Today's Guitar Heroes are Jazzy and Smooth

Jazz Programmer Interview: New Ears for a New Era

Blimey! Gavin Reaches Out To Jazz-FM in London

PICTURED CLOCKWISE FROM TOP LEFT: BRIAN HUGHES, CHIELI MINUCCI, CHARLIE HUNTER, AND JOHN SCOFIELD
He's always pushed the boundaries. Until there were none.

Robbie Robertson

Unbound

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

ON AND PERFORMING AT:
KMTT KINK KFOG KXPK
CIDR WMMM WXRT WXRV
plus many more quality stations!

BDS SPIN LEADERS:
KINK 25x Rank #2
WXRV 19x Rank #6
KMTT 15x Rank #8

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

"★★★★" —ROLLING STONE
LATE NIGHT WITH DAVID LETTERMAN 3/30
INSTORE 3/10

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First Person

Judy Jankowski

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

Public radio has been very good to me. When I started out 27 years ago, there weren't a lot of jobs for women. Public stations gave me the opportunity to be a program director and general manager, and working at KLO has been very rewarding. When we were named the top jazz station for the second time, it was an affirmation that what we're doing is right, concentrating on mainstream jazz. We know the L.A. market, and our seasoned on-air staff feeds the KLO sound rather than researchers telling us what we should be playing. We're a little too poor to afford music research, so our sound is based on the experience of the announcers. Ken Bongani, who used to do morning drive and is the program director, is our first full-time producer. We need to be more than a needle-drop station, because we have such wonderful jazz artists living here with whom we can share a little oral history. Ken had already been mixing and producing our Playboy Jazz Festival program that we send nationally to all non-commercial public stations, so he was the natural choice for the position. Scott Willis, who used to be producer, is now Director of Internet Activities.

We program for a Los Angeles audience even though our signal goes all over the world. There's a guy who picks us up in Nova Scotia and he e-mails me what a kick it is for him to hear the weather and traffic reports from L.A. We're also heard on KMR/L-AM-Carroll, Calif., and KEOG-AM-Ellis, Calif., the first two stations to use our programming as their own. It's a service we've not actively marketed. Receiving the Gavin award for the second year in a row gives added credibility to the station and what it's doing, and I hope to be able to use it to line up more corporate underwriters. We have close to 200 corporate sponsors, including major companies like Nissan and Remi Marin. We receive no complaints from listeners about these soft-sell tags, because people realize it's part of the way we need to do business. Most people who listen to public radio listen to one or two public stations, so they're familiar with corporate underwriters. They want us to do underwriting because they know they cannot come up with the amount of money we need in order to operate. My budget is $55 million, and I need to raise $1.5 million through memberships. We get some money from the Corporation for Public Broadcasting, some comes from grants, and we also do events, like producing the Long Beach Blues Festival, so the money comes from a lot of different sources.

We do three fundraisers a year, each lasting over three weekends. On our last drive, which ended Feb. 22, we raised $531,000. I think $700,000 is our magic number. If we could raise that amount on the air, we might be able to move to two drives a year. My first day of work here was during a fund drive, and the staff was so dead. They were doing four drives at that time. While their hearts were in it, their minds and voices were so tired, and I determined that three was the maximum with which we can still be compelling to the listener.

Judy Jankowski

First Words

Dave Sholin is leaving Gavin to join Island Records as Vice President of National Promotion, effective from the beginning of April. That's the bare news item. Behind the news is the more poignant sense of a member of the family leaving home to strike out on his own. That may seem strange relating to someone of Dave's stature and longevity in the business, but it underlines the contribution Dave has made to Gavin as one of the standard bearers of Bill Gavin's rich heritage.

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

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

David Dalton, CEO

GAVIN

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www.americanradiohistory.com
Jacor's Michaels: Consolidation Will Continue to "Stun" Radio

BY TONY SANDERS

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

That's what Jacor President/Co-CEO Randy Michaels told Gavin this week during a wide-ranging interview. A perfect example of this latest consolidation phase, he said, is the recent announcement that Pulitzer Publishing (N: PTZ) has put its broadcast properties up for sale; that includes the group's five radio stations KTAR AM, KKLT/FM, and KMVP/AM in Phoenix, WXII AM-Greensboro-Winston-Salem, and WKLY/AM-Louisville, plus nine television stations.

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

More in the April issue of Gavin GM.

Gavin in the '50s

We continue our capsule biography of Bill Gavin, who founded this publication 40 years ago. In 1951, with a radio background as a performer, arranger, and producer, Gavin, aged 44, is at NBC's station in San Francisco, where he starts a nightly half-hour program of pop records, The Biggie Music Box, sponsored by the Burgermeister Beer Company. It's a smash, but when the show moves to ABC and NBC discontinue the division Gavin was managing, he is out of a job.

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

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

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

Sholin New Island VP/National Promotion

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

"Life is an adventure, and while I'm embarking on this next phase of my career, I leave knowing that Gavin is poised for exciting times, further growth, and success," Sholin commented. "I want to thank Gavin CEO David Dalton for his support in this transition, and I owe a debt of gratitude to Associate Top 40 Editor Annette Lai for all her dedication, hard work, and attention to details." Sholin stressed that while his name is most associated with Top 40, his musical tastes stretch from from alternative to zydeco... "which works well, since I'll be working with a wide range of formats in my new role at Island."

"I can fully appreciate why Island was so keen to persuade Dave to join the new team being forged by David Sigerson and John Barbis," Dalton observed. "Dave has a remarkable set of ears, keenly tuned to recognizing fresh talent, and he is beloved through the radio and music industries."

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

Radio Comes to Nashville As CRS 29 Heads Downtown

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

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

Keynote speaker Garth Brooks jetted in from New York while in the middle of rehearsals for his hosting duties on Saturday Night Live, and shared his feelings and thoughts on various facets of country music. Asked why he was shipping his new single, "Two Piña Coladas" to A/C radio, Brooks said the move was designed to increase country's audience by bringing new listeners to the format. Brooks also emphasized that there are no plans to move him into the mainstream pop format.

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

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

Revenues Up 8% in January

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

— Gary Vercelli, see page 44

www.americanradiohistory.com
The G-files

ACQUISITIONS

- CUMULUS picked up 25 stations in seven midwest markets from James Ingstad for $50 million; when the dust cloud settled, Cumulus will own 131 stations in 27 markets.
- COX RADIO agreed to pay $14.5 million to purchase Christian-formatted WTLN-AM/Orlando from Altin Rainbow Corp.; Cox also is selling children's-oriented WZKD/AM in Orlando for $500,000 to Thomas Moffit, Jr., the son of the owner of Altin Rainbow. When all deals are finalized, Cox will have five FMs and two AMs in the market.
- Marathon Media agreed to buy Western Communications for $1.5 million. Included in the deal are KLCE/FM, KCVI/FM, KICN/AM in Blackfoot, Idaho and KEGN/AM in Idaho Falls. At closing Marathon will own 25 stations in four markets.
- BURBACH BROADCASTING subsidiary PBHC Inc. signed a deal to pay $1.8 million for nostalgia-formatted WADC/AM and country-oriented WHCM/FM in Parkersburg-Marietta (W.Va.-Ohio) from Valley Communications' licensee Dailey Corp. Burbach currently owns two FMs and one AM in the market.
- RADIO UNICA has agreed to acquire Spanish-formatted KQI/AM-San Francisco from Oro Spanish Broadcasting, giving the company its first outlet in the market.
- SUSQUEHANNA RADIO announced it was buying gospel-formatted WABZ/AM in Allentown, N.C., from James Haber for $1.65 million. Broker: Patrick Communications.
- AllIANCE BROADCAST GROUP inked a deal to buy full-service outlet WQTS/AM in Orlando. Fla. from Winfield Broadcasting for an undisclosed amount. Call letters are expected to change to WOMX as the format switches to all women's programming.
- JOURNAL BROADCAST GROUP contracted to transfer KLQI/AM-FM in Oracle, Ariz. (near Tucson) from Desert West Air Ranchers Corp. The station currently is dark. When the deal closes Journal will own three FMs and one AM in the market. Broker: Kalil & Co.

CLOSINGS

- SINCLAIR closed its $635 million purchase of the Heritage Media stations, although the sale of seven properties—in Portland, Ore., and Rochester, N.Y.—to Emmis is still uncertain. So is the fate of three New Orleans properties while Sinclair decides which of its stations there might spin off to accommodate FCC ownership rules.

PROGRAMMING

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

MISCELLANEOUS

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

When Gavin Talks...Grammys Listen

As you must know by now, last Wednesday (February 29) the National Academy of Recording Arts and Sciences handed out Grammy awards in 92 categories, but what you may not know is the sheer number of winners who either have appeared live at GAVIN events or in the pages of this publication. In fact, we at GAVIN are pleased to congratulate all of Bad Company programming over the years who this year took home trophies.

To wit: top Grammy hon-ors this year went to Shwv Colvin (Record of the Year and Song of the Year), just one year after her appearance at 1997's GAVIN Seminar in New Orleans. Paula Cole (Best New Artist), Sarah McLachlan (Best Female Pop Performance), Best Pop Instrumental), John Fogerty (Best Rock Album), Alison Krauss & Union Station (Best Country Performance, Best Bluegrass Album), Jars of Clay (Best Pop/Contemporary Gospel Album), and the Wallflowers (Best Rock Performance, Best Rock Song). Also, jazzmen Charlie Haden, Joe Henderson, and Roy Hargrove, all of whom also claimed top honors (Best Jazz Instrumental, Best Large Jazz Ensemble, Best Latin Jazz Ensemble, respectively), are also fellow GAVIN alums, as are Daniel Lanois and John Levendahl, who took home producer's prizes as part of Colin's and Bob Dylan's latest projects.

Additionally, winners like Erykah Badu (Best Female R&B Performance, Best R&B Album), Snoop Dogg (Best Rap Performance), and Tool (Best Metal Performance) have been touted in our pages as acts to watch in the last few years.

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

Grammys = Sales

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

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

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

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

Westwood One has filed suit against Kasem and attorney Eric Weiss for breach of contract, claiming that Kasem still has two years remaining in his six-year deal. Kasem refuses to comment on the lawsuit.

David Kantor and Casey Kasem

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

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

American Top 40 is expected to launch on AMFM on over 550 stations, including Chancellor-owned WBIX-FM New York, KBIG/FM-Los Angeles, and KJOU/FM-San Francisco."
Listenership Slips Below 16%, Hits Lowest Point Since 1981

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

A recent Duncan Radio analysis based on the Spring ’97 Arbitron book reveals yet another small-year-to-year decline in the Average Persons Rating (APR), or average Persons Using Radio expressed as a percentage of population 12+. According to Tom Moon, Duncan’s Director of Operations, the current APR rate has slipped below 16 percent for the first time since 1981, based on spring-to-spring comparisons. Radio listening levels peaked in 1989 at 17.53 percent of the 12+ population. Since then, the declines have been fairly steady, representing roughly a 9 percent loss over the last nine years.

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

Mobi1TRAK to Provide Overnight Audience Numbers in Phoenix

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

Birmingham, Ala.–based Tapscan has launched its new Mobi1TRAK measurement service in the Phoenix market, gathering data from passing traffic at some two dozen measurement sites located throughout the metro area. The new system delivers in-car audience shares on a day-after basis for every FM station in the market, providing ranking and trending of daily and weekly shares on an hourly-basis.

Already in place in Toronto, the Mobi1TRAK system detects signal emissions from radios in passing cars and measures their timing electronically. According to a company statement, the service consists of electronic measurement units that are placed along busy roadways, and are capable of measuring thousands of radios in passing cars every day. "When multiple units are placed in different geographical areas in a market, the combination can yield sample sizes in the millions, providing unprecedented accuracy and resolution," the company claimed. Tuning information then is fed to central computers, which process the data for next-day delivery via the Internet to subscribing stations.

Tapscan says that, because Mobi1TRAK requires no active participation in the monitoring process, it involves no recall or cooperation bias that affect conventional measuring techniques.

Each week, more than 11 million listeners in the top 25 metros—15 percent of the total adult population—tune in to talk radio, according to a new study prepared by Interep. The study shows that talk stations have some of the most loyal core audiences in radio, and is the only non-music format among top formats delivering the highest percent of P1 listening. Talk also is a great out-of-home medium, with nearly seven out of ten talk listeners tuning in either in the car (38.5 percent) or at work (29.4 percent).

Other findings about talk radio listeners:

- They tend to listen most during a.m. drive, followed by mid-days;
- When compared with the average U.S. adult population, they are upscale, with 39 percent more likely to live in a house valued at $150,000 or more, 21 percent more likely to be a college graduate, 17 percent more likely to live in a $50,000-plus income household, and 15 percent more likely to work in managerial professional occupations;
- 54 percent are male and 46 percent are female; and
- More than half—54 percent—fall in the 25-54 demographic, with 39 percent concentrated in the 35-54 age cell.

