

THE MOST TRUSTED NAME IN RADIO SINCE THE BIRTH OF ROCK & ROLL

ISSUE 2194

FEBRUARY 27 1998



# GAVIN

RANDY  
TRAVIS

OUT  
*of my*  
BONES

DREAMWORKS'  
FIRST COUNTRY RELEASE



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# THE NASHVILLE DREAMTEAM



*top row*

*jimmy HARNEN, northeast radio promotion & marketing 800-738-8734*

*bruce SHINDLER, head of promotion\**

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*shannon EAGON, promotion coordinator\**

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THE MOST TRUSTED NAME IN RADIO SINCE THE BIRTH OF THE GRAMMYS

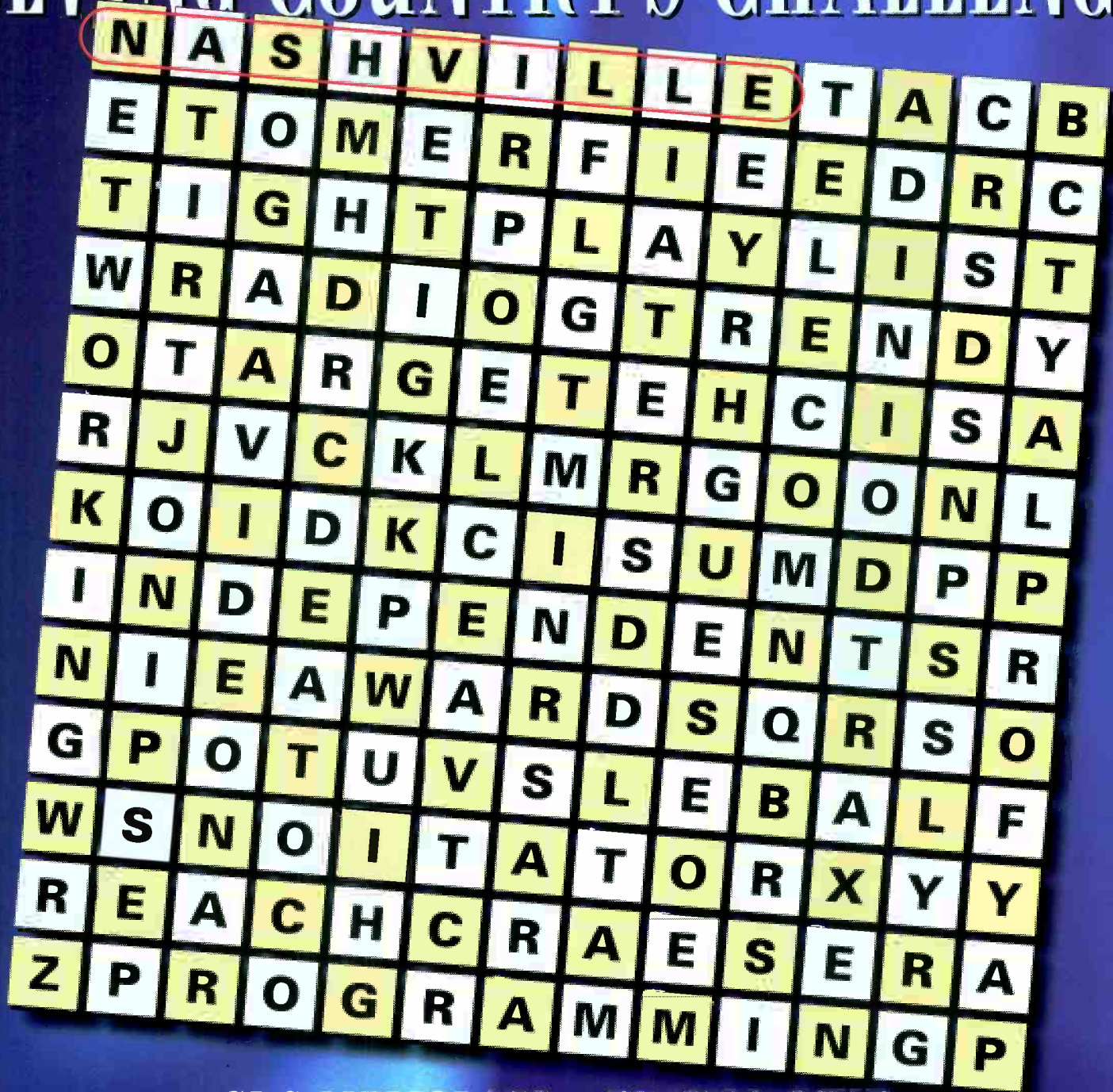
ISSUE 2194

FEBRUARY 27 1998



# GAVIN

## SOLVING COUNTRY'S CHALLENGES



CRS MEMORIES ■ TRIVIA QUIZ



# BLACK IN THE SADDLE AGAIN

- ◆ "NOTHIN' BUT THE TAILLIGHTS" - Current smash at radio
- ◆ "Something That We Do" - #1 ◆ "Still Holding On" - Top 10
- ◆ Nothin' But The Taillights - RIAA certified GOLD

## TELEVISION APPEARANCES

- ◆ CBS Movie airing in May Still Holding On: The Jack Favor Story starring Clint Black and Lisa Hartman

## COMING UP:

- Rosie O'Donnell - March 2 ◆ David Letterman - April 6
- ◆ Larry Sanders Show starring Gary Shandling - appearance on grand finale
- ◆ GRAMMY® Nomination for Best Male Vocal Performance for "Something That We Do"
- ◆ GRAMMY® Nomination for Best Country Vocal Collaboration for "Still Holding On," his duet with Martina McBride

## SEEN ON:

- The Oprah Winfrey Show ◆ The Tonight Show with Jay Leno ◆ Politically Incorrect
- ◆ AMA Nomination for Favorite Country Male Performer
- ◆ CMT "Something That We Do" #1 Most Played Video



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Nothin' But The Taillights Tour '98 - Now through October ◆ Over 100 Concert Dates

# ON THE TRAIL TO YOUR TOWN SOON



AS TOLD TO JAMIE MATTESON

# Susan Turner

## On Country Music, Independent Promotion, and Math Skills

Susan Turner is President of Turner & Associates, an independent promotion firm that works projects for virtually every major label in Nashville. Turner began her career as an independent promoter in 1990 when she teamed up with Bruce Shindler (now Head of Promotion at DreamWorks, see page 9) to form Shindler-Turner Promotions, which quickly became known as one of country music's leaders in independent promotion.

Turner entered the music business in the early 1970s based in Atlanta, working in the promotion department of Capitol's country division. One year later she transferred to Nashville and, in the late '70s, joined RCA as secretary to then-VP/Marketing & Promotion Joe Galante. During the '80s she held several management positions, including a stint with Moress/Nanas/Peaty, whose clients included Ronnie Milsap, Lorrie Morgan, Restless Heart, and K.T. Oslin.

As a 25-year veteran of Nashville, Turner says her company "has a very good overview of what's happening with the music"...including the recent move by a group of pop indies to gain entry into the country format.



Susan Turner

These people who think they can come in from the pop side of the business and change the way country record companies work their product haven't thought their plans through... they haven't done their math.

I've been here in Nashville for 25 years. Fifteen years ago the record labels were paying independents what was considered top dollar—\$1500 for the life of a single. Today, the average is somewhere between \$2500 and \$3000 for the life of a single. If the life of a record is 21 weeks, we're working it 21 weeks. Anyone who can do simple math and knows anything about how small companies operate would see that operating expenses and taxes alone will consume between 68 and 72 percent of that money. So it's not like we're getting rich down here.

I think these pop independent promoters either aren't aware of how business works on the country side, or they don't understand the

difference between the volume of product that's sold on the pop side and the amount sold on the country side. I've never been in pop promotion, but I've certainly talked to enough regionals who are up in arms about doing business the way it's been done on the pop side. I've also talked to most of the label heads here, and the thing that continues to be evident is that the money's just not there. It doesn't matter whether this is the greatest promotional idea in the world...the money is just not there.

I'm the first to admit I might be a bit naive, but by my calculations—and those of the people I've talked to—it appears that a pop single costs between \$150,000 and \$175,000 to get played on radio. Well, most of the labels here in Nashville have average independent budgets of no more than \$250,000 for an entire year. The kind of money these pop guys are used to, simply isn't there. It's just not feasible.

In my opinion, country is a format that's so intertwined with relationships that the pop way of doing things just won't work. The way I understand it, on the pop side there is no contact with the artists. In country, however, the radio programmer can pick up the phone and get someone who will talk about the music, and the artists are still very much available to the country stations. It's still very much a touch and feel situation.

Ultimately, this business is about relationships—and in this format, relationships are developed, not bought. **GAVIN**

**W**hat sets the country music industry apart from other formats is that it is built on person-to-person relationships. As an independent promotion company, it's our job to go in to a radio station and create some excitement about the product we're working. Also, because there are so many independents, regionals, and national reps coming at radio PDs and MDs these days, it's critical to develop a relationship that they can respect and rely on.

### First Words

Developing the program schedule. Finding weekend replacements. Discovering new talented jocks. Dealing with label reps and indies. Attracting top name artists to small market venues. Creating top-of-mind marketing strategies on a shoestring. Writing memos, filing memos, managing your time, managing memos.

If all this sounds familiar, you're not alone. As Country Editor Jamie Matteson says on page 30, "we are constantly being presented with new challenges that require solutions in order for us to succeed." Everyone working in the radio industry faces a broad range of ongoing challenges—perhaps even more of them now that Telecom and consolidation have regraded the playing field and forced some rule changes. There seems to be less and less time in each working day, and more and more things that

need to get done. Problems turn to pressure, which evolves into stress, which ultimately cries out for...help!

But wait! Before we throw up our hands and concede defeat to the mounting pressures of our careers, it's important to remember that challenge—and the requisite solutions—is what keeps life interesting.

While this week's special focuses on "Solving Country's Problems," we invite every PD, MD, and GM in every format to have a look...if only to realize that you are not alone!

Reed Bunzel, Editor-in-Chief

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Country Editor Jamie Matteson consults programmers to compile Clip-and-Save solutions for better job efficiency.

**Plus: CRS Memories and a Country Trivia Contest**

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### NEXT WEEK

**Guitars, Guitars, Guitars**

*Clapton, Beck, and Hendrix?*

*Nab. Try Scofield, Hunter,*

*Hughes, and Minucci instead.*

*The Zims focus the spotlight on a*

*new generation of axe heroes,*

*who are changing the many*

*faces of jazz.*

**Plus: London's Jazz**

**FM, and Award**

**Winning PDs**

ANSWERS TO COVER PUZZLE ON PAGE 62

# GAVIN

Founded by Bill Gavin—1958

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“Six years ago I did something I’d never thought of before...thinking where I wanted to work instead of where the next job would take me.”  
— Bobby Rich, see page 13

## Chancellor-Capstar Split SFX Spoils; Houston Revenue Share Breaks 40%

BY TONY SANDERS

The just-announced \$638 million exchange of 11 SFX Broadcasting stations between Capstar and Chancellor Media Corp. will give the Hicks family-backed Chancellor just over 40 percent of the Houston market’s radio revenues, based on figures compiled by Duncan’s American Radio.

The station exchange, announced earlier this week, is a new wrinkle in last year’s announcement

by Capstar that it would buy SFX Broadcasting for \$2.1 billion. Capstar is also a Hicks-backed group. This new deal will add stations to three current Chancellor markets—Dallas, Houston, and Pittsburgh—and make San Diego a new market for the group. In exchange, Capstar will receive an as-yet unnamed set of small- and medium-market stations that will be paid for by Chancellor. (Read: Chancellor probably will buy a radio group and give it to Capstar rather than

trade any of its own stations away.)

In Houston, Chancellor adds SFX’s KODA/FM, KQUE/AM, and KKRW/FM to its own KLOL/FM, KTRH/AM, KKBQ AM/FM, and KLDE/FM. According to Duncan figures, those three SFX stations accounted for 13.4 percent of the market’s 1996 revenues, while the Chancellor stations took in 27.5 percent, putting the combined stations at a 40.9 percent revenue share. Another SFX FM there, KKPN (formerly KQUE), pulled in 2.3 percent of the market’s revenues in ’96. That station will be sold off to comply with FCC ownership limits.

## Music \$\$\$ Down in '97

The U.S. music market took a dip in 1997, the industry’s first significant decrease in 15 years, according to an annual year-end tally conducted by the Recording Industry Association of America.

Manufacturers saw a 6.5 percent decline in product shipped last year and, while some industry watchers point to the lack of a new musical trend to excite consumers, most of the blame is landing squarely on the shoulders of music clubs and other non-traditional retail outlets, whose sales volume has slowed considerably.

But the news is not all bad. U.S. music retailers and mass merchandisers had a banner year in ’97. CD sales are up, as are numbers for CD singles and videos, and cassettes continue to hold

over 15 percent of the market. Still, the troubles at record clubs has adversely affected that number.

RIAA President/CEO Hilary Rosen told the *Hollywood Reporter*, “[Retailers are] managing their inventories effectively—the return of unsold product to manufacturers is down 5 percent—and sales are clearly up. The less fortunate news is that shipments to mail-order houses, non-traditional outlets, and record clubs continued to decline in the second half of ’97.

“The boom in record club membership has slowed considerably as music buyers have converted their record collections to CD,” Rosen continued. “While this has affected the industry overall, the record clubs depend significantly on back catalog sales.”



## How Little We Knew

As prominent a figure as he was in the radio and music industry, Bill Gavin never sought personal publicity. He never told about himself in the pages of his own publication. As we observe the 40th anniversary of his brainchild, we offer the first of a three-part capsule biography:

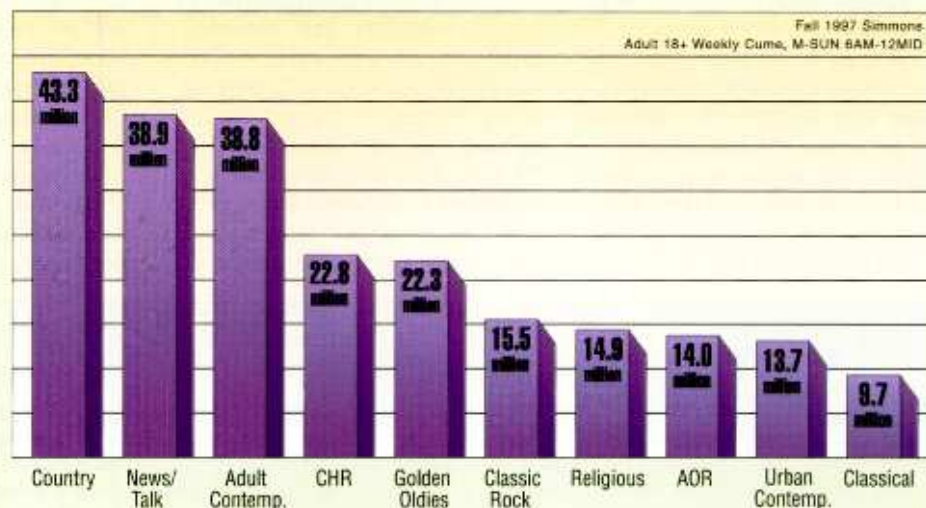
- Bill is born October 6, 1907 in Creek, Wisconsin.
- Only 19 years old, he teaches history and music at Elmwood High School in Wisconsin.
- In 1929 in Berkeley, California, he gets his first radio job, as a singer on NBC affiliate KPO (now KNBR).
- In the early '30s, he sings in a theater chorus, travels with a musical comedy, and meets Janet Breed in 1932.
- In 1935 he marries Janet, sings with a quartet (the Blenders), and in '36 moves with his bride from San Francisco to Seattle where he sings and works as an arranger for NBC’s KOMO/KJR.
- Six years later they move back to San Francisco. He and Janet have two children, Sally and Ann, and Bill is a producer for the Office of War Information. He also is a singer and pianist at what is now KCBS.
- In 1946, with World War II over, he becomes Executive Secretary of the American Federation of Radio Artists and rejoins KPO, where he becomes manager of NBC’s Commercial Recording Division in San Francisco.

Next week: How two beers led to the GAVIN REPORT.

—BEN FONG TORRES



## Country Tops All Formats In Total Audience Reach



More people come to Country than any other radio format.

Despite somewhat soft retail sales, Country maintains its hold on U.S. radio listeners and consumers, according to Interep’s 1998

Country Radio Qualitative Profile, released this week. Overall, the format is heard by over 43 million listeners a week, based on Simmons Market Research analysis of data covering adults 18+, Monday-Sunday, 6 a.m.-mid-

night. That’s over four million more than those who tune in to News/Talk/Sports programming, and five million more than listen to A/C.

Further details from this country audience report can be found on page 10.





*"do you really want me"* **robyn**



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WDRQ/Detroit, KDWB/Minneapolis,  
WXSZ/Boston, B94/Pittsburgh,  
WFLZ/Tampa, WPRO/Providence,  
KSLZ/St. Louis, WZJM/Cleveland,  
WXXL/Orlando, WKSE/Buffalo,  
KCHZ/Kansas City, KZHT/Salt Lake City,  
WPXY/Rochester +Many more**

**...to be continued**



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# MICHAEL

Safe Place From

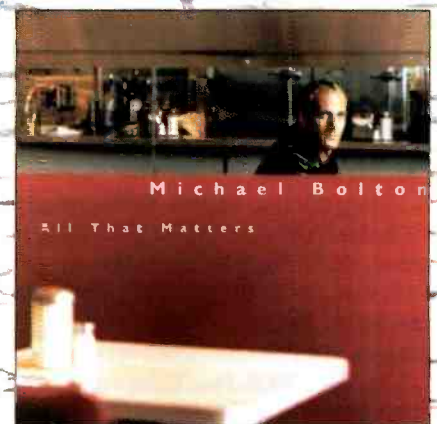
# BOLTON

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The Best Of Love  
and the  
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"Live By Request"  
Tuesday, March 17.

