software they have on their computers. When someone leaves, without being offensive, I can throw up a "thank you for visiting our Web site" at the next Web page they're at.

**How does Internet broadcasting make WEBX's programming different?**

We have a show, for instance, called "The Roundtable," where we take programming submissions from PDs all around the country. I might get an artist who shows up on a program director's list who I might not know, who will now get exposure all across the country, from the Southwest to the Midwest, from New York to California, from the North to the South. It gives a smaller station like us a plate at the table. All of our network affiliates contribute to "The Roundtable," making them a part of something larger.

**What's in it for advertisers, particularly local ones, who are now able to reach a world audience?**

We have a local video store. That's Entertainment, that never intended to do national network advertising. They put a local ad on our radio station, with noth-

ing special for the Internet and got a call from someone in Germany ordering \$750 worth of videos unavailable in that country. They heard the commercial on the Internet. We never dreamed that could happen. Same thing with Heads Up, a local hair salon that got a call from someone in France who needed \$400 worth of Redken products. Now we have our own on-line music and video store, where listeners can buy music, videos, and books. That's important for smaller market stations, because sometimes it's hard to get the music into the local stores. Now at least the product is available to listeners who hear our music, whether it's on KBAC, K-OTTER, WAPS, or KLRQ. Every station in our network has the ability to drive people to their own [Internet] storefronts to purchase the music.

**What about the local vendors? Doesn't that alienate them?**

The reality is, who in their right mind is going to go on-line and pay shipping and handling for something they can buy locally? We're going after a market that knows how to use computers, that are holding credit cards, that are Internet savvy, that clearly love the music, that take the time to download the Real Audio players off the Internet—and they're buying albums!

**What about the quality of audio that listeners are hearing over their computer speakers?**

If they have an ISDN line, it's digital quality stereo. On a regular 28.8K modem, it's stereo. Depending on the traffic on-line, as your screens go up, the sound gets better. And as the years go by, the sound will get even better. As a whole, our system is louder and a little clearer because we use our own technology. We literally roll a box called the Mag Box—which our company Magnitude Networks makes—into your studio, plug you in, and you're on the Internet. We signed KPIG yesterday, although I don't know if they're going to take our programming.



Not all of the stations we put on-line carry our programming. We have a number of Americana stations that we're putting up sites for, as well as Urban and Spanish stations. And we're not just offering a Magnitude site with a couple of custom home pages. Each site is unique. We'll do custom Internet Web site design or, if a station already has an in-house place doing Web site design, we'll incorporate what we do. We're not out to reinvent the wheel. We're out to take the best each station has to offer and bring that to the table to help their Internet site. Each station has to be involved in promoting its own Internet site. A year and a half ago, we got 23,000 minutes of listening time a month. Last month we broke 500,000.

**So you're adding station affiliates?**

We're going around the country and putting station affiliates on-line with no cash up front from them. We put in a \$25,000 T-1 line in exchange for a five and eight year commercial inventory commitment and two two-hour programming blocks a month that we supply. My job is to take the programming commitments and tie them together. The only way I could make it work was by going to each PD and making them part of the program. That's why we put together this concept of "The Roundtable," where everyone makes six contributions for every show. Then I go through and take the best selections off their lists—and it's not just new music. If they have something old, and it's got a real Triple A flavor to it, it goes toward making up two hours of interesting stuff. We broadcast "The Roundtable" twice a month, two hours every two weeks. It runs both on the station's airwaves and on the Internet. Someone might submit a regional act, and listeners can buy anything they hear on their local station's site if they go on-line.

**It sounds conceptually like you're jumping around between local, network, and Internet broadcasting.**

I believe one shouldn't replace the other. The Internet should augment radio, and create an alternative revenue stream as an enhancement.

**Have the revenues kicked in yet?**

They're just starting to. Our on-line sales went up 50 percent, month to month, over the last three months as some of the record companies have started to look at us and see we're viable. Our listeners buy albums, so we tried a blind sales test. We took ten independent artists who were virtually unknown. Then I went to their labels and asked for 100 CDs to sell on-line. Give us a good price in exchange for blocks of advertising; let's see if we can sell albums. Within three weeks we sold through half of our inventory of 1000 albums. By running the song on the air with a tight 20-second spot, we saw local sales increasing as well.

**Who is Magnitude Network?**

Magnitude Network owns the company that puts us on-line, so indirectly they own the station. I work directly for Magnitude, and my job is to run WEBX. Rich Heife is the owner. We also have Chuck Ball, who is our VP of Sales and Marketing; he left his position as General Manager at ABC/ESPN to work for Magnitude Networks. We're headquartered in Chicago with offices in San Francisco and New York. I work out of Champaign because that's where WEBX is, and it's easier to work out of our studios when doing "The Roundtable." I'm looking to staff up in the next six months with some competent people. At first

**The Web 93.5 the music Store**

- weekly features**: Check out this week's feature albums complete with Real Audio clips!
- new releases**: What's new on the shelves? Check out the new releases this week!
- listening booth**: Get an earful of your favorite music via Real Audio!
- upcoming releases**: Who's releasing albums soon? Find out about and order pre-release audio.
- the store top 20**: Check out The Store's Top 20 albums in each category this week!
- store search**: Search for your favorite musician or album!

it's hard trying to get them to market #211 until you explain that it's also 65,000 Internet listeners and a network of stations.

**What, in terms of technology, would you like to see happen to make life easier at WEBX?**

I'd like to see the technology get to the point where a 28.8 modem can receive digital quality. But it's only a matter of the technology catching up. Beyond that, there's not much I can see that people would need in order to listen in. We're already 200 percent louder than any other server out there. We're set up to run as a background application. A lot of our listeners, like a guy in Canada who's with the Air Force training Canadian troops, listens to us on the ISDN lines in the kitchen. In Australia, we've got 37 people who gather around a computer at night just to listen.

Say you're a small market radio station group owner and you're looking for your next purchase. What if you have data streaming in from all over the country, with 25,000 coming from Cooperstown, Iowa? Guess what? You may want to go there to set up or buy your next station because you've already got a friendly base. In fact, I'm going to cities that don't have Triple A radio stations, putting up posters for WEBX with my logo and Web site just to fill a void.

**Where's the future in all of this? Cable modems? Increased audio band width over the Internet?**

I personally think it's going to happen at the delivery stage and not necessarily with the technology at your end. It's going to be more cable modems. My brother lives in Dallas and has a 500k cable modem in his house. It's one of the first markets they're doing it in, but soon enough we're going to see it everywhere. Existing technology on the user's end will become more capable. Even a 28.8 modem with a higher and faster band width—because you're getting enough data streaming across, it'll clear the signal. And that's not an if, it's a when. Believe me, this is not rocket science, this is good business and common sense. ■

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LW	TW		Wks.	Repts	Adds	SPINS	TREND	35+	25+	15+	5+
1	1	<b>TRISHA YEARWOOD</b> - Perfect Love (MCA)	12	200	0	7470	+97	148	51	1	0
3	2	<b>DAVID KERSH</b> - If I Never Stop Loving You (Curb)	15	200	0	7332	+166	138	59	3	0
4	3	<b>CLAY WALKER</b> - Then What (Giant)	13	200	1	7101	+382	126	66	7	1
8	4	<b>JODEE MESSINA</b> - Bye Bye (Curb)	12	200	0	6892	+787	114	71	15	0
9	5	<b>MARTINA McBRIDE with JIM BRICKMAN</b> - Valentine (RCA)	10	196	0	6518	+469	101	67	22	6
7	6	<b>THE KINLEYS</b> - Just Between You And Me (Epic)	14	198	1	6442	+142	92	73	32	1
10	7	<b>TRACE ADKINS</b> - Lonely Won't Leave Me Alone (Capitol Nashville)	11	200	0	6350	+354	83	80	37	0
11	8	<b>SHANIA TWAIN</b> - You're Still The One (Mercury)	8	199	0	6315	+859	88	75	34	2
12	9	<b>TOBY KEITH</b> - Dream Walkin' (Mercury)	10	200	0	5936	+548	63	85	50	2
17	10	<b>FAITH HILL</b> - This Kiss (Warner Bros.)	6	199	0	5568	+609	43	90	64	2
18	11	<b>RANDY TRAVIS</b> - Out Of My Bones (DreamWorks)	5	200	0	5476	+656	35	100	62	3
15	12	<b>MICHAEL PETERSON</b> - Too Good To Be True (Reprise)	10	200	0	5378	+351	38	85	71	6
16	13	<b>PATTY LOVELESS</b> - To Have You Back Again (Epic)	9	200	0	5331	+350	32	89	77	2
20	14	<b>GARTH BROOKS</b> - Two Pina Coladas (Capitol)	3	200	5	5315	+958	35	87	72	6
19	15	<b>TRACY BYRD</b> - I'm From The Country (MCA)	9	197	1	5067	+406	32	79	72	14
2	16	<b>CLINT BLACK</b> - Nothin' But The Tailights (RCA)	12	164	0	5014	-2176	84	37	19	24
6	17	<b>DIXIE CHICKS</b> - I Can Love You Better (Monument)	19	158	0	4900	-1577	71	58	18	11
22	18	<b>MINDY McCREADY</b> - You'll Never Know (BNA Records)	12	191	0	4423	+276	13	76	78	24
25	19	<b>STEVE WARINER</b> - Holes In The Floor Of Heaven (Capitol Nashville)	5	197	6	4403	+942	11	69	87	30
23	20	<b>ALABAMA</b> - She's Got That Look In Her Eyes (RCA)	8	195	3	4343	+455	13	68	89	25
29	21	<b>JOHN MICHAEL MONTGOMERY</b> - Love Working On You (Atlantic)	4	196	9	4241	+958	6	64	103	23
24	22	<b>LONESTAR</b> - Say When (BNA Records)	10	185	1	3862	+361	7	54	86	38
28	23	<b>GARY ALLAN</b> - It Would Be You (Decca)	7	185	5	3695	+381	4	51	90	40
26	24	<b>SONS OF THE DESERT</b> - Leaving October (Epic)	11	175	3	3612	+195	8	52	82	33
27	25	<b>SHERRIE AUSTIN</b> - Put Your Heart Into It (Arista)	9	183	3	3608	+252	5	55	74	49
31	26	<b>MARK WILLS</b> - I Do (Cherish You) (Mercury)	5	184	9	3310	+575	3	37	82	62
5	27	<b>WADE HAYES</b> - The Day That She Left Tulsa (In A Chevy) (Columbia/DKC)	20	127	0	3296	-3246	39	32	24	32
37	28	<b>KENNY CHESNEY</b> - That's Why I'm Here (BNA Records)	4	180	22	2914	+750	1	24	79	76
36	29	<b>MARK CHESNUTT</b> - I Might Even Quit Lovin' You (Decca)	4	176	28	2896	+720	1	25	73	77
40	30	<b>SAMMY KERSHAW</b> - Matches (Mercury)	3	177	33	2817	+855	1	19	79	78
46	31	<b>LeANN RIMES</b> - Commitment (MCG/Curb)	2	160	74	2601	+1405	0	21	72	67
34	32	<b>THE LYNNS</b> - Woman To Woman (Reprise)	7	153	5	2504	+240	2	29	54	68
39	33	<b>KEITH HARLING</b> - Papa Bear (MCA)	5	156	9	2423	+386	1	17	69	69
—	34	<b>TIM MCGRAW</b> - One Of These Days (Curb)	1	148	139	2396	<b>NEW</b>	1	20	62	65
38	35	<b>LILA McCANN</b> - Almost Over You (Asylum)	5	141	8	2224	+198	0	19	56	66
41	36	<b>THE MAVERICKS</b> - To Be With You (MCA)	9	119	2	2030	+121	2	23	46	48
42	37	<b>MATT KING</b> - A Woman's Tears (Atlantic)	6	118	11	1690	+234	0	11	47	60
44	38	<b>HAL KETCHUM</b> - I Saw The Light (MCG/Curb)	4	122	23	1646	+365	0	9	43	70
47	39	<b>KEVIN SHARP</b> - Love Is All That Really Matters (Asylum)	3	112	22	1620	+452	1	11	38	62
21	40	<b>MILA MASON</b> - Closer To Heaven (Atlantic)	16	65	0	1543	-2679	9	25	18	13
35	41	<b>RICOCHET</b> - Connected At The Heart (Columbia/CRG)	8	80	0	1540	-668	1	23	30	26
50	42	<b>TY HERNDON</b> - A Man Holdin' On (Epic)	2	124	48	1499	+708	1	3	36	84
43	43	<b>NITTY GRITTY DIRT BAND</b> - Bang, Bang, Bang (Decca)	5	83	3	1367	-21	1	13	29	40
—	44	<b>BRYAN WHITE</b> - Bad Day To Let You Go (Asylum)	1	101	96	1337	<b>NEW</b>	1	1	37	62
—	45	<b>CHELY WRIGHT</b> - I Already Do (MCA)	2	100	40	1268	<b>NEW</b>	0	1	35	64
—	46	<b>NEAL McCOY</b> - Party On (Atlantic)	2	94	36	1188	<b>NEW</b>	0	3	32	59
—	47	<b>LORRIE MORGAN</b> - I'm Not That Easy To Forget (BNA Records)	1	84	58	1110	<b>NEW</b>	1	1	31	51
—	48	<b>SHANE STOCKTON</b> - What If I'm Right (Decca)	3	87	27	1087	<b>NEW</b>	0	3	28	56
33	49	<b>ALAN JACKSON</b> - A House With No Curtains (Arista)	11	50	0	1001	-1644	4	10	21	15
48	50	<b>BELLAMY BROTHERS</b> - Catahoula (Intersound)	7	56	3	962	+84	1	10	19	26