Pricing Music Tests? Compare and Save!

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

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

Erykah Badu Wins Big At Soul Train Awards

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

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

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

"The cost of a good music test should range from $18,000 to $20,000, depending largely on market size because the incidence of finding a qualifier in a large market is much lower."—John Martin, Critical Mass Media

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

For more on music research, check out the current issue of GAVIN GM.
Mammoth Move for Leavitt
Steve Leavitt becomes VP of National Promotion for Mammoth Records, responsible for promoting the label's acts to all radio formats and helping the newly-assembled regional staff. "Steve and I have worked together previously and I couldn't be happier that he's chosen to join the Mammoth team," says Senior VP Ted Volk. "With his extensive experience, Steve will enable Mammoth to have a presence in the pop/crossover formats, attract talent, and help Mammoth grow as a label."

Mercury Boosts Two
Brian McEvoy and Andrea Weiss have both been named National Directors of Rock Promotion for Mercury Records; McEvoy is based in New York and Weiss in Los Angeles. Of McEvoy, who moves into the post from Manager of Rock Promotion, VP Steve Ellis said, "This determination and aggressive attitude made him the obvious choice to break acts here at Mercury." Weiss joins the label after years of radio experience, both at Entertainment Radio Networks and Global Satellite Networks. "She's five years of rock contacts and relationships made her the obvious choice to join the Mercury team," said Ellis.

Khaner to Top Adult Promo for RCA
Now it's official: Cheryl Khaner jumps from Columbia to RCA as National Director of Modern Adult/Adult Top 40 Promotion based in New York. "Cheryl has the perfect skills, experience, and passion for the Modern Adult/Hot A/C area, which is becoming a key component for success," says Sr. VP Ron Geslin. Adds Khaner, "I couldn't have joined RCA at a better time. The music and leadership are poised to take this label to the next level, and I'm thrilled to have the opportunity to be a part of it."

The Dream Team
DreamWorks Records this week announced Matt Smith as Head of Alternative Promotion and named Kay McCarthy, Trish Merelo, and Ken Williams Regional Promotion Executives; all will report to Head of Promotion Mark Gorlick. "In building the promotion team at DreamWorks, I look for some very basic traits," says Gorlick, "people who are smart, who think fast on their feet, have a grasp of the big picture, and most important, are willing to work their asses off. Matt, Trish, Ken, and Kay fit this mold perfectly."

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

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

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


Sho-Dates

March 8
Richard Fowler Butterfly Records
Steve Ellis Mercury Records
Randy Meisner Mickey Dulan, Carrie
Bayne Sagar, Amel Larrieux (Brown Theory)

March 9
Dan Hubbard Hollywood Records
Jan Conlon Career Records
Robin Traver Mickey Gilley, Jeffrey
Osborne, Jimmie Fadden (Nitty Gritty
Dirt Band), Tia, David Wilcox

March 10
David Perl Hollywood Records
Mike Walker FOX: Weatherford, Okla.
Seanne Lundon WWAP-Falmouth, Maine
Daug Hayden WLKG-Lake Geneva, Wis.
Heidi Jo Spiegel Robbins Entertainment
Edie Brickell, Burt Bacharach, Tom
Scholz (Boston), Jasmine Guy

March 11
Drew Ha Nervous Records
Rosemary Hart KMRX-San Francisco, Calif.
Brett Stevens MIX103.3-Grand
Junction, Colo.
Bruce Watson (Big Country), Darden
Smith, Stacy Earl, Soraya, Lisa Leeb

March 12
Jim Mickelson KAT-Salt Lake City, Utah
Julie Rosen RJ Promotion
Charlie Quinn The River-Nashville, Tenn.
Wayne Scott (NUC-Jackson, Miss.
Alan Oda WIKI-Honolulu, Hawaii
Rhonda Beasley Curb/Universal Records
James Taylor, Arlo Guthrie, Graham Coxon
(Guf), Kipp Lennon, vitamins, Liza Minnelli

March 13
John Candelaria KFRX-E Paso, Texas
Julie Johnson Asylum Records
Bobby Novosad KSBM-Lafayette, La.
Shep Daddy WBLX-Buffalo, N.Y.
Neil Sedaka Adam Clayton (U2), J.R.
Sayles (Joe Public), Jay Middleton
(Cocaine Rayon)

March 14
Andrew Reid KJJQ-Vacaville, Calif.
Zeko Terry KSYS-Jonesboro, Ark.
Marc Nathan Universal Records
Quincy Jones, Taylor Hanson
(Manson), Patrick Leonard (3rd Maines

Friends of Radio

Billy Stritch

What radio stations did you grow up listening to?
KHJ (Los Angeles), KUBE (Kube), KZIX (Kiz), KRFE (Heritage)

What radio stations do you listen to now?
WQAM (Easy)/WBGO (Jazz) in New

Your favorite track on "Waters of March" and why?
"How Insensitive" because it's an example of what I talked about before—taking a standard and doing it in a hopeful new and unusual way.

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

Future ambitions:
Writing shows for Broadway, producing records for singers I like and getting more airplay!
Gavin Top 40

**MOST ADDED**

- **FIONA APPLE** (27)
- **ROBYN** (23)
- **CHUMBAWABAMBA** (22)
- **MADONNA** (20)
- **SARAH MC LAUCHLAN** (20)
- **BRIAN McKNIGHT** (18)
- **THE TUESDAYS** (10)

**TOP TIP**

- **FIONA APPLE**

  *“Shadowboxer”*  
  *(Clean State/WORK)*

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

**RECORD TO WATCH**

- **SAMANTHA COLE**

  *“Without You”*  
  *(Universal)*

  Kiss 108-Boston MD Kid David is a big 
  believer and says, “This could be a Number 
  One song.” New on: WGCI/WMR-Orlando, FL, 
  KLBJ-FM-Austin, TX, and KBIG-FM-Phoenix, AZ.

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**Gavin Top 40**

**Inside Top 40** by Dave Sholin

**No Muzzle in Tha Dog House**

Dan Lay, Lance Otani, Jeff Ray
Michael Vandergrift, and
Joseph Lopez

are hardly familiar names to listeners in the City by the Bay. But mention (as pictured here) Big Joe, Hollywood, J.V., Elvis, or Rachel—collectively tagged "The Morning Dog House" on KYLD (Wild 94.9) San Francisco—and the odds are good for getting some type of strong reaction. Love 'em or not, they are here to stay. The hottest act on Bay Area music radio right now. Spend time hangin' with this crew, and you'll realize the names might not all be real, but everything else sure is.

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

Seconds after being escorted into the studio by PD Michael Martin, where I heard their trademarked "whaaaaat" said in unison after blurring out "good morning Dog House," (by now a tradition for all callers and visitors) they started throwing out questions to me. A few minutes later we got started, after they made sure to let me know that while they consider Martin to be an incredible programmer, he was "lucky to be named PD just about the time we got hired."

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

Artists

Reports Adds SPIN TRENDS
57 27 615 +506 FIONA APPLE - Shadowboxer (Clean Slate/WRK)
53 3 906 +93 JONNY LANG - Missing Your Love (A&M)
44 13 599 +282 HANSON - Wide (Mercury)
38 5 777 +267 JAMES HORNER - Southampton (Sony Classical/WORK)
37 5 1110 +205 KP & ENVY - Swing My Way (EastWest/EGG)
35 7 510 +213 SHE MOVES - 'Tis Your Love (Geffen)
33 1 1109 +39 MARIAN CAREY - Breakdown (Columbia/CRG)
30 1 1002 +91 MASE - What You Want (Bad Boy/Arista)
26 1 780 +33 SWV - Run (RCA)
25 4 795 +219 NEXT - Too Close (Arista)
25 13 312 +250 INNER CIRCLE - Not About Romance (Sound Bwoy)
23 1 592 +25 WYCLEF JEAN - Gone Till November (Columbia/CRG)
20 20 114 +73 * SARAH McLACHLAN - Adia (Vetiver/Arista)
21 2 509 +50 ALLURE - Last Chance (Cue)
21 2 437 +97 BACKSTREET BOYS - Everybody (Jive)
21 1 416 +26 TOUCH THE SKY - Suffered For The Last Time (Down Plate)
19 7 406 +175 JANET JACKSON - I Get Lonely (Virgin)
18 1 424 -49 ROLLING STONES - Saint Of Me (Virgin)
18 2 360 +81 BEHAN JOHNSON - World Keeps Spinning (RCA)
18 2 300 +50 RICHIE SAMBORA - Hard Times Come Easy (Mercury)
17 3 714 -17 TIMBLAND & MAGO - Love U 2 Love U (Atlantic)
17 3 306 -14 STEPHONICONS - Traffic (VZ)
15 1 447 -53 ERICK SERMON, KEITH MURRAY & REDMAN - Rapper's Delight (Priority)
15 3 239 +115 IVY MAARKITA - My Hip Life (National)
15 4 220 +94 ELTON JOHN - Recover Your Soul (RCA/Island)
15 — 212 -26 STAR - Do U Want My Love (Def Beat)
14 5 172 +72 SAMANTHA COLE - Without You (Universal)
14 1 433 -119 SYLK-E. FYNE - Romeo And Juliet (RCA)
14 1 330 -4 CORNERSHOP - Birlah Of Asia (Loika Bop/Warner Bros.)
14 1 306 +22 DUE HILL - 5 Steps (Island)
14 2 232 +68 ZOBA - For Me (Starbound)
14 4 195 +37 JAMES IHA - Do Strong Now (Virgin)
14 6 174 +88 * CHRIS BRAIDE - I Havent Got You (Atlantic)
14 5 167 +77 * FATBOY SLIM - Going Out Of My Head (Astralwerks)
14 8 131 -18 * BARENAKED LADIES - Brian Wilson (Reprise)
13 14 45 +12 * GARRISON STARR - Superhero (Geffen)
13 3 198 -42 ARETHA FRANKLIN - A Rose Is Still A Rose (Arista)
12 1 355 -40 THE PRESIDENTS OF THE UNITED STATES... - Video Killed The Radio Star (Mercury/Universal)
12 — 332 +49 LSS - Cosmic (EastWest/EGG)
12 1 272 -2 KAI - Say You'll Stay (H2OBennett)
12 12 0 0 * BEACHT - Can't Keep My Hands Off Of You (Berman Brothers/Columbia/CRG)
11 3 348 -32 2 PAC - Do For Love (Amarula/JIVE)
11 1 266 +28 JODY WATLEY - Off The Hook (Atlantic)
11 1 200 +88 * MONTGELL JORDAN - Let's Ride (Def Jam Recording Group)
10 1 268 +25 * ANBERNI - One More Night (Tommy Boy)
10 — 259 +52 FASTBALL - The Way (Hollywood)
10 3 181 0 * CHRIS CORNELL - Sun Shower (Atlantic)
10 3 165 -4 * PRINCE BE - Gotta Be Me. Movin On Up (VZ)
10 3 149 +3 * FREE CLINIC - Searching For Something (Free Clinic)

Drops:
*32-Sarah McLachlan ("Sweet"), #34-Merle Brooks, #55-Paula Cole ("Wait"), #56-Bessie Union, #63-Shania Twain, Ludticia McNeal, Mary J. Blige.