FROM THE ALBUM  
"ALL THAT MATTERS"



COLUMBIA

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Remixed by Jon Gass  
Direction: Louis Levin for Louis Levin Management

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## The G-files

### ACQUISITIONS

- **FORPAT ACQUISITIONS TRUST OF SAN FRANCISCO** announced it was acquiring ethnic-formatted KZTS/FM-Seattle from Douglas Broadcasting for \$40.5 million.
- **SPANISH BROADCASTING SYSTEM INC.** has entered the San Antonio market with the purchase of Tejano-formatted KRIO/FM-San Antonio for \$9 million from Radio KRIO Ltd. Broker: Jorgenson Broadcast Brokerage.
- **TEXAS EAGLE RADIO NETWORKS**, a division of Equicom, Inc., agreed to buy oldies-based KLTG/FM, country-formatted KOUL/FM, and rock-oriented KRAD/FM from Border Broadcasters Inc. for \$7 million. When the deal closes, Texas Eagle will have four properties in the market.
- **CAPITOL CITY RADIO PARTNERS'** parent company, Schwartz & Daniels, acquired country-formatted WAIB/FM and classic rock WWFO/FM from Catamount Communications for \$3.8 million. Broker: Media Services Group.
- **CUMULUS MEDIA** picked up urban-formatted KTCX/FM in Beaumont, Texas from Pacific Broadcasting's Beaumont Skywave for \$3.6 million. Upon closing, Cumulus will own three FMs and two AMs in the market. Additionally, Cumulus announced it was purchasing two FMs in Green Bay, Wis. for \$4.5 million total. The company is buying Smooth Jazz-oriented WJLW/FM from American Communications for \$2.5 million, and Country-formatted WEZR/FM from Lyle Evans for \$2 million. Brokers: Jack Minkow and Bob Heymann, Broadcast Asset Management.
- **CHILDREN'S BROADCASTING CORP.** revealed that several undisclosed parties have submitted letters of intent to buy some of its radio stations, which were placed back on the auction block following the dissolution of Global Broadcasting's \$72.5 million offer.
- **THE JET BROADCASTING** picked up WFGO/FM-Erie, Pa. from Presque Isle Broadcasting for \$2 million.
- **BOSTON UNIVERSITY'S** Executive Committee of Trustees acquired Anthony Cruz's WRCP/AM-Providence for \$1.975 million.
- **LAPCOM COMMUNICATIONS** agreed to pay \$1.2 million to Daystar Ministries for Christian-formatted WALJ/AM-Orlando. Broker: Bruce Houston, Blackburn & Co.
- **QUALITY BROADCASTING CORP.** sold big band WDBF/AM-West Palm Beach to Mitchell Rubenstein and Laurie Silver for \$1.1 million. Broker: Bruce Houston and Joe Sitrick, Blackburn & Assoc.
- **PACIFIC BROADCASTING** revealed it is acquiring classic rock-oriented KZJM/FM-Corpus Christi from Fred Hoffman for \$1 million. Upon closing, Pacific will own three stations in the market.

### CLOSINGS

- **CAPSTAR** completed its \$215 million acquisition of Patterson Broadcasting. Purchase includes 36 stations in 11 markets, including ten markets in which Capstar previously owned no properties.

### MISCELLANY

- **HICKS, MUSE, TATE & FURST** told the United Artist Theater Group that it is pulling out of its deal to acquire UATC, announced late last year.
- **RADIO ONE** posted record 4Q revenue and cash flow for '97. Gross billings jumped 56 percent, from \$7.7 million to \$11 million vs. the same period in '96, while broadcast cash flow was up 60 percent.
- **SAGA COMMUNICATIONS** posted 4Q 1997 net revenue of \$18.1 million, up 11.6 percent from the same quarter in '96; cash flow was up 9 percent to \$6.3 million.

## Shindler to Head DreamWorks Promo

Longtime industry vet Bruce Shindler has signed on as Head of Promotion for DreamWorks Records in



Nashville, joining James Stroud and Scott Borchetta in the Music City office. The three have all worked together before, so this signing is a reunion of sorts.

Borchetta's history with Shindler goes back to a mid-1980s stint at MTM Records and, upon making this announcement, Stroud revealed, "Bruce and I go way back—he promoted my first number one record."

"James and Scott have offered me something truly unique after 27 years in the industry," said Shindler. "Joining DreamWorks means a lot of great music in my life and a first-rate team of talented, enthusiastic people to help me promote it. These are exactly the reasons I got into this business."

## And the Winner Is... Internet Music Retail!

Every year, music lovers watch the Grammys with pen in hand, jotting down album titles and artists they want to explore based on what they see and hear during the awards program. This year, it became easier to keep track.

WebTV subscribers were able to access N2K's Music Boulevard Web site while watching the Grammy telecast (via picture-in-picture technology), and order winning discs in real time. "WebTV Crossover Links technology opens up a whole new set of advertising and marketing possibilities for online commerce," explained N2K VP/Creative and Technical Innovation

Chris Bell. "N2K's Music Boulevard is pleased to be able to use this new technology to enhance the music fan's experience."

"We're very excited to deliver a more interactive experience to WebTV subscribers while they're watching related television programming," added James Aguilar, WebTV's Director of Strategic Partnerships.

Music Boulevard was the official online retail site of the 40th Annual Grammys ([musicblvd.com/grammy](http://musicblvd.com/grammy)), and the site includes in-depth information about acts nominated in all 92 categories. A portion of the proceeds from Grammy-related sales will be donated back to NARAS.

## Sabo Honors Radio

Thirteen top broadcasters have received Sabo Media's 1998 Visionary Awards for developing new programming and media strategies. "It's hard to try new things in radio," Walter Sabo commented after the awards were presented. "It's time to formally recognize the leaders who have the courage to refuse to be copycats."

And...the winners are: Dan

Griffin, WCBS/AM-New York City; Leigh Jacobs and John Dziuba, New Jersey 101.5; Bob McAllan, Press Broadcasting llp; Jim Trapp, The Buzz (KTJZ)-Houston; Judy Kurianski, Premier Networks; Leslie Gold and Laurie Kramer, WRKO-Boston; Jim Phillips and Chris Kampmeier, WTKS-Orlando; Sally Jesse Raphael; Jack Swanson, KGO-San Francisco; and Gary Slight, Standard Broadcasting, Toronto.

## NEA Hits Stride in Nashville

BY CHRIS MARINO

The 13th annual Extravaganza in Nashville Tennessee, put together by the NEA (Nashville Entertainment Association), featured over 450 rock, pop, alternative, R&B, rap, folk, and Americana acts performing in 29 area clubs and venues (including Nashville's historic Ryman Auditorium) between February 18-21.

The event, essentially a showcase for unsigned artists, has grown exponentially over the past few years, and now rivals similar gatherings that take place around the country each year. Fox News

Network even broadcast a segment about the event during one of its evening newscasts, a sign of NEA's growing impact.

NEA event manger Sharon Williams stated, "this year was a big success. Not only did the performance aspect grow, but so did the label's A&R presence and the media's involvement." Despite all the (welcome) industry involvement, however, the majority of people who attend continue to be music fans. One remarked, "It's like South by Southwest without all the congestion."

## Baseball Legend Caray Dies

Legendary baseball play-by-play announcer Harry Caray, known for taking his fans "out to the ballpark" on both radio and television, died February 18, four days after being stricken during a Valentine's Day dinner. He was 77.

The Baseball Hall-of-Famer's broadcasting career began in 1941 and spanned the 56 years, as he announced games for the St. Louis Cardinals, the Chicago White Sox and, eventually, the Chicago Cubs. Over the years he became famous for leading fans in the ballpark classic "Take Me Out to the Ball Game" over the public address system during seventh inning stretch, and for calling out "It might be...it could be...it is...a home run."



# BACKSTAGE

BY JAAN UHELSZKI

## FOR LOVE OR MONEY

Now we know why **Courtney Love** is trying to shake down the city of Orlando for \$27,543 in legal fees that she incurred last year defending herself against two moshers, who brought suit against her after a **Hole** show in the city back in 1995. George Dorsett, Assistant County Attorney, has only offered a paltry \$1,900 to compensate for her costs, and that was up from the initial \$254 that Orange County first offered her. But since the Loved One just plunked down a hefty security deposit on a three story townhouse in New York's West Village that will run her in the neighborhood of \$12,000 a month—mere months after purchasing **Ellen De Generes'** Beverly Hills hideaway—it's more than likely she'll hold out for a much healthier sum. Let's face it, Orlando taxpayers aren't hurting—they have Disney World in their burg. In case you're wondering, Courtney watchers tell us that she is still seeing **Ed Norton**, but the two of them still make a practice of arriving and leaving separately at the various soirees they attend just to throw the bloodhounds off their scent. Oh, is that why old Court has been flirting so outrageously with some of her old flames?



## GUIDED BY VOICES?

Speaking about the eternal flame: *Wireless Flash* revealed on the occasion of what would have been **Kurt Cobain's** 31st birthday last week that a man who claims he communicates with the dead says Cobain is spending his time in the after-life sitting around singing a song called "Don't Listen to the Voices." As strange as it seems, **The Reverend Speaker Gerald Polley** of Portland, Maine says Cobain's lyrics from beyond go like this: "Don't listen to the voices, Mama/They don't know what to do/Don't listen to the voices, Mama/They're only fooling you/Don't listen to the voices, Mama/They don't know what to do." You think he means Courtney? And only two months ago she revealed to pals she thought the slain designer **Gianni Versace** was trying to communicate with her by moving her Versace clothes from one place in her closet to another. Maybe that's why she moved to New York—to get away from the ghosts.

## JOEY RAMONE DOESN'T WANT TO BE SEDATED ANYMORE

**Joey Ramone** must not be feeling *that* bad if he's talking about his upcoming solo album, tentatively titled *My Fragmented Life*. Despite being in intensive care less than a month ago, stricken by a virulent case of the flu and a blood infection, Ramone is back home combing through boxes of tapes that span the past two decades for inclusion on his solo



Joey Ramone

bow. "It took a near-death experience to open the flood-gates, but now the songs are really coming," he told us. The tall, skinny, bespectacled one recently penned his first song since the Ramone's final show on August 6, 1996. "I wrote 'Don't Worry About Me,' and two weeks later I was in the hospital," Ramone mused. "Go figure." In addition to this solo project, the singer is part of a punk supergroup called the **Retards**, featuring Ramone, **Rancid's Tim Armstrong**, **D-Generation** bassist **Howie Pyro**, and shutterbug **B. J. Pappas**. Sources close to Armstrong reveal the band plans to release a single on Armstrong's **Hellcat** imprint through **Epitaph Records**. Speaking of the Ramones, bassist **C.J. Ramone** is featured on **Rob Zombie's** upcoming solo album, as is **Robin Finck** from **Nine Inch Nails**.

# Country Popular Among Other Format Listeners, Study Shows

Contrary to its truck-drivin', beer-drinkin' stereotype, Country radio appeals to a broad audience that crosses most format boundaries.

"Country music remains America's favorite format," observed Interep's Mary Ann Slepavic, author of the just-released 1998 Country Radio Qualitative Profile. "Its appeal crosses regions, lifestyles, and

## Banks Takes a Bite Of the Big Apple

Last week's GAVIN coverboy Doug Banks follows up his Quincy McCoy interview with the announcement that *The Doug Banks Morning*



signs on as an affiliate.

Banks debuted in NYC with a 24-hour broadcast February 20-21; his show will air 6-10 a.m. weekdays.

"Doug's sense of humor and perspective have the edge, energy, and vivaciousness that will appeal to our listeners," said 'BLS GM Kerner Anderson. "I anticipate taking Doug's show to places that are significant to our audience, like clubs, restaurants, and public facilities. It's going to be fun."

*Show* now will be heard in New York City, as heritage urban outlet W B L S

economic boundaries...and this may be its greatest asset to advertisers."

Additionally, Country P1 listeners are very loyal to their format, tuning to other formats considerably less frequently than those formats' primary listeners tune in to Country. The Interep report shows that:

- 29 percent of classic rock listeners also listen to Country, while only 11 percent of Country listeners tune in to rock;

- 26 percent of A/C listeners also listen to Country, while only 24 percent of the Country audience also listens to A/C;

- 25 percent of the Top 40 audience listeners to Country, while only 13 percent of all Country listeners also listen to Top 40; and

- 23 percent of News/Talk/Sport listeners also listen to Country, but only 21 percent of Country listeners tune in

to those formats.

Qualitatively, Country radio is the leading format among adults 18-plus who graduated from high school, are employed full-time, are the principal shopper in their family, and have children. Additionally:

- 69 percent of all Country listeners fall in the 25-54 demographic;

- 72 percent live in metropolitan areas;

- 64 percent are married and 46 percent have at least one child; and

- 62 percent live in households with incomes of at least \$30,000.

The Interep study used Simmons data to provide consistency with other market research data; Arbitron shows that Country radio enjoys a 10.5 audience share in the 94 continuously measured markets (Spring 1997, 12+, Monday-Sunday, 6 a.m.-midnight).

## Industry Passings

### BOB MERRILL

Composer Bob Merrill died this week; he was 77. The award-winning writer reportedly took his own life after suffering from chronic gastrointestinal problems for years.

From "How Much Is That Doggie in the Window?" to "I Am Woman," Merrill's compositions covered a variety of musical styles. His credits range from song ("Honeycomb," "Love Makes the

World Go Round") to stage (*Carnival, Sugar*) to screen (*Mahogany*). Among other noted works, he penned songs for *Hello Dolly!* and *Funny Girl* (the latter earned him two Grammys, a Tony nomination, and an Oscar).

### THOMAS CHAPIN

Pioneering Knitting Factory artist Thomas Chapin has died following a long battle with leukemia. He was 40 years old.

Chapin was one of the first musicians to perform at Michael Dorf's original Knitting Factory, and was the first artist to record for Knitting Factory Records; he ultimately issued six albums on the label. Friends will gather March 1 at the Knitting Factory in New York to perform Chapin's works for *Sky Piece*, a record to be released in his memory. Memorial donations can be sent to the Leukemia Society of America: 475 Park Ave. South, New York, NY 10016, or to the Thomas Chapin Memorial Fund at Phillips Academy, attn: Suzy Kendrick, 180 Main St., Andover, MA 01810.

## New CD Technology Could Spark Format War

Get ready for Generation Next.

A new CD format planned by Sony and Phillips might lead to a battle of formats similar to the VHS-Beta battle of the 1980s. According to *Music Week*, the new Super Audio CD, based on Direct Stream Digital recording and playback technology, would yield improved sound quality not only on existing CD players, but also when played on a future generation of machines.

Technology includes a hybrid disk containing a conventional CD layer and a high-density layer of channels capable of delivering multi-channel sound. The new disk also will employ a watermarking feature based on encoding technology to prevent counterfeiting.



# THAT'S SHO-BIZ

By Dave Sholin

Though it's a safe bet that **Chancellor** will continue to experience major growth (they picked up 11 more stations in Houston, Dallas, Pittsburgh, and San Diego this week), chances appear slim that **WPLJ**-New York will become a new member of the family any time soon.

Now that all the **Grammy** hoopla has died down, are plans already in motion to set the 1999 show back in Los Angeles?

Will listeners in Big D get a dose of **WRCX** morning maniac **Mancow** in the near future? A syndication deal is apparently going down, clearing his Chicago show to be a red on **KDGE (The Edge)**.



Getting a first hand peek at just how hot they look on **MTV**, newly-appointed VP/Programming **Ken Benson** (center) is surrounded by the four members of **Jive** recording group **Solid Harmonie** and the labels' Sr. VP Pop Promotion, **Jack Saller** (far left) and VP, Pop Promo **Denise George** at the arrangement.



Another casualty of the **Mercury/Motown** merge is long-time Sr. VP **James Cochran**, who'd been running the Motown promotion and marketing department since

1981. Stepping up to the plate is long-time Mercury Sr. VP **Wayman Jones**. Official date of the M-M merger was February 25—all Mercury R&B artists now are Motown artists.

Big news in the Twin Cities as Hot A/C **KSTP** announces its new morning team of **Van Patrick** and **Cheryl Lynn**.

Could the **Craig Lambert-to-Trauma** deal be seconds away from being signed as you read this?

Congrats to the **WOBK Group's** Sr. Director Promotion **Johnny Coppola** on his new VP stripes.

Big change at **WWKX (Hot 106)**-Providence, which has signed on to become the next **Howard Stern** affiliate.

**WIOQ (Q102)**-Philadelphia promotes PD and morning personality **Glenn Kalina** to OM. Kalina is currently searching for a co-host to help him wake-up the City of Brotherly Love.

Former **KNDD**-Seattle music director-turned nighttime jock **Marco Collins** departs the station after 6-1/2 years. Marco has accepted an industry gig on the label side of the biz. Collins last day will be next Friday (March 6).

Rochester gets a new rhythmic Top 40 as **WRCD** opts to drop Smooth Jazz and become **Jammin 107.3** with **Erick Anderson**, PD of alternative sister **WNVE**, tacking on additional duties.

Just several weeks after his appearance at the Gavin Seminar's "Legends of the Airwaves," **Charlie Tuna** announces his new syndicated show, **The Oldies Calendar**.

And a **Poe-Kat** update: **Bobby Poe, Jr.** checks in to say he'll now be managing the recording act **White Town**, while **Kat's** Doc is having trouble staying "retired." **Poe-Kat, Sr.** is working on bringing in country acts through his new home base in Oklahoma.

Modern A/C comes to Nashville via **106.7 the Planet**. The station, **WAMB**, was formerly a nostalgia outlet.

A few weeks after hitting the air, new rhythmic Top 40 **KWWV** "Nothin' But the Jams Kiss 95.7" in San Luis Obispo hires **KUMX**-New Orleans morning talent **MC Scrappy** as PD. Meanwhile, PD **Kandy Klutch** is accepting T&Rs for the prime spot on **Mix 104.1**.

**Y107**-Los Angeles has signed on **MTV's Singled Out** host **Chris Hardwick** for mornings. Hardwick will be paired with **Courtland Cox**, who was producer of **KROQ's** a.m. drive show. **Jamie Osborne**, who had been doing mornings on an interim basis, takes over production duties.

**Johnna Lister** last at **WORK** as Manager of Video Promotion, has been appointed MD of interactive TV channel **The BOX**.

Will it be a singing group or a basketball team for **Nightstar** recording artist **Donny Osmond** and wife **Debbie**? The happy couple just welcomed son number five, **Joshua Davis**, on February 16. By the way, it's the Osmond family's **fiftieth** grandchild! Baby congrats also to **Maverick's** **Barren Eggleston** and wife **Sheri Donovan** of **Y107** on the arrival of son **Maxwell Jacob**, born in the wee hours of February 15, missing Valentine's Day by just minutes.



**Remington Records'** duo **Audra & Alayna** keep **KJCK (The New Big Kat 94-5)**-Junction City, Kan. p.m. driver **Austin Michael** smiling.

On the Air & In the Grooves: ALEXANDRA RUSSELL • Sho-Prep and Flashbacks: RON FEIL  
Friends of Radio: JAMIE MATTESON • Sho-Dates: DIANE RUFER

GAVIN FEBRUARY 27, 1998

## Kelly to Helm Elektra Urban Promo

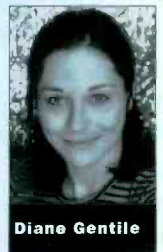


Mike Kelly

National Field Director **Mike Kelly** has been upped to VP, Urban Promotion at **Elektra**. "Mike has always shown great professionalism, as well as possessing a keen understanding of the complexities of urban promotion," said Senior VP **Richard Nash**. "The leadership role he's played with our field staff has been instrumental to the success of our department."