## Up & Coming

Rpts.	Adds	Spins	Wks		Rpts.	Adds	Spins	Weeks	
61	9	798	3	<b>JIM COLLINS</b> - My First, Last, One & Only (Arista)	44	44	521	1	* <b>SUZY BOGGUSS</b> - Somebody To Love (Capitol Nashville)
53	43	720	1	* <b>LEE ANN WOMACK</b> - Buckaroo (Decca)	43	12	489	2	<b>CHRIS CUMMINGS</b> - I Waited (Warner Bros.)
48	16	740	2	<b>GREAT DIVIDE</b> - Never Could (Atlantic)	36	32	442	1	* <b>DARYLE SINGLETARY</b> - That's Where You're Wrong (Giant)
48	48	624	1	* <b>TERRI CLARK</b> - Now That I Found You (Mercury)					
44	5	603	3	<b>THE THOMPSON BROTHERS</b> - Back On The Farm (RCA)					

## Most Added

- TIM MCGRAW (139)**  
"One of These Days" (Curb)
- BRYAN WHITE (96)**  
"Bad Day To Let You Go" (Asylum)
- LEANN RIMES (74)**  
"Commitment" (MCG/Curb)
- LORRIE MORGAN (58)**  
"I'm Not That Easy To Forget" (BNA)
- TY HERNDON (48)**  
"A Man Holdin' On" (Epic)
- TERRI CLARK (48)**  
"Now That I Found You" (Mercury)

## Spincrases

- GARTH BROOKS +958**  
"Two Pina Coladas" (Capitol)
- JOHN MICHAEL MONTGOMERY +958**  
"Love Working on You" (Atlantic)
- STEVE WARINER +942**  
"Holes in the Floor of Heaven" (Capitol)
- SHANIA TWAIN +859**  
"You're Still the One" (Mercury)
- JODEE MESSINA +787**  
"Bye Bye" (Curb)

## Top Requests

- CLAY WALKER**  
"Then What" (Giant)
- SHANIA TWAIN**  
"You're Still the One" (Mercury)
- GARTH BROOKS**  
"Two Pina Coladas" (Capitol)
- FAITH HILL**  
"This Kiss" (WB)
- STEVE WARINER**  
"Holes in the Floor..." (Capitol)

## Record to Watch

**CHELY WRIGHT**  
"I Already Do" (MCA)



**WE SAY:**  
"Definitely a GAVIN fave on the album. Impacting words and Chely's beautiful voice

equal a sure-fire smash."

**RADIO SAYS:** "I'm not normally a sappy guy, but this song makes me want to cry. I just e-mailed her and told her she has a number one with this song." John Boyle, KGRT-Las Cruces, N. Mex. MD

**STATS:** Debut #45/100 stations/45 adds





**Country Notes** BY JAMIE MATTESON

# Jim Collins: Right in Step

*Playing music is how Texas native Jim Collins has always made a living, and it was while playing in rock bands during his early teens that he discovered a love for country music. With influences like Merle Haggard, Buck Owens, George Jones, and Conway Twitty, Jim became one of the most popular performers on the Texas dance club circuit, playing to packed houses every night; the Dallas Observer dubbed him the "King of the Texas Honky-Tonks." Eventually, he caught the attention of Arista Nashville. His debut project for the label, The Next Step, will be released shortly. We asked Jim to share his thoughts on what, for him, really is the next step.*

**Jamie Matteson: In what ways have your experiences playing so many clubs helped you prepare for your new role as a solo artist with a major Nashville label?**

**Jim Collins:** From playing all those years in Texas, I know what it's like to travel down the highway. I've learned a lot about the business side of music—organizing travel, booking hotel rooms, and working out contracts between the band and the clubs. As an artist, I learned to become comfortable in front of an audience. Now when I visit radio stations, I am comfortable playing acoustically in conference rooms. I realize my job right now is to let these people meet me and get to know who I am and what I am about. In turn, it's a great chance for me to get to know them and hear what they're thinking about country music right now.

**You co-wrote several songs on your album as well as the new John Michael Montgomery single, "Love Workin' on You." Is there a method you use when writing songs? Do you**

**prefer to write alone or with others?**

I am constantly working on the craft of songwriting. I am fortunate to have written with some very talented writers and I've also had a chance to write with some of the newer artists like Heath Wright from Ricochet. Lately, I've been writing by myself a lot. Since I've been spending most of my time visiting radio stations, I haven't had a chance to perform before many live audiences lately, and I really miss that. Writing a song gives me a lot of the same feelings that playing before a live crowd does. We originally recorded five of my songs for my album, but after hearing some really great songs by other writers, we bumped several, and even though my publisher wasn't thrilled, I really feel that we achieved a better balance for the album.

My inspirations come from many places. Sometimes I'll dream an idea, wake up, and literally write a song in 30 minutes. And there's also been some songs that have taken days of serious writing sessions. "Love Workin' on You" was a hard session that took two full days. As the great songwriter Harlan Howard can tell you, "great songs are not written, they're re-written."

**Do you have a favorite song on the album?**

It would either be "Helplessly, Hopelessly Yours" or "Two Hearts Never Break Even." The latter is very special to me personally. I wrote it right after moving to Nashville. It helped me get my publishing deal, and it most certainly played a part in my signing a record deal.

**How was it working with Michael McDonald?**

I am a huge fan of Michael's.

When I was younger playing in rock bands, we would play eight or nine Doobie Brothers songs in our sets. I am as impressed with him as a person as I was an artist. He is such a gentleman and a great human being. When the album was almost finished, my producer [James Stroud] asked me if I felt there was anything missing. I told him I really wanted a song that was raw and intimate. He told me he had been holding a song, called "I Can Let Go Now" for some years, and that it fit pretty much with that feeling. He had been waiting for the right person to cut it and he felt I was that person. I couldn't believe it when Michael agreed to perform on the song, he was so cool and humble about it. At first I was somewhat nervous to record the song, because it had originally appeared on one of Michael's early albums. My feeling is once he sings a song, it's been sung. But his coming in and participating on it made it more of an event.



Jim Collins

**Is there a song on this album that you almost didn't cut?**

I had been sitting at a publishing company all day listening to hundreds of songs, and nothing was hitting me right. I was just about to call it quits for the day, but there was one more song they wanted to play for me. It was "Not Me." The minute I heard it, I knew this song was special.

**Is there anyone special you'd like to perform with or write a song with?**

I suggested to my producer that now that we've gotten Michael McDonald, let's try for Kenny Loggins. (laughs) I am a big fan of his also. In country, I'd love to collaborate with Trisha Yearwood or Patty Loveless. That would be great. ●

## Profile

### EDDIE HATFIELD



**STATION/MARKET:**

KJJY-Des Moines, Iowa

**POSITION:** Mornings/MD

**HOW LONG?** 12 years

**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?**

Being on the air.

**LEAST?** Getting up so early. Mornings would be great if we could do them in the afternoon.

**THE EARLY YEARS**

**BORN IN:** Rock Island, Ill.

**GREW UP IN:** Chicago suburbs

**FIRST RADIO JOB:**

KJJY-Des Moines, Iowa

**TITLE:** Mornings/MD

**WHAT IS YOUR FAVORITE SONG OF ALL-TIME?**

"I Can't Make You Love Me" by Bonnie Raitt

**WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF?**

Doris Day's Greatest Hits

**DIDYAKNOW?**

Before going into radio, I drove a semi cross country and worked on the kill floor in a packing plant. Also, I don't have a sense of smell.

**IF I WORKED FOR A RECORD LABEL, I WOULD:**

Try to live somewhere warm and play golf every day.

**MOTTO TO LIVE &**

**WORK BY:** Seize the day!

## GAVIN EXCLUSIVE



The disco dudes strut their stuff! (l-r): RCA's Keith Gale, After Midnite's Blair Garner, MCA's Royce Risser, DreamWorks Scott Borchetta, and MCA's Mike Severson.

**MOST ADDED**  
**GERALD WILSON ORCHESTRA (46)**  
**NNENNA FREELON (35)**  
**BRAD MEHLDAU (25)**  
**JOHNNY NOCTURNE BAND (22)**  
**LOSTON HARRIS (18)**



**TOP TIP**  
**MARK ELF**  
*Trickynometry*  
*(Jen Bay Jazz)*  
 Guitarist Mark Elf records a full band thing with outstanding players sitting in like Christian McBride and Nicholas Payton.