* Indicates Debut

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

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

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

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

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

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

ARTIST PROFILE

JIMMY RAY

LABEL: Epic
SENIOR VP, PROMOTION: John Boules
DEBUT SINGLE: "Are You Jimmy Ray?"
DEBUT ALBUM: Jimmy Ray (being released March 10)
MAJOR INFLUENCES: "R&B, Stevie Wonder, the Beatles, Elvis, Eddie Cochran, Little Richard, David Bowie."
FAVORITE RECORD BY ANOTHER ARTIST: "You Make Me Wanna..." by Usher.
THINGS THAT MAKE YOU HAPPY: "Sunshine, milkshakes, and records."
THINGS THAT MAKE YOU SAD: "Nightmares, sad movies, and Elton John."
BEST PERSONALITY TRAIT: "I'm laid-back."
WORST PERSONALITY TRAIT: "I have temper tantrums."
FAVORITE WAY TO RELAX: "(Spending time) at the beach."
PET PEEVE: "Queening (waiting in line) or just waiting."
FAVORITE FOOD: "Chocolate."
FAVORITE MOVIE OF ALL-TIME: "Star Wars."
LEAST FAVORITE FOOD: "Marzilan, the English word for fruitcake."
ODDEST JOB YOU'VE EVER HAD: "Collecting empty glasses in a nightclub."
SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW ABOUT YOU: "That I'm really an alien from Mars."
SOMEONE YOU'D LIKE TO TRADE PLACES WITH FOR A DAY AND WHY: "Stevie Wonder because of his amazing talent."
FUTURE AMBITIONS: "To go back to Mars."
JIMMY RAY ON HIS MUSIC: "Pop-a-billy-hip-hop and no mistake."
### Top 40

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

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<td>Jana - Near Me (Curb)</td>
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<td>The Tuesdays - It's Up To You (Arista)</td>
<td>1251</td>
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<td>Uncle Sam - I Don't Ever Want To See You Again (Stonecreek/Epic)</td>
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<td>+90</td>
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<td>Lisa Loeb - I Do (Geffen)</td>
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<td>Usher - Nice &amp; Slow (LaFace/Arista)</td>
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<td>Usher - You Make Me Wanna... (LaFace/Arista)</td>
<td>1174</td>
<td>+53</td>
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<td>36</td>
<td>Sarah McLachlan - Sweet Surrender (Netwerk/Arista)</td>
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<td>-84</td>
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<td>37</td>
<td>Aerosmith - Pink (Columbia/CRG)</td>
<td>1102</td>
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<td>38</td>
<td>Shania Twain - You're Still The One (Mercury)</td>
<td>1047</td>
<td>+71</td>
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<td>39</td>
<td>Chumbawamba - Tubthumping (Republic/Universal)</td>
<td>913</td>
<td>-137</td>
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<td>40</td>
<td>Boyz II Men - A Song For Mama (Motown)</td>
<td>907</td>
<td>+17</td>
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### Crossover

**Urban/Dance**
- K.P. & Envy - "Swing My Way" (EastWest/EEG)
- Allure - "Last Chance" (Crave)
- Next - "Too Close" (Arista)
- Mase feat. Total - "What You Want" (Def Sox/Arista)
- Janet Jackson - "Get Lonely" (Arista)
- Backstreet Boys - "Everybody" (Jive)

**Alternative**
- Sarah McLachlan - "Adia" (Netwerk/Arista)
- Corinnae - "Blind" (Warner Bros.)
- Smash Mouth - "Why Can't We Be Friends?" (Movieland)
- Fastball - "The Way" (Hollywood)
- Chris Cornell - "Sun Shower" (Atlantic)

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**MOST ADDED**

**MADONNA** (18)

**SARAH McLACHLAN** (15)

**MARCY PLAYGROUND** (10)

**THE TUESDAYS** (10)

---

**Top Tip**

**THE TUESDAYS**

"It's Up To You" (Arista)

The Norwegian calendar girls are registering significant early play. Top calls now include WMXG, WAKS.

---

**Record to Watch**

**FASTBALL**

"The Way" (Hollywood)

A clever song about the naivete of the slacker generation. Rotations reported already from KBBI, KYSR, KSTZ, KOSO, KLAC, KRUZ, KKMJ, WBMX, WMTX, and KMXB.

---

**Gavin Hot A/C**

**TW** | **SONG** | **ARTIST** | **REPORTS** | **ADDs** | **SPINS** | **TREND**
---|---|---|---|---|---|---
1 | SAVAGE GARDEN | Truly Madly Deeply (Columbia/CIRCA) | 104 | 2 | 4065 | -69
2 | MATCHBOX 20 | 2 AM (Lava/Atlantic) | 99 | 0 | 3951 | -287
3 | LOREEN HEAD - My Heart Will Go On (550 Music) | 94 | 1 | 3653 | -303
4 | BILLIE MAYS - Kiss The Rain (Universal) | 93 | 2 | 3214 | -213
5 | MATCHBOX 20 | Change (Lava/Atlantic) | 79 | 0 | 2834 | -330
6 | NATALE IMBUIGLIU - Tor (RCA) | 99 | 8 | 2649 | +500
7 | THIRD EYE BLIND - How It's Going To Be (Elektra/Egg) | 80 | 0 | 2531 | +87
8 | LISA LOEB - I Do (Egg) | 81 | 0 | 2491 | -486
9 | GREEN DAY - One Of Your Life (Reprise) | 81 | 0 | 2464 | -159
10 | ERIC CLAPTON - My Father's Eyes (RCA) | 97 | 3 | 2456 | +388
11 | BEN FOLDS FIVE - Brick (550 Music) | 81 | 6 | 2258 | +109
12 | THE VERVE - Bitter Sweet Symphony (Virgin) | 79 | 2 | 2254 | +184
13 | BACKSTREET BOYS - As Long As You Love Me (Eve) | 70 | 0 | 2182 | -69
14 | PAULA COLE - I Don't Want To Wait (Image/Warner Bros.) | 56 | 0 | 1729 | -383
15 | SARAH McLACHLAN - Scream Scream Scream (network/Arista) | 63 | 0 | 1658 | -721
16 | MADONNA - Frozen (Maverick/Warner Bros.) | 80 | 18 | 1607 | +564
17 | PAULA COLE - Me (Image/Warner Bros.) | 78 | 8 | 1587 | +341
18 | TONIC - Do You Oulder (Egg/AAAM) | 50 | 0 | 1495 | -238
19 | JIMMY RAY - Are You Jimmy Ray (RCA) | 61 | 2 | 1400 | +1
20 | CHUMBALAVKA - Tidal Pumping (Republic/Universal) | 54 | 0 | 1369 | -233
21 | MEREDITH BROOKS - What Would Happen (Capitol) | 55 | 0 | 1367 | -390
22 | SUGAR RAY - Fly (Lava/Atlantic) | 52 | 0 | 1326 | -412
23 | EDWIN McCAIN - I'll Be (Lava/Atlantic) | 58 | 6 | 1196 | +136
24 | JAY-Z - Loyal To Myself (RCA) | 41 | 1 | 1178 | -60
25 | MARCY PLAYGROUND - Sex and Candy (Capitol) | 52 | 10 | 1129 | +245
26 | FLEETWOOD MAC - Landside (Reprise) | 46 | 2 | 1080 | +67
27 | BLESSUS UNION - Light In Your Eyes (Capitol) | 41 | 0 | 1006 | -135
28 | SISTER HAEZEL - All For You (Universal) | 38 | 0 | 963 | -31
29 | ROBYN - Show Me Love (RCA) | 33 | 0 | 910 | -176
30 | SHANIA TWAIN - You're Still The One (Mercury) | 38 | 1 | 829 | +43
31 | ALANA DAVIS - 32 Flavors (Elektra/EGG) | 36 | 0 | 814 | -329
32 | BRYAN ADAMS - Back To You (AAAM) | 36 | 0 | 795 | -276
33 | MATCHBOX 20 - Push (Lava/Atlantic) | 32 | 0 | 712 | -84
34 | THIRD EYE BLIND - Semi-Charmed Life (Elektra/EGG) | 27 | 0 | 703 | -3
35 | SPICE GIRLS - Too Much (Virgin) | 33 | 4 | 657 | +23
36 | SISTER HAEZEL - The Universal | 35 | 1 | 654 | -310
37 | ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island) | 29 | 0 | 658 | -32
38 | ELTON JOHN - Recover Your Soul (Rocket/Island) | 40 | 4 | 656 | +87
39 | AQUA - Turn Back Time (MCA) | 34 | 4 | 670 | N

**CHARTBOARD**

| **TW** | **SONG** | **ARTIST** | **REPORTS** | **ADDs** | **SPINS** | **TREND**
---|---|---|---|---|---|---
1 | "It's Up To You" (Arista) | **THE TUESDAYS** | 33 | 10 | 595 | +217
2 | "Open Up Your Eyes" (Polydor/Atlantic) | **TONIC** | 32 | 4 | 560 | +21
3 | "My Guardian Angel" (RCA) | **PISTOLEROS** | 32 | 3 | 550 | +74
4 | "Amnesia" (RCA/Universal) | **CHUMBALAVKA** | 25 | 7 | 396 | +134
5 | "I Like You" (AAAM) | **AMY GRANT** | 23 | 3 | 396 | +6

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**Hot Stuff**

**By Ron Fell**

**More from Moyes**

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

**MAYBE THE MOST VALUABLE IMAGE**

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

**MODERN A/C**

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

**At-Work Winners**

"At-work listening starts at 8 a.m., not the previously assumed 9 a.m. Traditional A/C radio stations must own women 25-49; you're in a lot of trouble if you don't. If you own the 'more music franchise, you must dominate mid-days. We have stations that now have all-music hours at 8 a.m. and they're kickin' butt. That's a great way to get at-work listening. The value of succeeding in at-work listening is to get multiple people for long periods of time. We're seeing a definite segmentation that now revolves around more music. These stations are at-work listening machines. Then we've got very successful personality-driven stations that have a lot of fun. Instead of 'more music,' these guys operate around the word 'fun.'"

**FIT TESTING**

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

**DATABASES**

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

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

**WEBSITES**

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

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

Gavin A/C Adult Contemporary

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Gavin A/C - Adults Contemporary

Top Tip

DIANA KRALL

"Peek Me a Grape" (Impulse!)

The lady sells the song. Already sold are
KBLQ, KCRE, KOKO, Q108, WBLQ, KIZZ, WRZI, KNTT, KWXX, and WCTW.

Most Added

MICHAEL BOLTON (34)

MADONNA (27)

JOHN WAITE (22)

ELTON JOHN (18)

SARAH McLACHLAN (16)

Record to Watch

CHRIS BRAIDE

"If I Hadn't Got You" (Atlantic)

Sixth Most Added in its second week. Calls already hearing it include WDKR, WCTW, KOKO, WFRQ, KAKQ, WBLQ, KWAQ, KTJY, WHAI, WAWV, and WZQD.

Inside A/C

BY RON FELL

New Mornings

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

At KBBIG-Los Angeles, moving from afternoon drive and Broadcast Programming's syndicated darling Delilah, is now on the morning show. The revamped lineup at Chancellor's West Coast flagship now begins each day with the BIG Morning Show. 5 a.m. - 10 a.m., featuring Carolyn Gracie and Rick Diego. Former KOST personality Lance Balance now hosts middays, with former KYSS personality Jeff Davis anchoring afternoon drive.

Programming's syndicated darling Delilah holding down 7 p.m.-midnight. Don't forget to return your ballot for the first annual A/C Baseball Poll. You should have received it via fax the last week of February. All entries are due by March 13.

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

www.americanradiohistory.com
A/C Picks

MONO
"Life in Mono" (Ecko/Mercury)

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

SISTER SEVEN
"Know What You Mean"
(Arista Austin)

Hot and Moderns will lap this up. Strong on guitars and anchored by the fronting vocals of Patrice Pike, this Danny "Kootch" Kortchmar production is accessible to the music-intensive among us.

PHOEBE SNOW
"Brand New Me"
(House of Blues Music)

The distinctive voice of Phoebe Snow returns with a barn-burner of a production that revives an old Jerry Butler, Kenny Gamble, Theresa Bell song that (I think) was the flip of Aretha Franklin’s version of “Bridge Over Troubled Waters” more than a quarter century ago. Anyway, it rocks now.

BRIAN McKNIGHT
"Anytime" (Motown/Mercury)

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

38 SPECIAL
"Saving Grace" (Razor & Tie)

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

ARTIST PROFILE

BILLIE MYERS

HOMETOWN & BIRTHDATE:
Coventry, England; June 14, 1970

LABEL: Universal

DEBUT SINGLE: “Kiss the Rain”

DEBUT ALBUM: Growing, Pains

MAJOR MUSICAL INFLUENCES:
"Joan Armatrading, Chrissie Hynde, and David Bowie."

FAVORITE RECORD BY ANOTHER ARTIST: “A Thin Line Between Love and Hate” by Chrissie Hynde ([/the Pretenders]."

YOUR BEST PERSONALITY TRAIT: “My sense of humor.”

YOUR WORST PERSONALITY TRAIT: “Impatience.”

FAVORITE KIND OF FOOD: “Jamaican”

LEAST FAVORITE KIND OF FOOD: “Indian”

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

THE MOST INTERESTING PERSON YOU KNOW OR WOULD LIKE TO KNOW: “[The actor] Sidney Poitier, because he overcame a lot of things to be successful and yet stayed real and humble. He’s a great person to aspire to be like.”

THREE ESSENTIALS YOU’D NEED TO LIVE ON A DESERT ISLAND: “Water, a person and love, and suntan oil.”

FUTURE AMBITIONS: “To make more albums, act, and enjoy every moment of this dream.”
"One of the most heartfelt love songs ever recorded!! I'm getting tons of calls from all over the USA & Canada about GIVE ME FOREVER (I DO)!!"