## A&M Signs Gentile for Rock

**Diane Gentile**, late of **EMI**, becomes Senior Director of Rock Promotion at **A&M**. Based in New York, she'll be responsible for developing and implementing the rock radio promotion strategies for acts like **Bryan Adams**, **Blues Traveler**, **Jonny Lang**, **Matthew Ryan**, and **Monster Magnet**. "Diane exudes the lifestyle of a true rock maven," says Senior Promo VP **Peter Napoliello**. "Her knowledge of the music and relentless spirit in promoting bands will greatly benefit the A&M repertoire for years to come."



Diane Gentile

Also at A&M, **Laura Grover** is named Director of Marketing.

## Coronffy to Reprise for A3



Alex Coronffy

**Alex Coronffy** jumps ship from **Geffen** to **Reprise** as Director of A3 Promotion. "Alex brings to this key post a real love for music and an in-depth knowledge of A3 radio," says Senior VP **Steve Tipp**, "both of which are essential in enhancing and expanding the Reprise profile in this fast-growing format."

## Loncao Adds Field Duties

**RCA Records** boosts **Dave Loncao** to VP Promotion and Field Development. He will now be involved in all radio formats (including Active Rock, A3, heritage rock, and college) as well as overseeing the development of strategies for the regional field staff. "To have a person with Dave's experience in radio promotion, artist management, and field development [is] a critical piece in developing the plan to make RCA's Promotion team the best in the industry," says Senior VP **Ron Geslin**.



Dave Loncao

RCA also lures **Angela Hamlin** away from **MCA** as National Director of Promotion/Operations. She'll be responsible for all matters pertaining to the operation and administration needs of the promotion department, including budgets, personnel, and strategy execution.

## Almo Names Regional Reps

Los Angeles-based **Almo Sounds**, which recently signed a distribution deal with **Interscope**, continues to build a solid national staff, this time with the addition of five regional promotion directors. Head of Promotion **Alan Oremán** explains, "I wanted to put together the most enthusiastic and passionate group possible. Their dedication and energy will strengthen Almo's position in the U.S. marketplace." The hirings: **Cheryl Kovalchik**, Los Angeles; **Chelle Davis**, Dallas; **Bob Salerno**, Chicago; **Gina Suarez**, Atlanta; **Jocelyn Taub**, New York.



# Sho-Dates

**March 1**

**J.J. Davis** Platinum Broadcasting  
**Stanley Toole** WJMZ-Greenville, S.C.  
**Bill Leen** (Gin Blossoms), **Janis Gill**  
 (Sweethearts of the Radio), **Sara**  
**Hickman**, **Roger Daltrey**

**March 2**

**Kelly Woo** Priority Records  
**Method Man** (Wu-Tang Clan),  
**Lou Reed**, **Doc Watson**, **Larry Stewart**  
 (Restless Heart), **Jon Bon Jovi**

**March 3**

**Raven Guy** WTUG-Tuscaloosa, Ala.  
**Larry Stewart**, **Robyn Hitchcock**

**March 4**

**D.J. Ennis** A&M Records  
**John Allen** KTNW-Texarkana, Texas  
**Michele Allen** WFAS/FM-White  
 Plains, N.Y.  
**Bill Pfordresher** Elektra Entertainment  
**Ronn Moss** (Player), **Bobby Womack**,  
**Chris Squire**, **Evan Dando**  
 (Lemonheads)

**March 5**

**Johnnie Walker** Def Jam Records  
**Tommy Cash**, **Eric Daniels**, **Phil Ward**  
 (The High Lonesome)

**March 6**

**Bill Thorman**  
**Betsy B. Jarvis** WLHM-Logansport, Ind.  
**David Gilmour**, **Kiki Dee**, **Marc**  
**Jordan**, **Dan Hill**, **Skip Ewing**,  
**Stephen Schwartz**

**March 7**

**Lance Newman** KOJM-Havre, Mont.  
**David Dalton** GAVIN  
**Stan Pierce** KAFF-Flagstaff, Ariz.  
**Mark Strickland** All Access Music Group  
**Peter Wolf**, **Taylor Dayne**, **Randy**  
**Guss** (Toad the Wet Sprocket)

## Sho-Case



**BILLY JOEL**

Billy Joel went ballistic earlier this month when he saw his video for "Keeping the Faith" on VH1's *Pop Up Video* with the bubbled comment, "It's rumored Christie (Brinkley) didn't keep the faith with Billy." The cable channel has pulled the episode that featured the video at the request of Joel.

## Sho-Prep

**SEAN LENNON ONO**

*Photosynthesis*, the Sean Lennon Ono solo album, is set for release this spring on the Beastie Boys' label, Grand Royal.

**BOYZ II MEN**

Boyz II Men have launched a clothing line for men and women. They've formed a partnership with Paula Abdul and her husband Brad Beckerman's line, the Groove Company.

**ALL SAINTS**

All Saints won prestigious Brit Awards (the UK's Grammy equivalent) earlier this month for Best Single and Best Video.

**DUNCAN SHEIK**

In the March 2 issue of *People*, Duncan Sheik says of Elton John, "I am definitely not a fan of his recent work. Not even that Princess Diana 'Candle in the Wind' thing. His songs over the past few years have made me cringe."

**ALANIS MORISSETTE**

A brand new Alanis Morissette song, "Uninvited," will be featured on the soundtrack to the film *City of Angels*, due for release at the end of March.

**MADONNA**

Madonna says she agreed to have her daughter Lourdes photographed for an exclusive spread in the March *Vanity Fair* to cut into the potential benefits any unauthorized photos of the child would bring to the paparazzi.

**ROLLING STONES**

When the Rolling Stones played a private gig for Pepsi executives and clients last month in Hawaii, Mick Jagger quipped, "I did coke for 20 years, and now I'm doing Pepsi."

**HANSON**

Academy Award-nominated director Gus Van Sant (*Good Will Hunting*) has just completed filming a video for Hanson's latest single "Weird."

**BILLIE MYERS**

Billie Myers says her hit single, "Kiss the Rain," was written in Miami after a phone call with her lover in London. Says Myers, "It's about picking up the phone and being convinced there's someone else. They deny it, but you still don't believe them."

**DAVE KOZ**

Dave Koz will appear in a photo spread in a forthcoming issue of *Playgirl* magazine; he'll appear fully clothed in this fashion-focused piece.

**ELVIS COSTELLO**

Elvis Costello has signed with Mercury Records for pop music and with another Polygram label for jazz and classical. In the fall, Mercury will release an album of Costello songs written with Burt Bacharach.

**DAVID CROSBY**

Stephen Stills' son Chris is not the only Crosby, Stills and Nash offspring making inroads in contemporary music. David Crosby's son James is in a band called CPR, and they're performing at this summer's Montreaux Jazz Festival in Switzerland.

**CELINE DION**

Celine Dion's performance of "My Heart Will Go On" from the film *Titanic* has a fairly solid chance to win an Oscar. The song won a Golden Globe as Best Original Song last month, and 16 of the last 18 to do so have also won an Oscar the same year.

**MALCOLM McLAREN**

Sex Pistols inventor Malcolm McLaren has put together his own all-girl band to rival All Saints and Spice Girls. McLaren's group, Jungk—also dubbed the Rice Girls—is from Singapore. Members were recruited from a top modeling agency.

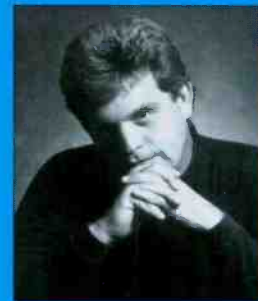
**NATALIE IMBRUGLIA**

Natalie Imbruglia is the fourth person to record and release a version of the song "Torn." The first to do so was a group called Ednaswap on Elektra in 1995, followed by a Danish woman, Lis Sorensen, and then a Norwegian, Trine Rein in 1996.

F.O.R. #223

# Friends of Radio

Thom Schuyler



Senior VP, A&R, RCA Label Group Nashville

**Hometown & Birthday:**  
 Bethlehem, Pa.  
 June 10, 1952

**What radio station did you listen to growing up?**  
 WAEB-Allentown, Pa.

**If I owned a radio station, I would:**  
 Program music that I loved to listen to, regardless of format or style and reduce the number of inane commercials.

**First record I remember buying:**  
 "Needles and Pins" by the Searchers, which was written by Sonny Bono.

**The last record I went out of my way to listen to:**  
 The Capeman by Paul Simon, Time Out of My Mind by Bob Dylan, and a recent release by Jonatha Brooke.

**An artist I'd like to work with in the future:**  
 Fanny J. Crosby

**Most memorable/proudest career moment:**  
 The best and purest part of the business for me is, and always will be, the craft of songwriting. The recognition I received as a writer is the most meaningful.

**Future ambitions:**  
 To not get lazy, to learn and grow as a part of the creative community, to spread the gospel of the depth and breadth of the resources within the Nashville music community, to accept and build upon the couple of things I do well and stay away from everything else.

## FOUNDATION WITH A PORPOISE



Surfdog and Interscope Records presented a check for \$166,261 in proceeds from the *MOM II; Music for our Mother Ocean* album to the Surfrider Foundation environmental organization. Shown with the "original wave-rider check" are (l-r): Surfdog Records President Dave Kaplan, Surfrider Exec. Director Pierce Flynn, and Interscope Records President Tom Whalley.



**MOST ADDED**



**MADONNA (46)**  
**ROBYN (39)**  
**FIONA APPLE (28)**  
**CHUMBAWAMBA (25)**  
**NATALIE IMBRUGLIA (24)**

**TOP TIP**

**DESTINY'S CHILD**

"No, No, No"  
 (Columbia/CRG)

Last week's Record to Watch continues to make programmers say "yes," despite its title. Among the new are 98PXY-Rochester, WMGI-Terre Haute, Ind., KLYV-Dubuque, WCIL-Carbondale, Ill. and Z107.7-St. Louis.

**RECORD TO WATCH**

**JAMES HORNER**

"Southampton" (Sony Classical/WORK)  
 With *Titanic* still drawing record crowds, this entry nearly doubles its spin total and claims 12 adds including Kiss 108-Boston, WKSE-Buffalo, WQGN-New London, Z93-Dayton, Z104-Madison, Sweet 98-Omaha, XL106.7-Orlando, and more.

# Gavin Top 40

| TW |   | Weeks | Reports | Adds | SPINS | TREND |
|----|---|-------|---------|------|-------|-------|
| 1  | <b>CELINE DION</b> - My Heart Will Go On (550 Music)                    | 13    | 177     | 0    | 9224  | -73   |
| 2  | <b>SAVAGE GARDEN</b> - Truly, Madly, Deeply (Columbia/CRG)              | 19    | 168     | 0    | 8088  | -177  |
| 3  | <b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)                               | 17    | 163     | 0    | 7577  | -73   |
| 4  | <b>BACKSTREET BOYS</b> - As Long As You Love Me (Jive)                  | 18    | 145     | 0    | 6174  | -458  |
| 5  | <b>BILLIE MYERS</b> - Kiss The Rain (Universal)                         | 25    | 152     | 3    | 5942  | +191  |
| 6  | <b>JANET JACKSON</b> - Together Again (Virgin)                          | 18    | 143     | 0    | 5896  | -293  |
| 7  | <b>JIMMY RAY</b> - Are You Jimmy Ray? (Epic)                            | 8     | 154     | 1    | 5085  | +63   |
| 8  | <b>LOREENA MCKENNITT</b> - The Mummers' Dance (Warner Bros.)            | 12    | 147     | 1    | 5017  | +253  |
| 9  | <b>K-CI &amp; JOJO</b> - All My Life (MCA)                              | 13    | 130     | 10   | 4620  | +346  |
| 10 | <b>THIRD EYE BLIND</b> - How's It Going To Be (Elektra/EEG)             | 17    | 138     | 2    | 4465  | -22   |
| 11 | <b>SMASH MOUTH</b> - Walkin' On The Sun (Interscope)                    | 26    | 114     | 0    | 4365  | -764  |
| 12 | <b>'N SYNC</b> - I Want You Back (RCA)                                  | 7     | 140     | 3    | 4342  | +287  |
| 13 | <b>USHER</b> - You Make Me Wanna... (LaFace/Arista)                     | 26    | 108     | 0    | 4287  | -155  |
| 14 | <b>GREEN DAY</b> - Time Of Your Life (Reprise)                          | 13    | 124     | 0    | 4272  | -219  |
| 15 | <b>BEN FOLDS FIVE</b> - Brick (550 Music)                               | 9     | 133     | 4    | 3617  | +318  |
| 16 | <b>ROBYN</b> - Show Me Love (RCA)                                       | 24    | 98      | 1    | 3569  | -464  |
| 17 | <b>SPICE GIRLS</b> - Too Much (Virgin)                                  | 8     | 127     | 1    | 3557  | +18   |
| 18 | <b>NATALIE IMBRUGLIA</b> - Torn (RCA)                                   | 5     | 150     | 24   | 3449  | +964  |
| 19 | <b>THE VERVE</b> - Bitter Sweet Symphony (Virgin)                       | 14    | 126     | 7    | 3406  | +304  |
| 20 | <b>ALL SAINTS</b> - I Know Where It's At (London/Island)                | 8     | 121     | 0    | 3387  | -47   |
| 21 | <b>WILL SMITH</b> - Gettin' Jiggy Wit It (Columbia/CRG)                 | 14    | 104     | 4    | 3317  | +163  |
| 22 | <b>MADONNA</b> - Frozen (Maverick/Warner Bros.)                         | 2     | 145     | 46   | 2899  | N     |
| 23 | <b>UNCLE SAM</b> - I Don't Ever Want To See You Again (Stonecreek/Epic) | 15    | 87      | 3    | 2728  | +20   |
| 24 | <b>USHER</b> - Nice & Slow (LaFace/Arista)                              | 10    | 78      | 8    | 2664  | +306  |
| 25 | <b>LISA LOEB</b> - I Do (Geffen)  | 18    | 85      | 0    | 2606  | -848  |
| 26 | <b>AQUA</b> - Turn Back Time (MCA) †                                    | 5     | 118     | 13   | 2461  | +452  |
| 27 | <b>BOYZ II MEN</b> - A Song For Mama (Motown)                           | 15    | 74      | 1    | 2430  | -126  |
| 28 | <b>CHUMBAWAMBA</b> - Tubthumping (Republic/Universal)                   | 22    | 83      | 0    | 2428  | -632  |
| 29 | <b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise) †                 | 3     | 120     | 17   | 2415  | +899  |
| 30 | <b>AEROSMITH</b> - Pink (Columbia/CRG)                                  | 14    | 82      | 0    | 2253  | -451  |
| 31 | <b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol) †                     | 16    | 103     | 11   | 2181  | +471  |
| 32 | <b>SARAH McLACHLAN</b> - Sweet Surrender (Nettwerk/Arista)              | 15    | 73      | 0    | 2060  | -619  |
| 33 | <b>SUGAR RAY</b> - Fly (Lava/Atlantic)                                  | 29    | 69      | 0    | 1983  | -292  |
| 34 | <b>MEREDITH BROOKS</b> - What Would Happen (Capitol)                    | 19    | 63      | 0    | 1833  | -777  |
| 35 | <b>PAULA COLE</b> - I Don't Want To Wait (Imago/Warner Bros.)           | 33    | 53      | 0    | 1708  | -188  |
| 36 | <b>PAULA COLE</b> - Me (Imago/Warner Bros.)                             | 5     | 89      | 12   | 1701  | N     |
| 37 | <b>BRIAN MCKNIGHT</b> - Anytime (Mercury)                               | 7     | 39      | 3    | 1657  | N     |
| 38 | <b>BLESSID UNION</b> - Light In Your Eyes (Capitol)                     | 16    | 59      | 0    | 1597  | -616  |
| 39 | <b>JANA</b> - Near Me (Curb)  | 7     | 69      | 3    | 1534  | +65   |
| 40 | <b>SHANIA TWAIN</b> - You're Still The One (Mercury)                    | 7     | 71      | 2    | 1481  | -35   |

† = Daypart

Total Reports This Week 203 Last Week 205

**Chartbound**

|   | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|
| <b>ROBYN</b> - "Do You Really Want Me?" (RCA)       | 92      | 39   | 1368  | +552  |
| <b>THE TUESDAYS</b> - "It's Up to You" (Arista)     | 83      | 23   | 1389  | +752  |
| <b>CHUMBAWAMBA</b> - "Amnesia" (Republic/Universal) | 83      | 25   | 1371  | +360  |
| <b>TONIC</b> - "Open Up Your Eyes" (Polydor/A&M)    | 82      | 11   | 1470  | +207  |
| <b>EDWIN McCAIN</b> - "I'll Be" (Lava/Atlantic)     | 73      | 7    | 1476  | +153  |

**Inside Top 40** BY DAVE SHOLIN



## Behind the Curtain: Radio's Legendary Talent

It's been three years since GAVIN debuted "The Legends of the Airwaves" at our Seminar in Atlanta, and each panel has provided moments that take the audience through the gamut of human emotions. That was certainly true in San Diego recently, when Moderator **Joey Reynolds** hosted **Jeff & Jer, Bobby Rich, Charlie Tuna, and "Shotgun" Tom Kelly**. Whether it was Charlie Tuna saying one must be true to their own style ("I couldn't do **Howard Stern's** act") or Bobby Rich describing the ecstasy of being Number One 12-plus ("loving the feeling of wrapping our arms around the town and knowing you're making a difference"), it was clear to everyone assembled why those on stage deserve to be considered legends in our business.

Rich, who is PD and morning personality at **KMXZ-Tucson** and has traveled the country the past three decades, gave many in the room some food for thought when he confessed that, "about six years

ago, I did something I'd never thought of doing before, and that was thinking of where I wanted to work instead of where the next job would take me."

Even though Bobby, his wife **Debbie**, and their family experienced the financial heartbreak of "taking our life savings and investing in a small radio station, only to watch it go broke months later,"



"Southern California Legends" (l-r): Bobby Rich, moderator Joey Reynolds, Charlie Tuna, "Shotgun" Tom Kelly, Jeff & Jer

they held on to to their dream and stayed in Tucson where they want to remain forever. They got lucky when Bobby landed his current position in the market. "We found a spot we love and hopefully we'll stay with a good company that is employee-owned and only has

around 15 stations instead of 300. I'll do the morning show for as long as I can and love every second of it, because it's the greatest thing in the world!"