**RECORD TO WATCH**  
**NNENNA FREELON**  
*Maiden Voyage*  
*(Concord Jazz)*  
 Nnenna Freelon's fifth solo recording is her most vibrant yet, covering more female contemporary writers like Laura Nyro and Nona Hendryx. We like the "Bitches Brew-ish" treatment of Nina Simone's "Four Women."

# Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
7	1	ERIC REED (Impulse!)	79	1	51	24	3
1	2	TIM HAGANS & MARCUS PRINTUP (Blue Note)	73	0	67	6	0
11	3	BARBARA MORRISON (Chartmaker)	75	1	58	13	3
3	4	FRED HERSCH (Nonesuch)	71	0	62	6	3
10	5	RAY BARRETTO (Blue Note)	72	0	55	14	3
6	6	LIVE AT SMALLS (Impulse!)	72	0	57	11	4
4	7	HOWARD JOHNSON & GRAVITY feat. TAJ MAHAL (Verve)	72	0	54	12	6
8	8	ALLEN FARNHAM (Concord Jazz)	72	1	53	13	5
9	9	KENNY DREW, JR. (Arkadia Jazz)	70	1	52	14	3
13	10	JOEY & "PAPA" JOHN DeFRANCESCO (HighNote)	77	3	35	32	7
2	11	RAY BRYANT (JMI/JVC)	69	0	53	13	3
14	12	MOSE ALLISON (Blue Note)	69	0	40	17	12
5	13	CLAIRE MARTIN (Honest/Linn)	65	0	42	16	7
12	14	ARKADIA ALL-STARS (Arkadia Jazz)	63	0	40	20	3
23	15	TOM HARRELL (RCA Victor)	70	0	17	39	14
15	16	CHARLIE BYRD TRIO (Concord Jazz)	64	0	33	21	10
19	17	MARK ISHAM (Columbia/CRG)	63	3	29	27	4
20	18	MARK SHIM (Blue Note)	61	2	28	26	5
22	19	MICHAEL WOLFF TRIO (Varese Sarabande)	67	0	13	41	13
27	20	LYNNE ARRIALE TRIO (TCB)	64	1	14	39	10
18	21	JOHN PISANO (Pablo)	55	0	31	16	8
36	22	CHARLIE HUNTER QUARTET (Blue Note)	70	4	4	38	24
16	23	JIM CIFELLI NEW YORK NONET (Short Notice Music)	54	1	22	23	8
30	24	PATRICK WILLIAMS (EMI)	60	1	12	29	18
29	25	DEWEY REDMAN (Palmetto)	53	0	19	24	10
24	26	BUSTER COOPER & THURMAN GREEN (Chartmaker/Blue Lady)	52	0	15	28	9
33	27	MARC JOHNSON (Verve)	59	3	7	29	20
25	28	PAUL ARSLANIAN (DBK Jazz)	48	0	21	19	8
28	29	CHARLIE HADEN (Verve)	53	1	16	21	15
32	30	PAUL BOLLENBACK (Challenge)	52	1	15	22	14
17	31	MINGUS BIG BAND (Dreyfus Jazz)	45	0	22	15	8
39	32	WESLIA WHITFIELD (HighNote)	52	1	8	27	16
26	33	ERIC ALLISON (Contemporary)	45	0	16	22	7
41	34	GLORIA LYNNE (HighNote)	55	3	3	28	21
21	35	STEPHANE GRAPPELLI/MARTIN TAYLOR (Honest/Linn)	40	0	20	13	7
40	36	MARK VINCI (Iris)	47	1	5	24	17
—	37	MARK ELF (Jen Bay)	63	16	2	13	33
44	38	ROMANE (Music Masters)	49	4	3	19	23
38	39	DAVELL CRAWFORD (Bullseye/Rounder)	40	0	11	14	15
50	40	MIKI COLTRANE (Chartmaker)	46	5	2	19	21
31	41	JIMMY PONDER (Highnote)	33	0	12	15	6
45	42	TOM TALBERT JAZZ ORCHESTRA (Chartmaker)	42	2	3	17	20
—	43	JACKIE McLEAN SEPTET (Blue Note)	56	17	1	11	29
37	44	TERELL STAFFORD (Candid)	31	1	11	14	5
—	45	LOSTON HARRIS (N2K Encoded Music)	55	18	1	9	30
—	46	ERNEST RANGLIN (Island)	31	0	6	13	12
47	47	JOE LOVANO & GONZALO RUBALCABA (Blue Note)	31	1	6	13	11
34	48	TEDDY EDWARDS (Highnote)	26	0	10	10	6
—	49	CHARLIE HADEN & KENNY BARRON (Verve)	48	16	1	8	24
48	50	NEW YORK VOICES (RCA Victor)	29	0	6	11	12

## On Z Corner BY KEITH ZIMMERMAN

### Smooth Jazz in the Motor City



Last week, we checked in with Tom Sleeker, Program Director of the Detroit Smooth Jazz outlet WVMV. See if you can count how many Smooth Jazz buzz issues Sleeker touches on throughout this interview.

**Detroit had a jazz station in the market, WJZZ, for a long time prior to W98.7 [WVMV].**

They had been in the market for 20-plus years. WJZZ was a minority-owned radio station and had built a solid base. They started out as a pure jazz station and evolved more urban than your typical Smooth Jazz station.

**Did WVMV build on that?**

Our station was originally WLZ [Wheels], a heritage rock 'n' roll station. They felt there was a niche for a station that would slide in between WJZZ and a light A/C station. Initially, [WVMV] had more of a vocal lean than an instrumental one. When the jazz and light A/C stations went away, we became more of a true Smooth Jazz station.

**How did you adjust to coming into Detroit from Minneapolis?**

Fortunately, I came in with a good company, CBS. I'm able to work with Frank Cody [and Broadcast Architecture]. Chris Brodie at The Wave in Los Angeles has helped us a lot in terms of music blend, formatics, marketing, and bouncing ideas. As a pioneer of the format, we've been able to benefit from the things they have learned. That was helpful in my transition. My General Manager, Ozzie Sattler is a former programmer as well. This brain trust has made my job a lot easier in adapting to Detroit, which, obviously, has a more urban feel.

**Any fundamental differences?**

Minneapolis is more white-collar than Detroit, which is more blue-collar and a union town. That's the biggest difference. It may sound

corny, but what I really like about Smooth Jazz specifically here in Detroit is that we are a radio station where all of the different communities come together.

Everyone can agree that this music is really good stuff. When we do events it's great to see so many different ethnic groups

represented and the beautiful mix of people here. It has nothing to do with business, but personally, it does my heart good to see our radio station bring people together. That's what we can do in Detroit.

**What are the current vogues of marketing for WVMV?**

We've done a little bit of everything, television, direct marketing, and our share of outdoor. Our philosophy is to incorporate as many mediums as we can into the mix. When the format launched, we did a cassette mailer which worked well. This is Anita Baker's home, and you get a lot of mileage when you have her on a billboard in Detroit.

**What kind of institutional promotions do you get behind?**

My original philosophy with Smooth Jazz was no contests, no games, thanks for listening. We didn't interfere with your music. Now it's 180 degrees away from where I was five years ago. We give away cash and trips, and we've done the charity CD sampler. Smooth Jazz promotions are different than Country and Top 40, but it's certainly as intense if not more. The third edition of our station magazine comes out next month.

**What's your view on Web sites?**

It's something we'll get into even-

**WVMV-Detroit PD Tom Sleeker**

**MOST ADDED**

**B-TRIBE**  
(9/30 reports)  
**JOE SAMPLE**  
(7/23 reports)  
**480 EAST**  
(7/38 reports)



**TOP TIP**

**ERIC CLAPTON**  
"Need His Woman"  
(Duck/Reprise)  
Eric, welcome to the world of Smooth Jazz. Mega debut at #28 with a #1 Spin Trend of +184.

**RECORD TO WATCH**



**KEIKO MATSUI**  
*Full Moon and the Shrine*  
(Countdown/Unity)  
New album in addition to a live PBS television concert puts Keiko in high profile mode. Action on "Toward the Sunrise."

**Gavin Smooth Jazz** *vocals*

LW	TW	Reports	Adds	Spins	Differences	
1	1	PAUL HARDCASTLE - Cover To Cover (JVC)	52	0	851	-19
5	2	CHIELI MINUCCI - It's Gonna Be Good (JVC)	60	1	819	+99
2	3	BONEY JAMES - Sweet Thing (Warner Bros.)	50	2	796	+34
7	4	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	63	0	772	+64
4	5	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	51	1	771	+37
3	6	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	50	0	765	+3
9	7	KENNY G - My Heart Will Go On (Arista)	39	1	664	+39
10	8	EVAN MARKS - Coast to Coast (Verve Forecast)	49	0	652	+28
8	9	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	49	1	615	-44
11	10	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	51	0	613	+30
6	11	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	45	0	608	-100
12	12	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	50	2	578	+19
14	13	JOHN TESH - Grand Passion (GTSP/Mercury)	46	0	559	+33
17	14	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	50	2	512	+28
15	15	DEAN JAMES - Intimacy (Brajo)	47	1	510	+4
20	16	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	55	1	501	+48
18	17	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	51	2	494	+20
13	18	CANDY DULFER - For the Love of You (N2K Encoded Music)	43	0	485	-65
23	19	BRIAN BROMBERG - You Know That Feeling (Zebra)	54	1	476	+62
19	20	JOYCE COOLING - Playing It Cool (Heads Up)	49	0	472	+6
16	21	RICK BRAUN - Body and Soul (Bluemoon/Atlantic)	38	0	466	-39
24	22	BRIAN HUGHES - One 2 One (Higher Octave)	51	3	444	+30
21	23	PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)	32	0	415	-28
30	24	CHRIS CAMOZZI - Suede (Discovery/Sire)	45	3	401	+82
22	25	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	40	0	395	-26
26	26	CHARLES FAMBROUGH - Upright Citizen (Nu Groove)	42	3	377	+3
25	27	RICHARD SMITH - First Kiss (Heads Up)	39	0	366	-13
—	28	ERIC CLAPTON - Pilgrim (Reprise)	33	4	356	N
33	29	MARILYN SCOTT - Startling to Fall (Warner Bros.)	39	4	349	+50
31	30	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	39	3	338	+25
46	31	480 EAST - Eastside (Boontang/Cargo)	38	7	299	+100
28	32	PETE BELASCO - Get It Together (Verve Forecast)	30	1	295	-28
32	33	DIANA KRALL - Love Scenes (Impulse!)	30	1	290	-12
37	34	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	27	1	284	+44
34	35	PHILIPPE SAISSE - Next Voyage (Verve Forecast)	24	0	275	-10
29	36	BOB JAMES - Playin' Hooky (Warner Bros.)	29	1	262	-59
39	37	LOREENA MCKENITT - The Book of Secrets (Warner Bros.)	22	0	253	+15
41	38	BOB MAMET - Adventures In Jazz (Atlantic)	31	1	249	+23
40	39	PIECES OF A DREAM - Pieces (Blue Note)	25	0	247	+14
27	40	DAVID BENOIT - American Landscape (GRP)	25	2	244	-122
35	41	VANESSA WILLIAMS - "Next" (Mercury)	21	0	241	-29
43	42	A TWIST OF JOBIM - Various Artists (i.e. music)	23	0	240	+28
36	43	KIRK WHALUM - Colors (Warner Bros.)	25	0	238	-30
—	44	GREGG KARUKAS - Blue Touch (i.e. music)	38	3	228	N
50	45	KIM WATERS - Love's Melody (Shanachie)	36	5	224	+48
42	46	CHRIS BOTTI - Midnight Without You (Verve)	23	1	218	-5
47	47	JEANNE NEWHALL - Bedouin's Paradise (Marzipan Music)	25	0	215	+17
45	48	YULARA - Cosmic Tree (Higher Octave)	23	1	214	+11
—	49	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	31	3	207	N
38	50	KENNY G - Greatest Hits (Arista)	16	0	207	-33

tually. We'll do e-mail contests and requests too.