— DELILAH

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

— Don Kelley/WMJX-Boston

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

— David Joy/WPCH-Atlanta

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

— Chris Kampmeier/WMGF-Orlando

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

— Jim Mackey/WRWC-Rockford

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

— Stan Atkinson/WLTQ-Milwaukee

Give Me Forever (I Do)  
John Tesh featuring James Ingram

From The Album:  
John Tesh  
Grand Passion

Top 5!!
Gavin AC 4 3,402 spins on 153 stations
Gavin Hot AC Chartbound!!
R&R AC Chart 8 - 6 1,736 spins on 98 stations!!
Billboard Monitor 11 - 10
18 Music Video Adds in 1 week.

Added to 

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

Visit the official website: www.tesh.com
### A/C Up & Coming

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<td>Peter Tripp - Back Alley (Dolphins)</td>
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<td>MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)</td>
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<td>CHRIS BRAIDE - If I Hadn't Got You (Atlantic)</td>
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<td>FICTION - I Could Cry (Coast)</td>
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<td>NATALIE IMBRUGLIA - Tora (RCA)</td>
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<td>BACON BROTHERS - Boys In Bars (Blues)</td>
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<td>THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)</td>
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<td>JIMMY RAY - Are You Jimmy Ray? (Epic)</td>
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<td>NATHAN WHITT - Shadow Jumpin' (Lek)</td>
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Dropped: The Breeders, Jagged Edge, Kenny Loggins, Jerry Reed, Agatha, and Chip Davis.

### S/P/W

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<td>Matchbox 20 - 3 AM (Lava/Atlantic)</td>
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<td>Backstreet Boys - As Long As You Love Me (Jive)</td>
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<td>Billie Myers - Kiss The Rain (Universal)</td>
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<td>John Tesh &amp; James Ingram - Give Me Forever (GTSP/Mercury)</td>
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<td>Third Eye Blind - How's It Going To Be (Elektra/EEG)</td>
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<td>Eric Clapton - My Father's Eyes (Duck/Reprise)</td>
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<td>Fleetwood Mac - Landslide (Reprise)</td>
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<td>Loreena McKennitt - The Mummers' Dance (Warner Bros.)</td>
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Listed above are the top ranked singles based on the divisions of each song's total stations into its total Spins.

### SPINCREASES

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<td>John Waite - Imaginary Girl (Mercury)</td>
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<td>Gary Barlow - Superman (Arista)</td>
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<td>Elton John - Recover Your Soul (Rocet/Island)</td>
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<td>Michael Bolton - Safe Place From The Storm (Columbia/CRG)</td>
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<td>Stone Rain - The World Today (Uvula)</td>
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<td>Amy Grant - Let It Go (A&amp;M)</td>
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<td>Rick Monroe - Life Goes On In L.A. (Divorce)</td>
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| DAKOTA MOON - A Promise I Make (Elektra/EEG) | 223 |

### 38 SPECIAL

**saving grace**

**FROM THE NEW ALBUM RESOLUTION**

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

**AC ADD DATE: MONDAY, MARCH 9**
Gavin Americana
The Other Country

Gavin Americana
The Other Country

MOST ADDED

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

TOP TIP

RENO BROTHERS
Three Part Harmony (Rounder)

RECORD TO WATCH

MIKE IRELAND & HOLLER
Learning How to Live
(Sub Pop)

If you haven't listened to it yet, get it off the desk and into the CD player now! This is what it's all about, baby! Already enlightened:

WJMA, WNCW, W2BR, WMLB, KNIT, KCMU, KFDI, and WBCN, among others.

---

Americana Inroads by Chris Marino

Nashville's Extravaganza: No Hats Needed!

Close to 100 Americana acts filled clubs and venues up and down lower Broadway—and all over Nashville—for the 13th Annual Americana Extravaganza. The Americana category, now just 3 years old, made up almost a fourth of all talent involved and included acts such as Mike Ireland and Holler, Dale Watson, the Hangdogs, the Ex-Husbands, and Kevin Gordon to name a very few. Extravaganza, put on by the NEA (Nashville Entertainment Association), is supposed to be a showcase for unsigned indie label artists looking for a major deal. But while the performances and schmoozing may have taken place for the benefit of industry insiders, the result was a fan-filled Festival wrought with great music.

Star Bar regular Jamie De Polo of WDBM, Smitin Jim Catigari, and Chad Williams of WCBN drink up the atmosphere during Extravaganza.

Kevin Gordon rocks the Gibson Cafe with his Fender Strat.

Hangdogs mesmerize the crowd at the Sutler.

---

Chartbound

MIKE IRELAND & HOLLER (Sub Pop)
CARLE NEWCOMER (Philo/Rounder)
RENO BROTHERS (Rounder)
TODD THIBAUD (Columbia)

BALL, THOMAS, NELSON "SING IT" (Rounder)
PRICKLY PAIR (Roundhouse)
FARMIGOS (Sub Pop)
MICHAEL FRACASSO (Rounder/Bohemia Beat)

---

www.americanradiohistory.com
### Most Added

**Bonnie Raitt (49/49 reports)**

Kathleen Wilhoite (14/15 reports)

**Sarah McLachlan (12/45 reports)**

**Carrie Newcomer (10/10 reports)**

**Semisonic (9/27 reports)**

### Top Tip

**Bonnie Raitt**

*“One Belief Away” (Capitol)*

Automatic artist gives us a track that fits adult rock like a glove. Most Added,

1. Spin Trend, highest debut at #1.

### Record to Watch

Kathleen Wilhoite

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

Kathleen Wilhoite splits her time between music and a high-profile acting career.

“Symphony” and “No One Can Touch Me” are our faves. 15 stations out-of-the-box including KCRW, WPLJ, KRSN, KTAT, KSPL, WXPX. WEDS, WRXK, and more.

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**Extension 606 by Kent Zimmerman**

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

Spin Ebba for Rod and the Zims

One of the things that separates Triple A from the rest of the wolf pack is our sense of community. When one of our own is struck, it’s time to get down. KFAN music director Rod Hiebert was recently diagnosed with cancer, and unfortunately, like millions, he was caught without health insurance. On top of dealing with this gigantic burden, there’s a potentially enormous medical debt factor involved.

For the week of March 9—deemed Rod Hiebert Week—a band of promo ducks will be pledging a buck a spin on designated records.
they’re working that week. Music folk are invited to throw a record or two in the hopper while radio is invited to spin those discs in Rod’s honor. Those of us in between, we gotta be creative. So in honor of Rod and our current favorite song, the Z’ines are already in for the first 50 spins on Elia Forsberg, our adopted record. Of course, we’re anticipating much more than 50 spins that week, so anything over 50, we’ll have to send another check. Those interested in getting in on the action, call Leslie Wilhoite @ (617) 354-4840 or Sean Coakley @ (914) 241-3691.

**INTERNET WORLD IS OUR WORLD.**

Look out! 65,000 computer geeks are threatening to converge on Los Angeles during Internet World ‘98. Sponsored by *Billboard*, Internet World will be devoting an entire day to the subject of Internet Music. Panels include Internet Music: Breaking Bands and Building Brands in Cyberspace with Larry Rosen, Chairman/CEO of NZK. There will also be breakouts on Successful Web Music Sites, Selling Music Online, Rights and Royalties in Cyberspace, and Music Technology Futures. As many of you know, the Zimmermen firmly believe the future of radio and music is in the execution of a world wide (web) marketplace, dumping music via the net and earning radio far beyond the simplistic boundaries of broadcast signals. For further info, jack onto www.internet.com and click on the “conference” portion of the menu. We’ll definitely see you down there.

**WALLINGER GOES FREE**

In an interesting move, Karl Wallinger has taken his World Party ball and gone home, meaning that he’s no longer associated with EMI Chrysalis or Virgin. When I say “ball,” that includes the entire WP catalogue containing goodies like Private Revolution, Goodbye Jumbo, Bang! and Egyptology. Say what you will about Karl’s non-prolific tendencies, but when he performed at last year’s Summit, it was one of those rare sets that was In The Zone, a true out-of-body experience. Meanwhile “She’s the One,” originally penned for Ed Burn’s 1996 film of the same name, is among his most requested songs for synchronization rights and will be featured on the upcoming Mark “Boogie Nights” Walberg flick, *The Big Hit*. A brand new album is expected “almost immediately.” While Karl sorts out his options, he’s got his eye on the Internet and is reachable through his manager Steven Fargnoli at 011-44-171-373-6388.

**KATHLEEN WILHOITE’S CAMPFIRE SONGS**

Late last year, Matt Pollock of V2 sent me a copy of Kathleen Wilhoite’s indie record, *Pitch Like a Girl* on the Dave’s Record Company label. Since then, it’s turned into one of my favorite discs. Wilhoite, lauded by the...
Los Angeles Times ("The next step")
Blue skies, green lights, and big things for Kathleen Wilhoite, who lunched her in with Ani, Alanis, and Lisa Loeb. Hailing from Santa Barbara, she was signed by Mercury in the late '90s to a development deal. Honing her music for four years (O), Wilhoite commuted to Nashville, cutting an album that never saw the light of day. Later returning to L.A., Wilhoite resumed her acting career. Fellow couch potatoes will remember her on ER as the shiftless sister of Sherry Stringfield. She was also in one of my favorite movies: Crossbow.

Delany with Amy Irving (one of my favorite actresses) and Peter Riegert (who played a picke-saleman). She's currently a Disney TV cartoon character and was seen in a recent HBO flick. Meanwhile, Richard Branson's V2 will put out Pitch, leading with the track, "Symphony," a wonderful song with smoky vocals and a Neil Young backbeat. She's joined on the record by Tony Gilkyson (John Justice, X), Chris Wenger (Mary's Danish), Chas Joyner (Freewheelers) and Hubby David Hartie (Beck, Spain). "These are my campfire songs," says Wilhoite. "My girls like the record and that makes me proud." So there.

More updated cyber e-mail stuff.
If you're the type that loves e-mail, please note that Gavin is now 100% parked in. If you want to pass on radio reports or important news (no spam, please) via e-mail, you can do so at kent@spurrry.gavin.com, which will get you to a cyber second. Meanwhile, there's still the telephone and the fax machine, but don't feel limited by them. Also, Keith and I are preparing a Triple A issue that will be published the Friday dated March 27. We'll be looking into how radio uses the Internet for content and preparation. If you have a relevant story to tell, drop us an e-mail. We'll try to respond quickly.

Spin Trends
1. Bonnie Raitt +318
2. Marc Cohn +122
3. Edna Forsberg +103
4. Paula Cole +60
5. Rebekah +73
6. Jolene +71
7. Semisonic +71

Gavin March 6, 1998
Gavin Alternative

No Static at All by Spence D.

Left Overture

MD Pix Part 3: The Final Remnants

Al Mitchell, WROX - Norfolk

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

Steve Picard, WBZT - Burlington

Air. It's a great record and it sounds different, which you will find is a recurring theme in the things that I like about music. I know it's frightening to most, but different things are an Alternative radio should be about, and Air is a good example. "Sexy Boy" is a great song, and there's a couple others on the album as well. A little bit on the light side, granted, but oh well.

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

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

It's the new material [FYI, most of the music on the new Shadow album was originally released as singles by the U.K. label MoWax] —Spencel, but it's about time that we caught up with what's been happening for the past 4 years. As a format, instead of getting research and then trying to decide what we should do musically, we might want to lead as opposed to follow.

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

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

New things coming out this year that I'm excited about, but that I haven't heard yet, are Jack Drag on A&M, who I've always been a big fan of, and Hole, which I'm sure a lot of people have heard, but I haven't because I live in Burlington. The reason I'm excited about Hole is because it could be a superstar album and we can own it as a format, hopefully.

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

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

Photos From the Front

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

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

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

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

BR5-49

The future of the format, baby? (Or so says Arista Austin main man John Butter—and they did rock the Awards dinner, so sayeth me.)
Superdrag
Do The Vampire
The first single and video from Head Trip In Every Key.
Produced by Jerry Finn with Superdrag Management: Jake Ottmann

For Adds March 9th
National Tour Starts April 15th

Already In
and #2 Phones
XHRM (San Diego)

Because not everything got sucked out last time.

Superdrag
Do The Vampire
The first single and video from Head Trip In Every Key.
Produced by Jerry Finn with Superdrag Management: Jake Ottmann

For Adds March 9th
National Tour Starts April 15th

Already In
and #2 Phones
XHRM (San Diego)

Because not everything got sucked out last time.
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WRONG THING RIGHT THEN

FROM THE
MOTION PICTURE SOUNDTRACK

MEET THE DEEDLES

IN STORES MARCH 24


www.americanradiohistory.com
Production: A Sound Investment

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

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

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

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

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

Great stations don't just happen. It takes a desire to experiment and explore innovative ideas and a commitment to building a marketing strategy around your programming. You must spend a lot of time in the production studio. Think of it as your "War Room"—it's where you will create your station's unique sound. Remember: Imagination plus inventive production equals great presentation, and it's great presentation that will make your station sound singular. Programmers with limited resources but unlimited imagination and production skills drive their competition crazy and, more importantly, captivate the listeners' interest.