Like many on this and previous Legends sessions, Charlie Tuna (Art Ferguson) caught the radio bug at a young age when he became a fan of 50KW blowtorch **KOMA** in Okalahoma City. At 21, he got the opportunity to work at his "dream station," where he had every



RCA's Behan Johnson helped warm up our "Legends" audience with some tunes. Shown here (l-r): Monica Behan, the "Duke", Deron Johnson, and RCA's Eric Baker

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

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

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



## Up &amp; Coming

| Reports | Adds | SPINS | TRENDS |   |
|---------|------|-------|--------|---|
| 50      | 9    | 813   | -31    | <b>JONNY LANG</b> - Missing Your Love (A&M)   |
| 43      | 6    | 731   | +138   | <b>DAKOTA MOON</b> - A Promise I Make (Elektra/EEG)   |
| 40      | 7    | 1090  | +115   | <b>DESTINY'S CHILD</b> - No, No, No (Columbia/CRG)  |
| 38      | 2    | 1070  | -73    | <b>MARIAH CAREY</b> - Breakdown (Columbia/CRG)  |
| 35      | 7    | 905   | +264   | <b>KP &amp; ENVYI</b> - Swing My Way (EastWest/EEG)   |
| 34      | 2    | 745   | +23    | <b>FLEETWOOD MAC</b> - Landslide (Reprise)  |
| 33      | 17   | 317   | +177   | <b>HANSON</b> - Weird (Mercury)   |
| 32      | 28   | 109   | +74    | * <b>FIONA APPLE</b> - Shadowboxer (Clean Slate/WORK)   |
| 31      | 3    | 911   | +139   | <b>MASE</b> - What You Want (Bad Boy/Arista)  |
| 31      | 12   | 510   | +260   | <b>JAMES HORNER</b> - Southampton (Sony Classical/WORK)   |
| 31      | 14   | 297   | +297   | <b>SHE MOVES</b> - It's Your Love (Geffen)  |
| 26      | 3    | 747   | -15    | <b>SWV</b> - Rain (RCA)   |
| 25      | 4    | 567   | +143   | <b>WYCLEF JEAN</b> - Gone 'Til November (Columbia/CRG)  |
| 22      | 3    | 459   | +18    | <b>ALLURE</b> - Last Chance (Crave)   |
| 21      | —    | 473   | -6     | <b>ROLLING STONES</b> - Saint Of Me (Virgin)  |
| 21      | 7    | 340   | +86    | <b>BACKSTREET BOYS</b> - Everybody (Jive)   |
| 20      | —    | 390   | +48    | <b>TOUCH THE SKY</b> - Suffered For The Last Time (Copper Plate)                                    |
| 19      | 7    | 279   | +17    | <b>BEHAN JOHNSON</b> - World Keeps Spinning (RCA)   |
| 18      | 1    | 576   | +13    | <b>NEXT</b> - Too Close (Arista)  |
| 18      | —    | 479   | -187   | <b>LUTRICIA McNEAL</b> - Ain't That Just The Way (Crave)  |
| 18      | 3    | 250   | +135   | <b>RICHIE SAMBORA</b> - Hard Times Come Easy (Mercury)  |
| 18      | 2    | 238   | +17    | <b>STAR</b> - Do U Want My Love (Def Beat)  |
| 17      | 9    | 231   | +191   | * <b>JANET JACKSON</b> - I Get Lonely (Virgin)  |
| 16      | —    | 731   | +97    | <b>TIMBALAND &amp; MAGOO</b> - Luv 2 Luv U (Atlantic)   |
| 16      | 1    | 500   | -51    | <b>ERICK SERMON, KEITH MURRAY &amp; REDMAN</b> - Rapper's Delight (Priority)                        |
| 16      | 1    | 314   | +13    | <b>STEREOPHONICS</b> - Traffic (V2)   |
| 14      | 2    | 316   | +15    | <b>2 PAC</b> - Do For Love (Amaru/Jive)   |
| 13      | —    | 326   | -64    | <b>CORNERSHOP</b> - Brimful Of Asha (Luaka Bop/Warner Bros.)  |
| 13      | 2    | 283   | +44    | <b>LSG</b> - Curious (EastWest/EEG)   |
| 13      | 5    | 274   | -60    | <b>KAI</b> - Say You'll Stay (HD/Geffen)  |
| 13      | 1    | 164   | +56    | <b>ZOBA</b> - Fax Me (Starbound)  |
| 13      | 6    | 100   | +65    | * <b>SAMANTHA COLE</b> - Without You (Universal)  |
| 12      | —    | 390   | +67    | <b>MARY J. BLIGE</b> - Seven Days (MCA)   |
| 12      | 3    | 284   | +33    | <b>DRU HILL</b> - 5 Steps (Island)  |
| 12      | —    | 261   | +20    | <b>SMASH MOUTH</b> - Why Can't We Be Friends (Interscope)   |
| 12      | 5    | 123   | +46    | * <b>IVY MARKAITY</b> - My Hip Life (National)  |
| 12      | 12   | 62    | +62    | * <b>INNER CIRCLE</b> - Not About Romance (Sound Bwoy)  |
| 11      | 2    | 315   | +68    | <b>THE PRESIDENTS OF THE UNITED STATES...</b> - Video Killed the Radio Star (Maverick/Warner Bros.) |
| 11      | 2    | 314   | +123   | <b>SYLK-E. FYNE</b> - Romeo And Juliet (RCA)  |
| 11      | 2    | 268   | +16    | <b>JODY WATLEY</b> - Oh The Hook (Atlantic)   |
| 11      | 7    | 126   | +85    | * <b>ELTON JOHN</b> - Recover Your Soul (Rocket/Island)   |
| 10      | 2    | 207   | +36    | * <b>FASTBALL</b> - The Way (Hollywood)   |
| 10      | 1    | 158   | +87    | <b>JAMES IHA</b> - Be Strong Now (Virgin)   |
| 10      | —    | 156   | +16    | * <b>ARETHA FRANKLIN</b> - A Rose Is Still A Rose (Arista)  |

**Drops:** #32-Bryan Adams, #35-Alana Davis, #40-INOJ, Queen Pen, Collective Soul, Gary Barlow, Pearl Jam, Montell Jordan, Oasis, Everclear

\* Indicates Debut

intention of using his real name on the air. But a week before his arrival, illness struck the KOMA airstaff and newsmen **Chuck Riley** (now a top voiceover talent) was asked to jock. Afraid he would compromise his journalistic integrity, Riley opted to use another name, one that struck him the night before while watching a commercial for...guess who?

**Starkist Tuna.** The name was a hit, and when our hero got to KOMA, he was told *that's* who management wanted him to be. The name stuck as he traveled to the seaport city of Boston. When he eventually landed at **KHJ**-Los Angeles, he again came *thisclose* to using his real name, but "four days before going on the air, **Bill Drake** decided I should stick with Charlie Tuna, because it was short and would go better with an a cappella jingle."

Leaving their overcoats behind, **Star 100.7** morning stars Jeff & Jer left Chicago for what was then known as **B100**-San Diego. But their scariest moment, they said, was going across the street to rival **Q106** because, "we didn't know if they the audience would go with us." Listeners soon let them know felt a bond with the pair that goes far beyond the a.m. laughs.

"Shotgun" Tom Kelly told a story from his days at one-time Top 40 giant **KCBQ**. Seems PD **Buzz Bennett** and APD Rich "**Brother**" **Robbin** had pulled off a major coup by getting an exclusive debut on a new **John Lennon** song. The station talked it up in a major way, telling the audience they'd be the first in the world to hear it, but no one knew exactly when the song would arrive. "Shotgun" was the lucky jock on-air when it finally appeared, and as Robbin rushed to put it on cart and label it, Kelly gave it his best possible buildup, making it a dramatic moment for "this world premiere of the new John Lennon song, *Imogene!*" The room broke into hysterical laughter, but Kelly recalled that Robbin was not quite so amused.

Later, in a moving tribute and close to tears, "Shotgun" praised **The Real Don Steele**, whom he said, "blazed a trail for all of us and what we do on the radio." A few minutes later, "Shotgun" (who has been hired to succeed Steele at **KRTH**-Los Angeles) presented Steele's widow **Shaune** with a special **GAVIN** plaque that proclaimed him "The World's Greatest Afternoon Boss Jock."

Special thanks to Joey Reynolds for his wit and skill as moderator (as well as his cheesecake) and to "Radio's Best Friend" **Art Vuolo** for his exceptional video presentations of the panelists and The Real Don Steele. ●

## ARTIST PROFILE

## EDWIN McCAIN



**McCain's band is (L-R): Larry Chaney, Dave Harrison, Edwin McCain, Scott Bannevich, and Craig Shields**  
**HOMETOWN & BIRTHDATE:** Greenville, S.C.; January 20, 1970

**LABEL:** Lava/Atlantic  
**Senior VP, Promotion-Atlantic:** **DANNY BUCH**

**CURRENT SINGLE:** "I'll Be"  
**CURRENT ALBUM:** *Misguided*  
**Roses**

**MAJOR MUSICAL INFLUENCES:** "David Wilcox, Earth, Wind and Fire, Al Green, all the Motown stuff, Seal, Sting, Jimi Hendrix, and Prince."

**THINGS THAT MAKE YOU HAPPY:** "Flying gliders, touring (I actually like it—even after spending 15 hours in a rental car today)."

**THINGS THAT MAKE YOU SAD:** "Prejudice, inattentive crowds, dirty clothes."

**FAVORITE WAYS TO RELAX:** "Golfing, visiting Harbor Island in the Bahamas, and watching the Discovery Channel."

**PET PEEVE:** "Telemarketing calls. My favorite response is, 'I'd love your product, but I gotta run; give me your home number and I'll call you back.' When they say they can't do that, I say, 'Well, you called me on my home number, didn't you?' And you know what's funnier? I *did* telemarketing!"

**WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE:** "A doctor like my Dad, but I have a weak stomach, so that took care of that."

**PROUDEST CAREER ACHIEVEMENT TO-DATE:** "Being the Co-founder of the America Street Foundation in Charleston, which rebuilds dilapidated houses for low income families."

**FUTURE AMBITIONS:** "To be on the road in 15 years, have people show up, and still have a musical life. I'd love to avoid the flash-in-the-pan syndrome."



19 Soundscan (39,740 pieces this week)

17 Hot 100

10 Mainstream Monitor

27 Top 40 Adult

32 Modern Adult



3530 detections • 24 million in audience

Major Airplay includes:

|          |          |          |           |
|----------|----------|----------|-----------|
| WFLY 54x | WZJM 27x | WZNY 43x | KKMG 50x  |
| WPLJ 32x | WNCL 20x | WXXL 31x | KZZU 45x  |
| WBLI 22x | WGTZ 47x | WFLZ 22x | 295.7 25x |
| WPRO 44x | WZPL 22x | WCIL 57x | KBKS 22x  |
| WAEB 16x | WLKT 34x | KHFI 44x | WQSL 55x  |
| WWZZ 36x | WSTR 24x | WLSS 34x | KUMX 57x  |

LP in stores March 10th

Appearances

Jay Leno 3/20 Keenan 3/19 Regis & Kathie Lee TBA  
Rosie O'Donnell 3/23 MTV Spring Break 3/21

New York #20  
Los Angeles #29  
Dallas #12  
Detroit #19

Houston #19  
Minneapolis #8  
Seattle #18  
Pittsburgh #4

St. Louis #11  
Kansas City #10  
Columbus #13  
Salt Lake City #9

ARE YOU

JIMMY RAY?

The first single from the debut album  
"Jimmy Ray"

Management: Simon Fuller at 19 Management

Produced by Con Fitzpatrick

[www.epicrecords.com/jimmyray](http://www.epicrecords.com/jimmyray)

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68-64



March 5-8, 1998

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# GO Chart

**GO MOST ADDED**  
MADONNA (32)  
NATALIE IMBRUGLIA (20)  
ROBYN (19)

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

| TW |  | SPINS | TREND    |
|----|--|-------|----------|
| 1  | <b>CELINE DION</b> - My Heart Will Go On (550 Music)             | 4276  | +20      |
| 2  | <b>MATCHBOX 20</b> - 3 AM (Lava/Atlantic)                        | 4020  | +19      |
| 3  | SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)              | 3962  | -22      |
| 4  | <b>BILLIE MYERS</b> - Kiss The Rain (Universal)                  | 3585  | +172     |
| 5  | <b>LOREENA MCKENNITT</b> - The Mummers' Dance (Warner Bros.)     | 3239  | +204     |
| 6  | <b>JIMMY RAY</b> - Are You Jimmy Ray? (Epic)                     | 3237  | +268     |
| 7  | BACKSTREET BOYS - As Long As You Love Me (Jive)                  | 3128  | -183     |
| 8  | JANET JACKSON - Together Again (Virgin)                          | 3001  | -133     |
| 9  | GREEN DAY - Time Of Your Life (Reprise)                          | 2892  | +74      |
| 10 | THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)             | 2735  | +35      |
| 11 | <b>'N SYNC</b> - I Want You Back (RCA)                           | 2384  | +226     |
| 12 | <b>THE VERVE</b> - Bitter Sweet Symphony (Virgin)                | 2328  | +200     |
| 13 | <b>BEN FOLDS FIVE</b> - Brick (550 Music)                        | 2234  | +219     |
| 14 | <b>ALL SAINTS</b> - I Know Where It's At (London/Island)         | 2119  | +122     |
| 15 | <b>SPICE GIRLS</b> - Too Much (Virgin)                           | 2072  | +174     |
| 16 | SMASH MOUTH - Walkin' On The Sun (Interscope)                    | 2025  | -139     |
| 17 | <b>K-CI &amp; JOJO</b> - All My Life (MCA)                       | 1939  | +212     |
| 18 | <b>NATALIE IMBRUGLIA</b> - Torn (RCA)                            | 1858  | +727     |
| 19 | <b>ERIC CLAPTON</b> - My Father's Eyes (Duck/Reprise)            | 1645  | +678     |
| 20 | LISA LOEB - I Do (Geffen)  | 1624  | -154     |
| 21 | SARAH McLACHLAN - Sweet Surrender (Netwerk/Arista)               | 1598  | -138     |
| 22 | ROBYN - Show Me Love (RCA)                                       | 1575  | +10      |
| 23 | <b>WILL SMITH</b> - Gettin' Jiggy Wit It (Columbia/CRG)          | 1427  | +107     |
| 24 | <b>USHER</b> - You Make Me Wanna... (LaFace/Arista)              | 1417  | -27      |
| 25 | <b>AQUA</b> - Turn Back Time (MCA)                               | 1412  | +311     |
| 26 | AEROSMITH - Pink (Columbia/CRG)                                  | 1410  | -58      |
| 27 | <b>MARCY PLAYGROUND</b> - Sex and Candy (Capitol)                | 1275  | +256     |
| 28 | <b>JANA</b> - Near Me (Curb)                                     | 1266  | +84      |
| 29 | CHUMBAWAMBA - Tubthumping (Republic/Universal)                   | 1223  | -129     |
| 30 | MEREDITH BROOKS - What Would Happen (Capitol)                    | 1163  | -82      |
| 31 | UNCLE SAM - I Don't Ever Want To See You Again (Stonecreek/Epic) | 1159  | +15      |
| 32 | <b>PAULA COLE</b> - Me (Imago/Warner Bros.)                      | 1153  | <b>N</b> |
| 33 | <b>TONIC</b> - Open Up Your Eyes (Polydor/A&M)                   | 1147  | +178     |
| 34 | <b>MADONNA</b> - Frozen (Maverick/Warner Bros.)                  | 1139  | <b>N</b> |
| 35 | <b>CHUMBAWAMBA</b> - Amnesia (Republic/Universal)                | 1124  | <b>N</b> |
| 36 | <b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)                    | 1104  | <b>N</b> |
| 37 | <b>USHER</b> - Nice & Slow (LaFace/Arista)                       | 1098  | <b>N</b> |
| 38 | SHANIA TWAIN - You're Still The One (Mercury)                    | 1067  | +71      |
| 39 | ALANA DAVIS - 32 Flavors (Elektra/EEG)                           | 1055  | -45      |
| 40 | BRYAN ADAMS - Back To You (A&M)                                  | 1049  | -203     |

### Crossover

#### URBAN/DANCE

- MARIAH CAREY w/ BONE THUGS-N-HARMONY - "Breakdown" (Columbia/CRG)
- DESTINY'S CHILD - "No, No, No" (Columbia/CRG)
- KP & ENVYI - "Swing My Way" (EastWest/EEG)
- SWV - "Rain" (RCA)
- ALLURE - "Last Chance" (Crave)
- MASE feat. TOTAL - "What You Want" (Bad Boy/Arista)

ARETHA FRANKLIN - "A Rose Is Still a Rose" (Arista)

#### ALTERNATIVE

- CORNERSHOP - "Brimful of Ashra" (Luaka Bop/Warner Bros.)
- STEREOPHONICS - "Traffic" (V2)
- SMASH MOUTH - "Why Can't We Be Friends?" (Interscope)
- FASTBALL - "The Way" (Hollywood)



**MOST ADDED**



**MADONNA (30)**  
**NATALIE IMBRUGLIA (22)**  
**\*\*ERIC CLAPTON (15)**  
**\*\* THE TUESDAYS (15)**  
**ELTON JOHN (11)**

**TOP TIP**

**AQUA**  
*"Turn Back Time"*  
 (MCA)

Make it two-for-two for Aqua. Reporting three or more spins per day are KHMx, WAKS, KDEC, KEMB, KNNN, WFPS, WVNC, KQMX, Q93, WCKQ, KKBj, and KRAJ.

**RECORD TO WATCH**

**THE TUESDAYS**  
*"It's Up to You"*  
 (Arista)

Jangles, Bangles, and pure girl pop. The sound is always attractive and has won over WAKS, WMXB, WMTX, KKPn, Y93, WVNC, Q93, WJRZ, and WTSX already.