**How have you approached morning drive in Detroit?**

Back in the 1980s, WLLZ used to have Ted Nugent come in and do mornings every so often when their morning team was gone. Now Ted is a morning personality at a classic rock station here and he's doing quite well. Plus, we have Tom Joyner and Howard Stern. We were coming up with ideas, and my thought was this station was one of the first stations to use a nationally known musician as a morning talent. What if we could find a recognizable Smooth Jazz artist willing to do a morning show?

**This is something that's being talked about in New York City and other markets nowadays.**

We've been working with Alexander Zonjic. Actually, he's a Canadian from Windsor, just across the river. He is a local icon here, and he's quite an entertainer. We've done a lot of events with Zonjic, and listeners love him. He a flutist, and in between the music, he tells jokes, interacts with the audience and has quite a following. So far, the response has been good. He has no prior radio experience, but you

couldn't tell since we use a board op.

**Sounds like you're into more energy during A.M. drive.**

There's more humor involved, plus we have little features like *Flute for Thought*, where Zonjic plays a ten-second piece of a jazz composition, and listeners call in to name that tune. People phone in and win prizes. We have another feature called *High Notes A to Z*, where Alexander interviews different artists and we produce it down to a minute-and-a-half. He's outgoing and makes a big impression. He's been on the air since December 15, and the verdict is still out.

But we had a nice up-tick on our first trend on morning drive, and it seems like a positive move for us.

**There's room to experiment in mornings.**

Yes. Traditionally, it's a hard place for numbers. I'm sure there's exceptions, but I've never seen mornings in other formats become effective unless you have a high profile personality. We're not expecting to be a top five morning show right away, we'd like to become consistently in the top ten in our mornings. That would help achieve the overall goal for the rest of the daypart. We're doing well middays, nights, and after-



**SJ&V Chartbound**

- B-TRIBE (Atlantic)
  - JOE SAMPLE (Warner Bros.)
  - DAKOTA MOON (Elektra/EEG)
  - SPYRO GYRA (GRP)
  - ALISON BROWN QUARTET (Compass)
  - JONATHAN CAIN (Higher Octave)
  - RICK RHODES (Award)
  - \*ART PORTER (Verve)
  - MARCUS MILLER (PRA/GRP)
  - \*KERRY MOY (Noteworthy)
  - PATSY MEYER (Hearts of Gold)
  - STEVE NIEVES (JMI/JVC)
  - PHAJJA (Warner Bros.)
- Dropped: #44 Craig Chaquico, #48 Scoundscape, #49 Pat Metheny, Bill Evans, Hiroko Kokubu, Rippingtons, Michael Bolton.

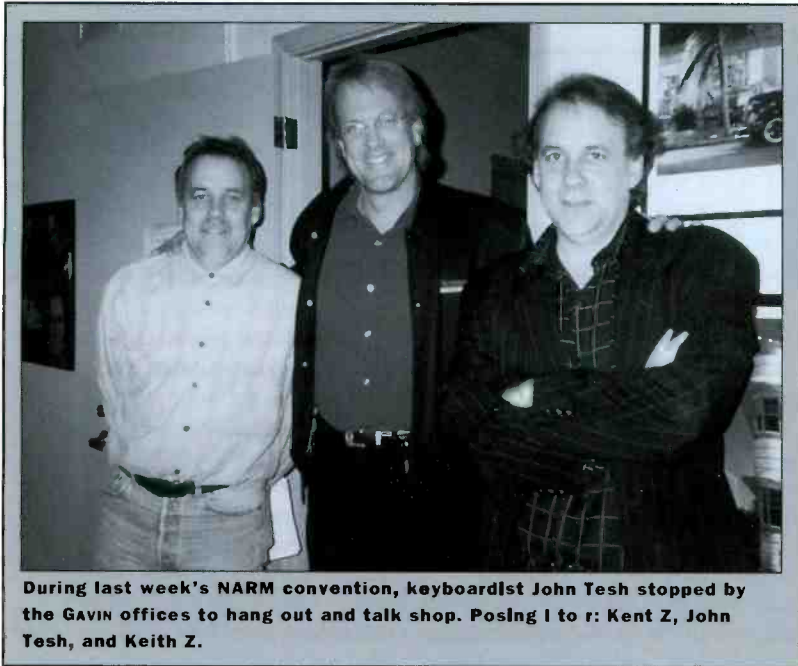
**SJ&V Spin Trends**

1. ERIC CLAPTON +184
2. 480 EAST +100
3. CHIELI MINUCCI +99
4. CHRIS CAMOZZI +82
- KEIKO MATSUI +82
6. CHUCK LOEB +64

**Jazz Chartbound**

- \*GERALD WILSON ORCHESTRA (MAMA Foundation)
  - RUBEN WILSON (Jazzateria)
  - \*EDGARDO CINTRON (DBK Jazz)
  - \*NNENNA FREELON (Concord Jazz)
  - \*LES McCANN/JOJA WENDT (MusicMasters)
  - \*TIERNEY SUTTON (A Records)
- Dropped: #35 Calderazzo/Watts/Gagnon, #42 Doug Lawrence, #43 Paquito d'Rivera/UN Orchestra, #46 Herbie Mann, #49 Hank Crawford & Jimmy McGriff.

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



During last week's NARM convention, keyboardist John Tesh stopped by the GAVIN offices to hang out and talk shop. Posing l to r: Kent Z, John Tesh, and Keith Z.

noons. If we could just get mornings up a couple of rankers, then we'll be all right.

**How do find good vocals?**

The thing that makes us different from other formats in the market is we're instrumental-based. I'm not that concerned about breaking vocals. We break instrumentals every week that are highly unfamiliar to the average audience. My focus is on instrumental music, which doesn't mean we we're not looking for a good vocalist. We use high-testing vocals as a

spoke of the wagon wheel to hold the music together.

**Do you rely heavy on Anita, Sade, and Benson?**

We lean more crossover than format vocals.

**What's your philosophy on special shows?**

I want to be consistent throughout the programming. I don't like to turn into a pumpkin on any given [evening]. We run Ramsey Lewis' *Legends of Jazz* on Sunday night. That's been a good feature in terms

of the traditional jazz listener. We also do Dave Koz. We've done shows like the evolution of smooth guitar or sax, but I still like to be consistent from daypart to daypart.

**How about air talent meetings?**

We go over tapes with our air talents every week, much more so than anywhere else I've worked. Our air talents are a little more high profile than the rest. We give them more freedom to create, but always look for the *Reader's Digest* version to keep things tight and bright.

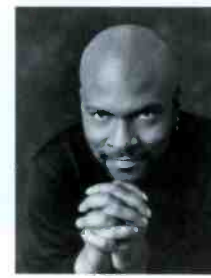
**How would you describe your programming style?**

As a Program Director, I'm very hands-on with scheduling music, and the adds. I meet with my Music Director and sometimes another jock once a week, and we listen to everything that's out there. I'm not on the air any more, and that's helped me focus on the programming side. I'm hands-on, but I do delegate.

**What was your latest winter book giveaway?**

We just wrapped up a trip giveaway where we just sent some listeners to the Mexican Riviera. That worked well. Prior to that we gave away \$500 at a time. When you talk to your listeners as much as we do, the number one thing we get back for contest feedback are trip destinations.

**SAXOPHONIST GEORGE HOWARD PASSES AWAY**



George Howard

Jazz and Smooth Jazz lost another musical visionary when saxophonist George Howard died on March 22 in Atlanta.

Howard was 41 years old and

was diagnosed with Lymphoma cancer a few months ago. Many of us first heard the sad news of Howard's condition when GRP President Tommy LiPuma announced the death of Acoustic Alchemy's Nick Webb at last month's seminar awards dinner.

The Jazz and Smooth Jazz musical family mourns the death of Howard, and, no doubt, special tribute programs are being beamed across the country. His seven GRP releases helped build the label into a successful Jazz powerhouse, and he will be missed.

Funeral services took place March 27 in Philadelphia. The family asks that any donations in lieu of flowers be sent to Nite Lite Productions, 23622 Calabasas Road, Suite 101, Calabasas, CA 91302. Proceeds will go to Howard's surviving daughter, Jade. ●

**GAVIN CLASSIFIEDS**

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

prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax (415-495-2580).

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**Opportunities**

**12-YEAR COUNTRY/SOFT ROCK JOCK AVAILABLE.** call 408-287-9445. I do news too! **Passionate About Music:** Experienced, versatile and highly motivated individual seeking a position in the music industry. Hoping to expand and improve the CA music scene. Previous experience: 1 year at record label, 4 years college radio, independent promotions, and 1 and a half years mobile DJ. Please call Pamela: (619) 221-8268. **Morning AT, 14 Years Experience,** seeks new challenges. Good phones & fun. Will

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

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

consider all shifts. Call Kevin at 517-739-0328. **Growing Radio Group in Southeast Missouri** looking for full-time AT. Formats include top-rated Classic Rock, AC, A3 and Country. **Benefits and Holidays. Accepting T&R** immediately. Withers Broadcasting, c/o Jeremie Hughes, 901 S. Kingshighway, Cape Girardeau MO 63703. EOE.

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

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

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

**Morning co-host needed** for 100,000 watt, hot AC in market #158, A.S.A.P! Females and minorities encouraged. T&R's to: Greg Owens-PD, WYCO-FM, P.O. Box 778, Wausau, WI 54402-0778.

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

**RADIO BROADCAST MAINTENANCE TECHNICIAN KFI/KOST/KACE** Radio in Los Angeles needs individual to maintain broadcasting equip. in studios and transmitters component level repair. Remote broadcasts, maintain antennas, STL, satellite, phone, computer, and T1 digital systems. Min 5 yrs. broadcasting exp. min. 2 yrs exp w/50 w tube and solid state transmitters and assoc. equip. Digital audio system exp. Must read schematics and have writing documentation skills. Valid FCC general class radio telephone license. Motivated self-starter. 24 hrs, 7 days a week availability. Call Ernie Kristof at 213-251-3169 or fax resume to 213-487-1650. EOE.