Promos

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

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

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

I strongly believe that promos should be played first in a stopset or between two records. Stations that drop promos arbitrarily in the mix are foolish and show little concern for getting their message across to listeners.

Vertical and Horizontal Promos

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

**Horizontal**

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

To work, these promos must give the listener a reason to listen tomorrow. Beginning Wednesday afternoon, all horizontal promos should begin to focus on weekend promos. Example: Join DJ Ray for the Sunday Jazz Brunch, Sunday at noon, and listen for details to win a free trip to Jamaica...only on HotFM."

**Vertical**

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

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

These promos should be shot and to the point, but they should also be creative. That means you must use dynamic words and exciting sounds when you devise promos for your station. Keep them fresh. Also try to employ some repetitive elements, (such as a basic sounder, key phrase, or jingle bed) to help reinforce and recall.

**Production Values**

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

Try to keep the "promotional" voice separate from the "production" voice of the station. The production voice is associated with commercials and selling products to the listeners. Commercials still carry negative baggage, so it's not a good idea to have the production voice (no matter how good he or she is)—disseminating your station's image messages. Find a voice that matches the character of your station's personality, add pizzazz, and your station will get the attention you desire.

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

Remember, cinematic embellishments are the keys to the kingdom. Using theater-of-the-mind allows us to make the mundane larger than life. The creative use of production values is the difference between a merely good and a truly great sound. The more we are able to tantalize and intrigue our listeners, the more loyalty we can expect from the listening relationship.
### Most Added
**Gang Starr** - Royalty (Nu Style/Virgin)
**Bakim** - Saga Begins (Universal/MCA)
**Bulworth** - They Talk About It, Feat. KRS-One, Method Man, Prodigy, KAM (Interscope)
**Luniz** - Hypnotize Feat. Redman (C-Note/Noo Style)
**Mgs Dee** - Body Rock Feat. QB-tip & Taish (Rawkus Entertainment)
**2 Pac** - Do For Life (Amaru/Live)
**Sensless Snortik** - Graffiti/Unreleased/RTA 12. Jewels (Gee Street)
**Caught Up Soundtrack** - Stoop Doggy Dogg & Kurupt, R&B On/San (Work/Mc Noo Style/Virgin)
**Onyx** - Shut Em Down (UM/Def Jam Recording Group)

### New
**Sunk of Man** - Can't Be Touched (Trend/Wu-Tang Records/Red Ant)
**Jay-Z** - In Life (Roc-A-Fella/Def Jam)
**Cappadonna** - Slang Editorial/The Pillage (Razor Sharp/Epic Street)
**Eps** - Rap Scholar Feat. Rocketman (EastWest/EEG)
**La' The Darkman** - He/Or The Century (Big Beat/Atlantic)
**Killa Priest** - One Step/Step MC's (DGC)
**Ice Cube** - We Be Clubbin' (Heavyweight/AAAM)
**Canybus** - How We Roll/Various (Universal/MCA)
**MOB Deep** - Rare Species (Lund)
**John Forte** - All You Gotta Do It/Race/Thrillhouse/Columbia/SRG

### Gavin Rap

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### Top Tip
**Polyrhythm Addicts**

**Not Your Ordinary (Nervous)**

The lead entry from the Independents' Day compilation raises the stakes for all newcomers. 37 adds!

### Record to Watch
**Bedroom Wizard**

**Skills** in '98 Feat. Mad Skillz (Unsigned)

Declared "hot to del" by many a reporter, this joint scores 28 adds.

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### Like That!

**Imagination Pt. II**

By Thembisa S. Mshaka

As promised, the second winning essay from WHOV-Hampton. Get your thinking caps on, folks.

*In the distant future, alien life forms have opened a time capsule you assembled containing tangible samples of the essence of rap music and hip-hop culture. This is how the lifestyle of your generation will be remembered and documented when human's no longer exist. What did you put inside to keep it real for the pioneers, purveyors, and preservers of rap and hip-hop?*

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

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

In present-day terms, hip-hop is a relatively new art form. However, the essence of hip-hop is not new. Thus, the first item in this hip-hop time capsule would be the first Kemetic Egyptian deity Djuiti, who was depicted as a group of ancient Egyptian spiritualists, as the manifestation of the Creator's Divine Speech. Traditional African cultures are oral, and “grunts” were responsible for telling the history of a particular group, thereby passing on the legacy to future generations. The grunts were the sages on the building of America's cities--leaving lasting legacies from coast to coast. Therefore, Medu Neter and a chunk of graffiti-faced wall from New York, L.A., Texas, or Chicago would line the capsule.

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

STEPS FORWARD WITH DEBUT RELEASE IN THE LINE OF FIRE
FEATURING “GETTO STAR”, “EVERYDAY”, & “MOB”

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Compilations 17 17 10 11 16 14 12
46x110 RAKIM
46x234 L.L.
46x246 MYSTIKAL - VARIOUS ARTISTS - MASE
9 7 6 5 4
51x234 RAHEEM
51x246 -Z-
51x258 COOL
51x271 RHYMES - Saga
51x135 - Brainchild
51x209 If We Make em Phone 4,3,2,1 (Def Jam Recording Group)
51x271 Party My Homies (Rap-A-Lot
51x283 & Noo Brown
51x85 PUFF DADDY
51x621 JAY-Z
51x633 MASE
51x645 THE NOTORIOUS MILITIA - RAKIM - Guess Who's Back?
51x657 GANG STARR
51x669 L.L. COOL
51x681 QUEEN PEN
51x705 MASE
51x717 BIG LORD TARIO
51x729 QUEEN PEN
51x741 Redman 
51x765 LORD TARIO & PETER GUNZ - Deja Vu (Codine)
51x844 RHYMES, effecting rhymes, effecting... 

ICE CUBE
-We Be Clubbin' 
(remix feat. DMX) 
(Heavyweight/AGM)
Clark Kent blesses this remix with a hard-hitting, gritty track, perfect for the runnings of DMX, who gets gritty with every came. Cube steps his lyrical game up too, and the results are explosive. Contact Ian or Mona Lisa for yours (213) 856-2073.

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

RAPE PICS

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RAPE PICS
Brings you his new single

"IN CALIFORNIA"

DEATH ROW RECORDS and DAZ DILLINGER thank you all for representin' on "IN CALIFORNIA"

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KPWR-Los Angeles
KKBF-Los Angeles
KMEL-San Francisco
WWEE-Atlanta
WHTA-Atlanta
WTMP-Tampa
KBOS-Fresno
KIKI-Honolulu
KXHTZ-San Diego
KCAQ-Santa Barbara
KPRR-El Paso
WJHM-Orlando
WPEG-Charlotte
WJMJ-Greensboro
WJMJ-Greensboro
WJMG-Greenville
WQOK-Raleigh
WJMI-Jackson
WEMX-Baton Rouge
KKDA-Dallas
KBXX-Houston
MOST ADDED

ERIC REED (61)
TOM HARRELL (42)
MARC JOHNSON (42)
Gloria Lynne (24)
Miki Coltrane (24)

TOP TIP

JOEY & "PAPA" JOHN DEFRANCESCO
All in the Family (HighNote)
Joey DeFrancesco and his father, "Papa" John, display good family values by jamming on dueling Hammond B-3 organs.

RECORD TO WATCH

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

On Z Corner by Keith Zimmermann

A Week in the Life

GORE'S OFFICIAL MOVE

We told you about this week's move, but the photo and official press release have finally arrived through the mail slot. Kevin Gore has now officially been named Senior Vice President and General Manager of PolyGram Classics and Jazz after serving 12 years with Columbia Records, most recently as VP of Jazz Promotion and Marketing. Kevin: "KG" Gore will oversee marketing, sales, promotion and publicity of all PolyGram Classics & Jazz releases, which includes classical labels Deutsche Grammophon, London, and Philips Music Group, as well as the Verve and Verve Forecast labels, which have won consecutive Gavin Jazz and Smooth Jazz Label of the Year Awards.

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

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

KKJZ & CAPITAL PUBLIC RADIO

You can read his jazz programmer co-interview with WDUQ's Dave Becker in another section of this week's mag, but we just heard that Gary Vercelli and KKJZ's jazz airplay coverage is expanding. Under General Manager Michael Lazar, KKJZ, classical sister station KXPR-Sacramento, KKSR-Groveland, and most recently, KKTQ-Tahoe City have united as Capital Public Radio. KKTO's programming, in addition to NPR news/talk and classical, will simulcast 38 hours a week of jazz programming originating out of KKJZ, including the 3-5 p.m. weekday slot. With jazz stations around the country facing an hours crunch, it's nice to see Gary expand his musical reach.

KUOP GOES AMERICANA

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

HONEST MUSIC PREVAILS

We were well chuffed when Honest Entertainment's two fine Honest/Linn releases, Claire Martin's Make This City Over and the Stephane Grappelli/Martin Taylor Celebrating Guggielli project, hit number one and two, respectively. Major labels like Verve and Warner Bros. have done it on many occasions, and indie HighNote hit the mark last week. But Claire Martin sang on both Honest/Linn releases and besides. Tanvi Patel was the one who convinced us. Congratulations to the lucky seminar in.

KKJZ: CINEMA AND JAZZ

"It's an easy thing to do for the philosophical, " said the piano of the KKJZ ballroom, "we're just a jazz joint with a time machine." If you can't make it to KKJZ's Cinema and Jazz tonight, we have an offer for you. You can see a screening of A Clockwork Orange, followed by music from少许piano, the KKJZ ballroom, starting at 9 p.m. KKJZ's Cinema and Jazz will take place in the KKJZ ballroom located at 1000 Broadway in the mission district of San Francisco. KKJZ's Cinema and Jazz is a monthly event featuring live jazz and classic films.

authority: KEITH & KENT ZIMMERMAN • JAZZ & SMOOTH JAZZ reports accepted Thursdays 9 a.m. - 5 p.m. Station Reporting Phone: (415) 495-1990 • Gavin Fax (415) 495-2580

Gavin March 6, 1998
“Once again, his imagination assures us it’s alright to swing; showing off tunes of Broadway, setting standards his way. Long live this cat now and forever."

-Gary Walker, WBGO

Gavin Jazz
#1 Most Added with 61 Stations!
RECORD TO WATCH

“Live at Smalls combines an earthly link to the past with the fertile improvisation of today’s rising stars.”

-Gary Vercelli, KXJZ

Gavin Jazz 15-10*

“Best of the next generation of promising jazz artists.”

-The Chicago Tribune

ADD DATE: MARCH 26TH
As fast as the Titanic sank, Kenny G’s special edition love theme rises 40-22, with a second #1 Spin Trend of +226 out of 458 total spins.

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

Jazz/Smooth Jazz Picks

B-TRIBE

“Sometimes” (Atlantic) This sensual instrumental, from B- Tribe’s latest— and aptly titled —

SJ&V Spin Trends

1. KENNY G (Heart) +226 2. CHRIS CAMOZZI +145 3. BONEY JAMES +71 4. MARILYN SCOTT +71 5. BRIAN BROMBERG +62 6. SOUNDSCAPE +57

Jazz Chartboard

*ERIC REED (Impulse) 1. MARC JOHNSON (Verve) 2. TOM HARRELL (RCA Victor) 3. WESLJA WHITFIELD (HighNote) 4. MARK VINCI (Vai) 5. NEW YORK VOICES (RCA Victor) 6. TOM TALBERT JAZZ ORCHESTRA (Chartmaker) 7. GLORIA LYNE (HighNote)

Dropped: #1 Jaye Baron, #42 Bill Costly & Friends, #43 Jason Jackson, #46 Miki-Hunting Ordway Pedersen, #46 Kansas City Band, #49 Hosea Silver, #50 Steve Klen.

Editors: KEITH & KENT ZIMMERMAN • Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m. Station Reporting Phone: (415) 495-1950 • Gavin Fax: (415) 495-2580
THE NEW LIVE RECORDING.

Featuring an acoustic version of their classic hit, "MORNING DANCE" plus the brand new studio track, "BEST FRIENDS".

With over 20 years of touring behind them, Spyro Gyra can truly be called ROAD SCHOLARS.