# Gavin Hot A/C

| TW | Reports   | Adds | SPINS | TREND |      |
|----|---|------|-------|-------|------|
| 1  | MATCHBOX 20 - 3 AM (Lava/Atlantic)                                    | 106  | 0     | 4238  | -31  |
| 2  | SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)                   | 105  | 2     | 4134  | -4   |
| 3  | CELINE DION - My Heart Will Go On (550 Music)                         | 99   | 1     | 3956  | +22  |
| 4  | LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)                 | 106  | 1     | 3645  | -36  |
| 5  | BILLIE MYERS - Kiss The Rain (Universal)                              | 97   | 0     | 3427  | +101 |
| 6  | SMASH MOUTH - Walkin' On The Sun (Interscope)                         | 84   | 0     | 3164  | -56  |
| 7  | LISA LOEB - I Do (Geffen)   | 90   | 0     | 2977  | -328 |
| 8  | GREEN DAY - Time Of Your Life (Reprise)                               | 86   | 3     | 2623  | +76  |
| 9  | THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)                  | 81   | 2     | 2444  | +37  |
| 10 | SARAH McLACHLAN - Sweet Surrender (Nettwerk/Arista)                   | 83   | 0     | 2379  | -544 |
| 11 | BACKSTREET BOYS - As Long As You Love Me (Jive)                       | 73   | 1     | 2171  | -17  |
| 12 | BEN FOLDS FIVE - Brick (550 Music)                                    | 78   | 1     | 2149  | +151 |
| 13 | NATALIE IMBRUGLIA - Torn (RCA)  | 92   | 22    | 2119  | +517 |
| 14 | PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)                | 64   | 0     | 2112  | -131 |
| 15 | THE VERVE - Bitter Sweet Symphony (Virgin)                            | 80   | 7     | 2070  | +249 |
| 16 | ERIC CLAPTON - My Father's Eyes (Duck/Reprise)                        | 94   | 15    | 2068  | +637 |
| 17 | SUGAR RAY - Fly (Lava/Atlantic)                                       | 59   | 0     | 1738  | -226 |
| 18 | TONIC - If You Could Only See (Polydor/A&M)                           | 55   | 1     | 1733  | -196 |
| 19 | MEREDITH BROOKS - What Would Happen (Capitol)                         | 65   | 0     | 1717  | -123 |
| 20 | CHUMBAWAMBA - Tubthumping (Republic/Universal)                        | 58   | 0     | 1602  | -348 |
| 21 | JIMMY RAY - Are You Jimmy Ray? (Epic)                                 | 63   | 1     | 1399  | -55  |
| 22 | PAULA COLE - Me (Imago/Warner Bros.)                                  | 69   | 7     | 1246  | +166 |
| 23 | JANET JACKSON - Together Again (Virgin)                               | 43   | 0     | 1238  | -46  |
| 24 | ALANA DAVIS - 32 Flavors (Elektra/EEG)                                | 49   | 0     | 1143  | -396 |
| 25 | BLESSID UNION - Light in Your Eyes (Capitol)                          | 46   | 0     | 1141  | -329 |
| 26 | ROBYN - Show Me Love (RCA)  | 38   | 0     | 1086  | -26  |
| 27 | BRYAN ADAMS - Back To You (A&M)                                       | 44   | 0     | 1071  | -483 |
| 28 | EDWIN McCAIN - I'll Be (Lava/Atlantic)                                | 52   | 4     | 1060  | +190 |
| 29 | MADONNA - Frozen (Maverick/Warner Bros.)                              | 62   | 31    | 1023  | N    |
| 30 | FLEETWOOD MAC - Landslide (Reprise)                                   | 45   | 7     | 1013  | +232 |
| 31 | SISTER HAZEL - Happy (Universal)                                      | 49   | 1     | 1004  | -217 |
| 32 | SISTER HAZEL - All For You (Universal)                                | 41   | 0     | 994   | -100 |
| 33 | MARCY PLAYGROUND - Sex and Candy (Capitol)                            | 42   | 9     | 884   | +259 |
| 34 | MATCHBOX 20 - Push (Lava/Atlantic)                                    | 34   | 0     | 796   | -130 |
| 35 | SHANIA TWAIN - You're Still The One (Mercury)                         | 39   | 1     | 786   | +54  |
| 36 | CHANTAL KREVIKZUK - Surrounded (Columbia/CRG)                         | 33   | 1     | 768   | -151 |
| 37 | ELTON JOHN - Something About The Way You Look Tonight (Rocket/Island) | 32   | 1     | 720   | -170 |
| 38 | THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)                     | 26   | 0     | 706   | +15  |
| 39 | SPICE GIRLS - Too Much (Virgin)                                       | 30   | 1     | 674   | +39  |
| 40 | ELTON JOHN - Recover Your Soul (Rocket/Island)                        | 35   | 11    | 589   | N    |

**Hot Stuff** BY RON FELL



## The Heat is On

For the fifth consecutive week, **Matchbox 20's** "3 AM" rules the roost at Number One. The single is showing an average 39.98 spins at each playing station. Note that even though it's being played by seven fewer stations, **Celine Dion's**, "My Heart Will Go On" is only two one-hundredths away in Spins per playing station, at 39.96.



Billie Myers

Only one single in the top ten shows a Spincrease of at least 100, and that's **Billie Myers'** "Kiss the Rain" with a +101. We're proud to note that this single was our first-ever GAVIN Hot A/C Record to Watch back on October 17. Top calls in top rotations include **WZNV, WMXB, KFMB, KBBT, WQSM, WJDX, and KMXB.**

**Natalie Imbruglia's** "Torn" is ripping the chart to shreds as it leaps from #26 to #13 in just two weeks.



Among the top spins at the moment are **KFMB, KBBT, WMBX, KHMx, KDEC, KZZO, WVNC, WMXB, KOSO, KYSR, KKPn, KRuz, Y93, KRAJ, WLCE, KMXA, KSCQ, and KVVN,** all of whom report five or

more plays per day.

In just three weeks, **Eric Clapton's** "My Father's Eyes" lands at #16 on the chart and is being played by all but 19 of the 113 station panel. Top spins reported from **WMBX, KMHX, KRAJ, KSTZ, KDBB, KMXA, KSCQ, WMXB, 98Q, KVIC, WENS, WLNK, and WWMX,** all reporting 30 or more plays per week. It's also second best in Hot A/C in Spincreases with a +637.

**Madonna's** "Frozen" has thawed 62 playlists in its first two weeks at Hot A/C. It's charted at #29 after a Top Tip designation last week. Leading the way are 18 stations already reporting three or more plays per day: **WRQX, 98Q, KYSR, WQAL, WAKS, WCKQ, WJDX, KFMB, KHMx, WJLK, Q93, KRAJ, KVIC, KMXA, WSUL, KDEC, WVNC, and WHIZ/FM.** The track also leads Hot A/C in Spincreases with a one week gain of +687.

**Elton John's** newest, "Recover Your Soul," debuts this week at #40 on the strength of 11 Adds (**KMx, WKDD, WWSE, KIMX, KSII, 98Q, WCGQ, WCKQ, KKJJ, KQMX, and KKYs.**)

Too many records—not enough room. If we had a second page for contenders to the chart we could have added the following singles with 10 or more total reports

- N Sync**, "I Want You Back" (RCA)
- Fastball**, "The Way" (Hollywood)
- James Horner**, "Southampton" (Sony Classical/WORK)
- Treana**, "Naked on You" (Backyard/Scotti Bros.)
- Hall & Oates** "The Sky is Falling" (Push/BMG) ●

Total Reports This Week: 113 Last Week: 113

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

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

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

**Chartbound**

|   | Reports | Adds | SPINS | TREND |  | Reports | Adds | SPINS | TREND |
|---|---------|------|-------|-------|--|---------|------|-------|-------|
| <b>AQUA</b> - "Turn Back Time" (MCA)                | 30      | 7    | 534   | +178  | <b>AMY GRANT</b> - "Like I Love You" (A&M)                             | 22      | 1    | 390   | +53   |
| <b>PISTOLEROS</b> - "My Guardian Angel" (Hollywood) | 28      | 5    | 476   | +74   | <b>EDDIE MONEY</b> - "Can You Fall in Love Again" (CMC)                | 20      | 1    | 361   | +23   |
| <b>TONIC</b> - "Open Up Your Eyes" (Polydor/A&M)    | 27      | 1    | 479   | +105  | <b>DAKOTA MOON</b> - "A Promise I Make" (Elektra/EEG)                  | 18      | 3    | 253   | +74   |
| <b>* THE TUESDAYS</b> - "It's Up to You" (Arista)   | 23      | 15   | 378   | +281  | <b>JOHN TESH &amp; JAMES INGRAM</b> - "Give Me Forever" (GTSP/Mercury) | 17      | 5    | 275   | +83   |
| <b>JONNY LANG</b> - "Missing Your Love" (A&M)       | 22      | 2    | 394   | +72   | <b>* CHUMBAWAMBA</b> - "Amnesia" (Republic/Universal)                  | 17      | 8    | 264   | +31   |



**MOST ADDED**

**JOHN WAITE (43)**

**MADONNA (37)**

**ERIC CLAPTON (25)**

**ELTON JOHN (23)**

**KENNY G (19)**

**TOP TIP**

**MADONNA**

"Frozen"

(Maverick/Warner Bros.)

Already iced with about a third of the format, is this fresh track. Top calls include KKLI, K103, WTPI, KSSK, KWAV, KELO, WMJX, WFMN, KIOI, KISC, WQLR, WAHR, WKWK, and KOSI.

**RECORD TO WATCH**

**NATALIE IMBRUGLIA**

"Torn"

(RCA)

A tasty import just beginning to show signs of mainstream A/C play. Leading the way are WFSW, WQHQ, Y92, WTSX, KRIT, KUIC, WLSZ, and WFDL.

# Gavin A/C

Adult Contemporary

| TW | Weeks | Reports | Adds | SPINS | TREND | 28+ | 21+ | 14+ | 7+ |
|----|-------|---------|------|-------|-------|-----|-----|-----|----|
| 1  | 13    | 165     | 0    | 4323  | -146  | 81  | 40  | 38  | 6  |
| 2  | 20    | 156     | 4    | 3887  | +192  | 73  | 37  | 32  | 12 |
| 3  | 7     | 153     | 8    | 3259  | +238  | 50  | 37  | 33  | 27 |
| 4  | 3     | 166     | 25   | 3076  | +1038 | 29  | 42  | 54  | 27 |
| 5  | 18    | 132     | 6    | 3037  | +101  | 46  | 35  | 37  | 12 |
| 6  | 6     | 139     | 2    | 2967  | +99   | 43  | 34  | 39  | 20 |
| 7  | 13    | 112     | 2    | 2667  | -383  | 45  | 31  | 24  | 10 |
| 8  | 13    | 126     | 2    | 2649  | -338  | 35  | 33  | 36  | 18 |
| 9  | 7     | 120     | 8    | 2284  | +235  | 30  | 22  | 30  | 32 |
| 10 | 5     | 117     | 8    | 2210  | +305  | 23  | 28  | 38  | 20 |
| 11 | 33    | 88      | 0    | 1958  | -126  | 22  | 28  | 29  | 8  |
| 12 | 6     | 111     | 12   | 1835  | +236  | 11  | 25  | 40  | 26 |
| 13 | 20    | 87      | 0    | 1737  | -340  | 20  | 20  | 30  | 13 |
| 14 | 20    | 70      | 1    | 1704  | -79   | 31  | 15  | 19  | 4  |
| 15 | 20    | 76      | 0    | 1658  | -541  | 21  | 25  | 22  | 6  |
| 16 | 13    | 69      | 0    | 1595  | -61   | 28  | 19  | 14  | 7  |
| 17 | 7     | 87      | 3    | 1558  | +105  | 13  | 25  | 23  | 20 |
| 18 | 8     | 73      | 6    | 1528  | +118  | 21  | 18  | 19  | 11 |
| 19 | 26    | 81      | 0    | 1500  | -149  | 13  | 18  | 30  | 16 |
| 20 | 4     | 100     | 23   | 1470  | +458  | 6   | 14  | 41  | 29 |
| 21 | 16    | 81      | 4    | 1466  | -447  | 15  | 14  | 29  | 19 |
| 22 | 6     | 77      | 8    | 1333  | +198  | 12  | 19  | 22  | 22 |
| 23 | 14    | 71      | 0    | 1305  | -347  | 16  | 14  | 18  | 17 |
| 24 | 5     | 84      | 14   | 1260  | +263  | 1   | 21  | 32  | 23 |
| 25 | 19    | 71      | 0    | 1206  | -302  | 6   | 16  | 24  | 22 |
| 26 | 19    | 58      | 1    | 1200  | -356  | 15  | 13  | 20  | 10 |
| 27 | 7     | 59      | 1    | 1142  | +110  | 12  | 18  | 15  | 13 |
| 28 | 21    | 62      | 0    | 1121  | -202  | 5   | 19  | 22  | 15 |
| 29 | 15    | 58      | 3    | 1098  | +69   | 9   | 17  | 22  | 9  |
| 30 | 10    | 57      | 5    | 1060  | +70   | 9   | 18  | 20  | 8  |
| 31 | 5     | 67      | 2    | 992   | +51   | 3   | 17  | 17  | 24 |
| 32 | 16    | 55      | 1    | 963   | +5    | 4   | 22  | 13  | 15 |
| 33 | 5     | 71      | 15   | 933   | N     | 3   | 9   | 20  | 28 |
| 34 | 15    | 50      | 1    | 872   | -572  | 6   | 12  | 16  | 15 |
| 35 | 5     | 58      | 11   | 791   | N     | 2   | 10  | 21  | 22 |
| 36 | 16    | 33      | 1    | 741   | -5    | 7   | 13  | 8   | 5  |
| 37 | 9     | 45      | 1    | 699   | N     | 3   | 11  | 14  | 17 |
| 38 | 7     | 44      | 6    | 686   | N     | 4   | 11  | 12  | 16 |
| 39 | 5     | 47      | 5    | 667   | N     | 1   | 8   | 21  | 14 |
| 40 | 8     | 41      | 5    | 654   | N     | 4   | 7   | 15  | 10 |

| Chartbound                                 | Reports | Adds | SPINS | TREND |
|--|---------|------|-------|-------|
| MADONNA - "Frozen" (Maverick/Warner Bros.) | 56      | 37   | 636   | +407  |
| DIANA KRALL - "Peel Me a Grape" (Impulse!) | 44      | 5    | 563   | +85   |
| JOHN WAITE - "Imaginary Girl" (Mercury)    | 44      | 43   | 446   | +439  |

Total Reports This Week: 175 Last Week: 177  
 Editor: **RON FELL**  
 Associate Editor: **ANNETTE M. LAI**  
 Assistant: **LILY SHIH**  
 A/C reports accepted: Mondays 8 a.m.-5 p.m. and Tuesdays 8 a.m.-2 p.m.  
 Station Reporting Phone: (415) 495-1990  
 GAVIN Fax: (415) 495-2580

## Inside A/C



BY RON FELL

### Moyes on A/C

Sitting in the "hot seat" at our first GAVIN Seminar A/C "One-on-One" session, led by myself and Editor in Chief **Reed Bunzel**, **Moyes Research Associates** President **Bill Moyes** addressed a number of issues facing the format's program directors who are riding the latest wave of consolidation.



Bill Moyes

One topic of primary interest to today's A/C PD: In a time of niche programming and super-targeting, why does A/C appear to remain popular with radio owners in this post-Telecom era of consolidation? According to Moyes, "the format's prime demo is in the middle of the 25-54 cell, particularly 25-54 women. Most of the buys in the format are for that segment, so that's the primary target."

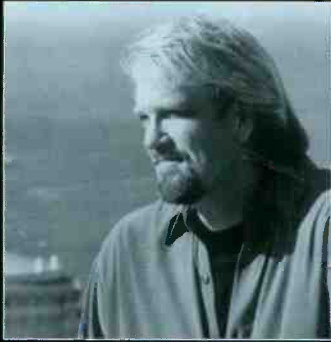
Compared against power ratios calculated by **Miller Kaplan**, which measures a station's revenue against its 12-plus ratings, A/C has a 1.56 ratio. This means that a station with a 10 share should be able to pull 15.6 percent of the radio dollars in the market. "Only one format has a higher power ratio, and that's Sports/Talk, with a 1.59," Moyes said. "The next nearest to A/C is News/Talk, with a 1.37, and Classic Rock, at 1.36."

Conversely, A/C is not popular with men precisely because it goes after the female audience. "You cannot be all things to all people," Moyes continued. "Trying to do so is the lunacy of leadership. A/C has a natural appeal to females, and 65 percent of the format's listeners are women." Trying to grow male numbers in the face of this data



## ARTIST PROFILE

## JOHN TESH



**HOMETOWN & BIRTHDATE:**  
Garden City, N.Y.; July 9, 1952

**LABEL:** GTSP/Mercury

**PROMOTION CONTACT:** Scott Meyers (516) 829-0964

**CURRENT SINGLE:** "Give Me Forever" (duet with James Ingram)

**CURRENT ALBUM:** *Grand Passion*

**MAJOR MUSICAL INFLUENCES:**  
"Classical, Yes, and Jethro Tull."

**WHAT WAS THE LAST CD YOU PURCHASED?** "Paula Cole's *This Fire*."

**THINGS THAT MAKE YOU HAPPY:** "Early mornings with my daughter."

**THINGS THAT MAKE YOU SAD:**  
"Missing my family."

**BEST PERSONALITY TRAIT:**  
"Behaving like there is always room for improvement."

**WORST PERSONALITY TRAIT:**  
"Being too driven."

**FAVORITE SPORTS TEAM:** "New York Mets"

**IF YOU COULD LIVE ANYWHERE, IT'D BE:** "The Red Rocks Amphitheatre."

**IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE:** "A pro volleyball player."

**THE ODDEST JOB YOU'VE EVER HAD:** "I printed signs for a fabric store. At the same time, I was the manager of a cheese store."

**YOUR MOST TREASURED MATERIAL POSSESSION:** "A nine-foot grand piano."

**AMBITIONS LEFT TO FULFILL:**  
"To be able to sing the Barney song all the way through."

**SOMETHING WE'D BE SURPRISED TO KNOW ABOUT YOU:** "I run into the top of door jams at least twice a day."

**THE BEST ADVICE YOU'VE EVER RECEIVED:** "It came from Walter Cronkite: 'In order to avoid serious burns from carrying coffee from point A to B, bend slightly at the knees.'"

**THREE ESSENTIALS YOU'D NEED TO SURVIVE ON A DESERT ISLAND:** "My wife's new miracle cream, a power bar, and a Gianni CD."

**TESH ON HIS MUSIC:** "It's really much better than Jay Leno would have you believe."

is a bad strategy, he insists, because "you have to aim at the center of your target...in some markets that may be 35-44, while in others it might be 38-49."

Fragmentation has caused the format to slip somewhat in dominance in the last decade, with **Katz Research** showing that ten years ago A/C held an overall 10 share, compared with an 8.2 share today. "A/C is just like Top 40, which has gone from a 12.8 to an 8.0," observed Moyes. Everyone is focusing on niches which, despite a 1.8 drop in share, means that A/C has held up pretty well. Arbitron says A/C in 25-34 is Number One in the last Spring book (Fall figures aren't fully tabulated yet) with a 17 share. The #2 format in that demo was album rock, with a 12.4. In 35-44, A/C was Number One with a 17.4 and News/Talk was second with a 12.6. A/C still rules the roost.

In markets where mega-groups control a large complement of stations, A/C programmers should be mindful of competitive factors. According to Moyes, "the smart cluster operators are observing one rule: run as fast as you want, but stay in your own lane. With A/C's dominance in power ratios, there's no need for dog fights. A/C listeners don't share listeners with their direct A/C competition; they're fairly satisfied with, if not loyal to, their (P1) station."

When asked how medium- and small-market broadcasters can afford to conduct comprehensive music research, Moyes challenged programmers who feel they can't afford regular tests to reconsider. "Music Tests down through market #65 are a done deal," he said. "The biggest mistake in music testing is to accept the traditional norm of 100 people in a test. Instead, you can reduce the size to 60 and still be as statistically accurate, if the test is focused enough. B-101 (WBEB) in Philadelphia used that many people, and they've had consistently improved books."



Caught posing with BNA Records' Ray Vega are Lisa Arzt of AGF Management, Vega, GAVIN CEO David Dalton, and McD Promotion's Kevin McDonald.