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

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

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

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# TOP 10 REASONS (PLUS) FOR ATTENDING IMPACT SUPER SUMMIT XII

RENO HILTON  
HOTEL & CASINO  
APRIL 29th - May 3rd  
RENO, NEVADA  
(10 minutes from airport)

- 1. LARGEST TURNOUT of RADIO...in conference history!**  
(leading programmers & music directors plus top mix show DJs, college heavies, record pool directors & video programmers).
- 2. MOST DYNAMIC INDEPENDENT RETAILER ATTENDANCE...EVER!** (from the entire USA)
- 3. THE "PGD ZONE"...BACK AGAIN and HOTTER THAN EVER!**  
(POLYGRAM's family of labels will once again TAKE NO PRISONERS as artists from A&M, GCI, DEF JAM, HOLLYWOOD, ISLAND BLACK MUSIC, LONDON, MOTOWN, VERVE and others KILL the LATE NIGHT INDUSTRY FOLK in a specially designed private nightclub on Wednesday, Thursday, Friday and Saturday nights, 11:00 p.m. to 2:00 a.m.)
- 4. ANNUAL AWARDS LUNCHEON! (SATURDAY, 1:30 p.m.)**  
...in its 12th year, a new and exciting fast paced awards concept + star studded showcase, hosted by ELEKTRA ENTERTAINMENT & WARNER BROS. RECORDS. Guest MC, EDDIE GRIFFIN.
- 5. BMG DISTRIBUTION's FAMILY of LABELS will celebrate IMPACT's 12th SUPER SUMMIT on FRIDAY NIGHT from 6:00 p.m. to 11:00 p.m.**  
(food, drinks and artists from the company that distributes ARISTA, BAD BOY, GEE STREET, JIVE, LaFACE, LOUD, RCA, and others.
- 6. NEW! COLUMBIA RECORDS & EPIC RECORDS LUNCHEON & SHOWCASE!**  
(FRIDAY, 12 noon)  
(The prestigious companies will salute all in attendance with great food, great artists and special surprises).
- 7. IN ITS 5TH YEAR...the "NETWORKING FAIR" EXHIBITS!**  
(the industry's major distribution companies, record labels, one stops & other vendors will be on hand with their reps to meet, greet and network in a relaxed environment... a person to person happening, featuring artists, giveaways, breakfast, cash prizes and more, on Friday morning, May 1st, 8:30 a.m. to 12:00 noon.
- 8. NEW! KEDAR ENTERTAINMENT/UNIVERSAL RECORDS will present (FOR THE FIRST TIME) food, drinks and a major showcase (SATURDAY NIGHT, 7:00 p.m. to 11:00 p.m.)**  
featuring ERYKAH BADU plus CHICO DeBARGE, JIVE recording artist, JOE & UNIVERSAL's 'OL SKOOL!
- 9. BOWLING PARTY, TOURNAMENT & BARBEQUE**  
(in the RENO HILTON "state of the art" BOWLING CENTER) hosted by VIRGIN RECORDS/NOO TRYBE!  
Thursday evening, precisely 6:00 p.m. to 9:00 p.m.
- 10. MOTOWN 40 FOREVER.** A spectacular show will be presented on  
Thursday night, 9:00 p.m. 'til 11:00 p.m. (AN ANNIVERSARY SPECIAL!)

## TEN (10) MAJOR MEETINGS and WORKSHOPS featuring: PROMINENT SPEAKERS, MODERATORS and PANELISTS.

- \* RETAILERS' SUMMIT (power packed, featuring "THE BIG SIX" major distribution CEOs).
- \* PRIME TIME RADIO SEMINAR ("Face 2 Face with America's Top Program Directors") chaired by ELROY SMITH, WGCI-FM Chicago.
- \* MUSIC INDUSTRY LEADERS' PANEL! featuring PUFFY, SYLVIA, KEDAR, HIRIAM, TRACEY, JAM & LEWIS, ANDRE & more.

PLUS...RHINO RECORDS' ...THE OLD SCHOOL JAM! (a late-late Saturday night party)

PLUS...WORKSHOPS featuring video, joint ventures, BARRY MAYO's "Business of Radio Q&A," promotion & marketing & mix show DJs.

PLUS...LIVING LEGENDS FOUNDATION RECEPTION & DINNER.

PLUS...LOUD RECORDS' Designer Conference Bags.

PLUS...SUPER LOUNGE SHOWCASES and (SPECTACULAR VIDEO WALL)

PLUS...BMG PARTY in hotel's FUNQUEST ARCADE.

PLUS...LANYARDS by TOMMY BOY.

REGISTRATION HOTLINE:  
(215) 646-8001



**MOST ADDED**

**JOE (63)**  
*All That I Am (Jive)*  
 WROU, KMJK, KXZZ, WGVN, KBCE, WJKX, WRKE, WKGN, WMCS, KHRN, WMNX, WQOK, WJMG, KYEA, WZND, KQXL, KRRQ, WFLM, WDLT, WJFX, WJWZ, WPAL, WRSV, WJZD, KMJJ, WCKX, WTLZ, WJBB, WNHC, WILD, WDAO, WRNB, WYNN, WQZB, WKND, WWDW, WFXA, WJMI, WEDR, WOWI, WZFX, WQHH, WIZF, KJMS, WHRK, WZAK, KZWA, WBLK, WBLX, WEUP, WFXE, WUSL, KCEP, WTMP, WJTT, KVSP, KJMM, KKDA, WENN, WJLB, KSJL, KPRS, WCDX

**4 KAST (36)**  
*Miss My Lovin' (RCA)*  
 WJKX, KBCE, WRKE, WKGN, KHRN, WMNX, WJMG, KYEA, KRRQ, WXQL, WJFX, WJWZ, WPAL, WJZD, KMJJ, WCKX, WTLZ, WJBB, WILD, KJMM, KVSP, WDAO, WRNB, WYNN, WQZB, WWDW, WZFX, WQHH, WIZF, WZAK, WTMP, WFXE, WJTT, KSJL, KPRS, WCDX

**7 MILE (36)**  
*Do Your Thing (Crave)*  
 KBCE, WJKX, WKGN, KHRN, WJMG, KQXL, WXQL, WFLM, WJFX, WJWZ, WNFQ, WPAL, WJUN, WJZD, KMJJ, WCKX, WJBB, WQZB, WJMI, WOWI, WQHH, WIZF, KJMS, WHRK, KZWA, WFXE, WTMP, KVSP, KJMM, WILD, WJTT, WJLB, WZHT, KPRS, KSJL, WCDX

**ANGEL GRANT (33)**  
*Lil' Red Boat (Universal/MCA)*  
 WRKE, WKGN, KHRN, WDAS, WJMG, KYEA, KQXL, WJFX, KBCE, WJKX, WPAL, WJZD, KMJJ, WTLZ, WJBB, WNHC, WILD, KJMM, KVSP, WRNB, WYNN, WKND, WOWI, WZFX, WQHH, KJMS, WHRK, KZWA, WTMP, WFXE, WAMO, WJTT, KPRS

**LIL' KEKE (22)**  
*Southside (Breakaway Records)*  
 WJMG, WJFX, WPAL, WJUN, WJZD, KMJJ, WCKX, WTLZ, WJBB, KJMM, KVSP, WYNN, WQZB, WQHH, WIZF, KZWA, WTMP, WBLX, WFXE, KMJM, WJTT, KSJL

**BLACK A/C**

Most Played Current Hits  
**ARETHA FRANKLIN**  
*"A Rose Is Still A Rose" (Arista)*  
**JANET JACKSON**  
*"I Get Lonely" (Virgin)*  
**JODY WATLEY**  
*"Off The Hook" (Atlantic)*  
**OL' SKOOL**  
*"Am I Dreamin'" (Universal)*  
**BRIAN MCKNIGHT**  
*"Anytime" (Motown)*

# Gavin Urban Landzcape

A GAVIN ORIGINAL PRIME PROPERTY

**WEST COAST**  
**CECE WINANS +38** "Well, Alright" (Atlantic)  
**SYLK-E. FYNE +37** "Romeo And Juliet" (RCA)  
**CHICO DEBARGE +34** "No Guarantee" (Kedar/Universa)  
**JANET JACKSON +26** "I Get Lonely" (Virgin)  
**MONTELL JORDAN +26** "Let's Ride" (Def Jam)

**MIDWEST**  
**NEXT +65** "Too Close" (Arista)  
**JANET JACKSON +40** "I Get Lonely" (Virgin)  
**OL' SKOOL +40** "Am I Dreamin'" (Universal)  
**JON B. +30** "They Don't Know" (YabYum/550 Music)  
**4 KAST +27** "Miss My Lovin'" (RCA)

**EAST COAST**  
**MYA +118** "It's All About Me" (Interscope)  
**JACKSON 5 & PUFF DADDY +97**  
*"I Want You Back" (Motown)*  
**DAZ DILLINGER +90** "In California" (Death Row)  
**JANET JACKSON +87** "I Get Lonely" (Virgin)  
**CHICO DEBARGE +70** "No Guarantee" (Kedar/Universal)

**SOUTHWEST**  
**MARIAH CAREY +77** "Breakdown" (Columbia/CR3)  
**JANET JACKSON +67** "I Get Lonely" (Virgin)  
**PLAYA +48** "Cheers 2 U" (Def Jam)  
**SYLK-E. FYNE +44** "Romeo And Juliet" (RCA)  
**H-TOWN +41** "Natural Woman" (Relativity)

**SOUTHEAST**  
**JANET JACKSON +118** "I Get Lonely" (Virgin)  
**NEXT +109** "Too Close" (Arista)  
**CHICO DEBARGE +107** "No Guarantee" (Kedar/Universal)  
**GOODIE MOBB +101** "They Don't Dance No Mo'" (LaFace/Arista)  
**KEITH WASHINGTON +84** "Bring It On" (Silas/MCA)

**CAROLINAS/VIRGINIA**  
**JANET JACKSON +145** "I Get Lonely" (Virgin)  
**PUBLIC ANNOUNCEMENT +87**  
*"Body Bumpin'" (A&M)*  
**MJG +86** "In The Middle Of The Night" (Suave/Universal)  
**GOODIE MOBB +74** "They Don't..." (LaFace/Arista)  
**QUEEN PEN +71** "Party Ain't A Party" (Lil' Man/Interscope)

**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 3:00 Pacific time on Tuesdays. We accept playlists on Mondays as well.

You may still fax in your playlist to (415-495-2580) or phone it in to Anna at (415-495-1990 ext. 627).