ADD DATE: MARCH 12
release, *Sensual*, has already been picked up by many of the trendsetting Smooth Jazz stations. The track was re-mixed by Rick Braun (My, my, maybe one of these days, all those Smooth Jazz producers will start getting these songs right the first time). B-Tribe mixes a simple melodic piano, some fluid Flamenco guitar, and beds of ambient rhythm loops for a perfect Smooth Jazz anthem that's good to go for all dayparts.

**ERIC REED**

*Pure Imagination (Impulse!)*

After four swinging releases featuring pianist Eric Reed's own compositions, the time finally came for Eric to express himself through some timeless standards. In the case of *Pure Imagination*, Reed's artistry shines through the disciplined song structures of Broadway tunesmiths like Bernstein, Gershwin, and Sondheim, who really knew (and in Sondheim's case, know) how to rework a piece of music over and over until it's crafted and finished. Reed's rhythm section is comprised of fellow players from Wynton's septet, bassist Reginald Veal and Gregory Hutchinson. Broadway has been a fountain of inspiration for many timeless jazz performances by people like Miles and "Trane, now Reed adds his own personal lyrical stamp—as well as a spellbinding, dramatic intensity—to a seemingly unsuspecting piece like "Hello, Young Lovers." On the lighter side, proceed with the dancing "Nice Work If You Can Get It." ●

**RICHARD ELLIOT**

*ARTIST PROFILE*

**FROM:** Los Angeles

**LATEST RELEASE:** Jumpin' Off

**LABEL:** Metro Blue/Capitol

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

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

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

---

**Thank You Jazz Radio**

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SOMETIMES THINGS JUST GO RIGHT.

All of us at the Verve family of labels wish to thank everyone at Jazz & Smooth Jazz radio for helping us achieve these milestones:

Gavin Jazz Label of the Year: Verve
Gavin Smooth Jazz Label of the Year: Verve Forecast
Gavin Jazz Promotion Person of the Year: Julie Kerr
Gavin Smooth Jazz Promotion Person of the Year: Bud Harner
Gavin Smooth Jazz Album of the Year: A Twist of Jobim
Gavin Smooth Jazz Year End Chart #1 Album: A Twist of Jobim
Gavin Editor's Choice Smooth Jazz Artist of the Year: Chris Botti
Gavin Jazz Year End Chart—Most Charted Albums: Verve
R&R NAC/Smooth Jazz Year End Chart #1 Album: A Twist of Jobim
R&R NAC/Smooth Jazz # 1 Chart Share Label: Verve
Billboard Jazz Label of the Year: Verve
Urban Network Jazz Album of the Year: Dee Dee Bridgewater, Dear Ella
7 Grammy Winners: Verve

We couldn't have done it without you. Thanks again!
Look out, they're comin' to getcha! While many of us boomers grew up listening to rock's guitar heroes, a significant portion of the latest batch of top axe slingers now operate on a jazzier wavelength. Evidence these four guitarists, who can swing, crunch, groove, and chime with the best of them. Four excellent musicians—John Scofield, Charlie Hunter, Chieli Minucci, and Brian Hughes—all of whom are accomplished and confident when it comes to expressing their inner-most feelings through shards of wood, steel, strings, miles of cables, and stacks of electronic gear. Long live guitars!

**JOHN SCOFEILD**

**Funkin' on Avenue A**

**UPCOMING RELEASE: A Go Go (Verve)**

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

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

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

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

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

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

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

The music included on the result-album dubbed A Go Go—in the '60s tradition of Cafe A Go Go or Whisky A Go Go—sounds simple but was deceptively difficult to write.

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

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

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

"The last couple of Blue Note records—Groovilation and Hard Jive—were groove jazz, but this is the most overtly, in-the-pocket type of stuff I've done in..."
"Brian is the guy to watch for in '98, best new artist"
-MICHAEL TCZI, WJZZ PHILADELPHIA

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

“Chris Standring is out of this solar system! I'm a long time fan”
-KELLY COLE KIFM SAN DIEGO

“"Cool Shades" is what we call today's cool jazz. Rick's (Braun) horn and Chris' guitar set a mood that sounds like two friends chillin' out on a Sunday afternoon”
-RON CADET, KBLX SAN FRANCISCO

"Soundscape UK is doing well, good phones"
-LEE HOGAN, WLOQ ORLANDO

“Soundscape UK comes through with the groove that's right for Smooth Jazz”
-LARRY HOLLOWELL, WJCD NORFOLK

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

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

CHARLIE HUNTER AND POUND FOR POUND
Not Just Ting-Ting-Ta-Ting

CURRENT RELEASE: Return of the Candyman (Blue Note)
We first heard the music of Charlie Hunter in '93, after our own Jason Olaine turned us on to Charlie's Prawnsong/Mammoth debut CD. A few months later, we featured him at a GAVIN Seminar (jamming with guitarist Ronnie Jordan), which helped lead Hunter to Blue Note Records. It was the era of "Acid Jazz," a movement Charlie shunned by describing his music as "Anachron." Checking in on the expanding and contrasting world of Charlie Hunter, we found he had moved his dogs from the Bay Area to Brooklyn, the unofficial but competitive capital of hard-assed musicians.

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

In doing so, Hunter—frontman for the Charlie Hunter Trio and Quartet as well as part of the famed T.J. Kirk ensemble—has reinvented himself yet again by forming another new group, Pound for Pound. PFP's Return of the Candyman features vibist Stefan Harris (also on Blue Note), longtime associate Scott Amendola on drums, and Jon Santos on percussion, but the band's East Coast version now features Monte Croft on vibes and William Dyson on drums. Charlie, ever the road warrior, still handles both bass and guitar from one instrument.

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

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

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

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

"The reality is, like Sunny Davis Jr. said, you're fooling yourself if you think it's anything other than the entertainment business." —KENT ZIMMERMAN
Top trumpets thrill Hubbard fans!

Tim Hagans & Marcus Printup
HUBSONGS the music of Freddie Hubbard
Gavin Jazz 10-3*

Percussion legend's swinging new band!

Ray Barretto
CONTACT!
Gavin Jazz 23-14*

Pearls of hip wisdom with a touch of wry!

Mose Allison
GIMCRACKS AND GEWGAWS
Gavin Jazz 32-26*

Wise sounds from one of jazz's youngest new stars!

Mark Shim
MIND OVER MATTER
Gavin Jazz 47-33*

GET READY FOR THE DARKER SIDE OF JAZZ!

“Return Of The Candyman”

Charlie Hunter and
Pound For Pound
CHIELI MINUCCI
Mixing Styles for the Kids

CURRENT RELEASE: It’s Gonna Be Good (JM/JVC)

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

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

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

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

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

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

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

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

—KEITH ZIMMERMAN

BRIAN HUGHES
One Player, Two Lives

CURRENT RELEASE: One 2 One (Higher Octave Music)

After four solo albums and over a decade of playing guitar in Loreena McKennitt’s band, Brian Hughes is nothing his reputation as one of Canada’s top Smooth Jazz guitarist—no mean feat, given the format is virtually unattainable there. Which means that Hughes has had to take the role of a musical carpenter, bringing his blend of Latin, Brazilian, and Middle Eastern guitar work to the hungry Smooth Jazz market of the lower 48.

Since releasing his first solo album, Between Dust and Dreaming in 1990,
Higher Octave Spring Smashes!

Jonathan Cain
"A Day To Remember" TRACK #3
From the CD for a lifetime
The first hit track from Jonathan's incredibly romantic new album.
All Thumbs Up/Gavin Smooth Jazz Jukebox Jury
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Brian Hughes
“One 2 One”
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Malibu, CA 90265
310-589-1515/Fax 310-589-1525
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www.americanradiohistory.com
there's been a steady stream of Hughes' guitar on Under One Sky (1993), Straight to You (1996), and his newest, One 2 One.

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

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

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

"We recorded drums, piano, bass, and myself on guitar primarily live," he says of One 2 One's creation.

"Often I'll use the live solo, only fixing a few bars or notes. There's a certain part of me that plays better spontaneously. I'm one of those guys who, after hearing the tape played back, probably couldn't play it again quite the same way. I'll usually play until I self-combust, then roll back and punch in. That makes the music more continual and lyrical.

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

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

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

The Time Has Come Today!

Programming Jazz with New Ears
Edited by Keith and Kent Zimmerman

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

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

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

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

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

Total Stations: 45
Newest adds: WLOQ, WCCJ, KNK
Total Spins up four consecutive weeks

CHARTBOUND!
-2/27 Gavin

"I love this woman!"
-Alicia Kaye, WSJT

"You are great!"
Larry Hollowell, WJCD

"It's a treat to get a recording like this"
Brent Clanton, KODA

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

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

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

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

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

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

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

DB: It's a reminder to not be too arcane on the air or take yourself too serious-
ly. We still have a lot of musicians in town who wish we would identify everybody on every track, including the gaffer, best boy, and the engineer. Maybe we should find a way to do it on the Web.

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

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

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

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

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

DB: 1997 was a painful year for me at WQXQ. In December of 1996, Scott Hanley, our station manager, in effect asked me to step away from middle management and move into sculpting and editing down our music library. The mandate from Scott was that we had to get this moving right away. We purchased a software package with about 400 songs and had it up and running by January 1997.
KZ: It was time to slim down the library.
DB: We now have about 6000 songs in our database, which is probably one-quarter of the music I auditioned during '97. Making decisions like that on a song-by-song basis was tough, yet it goes with the gig. I found it difficult when I ran into great Woody Shaw recordings, the essence of hard bop. I had to listen to them with a different set of ears. Even though I love Woody Shaw, how attractive is his music to new listeners who would enjoy Diana Krall?
GV: It’s painful but necessary. When you see the success stations like WDUQ have as a result of these changes, you start to think about other ways to fine-tune the station. It’s not selling out, it’s buying in to survival! KXJZ played hard bop, we programmed ourselves like a New York jazz station for four years. I know exactly what that got us: down books.

KZ: So change means adapting to more melodic jazz on the air?
GV: The prevailing description of modal jazz research is it has to be melodic.

KZ: Have we reached an impasse with the New York post bop sounds?
GV: You need to listen with new ears. Will new product hold up to the Miles Davis classics and the body and soul of the rest of my library? If it doesn’t, you’re shooting yourself in the foot by playing it. My list of currents is certainly a lot tighter than it was one year ago.
DB: We’re not playing a lot of slow ballads across the middle of the day. Lengthy bass solos get lost on the car radio; they go right into the back seat. Drum solos and jam sessions are out: the average song length in our database is five minutes and thirty seconds.

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

KZ: Are we talking about a new breed of jazz programmers?
GV: I needed to make my own say out of the programming. I was proud to pick the ten best Jackie MacLean or Woody Shaw things. We always seem at night, and it’s valid artistically. I can’t even play, I’m not John Q. Public. Listeners were making other choices in our market, and I want a larger audience. We’re starting to come out of the turn, and it feels good to see some success.
DB: It’s devastating the first time you realize your own ears are not in tune with the public.
GV: KXJZ is not the Jazz Institute of Sacramento. It’s a radio station operating in a competitive environment. We still do PSAs, community events, and try to be there for local artists. But without a large audience, we won’t be there to do any of that.

KZ: What are the latest methods to avoid beg-a-thon fundraising?
DB: A number of stations are trying to telescope fundraising from days to hours. The theory is you can fill certain key slots in your schedule when you have the most listeners—like the peak of morning drive—and fundraise during those key slots for three days at a time. The first to try this was WBUR in Boston, and it was very successful for them. I don’t know if any all-music non-commercial stations have tried it. Would it work for a station like KRON with TSL spread across the day? We would try it during news, but maybe not during jazz.
GV: KXJZ gets away from terminology like “membership” and replaces it with “subscription.” It places a value on the station with the listener. We found that premiums are not important.

KZ: What about National Public Radio central—Washington, D.C.—when it comes to quality jazz programming?
DB: I don’t think NPR quite knows what to do about national jazz programming. The stations that NPR needs the most for their syndicated shows like
Playing the Stonkers (Hits) For Swinging Londoners
By Keith and Kent Zimmerman

Stonk, noun. British military slang for receiving a heavy shelling, as in “giving ‘em a stonk.”

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

—Partridge’s Dictionary of Slang and Unconventional English.

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

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

The campaign to obtain a license for Jazz FM was spearheaded by a passionate jazz enthusiast named Dave Lee. He circulated word among British lawmakers—even posting leaflets in the Parliament toilets—enlisting help from English MPs (Members of Parliament) to help convince the British Broadcast Authority. Although current Music Director Ashley Banks was not part of that initial campaign, he recalls the initial splash Jazz FM made on the London market when they debuted.