## DARYL HALL JOHN OATES

*The Sky Is Falling*

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Mark Barnowski: 248-524-1914 Tom Callahan: 303-545-0232

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## FULL MOON BAY

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from the album "Back Into the Night"

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## A/C Picks

### BONNIE RAITT

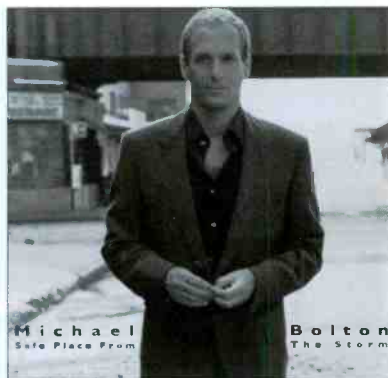
#### "One Belief Away" (Capitol)

Raitt switches producers from Don Was to Mitchell Froom (Crowded House, Szszanne Vega) and the texture of her music is only slightly altered. The arrangement of this song, written with Paul Brady and Dillon O'Brien, becomes more and more African as it plays out its too short 3:58. I didn't want it to end.

### MICHAEL BOLTON

#### "Safe Place from the Storm" (Columbia/CRG)

Teaming up again with Diane



Warren, Mr. B makes a convincing offer to provide the shelter and security for his loved one. What otherwise might have been a dreamy ballad is treated as a pulsing mid-

tempo that gives energy and edge to the production.

### SARAH MCLACHLAN

#### "Adia" (Nettwerk/Arista)

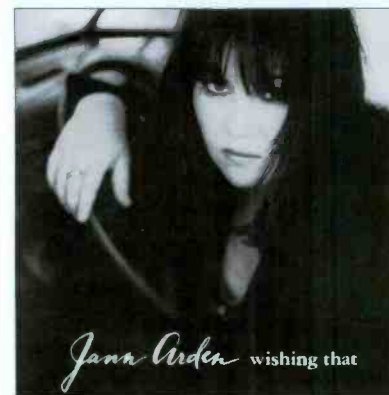
The now distinctive voice of Sarah McLachlan launches yet another excellent single from her multi-platinum album, *Surfacing*. Caught up in a close relationship despite some faults and fears, Sarah sees hope and promise and assures Adia there's plenty of innocence, and little guilt still to share.

### JANN ARDEN

#### "Wishing That" (A&M)

Wishing and hoping are the recurring themes in this wistful new song

from the dynamic Ms. Arden. By the end of the song, you're also hoping that the unrequited love is finally fulfilled. Way to go, Jann. ●



## A/C Up & Coming

| Reports | Adds | SPINS | TRENDS |  |
|---------|------|-------|--------|--|
| 43      | 3    | 534   | +63    | CHIP DAVIS' DAY PARTS - Slo Dancin' In The Living Room (American Gramophone) |
| 41      | 3    | 596   | +85    | MICHAEL DAMIAN - Why Not Me? (Weir Brothers)                                 |
| 41      | 6    | 633   | +141   | PAULA COLE - Me (Imago/Warner Bros.)   |
| 41      | 19   | 454   | +248   | KENNY G - My Heart Will Go On (Arista)                                       |
| 36      | 2    | 569   | +32    | AGARTHA - Crossing (Fearless)  |
| 34      | 4    | 494   | +56    | PETER TRIPP - Back Alley (Dolphin)   |
| 32      | 4    | 460   | +136   | JOE'S BAND - Listen (Rag)  |
| 30      | 13   | 313   | +164   | JANIS IAN - Getting Over You (Windham Hill)                                  |
| 26      | 5    | 349   | +87    | LOVERBOY - Secrets (CMC International)                                       |
| 25      | 3    | 279   | +54    | FICTION - I Could Cry (Coast)  |
| 24      | 9    | 270   | +120   | HARRY CONNICK, JR. - Learn to Love (Columbia/CRG)                            |
| 22      | 1    | 470   | +3     | THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)                         |
| 22      | 7    | 258   | +79    | TAMMY TRENT - Welcome Home (River North)                                     |
| 18      | 4    | 167   | +28 *  | MATT GARBO - Secrets (CMI Productions)                                       |
| 18      | 7    | 315   | +128 * | NATALIE IMBRUGLIA - Torn (RCA)   |
| 18      | 17   | 193   | +177 * | BACON BROTHERS - Boys in Bars (Bluxo)  |
| 17      | 1    | 337   | +5     | THE VERVE - Bitter Sweet Symphony (Virgin)                                   |
| 16      | 2    | 308   | -22    | JIMMY RAY - Are You Jimmy Ray? (Epic)  |

**Dropped:** LeAnn Rimes (How), Billie Myers, Billy Joel, Ray Vega, Supertramp, B.E. Taylor, Green Day, and Edwin McCain

\* Indicates Debut

## S/P/W

### SPINS PER WEEK PER STATION

|   |       |
|---|-------|
| CELINE DION - My Heart Will Go On (550 Music)       | 26.20 |
| SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG) | 24.92 |
| MATCHBOX 20 - 3 AM (Lava/Atlantic)                  | 24.34 |
| BRYAN ADAMS - Back To You (A&M)                     | 23.81 |
| DONNY OSMOND - Echo Of Your Whisper (Nightstar)     | 23.12 |
| BACKSTREET BOYS - As Long As You Love Me (Jive)     | 23.01 |
| BILLIE MYERS - Kiss The Rain (Universal)            | 22.54 |

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

## SPINCREASES

### RANKED INCREASE IN TOTAL SPINS

|   |      |
|---|------|
| ERIC CLAPTON - My Father's Eyes (Duck/Reprise)            | 1038 |
| ELTON JOHN - Recover Your Soul (Rocket/Island)            | 458  |
| JOHN WAITE - Imaginary Girl (Mercury)                     | 439  |
| MADONNA - Frozen (Maverick/Warner Bros.)                  | 407  |
| DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG) | 305  |
| DAKOTA MOON - A Promise I Make (Elektra/EEG)              | 274  |
| AMY GRANT - Like I Love You (A&M)                         | 263  |

but if you wake  
in the morning  
stark and I'm sitting  
sit back and  
watch the ceiling  
you'll find it  
quite appealing

# naked on you

the debut single from  
the forthcoming album

naked on you  
on your desk now

TREANA  
naked on you

BACKYARD records  
wea

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# DAKOTA MOON

## A PROMISE I MAKE

**Most Added at AC, NAC, Top 40**

**R&R: 22-19\***

**AC Monitor: 26-23\***

**Top 40 #2 Buzz Record**

**R&R 48-41**

### **Major Market Airplay**

**Boston**

**Providence**

**Long Island**

**New York**

**Baltimore**

**Philadelphia**

**Atlanta**

**Orlando**

**Salt Lake City**

**Tampa**

**Norfolk**

**Cleveland**

**Columbus**

**Buffalo**

**Pittsburgh**

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**Indianapolis**

**Dallas**

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**MOST ADDED**  
**AUSTIN LOUNGE LIZARDS (20)**  
**KEVIN GORDON (10)**  
**RENO BROTHERS (9)**  
**MICHAEL RENO HARRELL (8)**  
**JERRY JEFF WALKER (8)**  
**JOLENE (8)**

**TOP TIP**  
**MICHAEL RENO HARRELL**  
*Ways to Travel (Rank)*  
 Viva Michael Reno Harrell! Back to basics roots music in the Guy Clark tradition with a little help from first-rate string player's like Jerry Douglas and Stewart Duncan. Fine Americana fare—give me another helping.

**RECORD TO WATCH**  
**CRAIG CHAMBERS**  
*The Cowboy's Conscience (WR)*  
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# Gavin Americana™

The Other Country

| LW | TW |  | Rpts. | Adds | H  | M  | L  |
|----|----|--|-------|------|----|----|----|
| 1  | 1  | <b>THE DERAILERS</b> - Reverb Deluxe (Watermelon/Sire)                   | 70    | 1    | 45 | 14 | 11 |
| 2  | 2  | <b>JAMIE HARTFORD</b> - What About Yes (Paladin)                         | 65    | 1    | 34 | 23 | 8  |
| 8  | 3  | <b>JIM LAUDERDALE</b> - Whisper (BNA Records)                            | 65    | 3    | 24 | 25 | 16 |
| 6  | 4  | <b>THE WOODYS</b> - The Woodys (Rounder)                                 | 67    | 1    | 26 | 16 | 25 |
| 3  | 5  | <b>RICKY SKAGGS</b> - Bluegrass Rules (Rounder)                          | 64    | 0    | 26 | 20 | 18 |
| 10 | 6  | <b>CHRIS KNIGHT</b> - Chris Knight (Decca)                               | 61    | 6    | 25 | 20 | 16 |
| 7  | 7  | <b>CHERI KNIGHT</b> - Northeast Kingdom (E-Squared)                      | 66    | 3    | 21 | 21 | 24 |
| 4  | 8  | STEVE EARLE - El Corazon (E-Squared/Warner Bros.)                        | 60    | 0    | 28 | 11 | 21 |
| 11 | 9  | <b>TOM T. HALL</b> - Home Grown (Mercury)                                | 55    | 1    | 20 | 21 | 14 |
| 13 | 10 | <b>ROBIN &amp; LINDA WILLIAMS</b> - Devil Of A Dream (Sugar Hill)        | 55    | 1    | 18 | 21 | 16 |
| 5  | 11 | FRED EAGLESMITH - Lipstick Lies & Gasoline (Razor & Tie)                 | 56    | 0    | 24 | 10 | 22 |
| 9  | 12 | DELBERT McCLINTON - One of the Fortunate Few (Curb/Rising Tide)          | 54    | 0    | 22 | 14 | 18 |
| 14 | 13 | <b>PETER CASE</b> - Full Service No Waiting (Vanguard)                   | 53    | 0    | 18 | 14 | 21 |
| 15 | 14 | <b>THE HOLLISTERS</b> - Land Of Rhythm And Pleasure (Freedom)            | 49    | 1    | 12 | 24 | 13 |
| 12 | 15 | ROBBIE FULKS - South Mouth (Bloodshot)                                   | 48    | 0    | 20 | 12 | 16 |
| 16 | 16 | <b>HANGDOGS</b> - East Of Yesterday (Crazyhead)                          | 52    | 3    | 8  | 24 | 20 |
| 18 | 17 | <b>BLUE HIGHWAY</b> - Midnight Storm (Rebel)                             | 49    | 5    | 15 | 10 | 24 |
| 23 | 18 | <b>APOSTLE - SOUNDTRACK</b> - Various Artists (Rising Tide)              | 51    | 7    | 9  | 15 | 27 |
| 17 | 19 | <b>PAUL BURCH</b> - Pan-American Flash (Checkered Past)                  | 45    | 2    | 13 | 16 | 16 |
| 20 | 20 | <b>BOBBY HICKS</b> - Fiddle Patch (Rounder)                              | 43    | 0    | 8  | 17 | 18 |
| ~  | 21 | <b>AUSTIN LOUNGE LIZARDS</b> - Employee Of The Month (Sugar Hill)        | 43    | 20   | 4  | 15 | 24 |
| 28 | 22 | <b>MICHAEL RENO HARRELL</b> - Ways To Travel (Rank Records)              | 41    | 8    | 7  | 13 | 21 |
| 21 | 23 | CHESAPEAKE - Pier Pressure (Sugar Hill)                                  | 45    | 0    | 5  | 11 | 29 |
| 38 | 24 | <b>KEVIN GORDON</b> - Cadillac Jack's #1 Son (Shanachie)                 | 42    | 10   | 3  | 15 | 24 |
| 19 | 25 | BIG HOUSE - Big House (MCA/NASHVILLE)                                    | 34    | 0    | 13 | 8  | 13 |
| 33 | 26 | <b>THOMPSON BROTHERS BAND</b> - Blame It On The Dog (RCA)                | 36    | 5    | 5  | 16 | 15 |
| 29 | 27 | <b>TIM O'BRIEN</b> - When No One's Around (Sugar Hill)                   | 37    | 0    | 5  | 10 | 22 |
| 22 | 28 | RECKLESS KELLY - Millican (Cold Spring)                                  | 32    | 0    | 9  | 12 | 11 |
| 24 | 29 | JOHN FLYNN - John Flynn (Sliced Bread)                                   | 39    | 0    | 3  | 12 | 24 |
| 27 | 30 | WAYNE HANCOCK - That's What Daddy Wants (Ark 21)                         | 34    | 0    | 6  | 11 | 17 |
| 31 | 31 | LONGVIEW - Longview (Rounder)  | 36    | 0    | 3  | 11 | 22 |
| 30 | 32 | DONNIE FRITTS - Everybodys Got a Song (Oh Boy!)                          | 35    | 0    | 3  | 12 | 20 |
| ~  | 33 | <b>CONTINENTAL DIVIDE</b> - Feel Good Day (Pinecastle)                   | 33    | 6    | 4  | 12 | 17 |
| 25 | 34 | KEVIN JOHNSON & THE LINEMEN - Parole Music (Sam)                         | 35    | 0    | 3  | 10 | 22 |
| 26 | 35 | SECONDS FLAT - Seconds Flat (Green Linnet/Redbird Series)                | 35    | 0    | 6  | 3  | 26 |
| 34 | 36 | HANK THOMPSON - ... And Friends (MCG/Curb)                               | 26    | 0    | 7  | 11 | 8  |
| 32 | 37 | GREG BROWN - Slant 6 Mind (Red House)                                    | 34    | 0    | 3  | 7  | 24 |
| 36 | 38 | JAMES INTVELD - James Intveld (Risk/Innerworks)                          | 29    | 0    | 3  | 9  | 17 |
| ~  | 39 | <b>CRAIG CHAMBERS</b> - The Cowboy's Conscience (WR Records)             | 28    | 3    | 2  | 8  | 18 |
| ~  | 40 | <b>JERRY JEFF WALKER</b> - Cowboy Boots And Bathin' Suits (Tried & True) | 26    | 8    | 4  | 7  | 15 |

## Americana Inroads BY CHRIS MARINO



### GAVIN Winner KHYI "Movin' On Up" in Dallas

This year's Americana Station of the Year has come along way in a short period of time. In January of 1996, KHYI switched from a full time satellite and automated station ("Real Country") to an Americana format during all its dayparts and early evenings. Bruce Kidder, the PD/MD (Americana Programmer of the Year) who helped make the transition, explains, "We were probably the twelfth-rated country station in the market at that time, if you count all the stations that put a signal in the metroplex."

One year later, they are number four. Kidder adds, "I would venture to say that when our signal improves [they have petitioned and expect approval for an increase in wattage], we will be the second go-to country station in the market".

One key to KHYI's success has been its extensive press coverage, which includes write-ups in *USA Today*. Says Kidder, "The format has given us an identity and instant credibility with the press, and the media exposure has been a Godsend. It has raised our visibility immensely."

Developing strategic relationships has also been integral to KHYI's success. Most recently they have formed an alliance with a club that's due to open in March called the Snake River Saloon. By focusing heavily on performances from both Texas and Americana artists, the club will rely heavily on its relationship with Y95 to increase traffic.

Additionally, VP of Sales and Marketing Joshua Jones has convinced Borders Books and Music to include Americana endcaps in all its metroplex stores. The endcaps prominently display KHYI'S logo, the station's Top 10 list, and the corresponding CDs. Relationships like this, which benefit both station and merchant, are stellar examples of what perseverance can bring.

And on March 22, KHYI and the Snake River Saloon will team up for

#### Station: KHYI

**President and GM:** Ken Jones

**PD/MD:** Bruce Kidder

**APD:** Brett Dillon

**VP of Sales and Marketing:** Joshua Jones

**Frequency:** 95.5

**Broadcast Studio:** Plano, Texas

**Wattage:** 25K

**Retail:** Borders Book and Music Hall, Blockbuster

**Venues:** Snake River Saloon, Sons of Herman Hall, Billy Bob's Texas, and Poor David's Pub.



Accepting the award for Station of the Year from GAVIN Americana Editor Chris Marino (c) are KHYI PD/MD Bruce Kidder (l) and VP Sales & Marketing Joshua Jones (r).

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

### Chartbound

**RENO BROTHERS** (Pinecastle)      **LIBBI BOSWORTH** (Freedom)  
**PRICKLY PAIR** (Rockhouse)      **KATE WALLACE & MICHAEL CAMP**  
**RAY CAMPI QUARTET** (Mouth Piece)      (New Pair 'O Dimes)  
**LOUDIN WAINWRIGHT III** (Charisma)      **TODD THIBAUD** (Doolittle)



"Texas Revolution '98," bringing some of Americana's best to Dallas, including Ricky Skaggs, Dale Watson, Chris Knight, the Derailers, and Joe Ely. The event takes place annually on Southfork Ranch (where TV's *Dallas* was



filmed); last year, it drew over 1000 people, and attendance is expected to at least triple this year. Kidder remarks, "My mission is to prove that this music is commercially viable, and events like these are more proof that it is. That's self gratifying." ●

## NEW REPORTERS

### WJMQ

Box 269, Clintonville, WI 54929  
Ph (715)823-5128 fax (715) 823-1367  
Call Time: Mon.-Fri., 10 a.m.-noon CT

### TRI-CASTING: WZBR/WNBR/WBSY

1223 New Bern Rd, Kinston, NC 28504  
Ph (919) 527-5797 fax (919) 527-3098  
Call Time: Mon.-Fri., after 4 p.m. EST • PD: Stan Edwards

### KWCD

Box 2770, Sierra Vista, AZ 85636  
Ph (520) 458-4313 fax (520) 458-4317  
Call Time: After 2:30 MT • PD: Grant Mcgee

### WDVX

P.O. Box 27568, Knoxville, TN 37927  
Call Time: Mon. & Tue., 2-4 p.m. EST  
Ph (423) 494-2020 fax (423) 637-2141 • PD: Tony Lawson

### WETS

P.O. Box 70630, Johnson City, TN 37514  
Ph (423) 929-6442 fax (423) 439-6445  
Call Time: Mon. & Tue., 3-10 p.m. EST • PD: Phil Leonard