**TOP TEN SPINZ**

1	OL' SKOOL "Am I Dreamin'"	3187	3401
2	SWV "Rain"	3133	3444
3	NEXT "Too Close"	2777	2952
4	PUBLIC ANNOUNCEMENT "Body Bumpin'"	2549	2825
5	K-CI AND JOJO "All My Life"	2819	2921
6	JANET JACKSON "I Get Lonely"	2227	2770
7	ARETHA FRANKLIN "A Rose Is Still A Rose"	2543	2759
8	MONTELL JORDAN "Let's Ride"	2357	2604
9	KP & ENYYI "Swing My Way"	2393	2456
10	DESTINY'S CHILO "No, No, No"	2333	3133

SPINZ LAST WEEK  
 SPINZ THIS WEEK

Editor: QUINCY MCCOY • Assistant: ANNA CALIX  
 Urban reports accepted through Tues. 3 p.m. • Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580



# On-line

BY QUINCY MCCOY

## Consultancy: Free at Last

**H**ey, do you want to be a consultant? Do you want to be a free agent committed to unifying your personal interest with your business interests, your lifestyle with your work style? Are you tired of working scared? Scared that you'll be laid off, yelled at, or blamed for something that wasn't your fault? Are you ready to choose your own path—clients you want to work with and projects you want to work on—always reserving the right to say no to clients that are too hard to work with and who like to underpay?

If the answer to these questions is yes, then you're ready to join the growing group of women and men who no longer want to work for the wrong reasons. Everyone with a true consultant's spirit understands that, if we're going to spend half our lives working, then we should insist that the work be enjoyable. But why do so many people who declare themselves consultants fail and eventually return to the clutches of corporate America?

Every new consultant needs a compass to navigate the unfamiliar territory of working solo. After analyzing my own failed consultancy in the late '80s, I've put together a list of tools that I didn't utilize that could have helped my business succeed. If you avoid the following problems, you may be able to become a successful consultant.

### TIMING

People think every little detail has to be worked out before they start. Don't wait until everything

is just right, because everything will never be just right. Prepare as best as you can, be diligent, and stop putting off your jump to freedom.

### STANDING OUT

There are a lot of consultants out there, so your first priority should be to distinguish yourself from all the others. Give yourself the traditional 15-words-or-less challenge. Start by identifying all the qualities that make you distinctive. Ask yourself: "What do I do that adds remarkable, measurable, distinguished, distinctive value?" What would your customers think is your greatest asset? From your answers you should be able to form a branding statement about what makes you and your work exceptional.

### FRIENDSHIPS

Surround yourself with advisors. Not just your lawyer and accountant, but people in your field. Find people you can trust to give you objective answers, who will surprise and challenge you. Seek out people with wisdom and experience, so you can tap into those resources.

Surround yourself with friends who have business connections. Your new best friends should include someone trustworthy at the copy store, your package delivery and mail persons, and most importantly, someone in each of your clients' accounts payable departments.

### PREVENTION

The best way to prevent not getting paid is to intervene before it happens. Before embarking on a new project, ask about the pay

procedure, who in the organization must sign off on your contract, and how long it will take before you get a check. If you're wary of your new client, ask to get half your fee up front.

The best way to avoid a bad client, again, is early prevention. The early warning signs of an impossible client are: 1) those who give you a hard time over your fee; 2) those who demand an extensive written proposal; and 3) and those who ask you to do a lot of preliminary work for free. Trust your gut and say no to clients that give you an immediate feeling of distress.

### MARKETING

Usually, consultants are too busy to remember to market themselves to potential clients. Fortunately for them, the rules of marketing have changed in our world, and ads in trade publications are no longer relevant. The quality of your work, above all else, is your trademark. You've got to check with the market on a regular basis to keep a reliable read on your brand's value. Ask customers for honest feedback on your performance, your growth, your value to their product. It's the only way to make sure you're still in a strong marketing position.

### LOYALTY

A lot of people believe that loyalty no longer exists in today's business world. But while the perception may be that it's more cut-throat than ever, I think loyalty is the strongest quality you can possess as a consultant. Without loyalty to your col-

leagues, your team, your projects, your customers and yourself, you'll never continue learning, growing, and building relationships. Delivering great results and having a strong partnership with clients is the best way to keep a steady diet of more customers.

### REST

I know I've been describing how to get and keep customers, but I think I also should emphasize the value of free time. It's important to replenish your creative well. When you're hiking in the woods or reading a novel, solutions to problems that you've been struggling with can become clear. I've learned that the more time I take off, the more productive I can be. Remember: You are your business. Give your most important employee ample time off.

In an essay about branding, Tom Peters enumerated four things you must do if you're going to go solo: First, you've got to be a great teammate and supportive colleague to your customers; second, you have to be an expert at something that has value for your customers; third, you have to be a visionary leader; and fourth, you've got to be a business person obsessed with pragmatic outcomes.

A career as a consultant offers many rewards, but there are also some downsides. The biggest of these, in my opinion, is the heavy amount of travel required by the job. Clients can be anywhere, and it's up to you to keep a personal connection with each and everyone.

But if you're ready to rack up thousands of frequent flyer miles (that you'll probably never get to use), eat tons of airplane food, sleep in cramped hotel rooms, and spend less and less time with your family, then working solo may be the right choice for you. After all, freedom does have its price.

### BOOKS TO READ

- *Working Solo* by Terri Lonier (Portico Press)
- *Working Solo Sourcebook* by Terri Lonier (Portico Press)
- *Secrets of Self-Employment* by Sarah and Paul Edwards (Putnum)

## Urban Workshop *Picking a Consultant*

**A**s program director you need to be involved in this important process. You and your general manager should ascertain what your specific needs are, then have several consultants come in and pitch for the job. It's important that the consultant understand that he is working for both of you, that the right hand always has to know what the left is doing. The consultant is there to work as part of the team and help the radio station succeed.

### THE GOOD CONSULTANT:

You want someone who has had

hands on experience programming stations and managing people—someone who understands what it takes to create an atmosphere where people feel free to discuss ideas, and have pride in the product. A good consultant believes that great coaching leads to individual self esteem and high staff morale.

A good consultant is an idea man. His or her job is to know your market and keep your station on track. Your consultant should be in touch with trends and successes in other markets. That type of information can keep your station on the cutting

edge. Your consultant should be well rounded with insights on all areas of programming, from the morning show, to music to marketing.

A good consultant is like a scout in minor league baseball. When you have openings, she or he can help you fill those slots with promising new talent ready for the big leagues. Consultants travel to so many markets that their ears are trained to listen for the next superstars.

Hire the consultant who wants to customize your station: someone who carefully studies your situation and helps you build a brand that will win.



red  
ant

entertainment

**DAMN, IT'S GETTIN' HOT IN HERE!**

## **Salt-N-Pepa**



### "GITTY UP"

Produced by Chad "Dr. Ceuss" Elliot & Al West for Ambush Music Group Inc.  
**over 700 combined spins! 5.5 million+ in audience**

from the **GOLD +** album, **Brand New**   

They're Gittin' It On... WEDR, WPEG, KKDA, WQUE, WJLB, WCHB, KDKO, WZAK, WPOW, WJMN, WBBM, KACD, WHHH, & too many more to list!

**WC**





### "CHEDDAR" featuring ICE CUBE and MACK 10

Produced by BattleCat

**Going for Adds April 6 over 200 spins!**

already spinning @ KKBT, KPWR KBXX, KMEL, KYLD, KCAQ, WBTT & WSUL

**The Shadiest One - album in-stores April 28**  

Management: Rebel Music Management/Josh Levine

## **Militia**



### "BURN" the remix ft Diz, Deviuiz, Lord G, Mr. Tan & Ms. Toi


Produced by Emanuel Dean & Shawn "FMB" Billiups

new @ WEDR- Miami WUSL-Philly, Hot 97-Atlanta, WBLS-New York

& spinning @ WQHT-New York

**check for the follow-up single "Who's The Next" remixed by**

**Chris "The Glove" Taylor**

**the self-titled debut album in stores NOW!** 

Management: Da Entity Entertainment

## **Voices of Theory**




### "SAY IT"

**A Multi-format Smash! 84+ stations with over 730 combined spins!**

Produced by Steve Moraes

Sayin' It & Playin' It... WBLS, WDAS, WUSL, WEDR, KTFM, WPGC, WHHH, KMEL, KYLD, KDKO, WAMO, WBLS, WOWI, WDAS, KBXX & MANY MORE!

**the self-titled album in stores April 21**

Management: Donnie Linton for Dick Scott Ent. Inc. 

coming soon:

**Tami Davis, Sunz Of Man & Divine**

**MOST ADDED**

\* **CANIBUS**  
*Second Round K.O. (Universal)*  
 \* **GP WU**  
*1st Things First (MCA)* \*Indicates a tie  
**IRON SHIEKS**  
*Alluminati/Tony Touch Freestyles (25 To Life)*

**TOP TIP**

**BULWORTH**  
*Zoom feat. Dr. Dre & LL Cool J (Interscope)*  
 This soundtrack just keeps pumpin' out heat. 28 adds for Dre and LL...