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

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

In typical rotary British flair, Jazz FM offers a wide and stylish blend of jazz, ranging from traditional to the "Smooth" variety. It is the only station in the world that actually combines the two accepted radio formats for jazz—which are Smooth Jazz and straight ahead," Banks comments. "I can't see how an audience of one genre can't enjoy the other. People who come to jazz [in Britain] are musically curious and generally quite open-minded.

"Jazz and Smooth Jazz selections are blended together in a way which works. We string artists together like Doc Powell, Bob James, Earl Klugh, Ella, Miles, and Count Basie, so that the Duke Ellington listener will hear something they like every couple of records. After they've heard 'Whirlybird' by Basie, the next record by Bob James hopefully will be such a good record that they'll enjoy it on its own merits. They know they're never that far away from something that will really rack their chain."

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

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

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

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

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

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

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

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

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

Jazz FM admittedly has a complicated program schedule in terms of individual air shifts (some of which run only two hours) and various special programs. Every night between 8 to 10 p.m., Dinner Jazz, hosted by Helen Mayhew (and Sarah Ward on weekends), features relaxing jazz standards and ballads by players like Oscar Peterson, Miles Davis, Ella Fitzgerald, Mel Torme, Sarah Vaughan, Dexter Gordon, and Stan Getz. On Saturday mornings from 10 a.m. until 1 p.m., a show called Jazz Me Blues with Paul Jones offers everything from a bluesy Ben Webster saxophone to a screaming Robert Plant for guitar. American blues star who tour England regularly stop by the show for interviews. Presenter Robbie Vincent, who has just moved to the weekday morning drive slot, also hosts a contemporary soul show on Sundays from ten until noon, featuring the latest smooth soul artists like Louis Taylor and Erykah Badu. Immediately following Vincent from noon until two is a classic soul show hosted by Peter Young, featuring artists like Aretha Franklin and Ray Charles.

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

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

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

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

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

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

102.2 Jazz FM London: quality stonkers, all the time.
## Gavin Country

### Top Ten Up & Coming

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<td>1</td>
<td>Mark Chesnutt</td>
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<td>Tracy Byrd</td>
<td>I'm From The Country (MCA)</td>
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<td>Alabama</td>
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<td>Say When (RCA Records)</td>
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<td>Lee Roy Parnell</td>
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<td>Perfect Stranger</td>
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### Gavin March 6, 1998

**Most Added**

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<td>Garth Brooks (58)</td>
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<td>&quot;I Might've Quilt Lovin' You&quot;</td>
<td>Mark Chesnutt (42)</td>
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<td>&quot;If I Never Stop Loving You&quot;</td>
<td>Randy Travis (38)</td>
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<tr>
<td>5</td>
<td>&quot;Papa Bear&quot;</td>
<td>Kenny Chesney (36)</td>
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**Spincreases**

- FaiH Hill +562
- Trisha Yearwood +425
- Shania Twain +408
- David Kersh +594
- Dixie Chicks +336

**Top Requests**

- George Strait
- Garth Brooks
- Martina McBride
- Clay Walker
- Trisha Yearwood

**Record to Watch**

- Keith Whitley (MCA)

**We Say:**

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

**Stats:**

- Debuts #47-49 Most Added with 39
Country Notes by Jamie Matteson

CRS: Welcome Home

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

Inside the convention center, attendees were introduced to Decca newcomer Shane Stockton, and were fortunate to be reminded why Lee Ann Womack has come so far in one year. This is also true for Michael Peterson, whose heartfelt words on how much radio has influenced his life caused a room full of grown men and women to tear up. Preceding Michael was Jason Sellers, who wrote his new single, "Small Divide," last year during his divorce from Lee Ann Womack; it was a memory-making moment when she came on stage to sing backup vocals during his performance of the song. Super Face performer John Michael Montgomery gave the crowd their money's worth by playing for nearly two hours, and Deana Carter's father Fred Carter, Jr. joined her on stage for a song. Co-performer Bryan White wrapped up the CMA sponsored event. The New Faces show again highlighted some true talent we'll no doubt be seeing and hearing from in the future. Congratulations to them all; it was a tough room.

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

The group heads meeting was moderated by American Radio Systems President Alan Box and panelists included Clear Channel Communications President/CEO Mark Myatt, Citadel Communications President Larry Wilson, and American Radio Systems Chief Operating Officer John Gehron. (Co-chair of the Radio Group Heads Panel and Pay for Play: A Town Meeting.)

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

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

Moderated by R&R's Publisher/CEO Erica Farber, Pay for Play: A Town Meeting (with panelists RLG Chairman Joe Galante, Atlantic Nashville President Rick Blackburn, VP CBS Cable Rick Torcasso, and Greater Boston Radio Group Sr. VP/Regional GM Peter Smythe, and Jacor Director of Country Programming Jaye Albright) got right to the point, addressing this super hot topic in our format right now. This was a great session, because even though there were some heated moments and not everyone always agreed with the panelists, there were definite focus points discussed and everyone in the room came away with a better understanding of the issue.

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

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

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

Next week: Your thoughts on CRS-29 Plus, great CRS photo memories!
Inside College
By Matt Brown & Vinny Esparza

Jason Knuth
1965-1998

It is with great sadness that we report the passing of a dear friend, Jason Knuth, former Music Director for KUSF—San Francisco. Jason was well loved and respected for his compassionate personality and his genuine love of music. He joined KUSF in 1989 after moving from Grand Rapids, Mich., and served as Music Director from 1996-98. Needless to say, he will be missed.

As of press-time, we have no details on any services or trust funds, but we will keep you updated via faxes or in the pages of Gavin. Our heartfelt condolences go out to his family and friends.

News and Blues: Please welcome CIT in Toronto, Canada as a new Gavin reporter. Your contact there is Mopa Dean. You can reach him at (416) 595-5009 x201, fax (416) 595-5604. After many years as MD at KCQR, Chris Douridas is leaving to pursue what he does best—AXR for DreamWorks/KCM is currently conducting a national talent search for his replacement... The pining of libation, Jordan Richter, bids farewell to Universal and becomes editor-in-chief of Unique Knife Magazine. We are sure that our borsch-eating brother is stepping up to the plate and will be Jordan’s trusty New York rep Doug “In-n-Out Burger” Vicenzi, his digits are (212) 375-0779... Den mother and X-File fanatic Carolyn Wolfe is leaving Atlantic after four years of flawless duty. Carolyn has decided to pursue non-music endeavours. She will continue her work at Atlantic until the end of March. Please fax resumes to Carolyn’s attention at (212) 405-5220. We wish her the best of luck. You go girl!... Interscope has a new e-mail: rad@interscopecorpor.com. Muse’s Mattie White has been promoted to Director of Radio Promotion. He will oversee national promotion of Commercial Alternative, Adult Alternative, and college radio. Congrats, Mattie... Props to Ubiquity’s Andrew Jervis for gracing the cover of this month’s BAM magazine (Jay Ray Music) along with his partner Dave Biegel, as their hand project Bugs is causing quite a stir here and abroad. Also big up on the latest Ubiquity compilation No Categories, which is simply awesome. Shout him out at (415) 864-8448. A cool new zine to check out is Indie Cent Magazine. All you indie rockers will definitely dig it. Give them a call at (718) 625-1502 to get the 411... A big fat shout out goes to Moonshine’s Sheri Kaplan, who turns 31 on March 10. KVRX gets kudos for releasing volume two of Local Live. The CD is subtitled Live Last Night I Lay Screaming and features performances by the Grifters, Richard Buckner, Home, railroad Jerk, Scud Mt. Boys, and lots of others. For more information contact David Shaenfield at Dshaen@mail.utoronto.ca... Runroadrunner has named Vicki Little its National Director of College Promotion. If you haven’t received the Junkie XL record featuring Rudeboy from Urban Dance Squad, give her a call at (212) 274-7546.

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

**Opportunities**

**Passionate About Music:** Experienced, versatile, and highly motivated individual seeking a position in the music industry. Hoping to expand and improve the CA music scene. Previous experience: 1 year at record label, 4 years college radio, independent promotions, and 1 and a half years mobile DJ. Please call Pamela: (619) 221-8268.

**Morning AT:** 14 Years Experience, seeks new challenges. Good prices & fun. Will consider all shifts. Call Kevin at 517-739-0328.

**Growing Radio Group:** in Southeast Missouri

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

**FULL-TIME RADIO PERSONALITY:** Cincinnati’s #1 radio station. WUBE-FM, 1105 has a prime Full-Time Evening Air Personality opening. If you are an energetic & creative air talent with at least 2 years on-air experience, then we want to hear from you! Send T&R to Program Director, 625 Eden Park Drive, STE 1050, Cincinnati, OH 45202 EOE. Looking for full-time AT. Formats include top-40/80s Classic Rock, AC, A3 and Country.

**Benefits and Holidays:** Accepting T&R immediately. Writers Broadcasting, c/o Jerome Hughes, 901 S. Kingshighway, Cape Girardeau MO 63901, EOE. Morning co-host needed for 100,000 watt, for AC in market #158, A.S.A. Females and minorities encouraged. Take’s to: Greg Owens, WYCO-FM, P.O. Box 776, Waukon, WI 52172-0001.

**PD: New Central PA, FM (50,000)**

Format undecided currently.

Country simulcast.

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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.

**ARTIST PROFILE**

**TOM, DICK & HARRY**

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

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

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

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

**FROM:** San Francisco, Calif.

**LABEL:** Tripek

**WEBSITE:** www.trippek.com

**CONTRIBUTORS:** Karen Dore, (415) 777-4993 or Vision Trust (415) 752-2564

**TVH IS:** Jon Waters, vocal & Rhodes; Craig Garvey, bass; Steve Burke, guitar; Thor Pacholuk, drums.

**They've been described as:**

Curtis Mayfield-meets-Style Council at a northern soul bar.

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GAVIN ROCKS

Active Rock UNDER CONSTRUCTION

MOUNTAIN SPINZ
Reporters: KDOT, KILO
143 METALLICA "The Unforgiven II" (Elektra)
125 DOOF FIGHTERS "My Hero" (Roswell/Capitol)
112 DAYS OF THE NEW "Shell In A Room" (Outpost/Geffen)
107 CREED "My Own Prison" (Wind-Up)
95 JERRY CANTRELL "Cut You In" (Columbia/RCA)

MIDWEST SPINZ
Reporters: 93X, KIBZ, KZKK, WBUIZ, WLZR, WMMS, WRCX, WTXF, WYKT
270 VAN HALEN "Without You" ( Warner Bros)
194 METALLICA "The Unforgiven II" (Elektra)
174 MARCY PLAYGROUND "Sex & Candy" (Capitol)
157 KENNY WAYNE SHEPARD "Blue On Black" (Revolution)
148 PEARL JAM "Given To Fly" (Epic)

WEST COAST SPINZ
Reporters: KIOZ, KSIS, KRXQ, KRZK, KJSO
72 MARCY PLAYGROUND "Sex & Candy" (Capitol)
68 METALLICA "The Unforgiven II" (Elektra)
64 CHRISS CORNELL "Sun Shower" (Atlantic)
62 VAN HALEN "Without You" ( Warner Bros)
61 PEARL JAM "Given To Fly" (Epic)

SOUTHWEST SPINZ
Reporters: KEYJ, KISS, KLBJ, KUPD, KZKN, KBAT
184 METALLICA "The Unforgiven II" (Elektra)
166 DAYS OF THE NEW "Shell In A Room" (Outpost/Geffen)
159 VAN HALEN "Without You" ( Warner Bros)
157 CHRISS CORNELL "Sun Shower" (Atlantic)
157 MARCY PLAYGROUND "Sex & Candy" (Capitol)

SOUTHEAST SPINZ
Reporters: KTXU, WXTB, WMFS
96 DAYS OF THE NEW "Shell In A Room" (Outpost/Geffen)
84 METALLICA "The Unforgiven II" (Elektra)
80 CHRISS CORNELL "Sun Shower" (Atlantic)
77 MARCY PLAYGROUND "Sex & Candy" (Capitol)
77 VAN HALEN "Without You" ( Warner Bros)

Top Ten Spinz
1. VAN HALEN "Without You" ( Warner Bros)
2. METALLICA "The Unforgiven II" (Elektra)
3. MARCY PLAYGROUND "Sex & Candy" (Capitol)
4. DAYS OF THE NEW "Shell In A Room" (Outpost/Geffen)
5. CHRISS CORNELL "Sun Shower" (Atlantic)
6. DOOF FIGHTERS "My Hero" (Roswell/Capitol)
7. PEARL JAM "Given To Fly" (Epic)
8. JERRY CANTRELL "Cut You In" (Capitol)
9. KENNY WAYNE SHEPARD "Blue On Black" (Revolution)
10. CREED "My Own Prison" (Wind-Up)

Top 5 Demands
VAN HALEN "Without You" ( Warner Bros)
JERRY CANTRELL "Cut You In" (Capitol)
MARCY PLAYGROUND "Sex & Candy" (Capitol)
METALLICA "The Unforgiven II" (Elektra/EGG)
CREED "My Own Prison" (Wind-Up)

Infiltrating
SEMSIONIC "Closing Time" (MCA)
Generous spins from KTXU (18), KLBJ (15), KZKK (15), WCCO (15), KEYJ (13), KZRX (13), WRCX (11), KBAT (10), and KFMW (2) help Semisonic claim this week's top debut position.
Radioactive BY ROB FRIED

Active Rights

"We sure showed them," says WRCX-Chicago's PD Dave Richards regarding the Active/Alternative Crossfire panel at this year's Gavin Seminar (promising more seminar mentions after this issue). His comment may sound just a tad facetious, but the panel did reveal the Alternative format is not nearly as adventurous or supportive of bands in the long-run as Active Rock. It may be selling more records than Active in certain markets, but the general theory permeating the music industry—that Alternative sells more than Active—is getting as stale as HBO's Dennis Miller.