# Carrie *My True Name* Newcomer



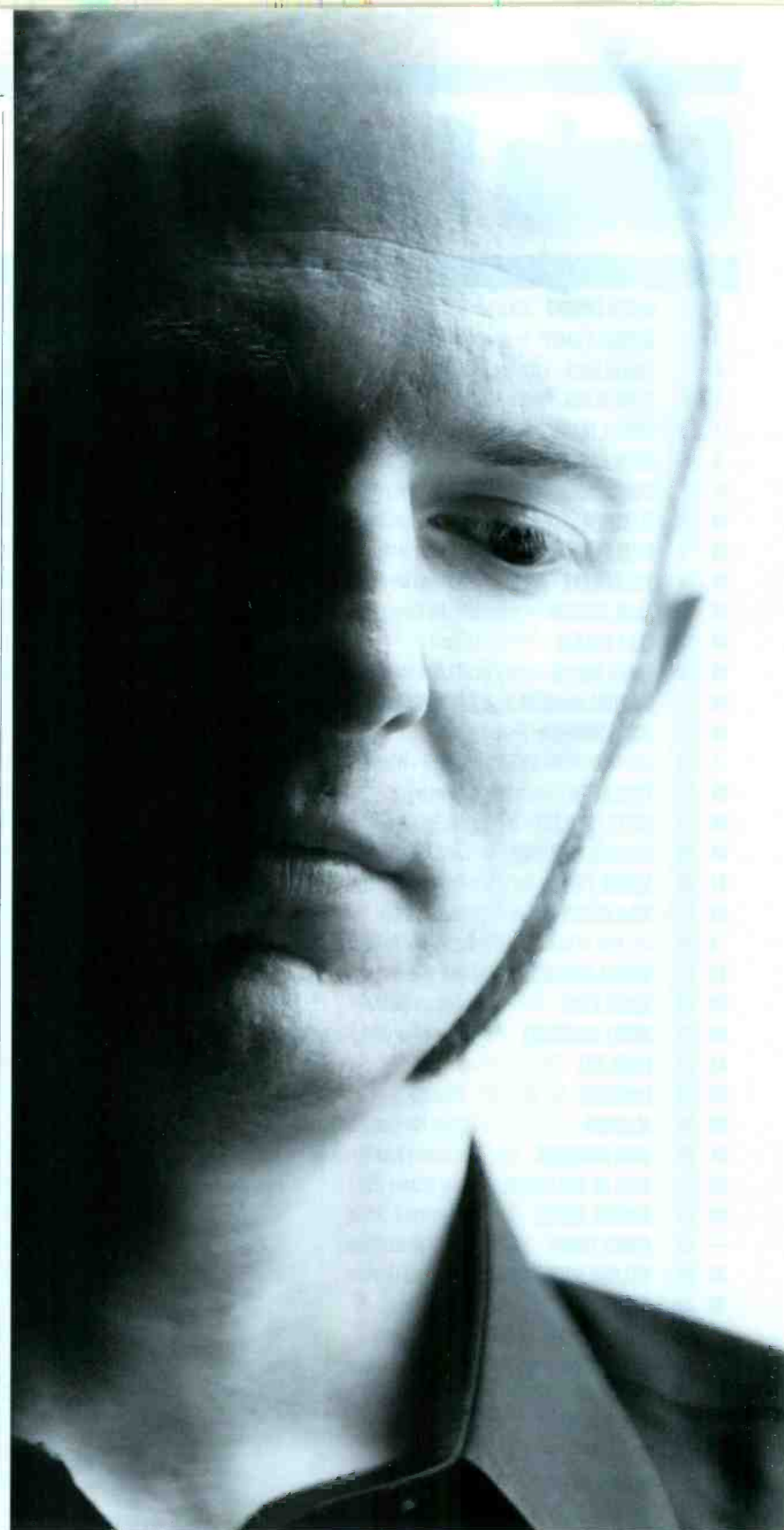
**Impact date: March 3rd**

"She has a warm spirit, heated intelligence, burning talent. Her voice will power through the room...glinting with musical brightness and emotional layers"

— *The Village Voice*



Part of the Rounder Records Group



# MIKE IRELAND & HOLLER | *Learning How To Live*



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MONOPHONIC EQUIPMENT

ADDS ON MARCH 3RD  
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# Gavin Country

REPORTS THIS WEEK: 201 LAST WEEK: 201

| LW | TW |   | Wks. | Repts | Adds | SPINS | TREND      | 35+ | 25+ | 15+ | 5+ |
|----|----|---|------|-------|------|-------|------------|-----|-----|-----|----|
| 2  | 1  | <b>GARTH BROOKS</b> - She's Gonna Make It (Capitol Nashville)               | 7    | 201   | 0    | 7516  | +282       | 149 | 50  | 2   | 0  |
| 4  | 2  | <b>GEORGE STRAIT</b> - Roundabout Way (MCA)                                 | 8    | 201   | 0    | 7417  | +240       | 144 | 53  | 4   | 0  |
| 5  | 3  | <b>COLLIN RAYE</b> - Little Red Rodeo (Epic)                                | 11   | 201   | 0    | 7160  | +379       | 127 | 66  | 8   | 0  |
| 6  | 4  | <b>CLINT BLACK</b> - Nothin' But The Tailights (RCA)                        | 8    | 200   | 0    | 7130  | +392       | 129 | 60  | 11  | 0  |
| 11 | 5  | <b>TRISHA YEARWOOD</b> - Perfect Love (MCA)                                 | 8    | 201   | 0    | 6573  | +920       | 92  | 78  | 30  | 1  |
| 9  | 6  | <b>WADE HAYES</b> - The Day That She Left Tulsa (In A Chevy) (Columbia/DKC) | 16   | 199   | 2    | 6554  | +656       | 94  | 76  | 26  | 3  |
| 12 | 7  | <b>DAVID KERSH</b> - If I Never Stop Loving You (Curb)                      | 11   | 200   | 1    | 6350  | +735       | 83  | 82  | 34  | 1  |
| 10 | 8  | <b>WYONNA</b> - Come Some Rainy Day (Curb/Universal)                        | 11   | 200   | 0    | 6117  | +306       | 77  | 78  | 40  | 5  |
| 14 | 9  | <b>DIXIE CHICKS</b> - I Can Love You Better (Monument)                      | 15   | 195   | 2    | 5689  | +643       | 57  | 80  | 54  | 4  |
| 13 | 10 | <b>THE KINLEYS</b> - Just Between You And Me (Epic)                         | 10   | 201   | 1    | 5632  | +517       | 45  | 88  | 64  | 4  |
| 15 | 11 | <b>ALAN JACKSON</b> - A House With No Curtains (Arista)                     | 7    | 201   | 1    | 5473  | +479       | 39  | 90  | 67  | 5  |
| 17 | 12 | <b>CLAY WALKER</b> - Then What (Giant)                                      | 9    | 200   | 1    | 5373  | +580       | 41  | 86  | 64  | 9  |
| 16 | 13 | <b>TRACE ADKINS</b> - Lonely Won't Leave Me Alone (Capitol Nashville)       | 7    | 201   | 1    | 5369  | +556       | 35  | 88  | 69  | 9  |
| 18 | 14 | <b>MARTINA McBRIDE with JIM BRICKMAN</b> - Valentine (RCA)                  | 6    | 199   | 0    | 5027  | +403       | 26  | 86  | 71  | 16 |
| 19 | 15 | <b>JODEE MESSINA</b> - Bye Bye (Curb)                                       | 8    | 198   | 1    | 4959  | +457       | 21  | 87  | 81  | 9  |
| 1  | 16 | <b>ANITA COCHRAN &amp; STEVE WARINER</b> - What If I Said (Warner Bros.)    | 15   | 164   | 0    | 4880  | -2359      | 82  | 35  | 17  | 30 |
| 21 | 17 | <b>TOBY KEITH</b> - Dream Walkin' (Mercury)                                 | 6    | 200   | 3    | 4620  | +713       | 11  | 82  | 91  | 16 |
| 20 | 18 | <b>PATTY LOVELESS</b> - To Have You Back Again (Epic)                       | 5    | 200   | 1    | 4522  | +568       | 9   | 74  | 97  | 20 |
| 24 | 19 | <b>MICHAEL PETERSON</b> - Too Good To Be True (Reprise)                     | 6    | 198   | 6    | 4285  | +607       | 7   | 71  | 89  | 31 |
| 27 | 20 | <b>SHANIA TWAIN</b> - You're Still The One (Mercury)                        | 4    | 197   | 9    | 4274  | +1004      | 6   | 77  | 84  | 30 |
| 23 | 21 | <b>MILA MASON</b> - Closer To Heaven (Atlantic)                             | 12   | 185   | 3    | 4117  | +279       | 14  | 66  | 70  | 35 |
| 3  | 22 | <b>LEE ANN WOMACK</b> - You've Got To Talk To Me (Decca)                    | 17   | 145   | 0    | 4019  | -3196      | 60  | 29  | 24  | 32 |
| 22 | 23 | <b>DARYLE SINGLETARY</b> - The Note (Giant)                                 | 13   | 173   | 1    | 3958  | +62        | 16  | 63  | 68  | 26 |
| 28 | 24 | <b>TRACY BYRD</b> - I'm From The Country (MCA)                              | 5    | 185   | 6    | 3665  | +669       | 6   | 49  | 91  | 39 |
| 26 | 25 | <b>MINDY McCREADY</b> - You'll Never Know (BNA Records)                     | 8    | 184   | 4    | 3626  | +331       | 6   | 53  | 75  | 50 |
| 42 | 26 | <b>FAITH HILL</b> - This Kiss (Warner Bros.)                                | 2    | 185   | 84   | 3466  | +1947      | 4   | 38  | 89  | 54 |
| 30 | 27 | <b>LONESTAR</b> - Say When (BNA Records)                                    | 6    | 179   | 9    | 3142  | +365       | 2   | 34  | 81  | 62 |
| 33 | 28 | <b>ALABAMA</b> - She's Got That Look In Her Eyes (RCA)                      | 4    | 172   | 14   | 3049  | +683       | 0   | 32  | 85  | 55 |
| 31 | 29 | <b>JOHN ANDERSON</b> - Takin' The Country Back (Mercury)                    | 8    | 175   | 10   | 2954  | +197       | 1   | 32  | 75  | 67 |
| 32 | 30 | <b>SONS OF THE DESERT</b> - Leaving October (Epic)                          | 7    | 168   | 7    | 2892  | +458       | 0   | 36  | 68  | 64 |
| 34 | 31 | <b>SHERRIE AUSTIN</b> - Put Your Heart Into It (Arista)                     | 5    | 166   | 15   | 2686  | +464       | 0   | 23  | 70  | 73 |
| —  | 32 | <b>RANDY TRAVIS</b> - Out Of My Bones (DreamWorks)                          | 1    | 169   | 165  | 2637  | <b>NEW</b> | 2   | 18  | 68  | 81 |
| 35 | 33 | <b>MELODIE CRITTENDEN</b> - Broken Road (Asylum)                            | 9    | 152   | 11   | 2495  | +292       | 1   | 28  | 51  | 72 |
| 38 | 34 | <b>GARY ALLAN</b> - It Would Be You (Decca)                                 | 3    | 163   | 30   | 2355  | +639       | 0   | 15  | 56  | 92 |
| 7  | 35 | <b>KENNY CHESNEY</b> - A Chance (BNA Records)                               | 19   | 104   | 0    | 2342  | -4031      | 23  | 20  | 28  | 33 |
| 36 | 36 | <b>RHETT AKINS</b> - Better Than It Used To Be (Decca)                      | 7    | 133   | 7    | 2223  | +206       | 1   | 25  | 49  | 58 |
| 8  | 37 | <b>BRYAN WHITE</b> - One Small Miracle (Asylum)                             | 13   | 86    | 0    | 2045  | -3863      | 19  | 21  | 25  | 21 |
| 37 | 38 | <b>SAWYER BROWN</b> - Another Side (Curb)                                   | 6    | 118   | 6    | 1879  | +143       | 0   | 19  | 41  | 58 |
| 41 | 39 | <b>RICOCHE</b> - Connected At The Heart (Columbia/CRG)                      | 4    | 128   | 14   | 1876  | +221       | 0   | 14  | 39  | 75 |
| 40 | 40 | <b>THE MAVERICKS</b> - To Be With You (MCA)                                 | 5    | 114   | 7    | 1820  | +163       | 0   | 15  | 49  | 50 |
| 45 | 41 | <b>THE LYNNS</b> - Woman To Woman (Reprise)                                 | 3    | 117   | 29   | 1600  | +482       | 1   | 11  | 34  | 71 |
| 44 | 42 | <b>MATRACA BERG</b> - Back In The Saddle (Rising Tide)                      | 4    | 95    | 9    | 1480  | +221       | 0   | 11  | 37  | 47 |
| 46 | 43 | <b>DEAN MILLER</b> - Wake Up & Smell The Whiskey (Capitol Nashville)        | 3    | 89    | 5    | 1275  | +193       | 0   | 8   | 33  | 48 |
| 47 | 44 | <b>LEE ROY PARNELL</b> - All That Matters Anymore (Arista)                  | 3    | 89    | 17   | 1249  | +275       | 0   | 6   | 29  | 54 |
| —  | 45 | <b>MARK WILLS</b> - I Do (Cherish You) (Mercury)                            | 1    | 93    | 64   | 1211  | <b>NEW</b> | 1   | 2   | 30  | 60 |
| 43 | 46 | <b>JEFF CARSON</b> - Cheatin' On Her Heart (MCG/Curb)                       | 8    | 75    | 1    | 1168  | -121       | 0   | 11  | 24  | 40 |
| —  | 47 | <b>LILA McCANN</b> - Almost Over You (Asylum)                               | 1    | 74    | 65   | 962   | <b>NEW</b> | 1   | 3   | 20  | 50 |
| —  | 48 | <b>MATT KING</b> - A Woman's Tears (Atlantic)                               | 2    | 79    | 31   | 903   | <b>NEW</b> | 0   | 1   | 20  | 58 |
| —  | 49 | <b>NITTY GRITTY DIRT BAND</b> - Bang, Bang, Bang (Rising Tide)              | 1    | 66    | 43   | 880   | <b>NEW</b> | 0   | 1   | 22  | 43 |
| 50 | 50 | <b>PERFECT STRANGER</b> - The Truth Is Lyin' Next To Me (Curb)              | 3    | 53    | 7    | 779   | +157       | 0   | 3   | 22  | 28 |

## Top Ten Up & Coming

| Rpts. | Adds | Spins | Wks |  |
|-------|------|-------|-----|--|
| 52    | 7    | 753   | 3   | <b>SMOKIN' ARMADILLOS</b> - I Don't Want No Part... (MCG/Curb)   |
| 49    | 5    | 741   | 3   | <b>BELLAMY BROTHERS</b> - Catahoula (Intersound)                 |
| 42    | 5    | 5733  |     | <b>BRAD HAWKINS</b> - We Lose (Curb/Universal)                   |
| 42    | 4    | 522   | 3   | <b>JIM LAUDERDALE</b> - The Goodbye Song (BNA Records)           |
| 37    | 37   | 496   | 1 * | <b>STEVE WARINER</b> - Holes In The Floor... (Capitol Nashville) |

| Rpts. | Adds | Spins | Weeks |   |
|-------|------|-------|-------|---|
| 36    | 24   | 504   | 1 *   | <b>KEITH HARLING</b> - Papa Bear's Bed (MCA)            |
| 32    | 2    | 384   | 2     | <b>DON SEPULVEDA</b> - Something Ain't Right (Doorknob) |

## Most Added



**RANDY TRAVIS (165)**  
 "Out Of My Bones" (DreamWorks)  
**FAITH HILL (84)**

"This Kiss" (Warner Bros.)  
**LILA MCCANN (65)**  
 "Almost Over You" (Arista)  
**MARK WILLS (64)**  
 "I Do (Cherish You)" (Mercury)  
**NITTY GRITTY DIRT BAND (43)**  
 "Bang, Bang, Bang" (Rising Tide)

## Spinincreases

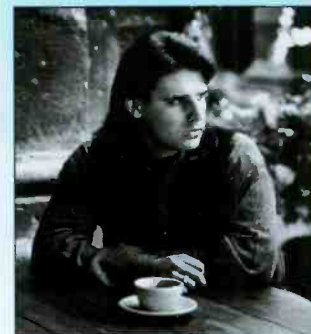
**SHANIA TWAIN +1004**  
 "You're Still The One" (Mercury)  
**TRISHA YEARWOOD +920**  
 "Perfect Love" (MCA)  
**DAVID KERSH +735**  
 "If I Never Stop Loving You" (Curb)  
**TOBY KEITH +713**  
 "Dream Walkin'" (Mercury)  
**TRACY BYRD +669**  
 "I'm From The Country" (MCA)

## Top Requests

**GEORGE STRAIT**  
 "Roundabout Way" (MCA)  
**GARTH BROOKS**  
 "She's Gonna Make It" (Capitol)  
**MARTINA McBRIDE**  
 "Valentine" (RCA)  
**CLAY WALKER**  
 "Then What" (Giant)  
**ANITA COCHRAN & STEVE WARINER**  
 "What If I Said" (WB)

## Record to Watch

**MARK WILLS**  
 "I Do (Cherish You)" (Mercury)



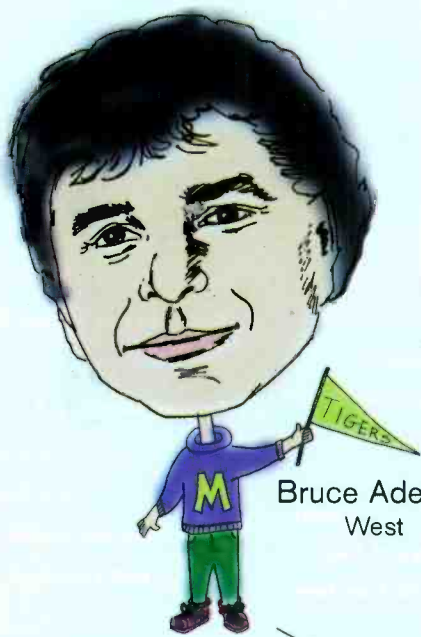
**WE SAY:** "This should be not only Mark's career song, but also the wedding song of the year!"