**RECORD TO WATCH**

**ALL NATURAL**  
*Phantoms/Thinking Cap (All Natural Recordings)*  
 Chicago's finest are back! 24 adds this week...

# Gavin Rap

2W	LW	TW	
\$	1	1	<b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)
4	2	2	<b>MOS DEF</b> - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)
6	5	3	<b>SUNZ OF MAN</b> - Can't Be Touched (Wu-Tang Records/Red Ant)
10	7	4	<b>RUFUS BLAQ</b> - Artifacts of Life/Out Of Sight (A&M)
\$	6	5	<b>CAUGHT UP SNDTRK.</b> - Snoop Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)
\$	4	6	<b>RAKIM</b> - Saga Begins (Universal/MCA)
7	8	7	<b>ONYX</b> - Shut Em Down (JMJ/Def Jam Recording Group)
\$	10	8	<b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)
11	9	9	<b>LA' THE DARKMAN</b> - Heist Of The Centry (Big Beat/Atlantic)
23	12	10	<b>BLACK EYED PEAS</b> - Fallin' Up/Que Dices? (Interscope)
—	18	11	<b>CAPPADONNA</b> - Run (Razor Sharp/Epic Street)
12	15	12	<b>KILLAH PRIEST</b> - One Step/Fake MC's (DGC)
\$	17	13	<b>SCARFACE</b> - My Homies Feat. 2Pac & Master P (Rap-A-Lot)
16	16	14	<b>MOOD</b> - Karma (Blunt Recordings)
34	21	15	<b>SPORTY THEIVZ</b> - Mac Daddy/Street Cinema (Roc-A-Blok)
2	3	16	<b>BULWORTH</b> - They Talk About It...Feat. KRS-ONE, Method Man, Prodigy, KAM (Interscope)
\$	14	17	<b>JAY-Z</b> - City Is Mine (Roc-A-Fella/Def Jam)
—	20	18	<b>POLY-RHYTHM ADDICTS</b> - Not Your Ordinary (Nervous)
—	30	19	<b>COCO BROVAZ</b> - Black Trump Feat. Raekwon (Duck Down/Priority)
28	23	20	<b>DIVINE STYLER</b> - Before Mecca (DTX Records)
<b>NEW</b>	21	21	<b>BULWORTH</b> - Zoom Feat. Dr. Dre & LL Cool J (Interscope)
35	26	22	<b>WHORIDAS</b> - Never Heard (Delicious Vinyl/V2/BMG)
\$	11	23	<b>LUNIZ</b> - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)
31	27	24	<b>M.O.P.</b> - Handle Ur Bizness (Relativity)
33	25	25	<b>TIMBALAND &amp; MAGOO</b> - Clock Strikes (Atlantic)
\$	19	26	<b>2 PAC</b> - Do For Love (Amaru/Jive)
18	22	27	<b>ICE CUBE</b> - We Be Clubbin' (Heavyweight/A&M)
—	32	28	<b>CARDAN</b> - Jam On It Feat. JD (Penalty Recordings)
36	35	29	<b>24/7</b> - 24/7 (Loud)
<b>NEW</b>	30	30	<b>CANIBUS</b> - Second Round K.O. (Group Home/Universal)
9	13	31	<b>SENSELESS SNDTRK.</b> - Gravediggaz:Unexplained/RZA:12 Jewelz (Gee Street)
<b>NEW</b>	32	32	<b>YO-YO</b> - Is It Still All Good (Elektra/EEG)
—	36	33	<b>BEDROOM WIZARD</b> - Skillz in '98 (Unsigned Recordings)
<b>NEW</b>	34	34	<b>MJG</b> - In The Middle Of The Night (Remix) (Suave/Universal)
25	37	35	<b>RIDE SOUNDTRACK</b> - Wu-Tang & Onyx: The Worst/Noreaga & Nas: Blood Money Pt. II (Tommy Boy)
17	24	36	<b>DAS EFX</b> - Rap Scholar Feat. Redman (EastWest/EEG)
32	34	37	<b>MONEY BOSS PLAYERS</b> - Area Code 212/Dollar Bill (Warning/Qwest/Warner Bros.)
<b>NEW</b>	38	38	<b>X-ECUTIONERS</b> - X-pressions/Raida's Theme Remixes/Musica Negra (Asphodel)
37	39	39	<b>N.O.T.S. CLICK</b> - Work Is Never Done Feat. Big L (Official Jointz)
38	38	40	<b>FUNKDOOBIEST</b> - Act On It feat. Kam (BuzzTone)

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

**DJ HONDA** - On The Mic (Relativity)  
**GOODIE MOB** - They Don't Dance No Mo' (LaFace)  
**DAZ DILLINGER** - In California (Death Row)

**Up & Add 'Em**

**JIVE ALL-STARS** - No Stoppin' (Jive) 4/2

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

## Like That!

BY THEMBISA S. MSHAKA



### Is It Me, Or...

Is it me, or was that head-rolling festival that usually happens in January delayed a couple months by El Nino? Whatever the reason, it's in full swing now. The **WB Bunny** has cut more than 50 jobs, including over 20 in the Black Music division. Among the survivors: **Allison Ball-Gabriel** (she A&R'd **Eric Benet** and **Somethin' for the People**). Let's hope **M.A.D. Kutz** doesn't get the short end of the shears; their debut album includes some real fly jams...**Arista's** promotion department is under construction, as **Pierre Diaz** follows **JC Ricks** (now at **Epic**) outta the building to do mixshow promo and marketing at **Interscope**. No word on where **Emz** will land as of

covers for **Snoop's Doggystyle** and **Daz Dillinger's Daz-ling** debut *Retaliation, Revenge, and Get Back*. Check for him at (213) 852-5000...**Alex Fuentes** leaves his urban college promotion post at **Sony Distribution** to start his own company, **R3 Promotion**. Reach out for him at (917) 469-4841...



**Roc-A-Blok CEO/producer Ski** with **HOT 97's Angie Martinez**. **Ski** is one to watch in '98...



(l-r): **Cappadonna** and **Ghostface** keep things **Razor Sharp** at the shoot for "Run," **Cap's** latest splash of vinyl. Photo by **Stella**

yet...**Shanti Das** is now director of marketing at **LaFace**...**Terry Ferguson** leaves **Penalty** after marketing the hell out of **Capone-N-Noreaga**, where she consistently made a dollar out of 15 cents and still sold over 250,000 units. She still wants to market, so dial (201) 489-9728 and get at her...**Snoop** signs with **Master P**? The rumor mill suggests a break from **Death Row**. Didn't that same mill churn out an imminent trip to **Breakaway Entertainment** for the **Doggfather**? As far as **Death Row** is concerned, **Snoop** won't be released without a buyout. By the way, **Riskie** is now in charge of college promotion at the **Row**. Little known fact: he penned the

Is it me, or is much of the industry wondering why product managing diva **Robin Kears** left **Epic**?...**Lariena Bell** gets the last laugh after finally settling in at **DC Comics** as their national advertising coordinator. Her digits are (212) 636-5532...**Shadow** is makin' moves! The **London/Payday** rap national has an artist hitting turntables soon. Be on the



**WHOV PD Jay Wright** with **John Forte**, whose single "Ninety-Nine" is on the next level.

lookout for **Fat Cat Kareem's** debut single, "Mr. Megaton." In related **Payday** news, the production company that brought you **Jeru**, the **Group Home**, and **WC** will be no longer, as **Patrick Moxey** makes moves of his own. **Tha Damaja** and **The Shadiest One** will be retained by **London Records**... Tap into the fertile Central California market! **Alif** at

Editor: **THEMBISA S. MSHAKA** • Rap Assistant: **AYOKA MEDLOCK**  
 Rap reports accepted Thursdays 9 a.m.-4 p.m.  
 Station Reporting Phone: (415) 495-1990 GAVIN Fax: (415) 495-2580

**WHAT IS**  
**WOO**  
**?**

Woo

**THE NEW SOUNDTRACK IN STORES MAY 5th**

**CAM'RON**  
**357 (MAGNUM P.I.)**

**ALREADY JOHN BLAZIN'**

**WQHT 33 spins, WUSL 7 spins, WPHI 11 spins, KBXX 7 spins, KXHT 13 spins**

**MIXING THE BLAZE RECIPE: WBLK, WOWI, WCDX, WZAK, WBTT, WAMO,  
WBHJ, WFXE, KKDA, WPEG, WJMH, WJBT, WTMP, KMEL**

**COLLEGE PLAY ON: WERS, WNWK, WHCR, WXDU, WNAA, KVRX, KSMU, WCRX, KCMU, KSCU**

**GOING FOR SPINS NOW**

**5 MILLION PLUS  
IN AUDIENCE  
AND COUNTING!**

**UP NEXT CHARLI BALTIMORE - "MONEY"  
HER NEW SINGLE ALSO FROM THE WOO SOUNDTRACK, BLAZIN' APRIL 9**

[www.epiccenter.com](http://www.epiccenter.com) [www.sony.com](http://www.sony.com)



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# Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	<b>PUFF DADDY &amp; THE FAMILY</b> - Been Around The World (Bad Boy/Arista)
2	2	2	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
<b>NEW</b>	3	3	<b>BUSTA RHYMES</b> - Turn It Up/Fire It Up (Flipmode/Violator/Elektra/EEG)
3	4	4	L.L. COOL J - 4,3,2,1 (Def Jam Recording Group)
13	7	5	<b>ICE CUBE</b> - We Be Clubbin' (A&M)
12	5	6	MILITIA - Burn (Red Ant)
6	3	7	MASE - What You Want (Bad Boy/Arista)
11	9	8	<b>DMX</b> - Get At Me Dog (Def Jam Recording Group)
14	12	9	<b>WYCLEF JEAN</b> - Gone 'Til November (RCF/Ruffhouse/Columbia/CRG)
17	17	10	<b>MASTER P</b> - Make 'Em Say Ughh (No Limit/Priority)
<b>NEW</b>	11	11	RAKIM - Guess Who's Back? (Universal/MCA)
25	24	12	<b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)
9	13	13	MASE - Feel So Good (Bad Boy/Arista)
8	10	14	BIG PUNISHER - I Ain't A Player (Loud)
10	14	15	EPMD - Richter Scale (Def Jam Recording Group)

2W	LW	TW	Albums
1	1	1	<b>MASE</b> - Harlem World (Bad Boy/Arista)
2	2	2	RAKIM - The 18th Letter (Universal/MCA)
5	5	3	<b>BUSTA RHYMES</b> - When Disaster Strikes (Flipmode/Violator/Elektra/EEG)
4	6	4	<b>PUFF DADDY &amp; THE FAMILY</b> - No Way Out (Bad Boy/Arista)
8	7	5	<b>JAY-Z</b> - In My Lifetime Vol. 1 (Roc-A-Fella/Priority)
12	9	6	<b>THE FIRM</b> - The Firm (Aftermath/Interscope)
18	19	7	<b>VARIOUS ARTISTS</b> - Ride Soundtrack (Tommy Boy)
3	3	8	2 PAC - R U Still Down (Amaru/Jive)
6	4	9	VARIOUS ARTISTS - In The Beginning...There Was Rap (Priority)
15	10	10	QUEEN PEN - My Melody (Lil' Man/Interscope)
9	11	11	M.J.G. - No More Glory (Suave/Universal)
11	14	12	<b>CAUGHT UP SNDTRK.</b> - Caught Up Soundtrack (Noo Trybe/Virgin)
7	16	13	<b>THE LOX</b> - Money, Power, Respect (Bad Boy/Arista)
13	13	14	LUNIZ - Lunitik Muzik (C-NOTE/Noo Trybe)
17	15	15	EPMD - Back In Business (Def Jam Recording Group)

Compiled by Matt Brown and Justin Torres

# Mixshow REAL SPINZ

TW	Spinz	Trend
1	<b>ICE CUBE</b> - We Be Clubbin' (Heavyweight/A&M)	90 +6
2	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	82 +10
3	<b>2 PAC</b> - Do For Love (Amaru/Jive)	66 +28
4	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	61 -1
5	L.L. COOL J - 4,3,2,1 (Def Jam Recording Group)	55 0
6	<b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)	48 N
7	<b>MASE</b> - Feel So Good (Bad Boy/Arista)	47 N
8	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - Bep Me 911 (The Gold Mine, Inc./EastWest)	45 N
9	<b>GOODIE MoB</b> - They Don't Dance No Mo' (LaFace/Arista)	45 N
10	<b>MACK 10</b> - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	45 N
11	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)	45 -5
12	<b>RUFUS BLAQ</b> - Artifacts of Life/Out Of Sight (A&M)	42 N
13	<b>LUNIZ</b> - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)	42 +16
14	TIMBALAND & MAGOO - Clock Strikes (Atlantic)	40 -28
15	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)	39 -3
16	SILKK THE SHOCKER - Just Be Straight With Me (Northland)	38 +3
17	SCARFACE - My Homies Feat. 2Pac & Master P (Rap-A-Lot)	37 +8
18	WHORIDAS - Never Heard (Delicious Vinyl/V2/BMG)	35 0
19	<b>MOOD</b> - Karma (Blunt Recordings)	28 N
20	<b>MIC GERONIMO</b> - Nothing Moves/Vendetta(remix)feat.Black Rob/dmx (Blunt Recordings)	28 N

## ARTIST PROFILE RUFUS BLAQ



**FROM:** Youngstown, Ohio. He says, "I'm from Ohio, but I'm for the Hip-Hop Nation."

**ON HIS NAME:** Rufus is the given name; "I added 'Q' to Blaq for the quality of my music and people."

**LABEL:** A&M Records

**HEARD BEFORE:** on Salt 'N' Pepa's "R U Ready"

**CURRENT SINGLE:** "Out of Sight" b/w "Artifacts of Life"

**DEBUT ALBUM:** *Credentials*

**THE FORMULA:** Rufus Blaq on lyrics, Chad "Dr. Ceuss" Elliott (LL Cool J, Queen Latifah, Puff Daddy) on production.

**MUSICAL INFLUENCES:** "2Pac and Biggie are the emcees I love most."

**RAISED ON MUSIC:** "I was singing in harmony at age 2. At age 5, I was playing 'Lean on Me.' I taught myself how to play progressions. My uncle was a DJ in New York, and when he came home with the Cold Crush tape, I just lost my mind!"