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

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

While some topics were avoided, others were addressed straight-on, like record labels' double standard for Active and Alternative stations. Because Alternative is perceived as out-selling Active Rock, labels tend to cater to them even though the Active Rock station in the market might have supported the band first. One can argue that ratings and sales figures prove that some Alternative stations have a stronger listenership than Active, but that varies from market to market. The fact that many record companies don't look at stations on a one-on-one basis is frustrating for many Active Rock programmers.

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

Maybe if record companies looked at stations individually instead of as a group, Active stations that are pulling in stronger numbers than their Alternative counterparts would receive better treatment. "Don't lump us all together," says WAAF-Boston's PD Dave Douglas. "Treat each station individually. Provide equal opportunity to all stations, regardless of format, and let them do it out. The scales will always tilt in favor of the station that's offering more ammunition—i.e., promotions, access to artists, at show presents, at the expense of the other." Labels can argue that, in order to pave the way for future projects, someone has to receive the short end of the stick, but why must it usually be the Active stations? How is Active Rock supposed to flourish when Alternative receives better treatment? Rock out the competition. It's healthy competition is a good thing," says KLJH-Austin's PD Loris Lowe, "and when formats share so many artists, it may end up being [programming and promotional] elements, rather than music, that determine who wins. Factors such as strength of signal, promotions, entertaining jocks, and visibility all come into play." I couldn't have put it better myself.

ON THE ROAD

<table>
<thead>
<tr>
<th>BOX OFFICE NUMBERS</th>
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<tr>
<td>Judas Priest</td>
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<tr>
<td>2/13 State Theatre, Detroit, MI 1,851 tix/100%</td>
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<tr>
<td>Tea Party (Creed/Cellophane)</td>
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<tr>
<td>2/13 Clutch Goo's, Pontiac, MI 1,400 tix/100%</td>
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<tr>
<td>Judas Priest (Spawn)</td>
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<td>2/15 Agora Theatre, Cleveland, OH 1,816 tix/100%</td>
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<tr>
<td>Hed(pe) (Stuck Mojo/Skinlab)</td>
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<td>2/18 Roche Hotel, Pocatello, ID 238 tix/88%</td>
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<tr>
<td>Limp Bizkit (Clutch/Sevendust)</td>
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<tr>
<td>2/18 The Palladium, Worcester, MA 2,436 tix/100%</td>
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<tr>
<td>Limp Bizkit (Clutch/Sevendust)</td>
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<tr>
<td>2/19 The Sting, New Britain, CT 1,458 tix/100%</td>
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<tr>
<td>Matchbox 20 (Cool for August)</td>
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<tr>
<td>2/19 Bamhill Arena, Fayetteville, AR 6,327 tix/100%</td>
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<tr>
<td>Everclear (Jimmy's Chicken Shack/Feeder)</td>
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<tr>
<td>2/26 Will Rogers Center, Oklahoma City, OK 850 tix/100%</td>
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</tbody>
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UPCOMING DATES

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

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

**TOP TIP IRON MAIDEN**

*Circular* (CMC International)

A good dose of spine from KOFX(21), WVUM(12), WMMB(11), WKTQ(10), WSO(9), WKSU(7), KFAC(6), and WUS(6) allowed Iron Maiden’s single to be this week’s highest debut.

**MOST ADDED**

**STUCK MOJO** (75)

**MOTORHEAD** (73)

**NEK** (61)

**FAR** (55)

**PISSED RAZORS** (49)

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**GAVIN MARCH**

49

46

44

39

36

35

30

28

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25

22

19

18

14 NAPALM

DEFTONES - (415) 495-1990

2 TWO - Reliance/Interscope

3 STUCK MOJO - Rising (Century Media)

4 COURSE OF EMPIRE - Telepathic Lat Words (VTV)

5 RAMMSTEIN - Sehnsucht (Sask)

6 MORBID ANGEL - Formulas Fatal To The Flesh (Earache)

7 INCUBUS - Science (Immortal/Epic)

8 UNISEX - Occupational Hazard (Relapse)

9 JUDAS PRIEST - Jugulator (CMC International)

10 HATERED - Salvation / End The Death Of Desire (Victory)

11 DEFTONES - Around The Fur (Mercury)

12 METALICA - Reload (Elektra/Epic)

13 OVERCAST - Fight Ambition To Kill (Edison)

14 NAPALM DEATH - Old Broads (Earache)

15 NEW YORK'S HARDEST 2 - Various Artists (Black Pumpkin)

16 FULL ON THE MOUTH - Collide (Pioneer Music Group)

17 YNGWIE MALMSTEEN - Facing The Animal (Mercury)

18 W.A.S.P. - Double Live Assassins (Curt/MCA)

19 KINFOLK - Mofnk (Wax Trax/VTV)

20 UNION - Union (Mayhem/Fear)

21 MOTORHEAD - Snake Bite Love (CMC International)

22 SOIL - Soil (Olympic Records)

23 JUDAS PRIEST - Living After Midnight (Columbia/CRG)

24 STRATOVARIUS - Shades Of Silence (F.A.D.)

25 IRON MAIDEN - Virtual XI (CMC International)

26 GOD DETHRONED - The Galloping Grime (Metal Blade)

27 COALESCE - Give Them Rope (Edison)

28 KING DIAMOND - Wooden (Metal Blade)

29 MISERY LOVES COMPANY - Not Like Them (Earache)

30 OZZY OSBOURNE - The Oceanic (Epic)

31 NEBULA - Let It Burn (Tees Pee)

32 SEVENOUST - Sevenoust (VTV)

33 WING COMMANDER - Prophecy (Eda America)

34 25 TA LIFE - Strength Through Unity The Spirit Remains (Tiptop Crown)

35 HUMMUS - Wichita Draw (Po'Town/Ben)

36 DECOIL - Serpent of the Light (Roadrunner)

37 TESTAMENT - Demonic (Mayhem/Fear/Burst Offerings)

38 LIFE OF AGONY - Soul Searching Sun (Roadrunner)

39 FU MANCH - The Action Is In (Muffin)

40 MEGADETH - Trust (Capitol)

41 IN FLAMES - Whirlwind (Nuclear Blast)

42 CHILDREN OF THE CORPSE - Universal Solvent (Quadropus)

43 DREAM THEATER - Falling Into Infinity (Elektra Entertainment Corp.)

44 ENTOMBED - To Read, To See Straight, And To Speak The Truth (Music for Nations)

45 PISSED RAZORS - Pissin' Rain (F.A.D.)

46 CONVERGE - Petitioning The Empty Sky (Equal Vision)

47 SONS OF ABRAHAM - Territories In His Smile (Equal)

48 GHOSTSONIC - Piss-Hosser (Independent)

49 HOLLOW - Holey (Independent)

50 EARTH CRISIS - Live (Victory)

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**HARD KOPY**

BY ROB FRIED

**Old Grandad vs. Bongzilla**

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

The only plus side to the El Niño storms is watching all the car pile-ups, floating houses, and the occasional street person fighting to keep from being sucked down the sewers. I try to keep the housing-challenged from the latter fate, because there's nothing worse than having these people crawl out of your toilet when you're doing your business. As if battling the rains wasn't enough, trying to locate the venue presented a whole new challenge. The show was booked at one of those "underground" clubs whose whereabouts are only known to the truly cool people. Because my Cool laminate was revoked last year after a violent vomiting incident at an electronic show, people were not forthcoming as to the location of this gig. So I started the club hunt feeling much like Magnum P.I., scavenging Honolulu's back alleys, bribing people for information (but instead of money I used cigarettes and Jolly Ranchers). I considered passing off small bundles of Comet disguised as another substance, but then I remembered that this part of town was strictly Smack City so I abandoned that idea altogether.

After several inaccurate leads, I finally died what most men lust: hot. I asked for directions—and from a cop no less. He seemed a bit perturbed that I was interrupting his donut feeding, but I wasn't deterred, because I was determined to see these bands even if it meant getting arrested for interfering with a jelly roll. The cop, sprinkles dripping from his lip, mustache, gestured to a dark alley behind me and said, "Follow the drug transactions until you see a large garage door littered with flyers, and listen for shitty music."

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

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

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

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

Old Grandad naged as usual, which only caused the small room to grow smaller as people fought to get in. If you enjoyed their last record, OGD/San Francisco666CO Bootleg, you'll be pleased to know they'll be releasing a new full-length in May, and now the Lunch Aids for March 9/10, Far, Water in Solution (Immortal/Epic), Iron Maiden, Virtual XI (CMC), Orange 9mm, Ultraman VS. Godzilla (Revelation/NG)...Add's for March 16/17 Clutch, Primer (Columbia), Primal Fear, Primal Fear (Powerhouse), Lord Belial, Enter the Moonlight Gate (Death/Metal Blade), Van Halen, III (Warner Bros.)

Editor ROB FRIED • Assistant HEATHER WHITAKER

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

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

BRIAN MCKNIGHT
"Anytime" (Motown/Mercury)

Some songs you just can’t hold back, and this smooth and sultry entry from R&B star Brian McKnight is a perfect example of that, leaping to #35 at Top 40 this week. Crossover radio warmed this track up and it’s doing great at stations like Hot 106-Providence (62 spins), 92Q-Baltimore (50), KFRF-Phoenix (71), KTSM-San Antonio (69), and Wild 94.9-San Francisco (70).

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

CROSSOVER PICK

SILK THE SHOCKER FEAT. MASTER P, DESTINY’S CHILD, O’DELL, MO B. DICK
"Just Be Straight With Me" (No Limit/Priority)

Master P’s younger bro Silk the Shocker creatively twists a word or two of “Just Be Good to Me,” the S.O.S. Band’s 1983 hit, for his debut effort and comes up with a winner. From the album Change It 2 Da Game, the retail story is turning out to be explosive as well. It may only be the beginning for young Silk, but he’s already proving he’s a force to be reckoned with.

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

As opposed to fellow Bay Area artists Third Eye Blind, that is—Fierro can see clearly now, the rain is gone. Third Eye Vision is the embodiment of what all hip-hop albums should be: a showcase for innovative beats, original samples, and brain-stinging rymes; a zone where growth can be measured and hunger can be felt. Every member of this crew steps up to the plate, and each in turn hits the ball out of the park. Del’s paced himself, Opio’s voice has matured nicely, Casual’s flow is smoother, and Pep Love shines throughout, whether he’s blessing hooks or leaving the mic broke on verses. Standout cuts include “You Never Knew,” “Phesto Dee,” “The Last One,” and “MC’s of the Roundtable.” This is the album we’ve all been waiting for, and since I know it’s tough to find, I’ll make it easy: contact Domino at (510) 319-6058.

—THIMBRA S. MIHARA

MADONNA
Ray of Light
(Maverick/Warner Bros.)

Has it really been 15 years since we first heard a Madonna song on our radios? As one of the most durable and potent creative forces of the last two decades, it’s no wonder that the release of a Madonna album is now an event. Even while on hold for KUBE-Seattle on March 3 (the CD’s release date), the DJ was already fielding listener calls about “What do you like most off the new album?” Teaming up with producers William Orbit, Marius De Vries, and old friend Patrick Leonard, La Ciccone has created another volume of hit music for pop radio to devour. Aside from the chart-rocking first single “Frozen,” other favorite tracks are “Nothing Really Matters,” “To Have and Not to Hold,” “Sky Fits Heaven,” the title track, and a song that, I imagine, was written for her daughter Lourdes, “Little Star.” —ANNETTE M. LAI

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shawn colvin

Nothin On Me

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KDMX  WQAL
KPLZ  WPLL
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WMGN  KKYS
and more!

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