**CHAD ON BLAQ:** "He made me excited about working with him. He has great lines and energy. All together, he's the full package."

**ON HIS STYLE:** "I want to be able to give the audience love songs, party jams, hardcore sound, all of it. I want diversity in my music, and that's my style."

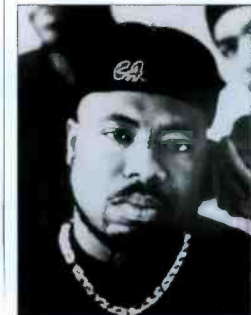
**BLAQ ON WHAT HIP-HOP MEANS TO HIM:** There's God, my mother, and hip-hop. I gave my life to the culture when I left for Atlanta with \$5.00 in my pocket. It was on from there."

**LAST WORDS:** "Thanks for feelin' my music. Love and respect to all DJs who have supported me; I'll be around for a while."

**KFSR-Fresno** is doing promo shows with new and established acts for audiences of 1200-plus. Call him at (209) 440-0536 to schedule an appearance...Gotta get my **damani dada** shouts out to **Bennie-Ben, Chuck, and Nitro**, who laced me with some outstanding gear...Movie grooves: **Spearhead** frontman **Michael Franti** cannot be held down! Check for his compositions throughout the HBO film *Always Outnumbered*, adapted from Walter Mosely's best-seller *Always Outnumbered, Always Outgunned*. The film and the sounds are amazing...Hip-hop rebels **Public Enemy** are also returning with extra strength. PE reunites its original cast to provide the soundtrack to **Spike Lee's** *He Got Game*, due for an April 28 release on **Def Jam...like that**. One Love. ●

## Rap Picks

### WC "Cheddar" (London/Payday/FFRR)



The verdict is in: WC is on a roll. Turns out, "Just Clownin'" was only an appetizer from this Westside veteran's solo

debut, *The Shadiest One*. Armed with a sinister track and vocal support from co-Connection members Ice Cube and Mack 10, Dub-C is kickin' ass and takin' names. Contact Shadow at (212) 333-8479.

### SHABAAM SAHDEEQ "Soundclash" b/w "5 Star Generals" (Rawkus)

Shabaam! One of last year's most impressive underground debut emcees ups the stakes with this slammin' slice of delicious vinyl. The A-side's hook will linger on lips and the Nick Wiz-produced beat is knockin'. No neck breaks allowed as the B-side taxes royally courtesy of beatmaster DJ Spinna. "5 Star Generals" shines with support from Eminem, A.L., Skam, and Kwest. Contact Jason or Black Shawn at (212) 358-7890.

### TOO \$HORT "Independence Day" feat. Keith Murray (\$hort)

We all knew in our heart of hearts that \$hort's retirement was only an exit from Jive as their most prolific platinum rapper. Now signed to his own label, he delivers a single nothing \$hort of funky. He and Keith Murray kick laid-back flow atop \$hort's signature live instrumentation. Contact Al or Eric at (212) 824-1794

# WHAT IS WOO ?

Woo

THE NEW SOUNDTRACK IN STORES MAY 5th

# CHARLI BALTIMORE MONEY

5 MILLION PLUS  
IN AUDIENCE  
AND COUNTING!

COLLEGE PLAY ON: WECS, WSYC,  
WNWK, WXCI, WQFS,  
KWOL, KCMU, CFRO,  
KSJS, KBOO

ALREADY JOHN BLAZIN'

WQHT 14 spins, WPHI 17 spins, WHTA 17 spins, KBXX 11 spins,  
WJMH 20 spins, KXHT 16 spins, KMEL 25 spins

MIXING THE BLAZE RECIPE: WERQ, WOWI, WUSL, WCDX, WPGC, WZAK, WVEE, WBHJ, WFXE, KKDA,  
WQUE, WPEG, WQOK, KIPR, WGCI, WCHB, WJHM, WTMP, KPWR, KKBT  
GOING FOR SPINS NOW


UP NEXT CAM'RON - "357 (MAGNUM P.I.)"  
HIS NEW SINGLE ALSO FROM THE WOO SOUNDTRACK, BLAZIN' APRIL 2

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# GAVIN PICKS

## Singles

BY DAVE SHOLIN

Some of this week's Picks were written by Editor Annette M. Lai

### FASTBALL "The Way" (Hollywood)



First got tipped to this band late last year, and I'm happy to report their debut album has lived up to the raves. Alternative paved the way on this one, with the tune going all the way to Number One in a relatively short span of time. Early Top 40 believers Dan Kieley and Tracy Austin of KIIS-Los Angeles aren't wasting any time giving this cool-sounding production spins. —DS

### BLACK LAB "Time Ago" (DGC)

It was about a year ago when I first heard a Black Lab demo tape. It turned



out to be one of those rare instances when everything we hope to hear comes popping through the speakers. A few days later, I was introduced to Paul Durham, the creator of the tracks, and was happy to pass along my enthusiasm. Nice to see that belief con-

firmed. This track was rated number two overall at this year's "Top 40 Jukebox Jury." A special breed of artist and music. —DS

### PUBLIC ANNOUNCEMENT "Body Bumpin' Yippie-Yi-Yo" (A&M)

Discovered by R. Kelly back in 1991, Chicago-based Public Announcement is Earl Robinson, Felony Davis, Euclid Gray, and Glen Wright, a foursome who describe their style as "raw, high-powered energy." The "Yippie-Yi-Yo" hook line has an infectious groove to it, and if you're like me, you'll find yourself singing along after only one spin. Early believers include: Jammin' 94.5-Boston, OC104-Ocean City, WFLZ-Tampa, WSNX-Grand Rapids, B96-Chicago, KIIS/FM-Los Angeles, KMEL-San Francisco, and Z90-San Diego. —AML

## Albums

### KILLAH PRIEST HeavyMental (DGC)

As hip-hop moves into adulthood, Killah Priest does his part to make certain that spiritual purpose is not lost amid champagne wishes

and caviar dreams. The second-generation Wu-banger first made his mark on solos albums by Genius and Ol' Dirty Bastard before venturing out on his own. Now left to his own devices, Priest concocts a dark, ambitious brew of hip-hop delicacies. Not for the faint of heart, cuts like "It's Over," "Fake MC's," "Wisdom," and "Cross My Heart" take production and flow to new and innovative levels. Says Priest, "between the eye sockets is where I build my skyrocket/you don't need any passport/all you need is a thought." Come with your mind and ears open.

—THEMBISA S. MSHAKA

### DIXIE CHICKS Wide Open Spaces (Monument)



In a format where songs often zip up and off the charts with lightning speed, the Dixie Chicks first single, "I Can Love You Better," remained bulleted on GAVIN's Country Chart for 19 weeks before finally culminating in a Top 10 debut single. That song—and this blonde trio—brought a fresh and distinctive sound to radio's airwaves, thanks to lead singer Natalie Maines' voice, which is rich in texture but edged with a certain rawness. Coupled with smooth harmonies from sisters Emily Erwin and Martie Seidel, the Chicks' become complete. Stir in the fact that Emily can wail on the banjo, guitar, and dobro, and that Martie is a championship-level fiddle player, add great songs, and you've got a recipe for success. This dynamite combination gives the Chicks a strong, sassy sound that is especially evident on the hooky new single "There's Your Trouble" and the uptempo gem "Let 'Er Rip." The girls are also

capable of baring their souls and showing a tender side, most evident on the emotional ballad of lost love "You Were Mine." One listen to *Wide Open Spaces*, and the rest of the world can finally know what I've always known: Chicks kick ass! —JAMIE MATTESON

### LOSTON HARRIS Comes Love (N2K Encoded Music)

Loston Harris is a 27-year old pianist from Virginia whose debut release is one of the most vibrant and fresh sounding records to hit jazz radio in weeks. His aggressive sense of tempo and dynamics will satisfy radio's new appetite for a more melodic and direct attack on jazz repertoire. Unleash the opening "Swinging at the Haven" on your unsuspecting audience. Plus, Harris sings like a bird on standards like "Do Nothin' 'Til You Hear From Me." Harris' studio sound is cavernous and forceful, just like his touch on the piano keys. —KEITH ZIMMERMAN



## Sho-Dates

### March 30

**Casey Keating** BP Consulting Group  
**Erik Thomas** WTUG-Tuscaloosa  
**Pete Rhodes** WRNB-Minneapolis  
**Steve Lake** All American Music Group  
**Eric Clapton, Celine Dion, Tracy Chapman, Hammer**

### March 31

**John Vernile** GAVIN  
**Scott Meyers** GTSP/Mercury  
**Barry O'Neil** Motown  
**Herb Alpert**

### April 1

**Rick Archer** WKNE-Keene, N.H.  
**Chris Clay** KQXL-Baton Rouge  
**Greg Stevens** Rising Tide  
**Tara Brennan** Elektra Entertainment  
**Pat Payne** MCA Records  
**Kelly Berry** WJMZ-Greenville, S.C.

### At Killian KDKO-Denver

**Raymond Saar, Mark White** (ABC),  
**Roger McGuinn**

### April 2

**Mike McCoy** KJ103-Oklahoma City  
**Larry McGuire** WPXZ-Punxsulawney, Pa.  
**Jim Burgin** Rotations  
**Bob Heater** KKJO-St. Joseph, Mo.  
**Billy Dean, Leon Russell, Emmylou Harris, Jake Carter** (Joe Public),  
**Gregory Abbott**

### April 3

**Gregg Feldman** Arista Records  
**Curtis Stone** (Highway 101),  
**Eddie Murphy, Tony Orlando, Wayne Newton, Don Gibson**

### April 4

**Steve Gatlin, Dave Hill** (Slade),  
**Gail Davies**

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