**RADIO SAYS:** "Mark's best song to date. His best!" Juli Ingram, MD, Carbondale, Ill.

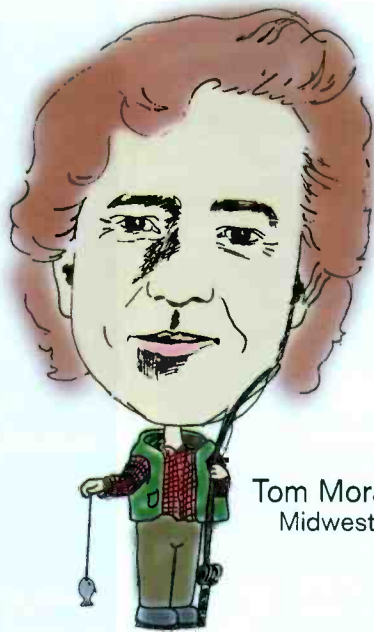
**STATS:** Debut #45/4th Most Added with 64



# Not the same old 'Toons!



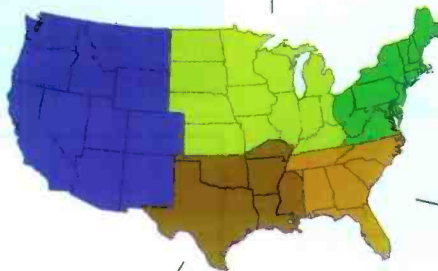
Bruce Adelman  
West



Tom Moran  
Midwest



Cliff Blake  
Northeast



Jon Loba  
Coordinator



Rowanne McKnight  
Southwest



Brad Howell  
V.P. Promotion



Ken Tucker  
Southeast



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Hearing is Believing



**Country Notes** BY JAMIE MATTESON



**GAVIN's Graveyard Guide**

*On behalf of myself, Chart Editor Jeff House, and our Sales & Marketing Director Paula Erickson, welcome to Nashville and CRS-29! We're excited about this year's seminar moving downtown and hope to see many of our friends (old and new) throughout the week. Thanks for all the positive comments and thoughts regarding our CRS Night Guide, which ran in last week's edition of the Friday Fax. We're happy to have compiled all the evenings' happenings so you can party down! But what happens when those events are over and you still have some unused energy? Where to go, eat, drink, and play? Below, we've put together a sampling of some of Nashville's ultimate late night fun and frolic. Enjoy!*

**LATE NIGHT DINING**

- (Got the munchies?)
- **Sunset Grill** (upscale continental cuisine)  
2001 Belcourt Ave, 386-3663  
Fri./Sat. serving until 1:30 a.m.
- **White Castle** (burgers, fries)  
1404 Broadway, 321-2291  
Drive-thru open 24 hours
- **Huddle House** (diner style)  
7th & Union, 256-9563  
Open 24 hours
- **Dominos Pizza**  
297-3000, Belcourt Ave  
delivery only, Fri. until 1 a.m.,  
Sat. until 2 a.m.
- **Pancake Pantry** (breakfast)  
1796 21st Ave S., 383-9333

opens at 6 a.m. every day (expect a long line, but it's worth the wait)

**AFTER HOURS LIBATIONS**

- Not quite ready to call it a night? Continue your CRS celebrations at:
- **The Church**  
629 3rd Ave. S, 252-4872  
Fri./Sat. open 2-7 a.m.  
\$10 cover includes 1 six-pack or b.y.o.b. set-up
  - **Bat Bar**  
207 Broadway, 244-8173  
Fri./Sat. open until 3 a.m.  
no cover
  - **Beer Sellar**  
107 Church St., 254-9464  
Fri./Sat. open until 3 a.m.  
Over 50 beers on tap
  - **Market Street Brewery**  
134 2nd Ave N., 259-9611  
Fri./Sat., open until 2:30 a.m.  
specializing in Nashville-brewed beer

**GIRLS! GIRLS! GIRLS!**  
(Sorry, you're on your own here!)

- GETTIN' AROUND**  
(Never, never hitchhike!)
- Yellow Cab 256-0101
  - Music City Taxi 262-0451
  - United Cab 259-0021
  - Checker Cab 256-7000

- \$\$\$\$\$\$\$\$**  
(need cash? Area ATM locations)
- AmSouth, 4th & Union
  - Southtrust, 230 4th Ave. N.
  - Bank of Nashville, 4th & Church

- GET OUT OF JAIL FREE (NOT!)**  
(See above before calling)
- Capitol Bonding  
504 3rd Ave N.,  
242-4208, (pager)  
972-4208
  - Wheeler Bonding  
207 3rd Ave N.,  
244-3015 ●



Comparing fine art (l-r): Asylum's Stan Byrd, KYCY's Eric Logan, KPLM's Kris Richards, and Asylum's Melodie Crittenden show off their caricatures, drawn during the Gavin Cocktail Party.

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

**PROfile**

**TODD CASSETTY**  
Country Radio Broadcasters



**POSITION:** Manager of Marketing and Promotion  
**HOW LONG?** 1 1/2 years  
**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?** Country Radio Seminar-4 days of fun.  
**LEAST:** Nothing, isn't my boss going to read this?  
**THE EARLY YEARS: BORN IN:** Nashville  
**GREW UP IN:** Nashville

**BEFORE WORKING FOR CRB, I WORKED AT:** A management consulting firm

**JOB TITLE & RESPONSIBILITY:** Marketing Director

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

Anything by Marvin Gaye

**WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF?** Neil Diamond Hot August Nights II

**DIDYAKNOW?**

Special talents = 0

**IF I WORKED FOR A RADIO STATION, I WOULD:** Stay away from the studio, because it's proven that I have no air skills.

**MOTTO TO LIVE & WORK BY:** The destination is not as important as the journey.

**Ralph Carroll**

**615-371-5444 voice**  
**615-373-4580 fax**  
**RCPROMO@AOL.COM E-MAIL**



# SAMMY KERSHAW

# “Matches”

Airplay Date:  
March 9

Go Tell Management  
Produced by Keith Stegall



a PolyGram company

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# KEITH HARLING

*The Blue Sheet*

February 5, 1998

Steve Warren's

## COUNTRY Playlist Advisory

since 1981

ADDS

papa bear's bed--keith harling (mca) this is a reallll good record. It's got an immediate hook that you can join in and sing along with the very first time you hear it ... who's been sleeping in papa bears bed... it's got a smooth danceable rhythm. Right there at the start, the guy's voice cracks in just the right way that says this is a Country song and nothing but, and it's produced with subtle elegance.

© 1998 Warren Media

1580 Ranch Road 12 San Marcos, TX 78666 phone: 512-392-2415 fax 512-396-6140 e-mail: stevewarren@centuryinter.net





# LING

One measure of Keith's artistry is his ability to make every song sound like a classic.

"Papa Bear" is the first classic from Keith's debut album *Write It In Stone*.

**MCA**  
NASHVILLE  
A UNIVERSAL MUSIC COMPANY

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**I** remember years ago when I was just starting out in this business, walking into my boss' office with several complaints. He listened and then asked me what I thought were the solutions to those situations. I hadn't thought that far; I just expected him to have some magical answers. That meeting was one of the most valuable I've ever had, as I have never again voiced negative comments or complaints without also having thought of what my solution would be.

**In our personal lives, we look for solutions to situations so that we can spend more time with friends and family. In our work lives, we are constantly being presented with new challenges that require solutions in order for us to succeed. There are many issues the country format faces, and while there may not be any quick solutions, dialogue and information-sharing is a great first step. For this country special issue, we asked our friends to share a solution to a situation that could be common to many of us. Enjoy!**

"The 'problem' was our listeners' appetite for older country music—older being everything from the '80s, the '70s, and even selected older tunes. The solution is our 'WQYK All Request Solid Gold Sunday Night,' and it's a huge hit. It showcases the depth of WQYK (over 27



years-old with the same call letters, frequency and format), and it satisfies a huge listener demand."

**—Tom Rivers, OM, WQYK-Tampa**

"Get a direct line for music calls that does not default to voice mail. This will keep from tying up the main switchboard with multiple calls on hold and will save lots of money in return calls to record reps. This way, reps will either get

# Solutions

# '98

you 'live' or a busy signal to call back later. Justify the cost for an extra line to the boss by explaining it keeps business lines open for regular customers and account execs."

**—Ken Johnson, PD, WXTU-Philadelphia**

"If you use Selector, get Linker. It saves hours when scheduling promos and other non-music elements in your format, makes it easy to rotate promos through all dayparts, and (the sales department will love this) allows you to generate affidavits for promos with sponsor mentions. You can give all promos an automatic start- and end-day and time so you won't have outdated copy on the air after a promotion ends or (even worse) have it start too soon. It really helps you to organize your promo inventory—a major timesaver!"

**—Ken Johnson, PD WXTU-Philadelphia**

"A lot of programmers spend far too much time worrying about weekend schedules. This is a chore which can be delegated to a programming assistant or an assistant PD. Provide them with a 'depth chart' for each weekend daypart,



showing the order in which you would like to use part-timers if someone is unable to work their regular shift. Important note: if someone is sick or wants off on short notice, have them call you directly. It's easier for most folks to call an assistant than to talk to the boss. Somehow this cuts down on the number of flu cases and dead relatives."

**—Bob Moody, Consultant, McVay Media**

"One of our market problems has been how to increase our cume. How do we influence new listeners to try KUBB Country? Due to our limited opportunities in this market for outside promotion—no direct TV, bus, or taxi boards—our only options are billboards and direct mail.

"We decided to create our own rolling billboard: a 45-foot truck called 'The KUBB 45...45 feet of KUBB Country!' Seeing it is believing it. This huge truck has our logo and a 12-foot KUBBY the Bear on the back. It goes to all the Grand Openings, morning coffee breaks, and weekend promotions. You can't miss KUBB Country when we're on the road. Out of four country music stations in three markets in the Central Valley, we were the only one to go up in the ratings 12+. We certainly contribute some of our ratings increase to our rolling billboard. It has really paid off."

**—Steve Randall, PD, KUBB-Merced, CA**

"Here's a solution for air personalities who always say they never see memos sent or routed to them, those who delete e-mails, or who just don't bother to pay attention to what is going on at the station. Post a memo with the information or issues on the control room bulletin board. Underneath your signature, write, 'Please sign when read.' This will help weed out the 'I never saw that memo' excuses.

**—Bobby Bell, PD, KKUS-Tyler, Texas**

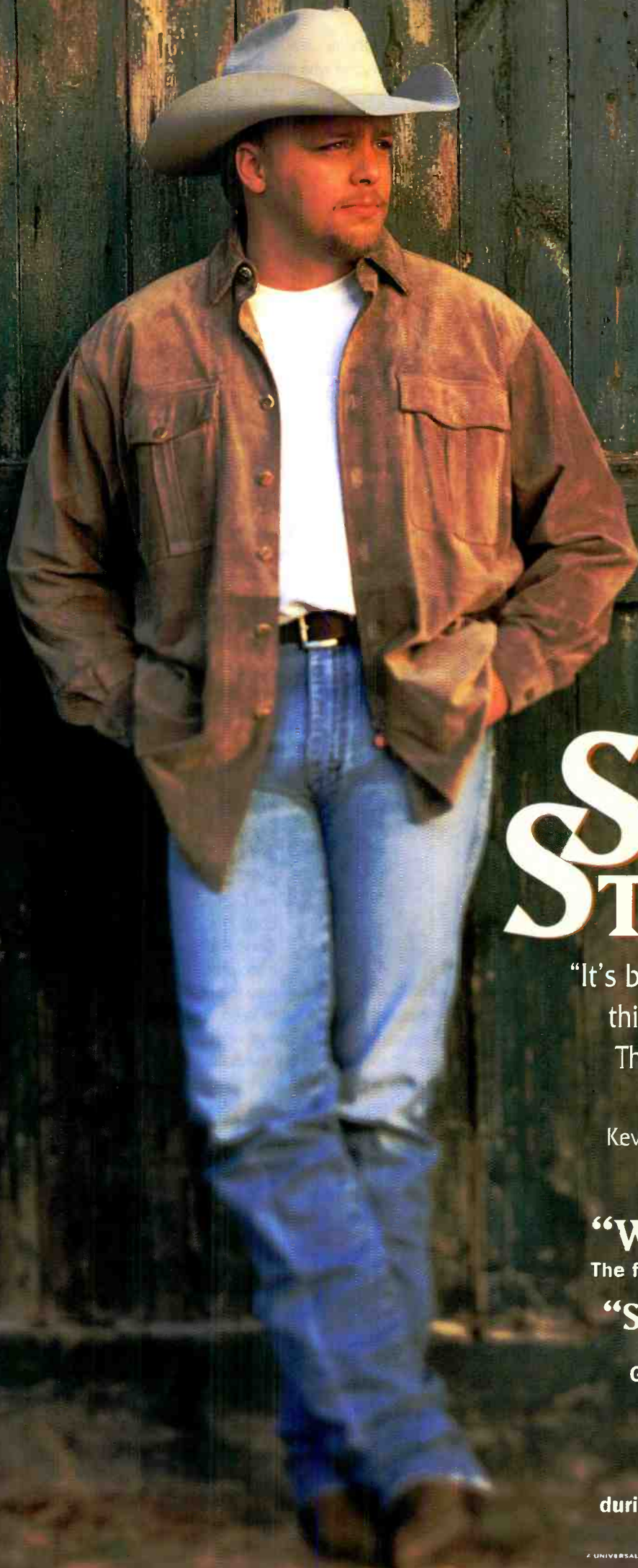
"I was taking music calls two days a week, and was bombarded with calls from indies on both days. An indie will typically hold longer than label folks, so I wasn't getting much communicating done with my primary information sources. I split the calls up, so one day is just labels, and one is just independents—now if I could only get an indie to call inside the call times! Also, I find I am much more productive when my boss is out of town."

**—Johnny Crenshaw, MD, WCOL-Columbus**



"Our station likes to bring in bands to play at local nightclubs, and sell tickets to generate additional





# SHANE STOCKTON

"It's been a long time since I've been this excited about a new artist.

This guy is superstar material.

Way to go Decca!"

Kevin Anderson - WSM Music Director

**"WHAT IF I'M RIGHT"**

The first single from Shane's debut album

**"STORIES I COULD TELL"**

GOING FOR AIRPLAY MARCH 9

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income for the station. The problem is, in the smaller markets where money to pay bands is limited, we book a lot of really good, but still unfamiliar artists. Sometimes, poor advance ticket sales would force us to cancel shows. Our solution to this dilemma was to quit selling tickets in favor of '92 Minute Ticket Stop' remotes. This allows listeners to pick up tickets to a free concert, and we sold the back of the tickets to a restaurant franchise. The result is we made \$40,000 off one show, met lots of listeners, and packed 5,000 people into a local Civic Center venue."

—Ric Casey, MD, KNFM-Midland, Texas

"Here at KCIL, I continually deal with issues that arise as a consequence of being a very successful radio station in a growing smaller market. It is always a struggle to gain recognition when you're lumped into a top 30 Arbitron market but don't pull metro numbers. KCIL is a successful radio station located 65 miles southwest of New Orleans. We serve a five county market of 250,000 and regularly pull in ratings as high as a 45-share. The problem is that almost none of these numbers are found in the New Orleans metro, and those numbers seem to be the only one most ad agencies, concert promoters, syndicated programmers, and the like pay attention to. I fight every day not to be totally eclipsed by WNOE, the metro New Orleans country station.

"I have addressed these issues in several ways. KCIL has come to a gentlemen's agreement with WNOE, and now we, for the most part, leave each other alone. They own the city, we own everything else. At KCIL, we constantly take the initiative to superserve listeners and potential advertisers with a steady stream of promotions, giveaways, and listener appreciation parties that easily match anything in the metro. In the past six months, we have given away \$50,000 in cash, trips to Garth Brooks and George Strait concerts, and are presenting a Sammy Kershaw concert.

"I make numerous calls to advertisers and promoters. I send out media kits and follow up with

multiple phone calls. I make sure that everyone who takes a chance



on us gets a personalized 'thank you,' not just from the station, but from me.

"Another way to superserve is to be musically very aggressive. I run a 50 song list, which enables me to be the first on the new music I believe in—usually far in advance of my competition. This also helps the record labels, most of whom realize that much of the new music gets broken at the small market level.

"This superserving does work, often slowly but surely. One Nashville promoter recently called us to help promote an upcoming George Strait show in New Orleans. They were happy with our promotion of the Alan Jackson/Deana Carter show several months ago. Oh, and they also liked the pralines I sent them."

—Cadillac Jack, PD, KCIL-Houma, La.



"Filing used to be a nightmare for me, until I read Pat Dorff's book *File Don't Pile*. It's a foolproof way to put

away what you want to keep, then access it within seconds when you need it. I've used her method at home and at work, and it's saved me many a time. My only continuing challenge is filing the stuff before it stacks up in the first place. I still make some piles, but man, if I've filed it I can get it for you in seconds!"

—Tony Thomas, MD, KMPS-Seattle



"I had problems keeping up with all the daily stuff I had to get done until I loaded Daytimers into my laptop computer. Now, I can stay on

top of all my projects and station activities."

—Bill Nennes, President, Bill Nennes & Associates

"For the past three years I have conducted sales/programming meetings once a week. These meetings normally last for 15-30 minutes, but the time spent is extremely valuable, because it gives me a chance to talk to each salesperson one-on-one to stay abreast of problems, such as whether a salesperson has a client who needs a promotional idea, if I've got an on-air promotion coming up and I need help, or if someone has any concerns about my jocks. What does my overall agenda for the next month look like? By doing this once a week, I can keep the sales department on the same page as myself. You could be pleasantly surprised by what you can learn from your very own sales department—and the ideas that they have."

—Chris Cannon, PD, KLTQ-Springfield, Mo.

"Time management is crucial. Some ideas for better management of one's time are: 1) resist unscheduled activities; 2) be appointment savvy—make appointments (even with yourself to do important projects), confirm appointments, and do everything possible to stick to them; 3) recognize time-wasting tasks. If something keeps getting carried over from one 'to do' list to the next, question just how important it was in the first place, then skip or delegate it. Don't weigh your schedule down with excess baggage. Keep a positive attitude, stay focused, and concentrate on the Big Picture."

—Jaye Albright, Director Country Programming, Jacor

"As a PD, MD, and morning man, my time is very valuable. Ironically, the most time-consuming thing I have to deal with is the other air personalities and their problems. In order to maximize my time and theirs, I now set a five minute limit on all meetings involving personal matters. If the problem they are having is not resolved within the five minute limit, they have to use their personal time to type out



**"This Is A #1 Record"**

*- Robert K. Oermann, Music Row*

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**COUCH POTATO**

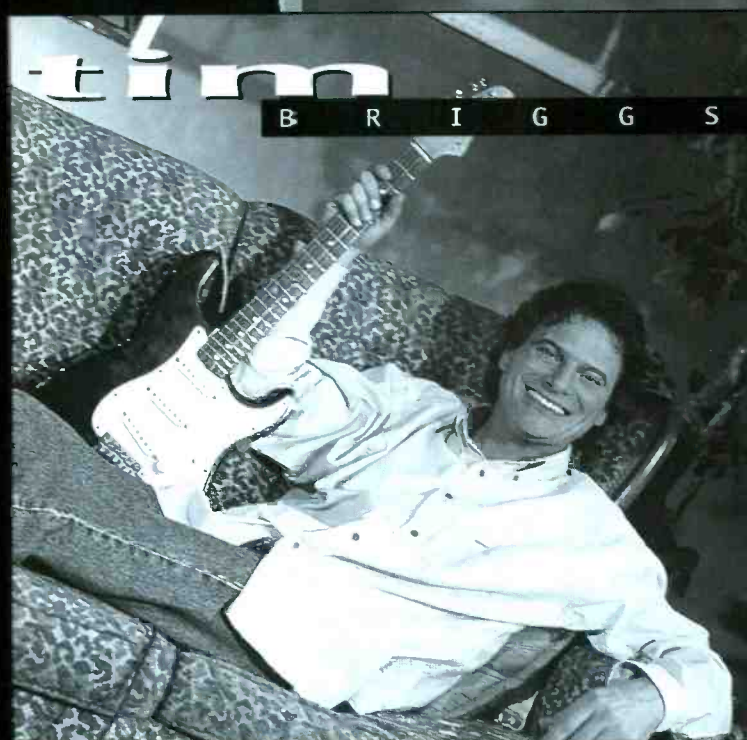
For more information contact:

Promotion: Jerry Duncan  
Promotions  
615-321-2841

Ken Woods  
Promotions  
615-885-4313

Management: Dale Morris &  
Associates  
615-327-3400

Publicity: David Friedman  
800-859-9850

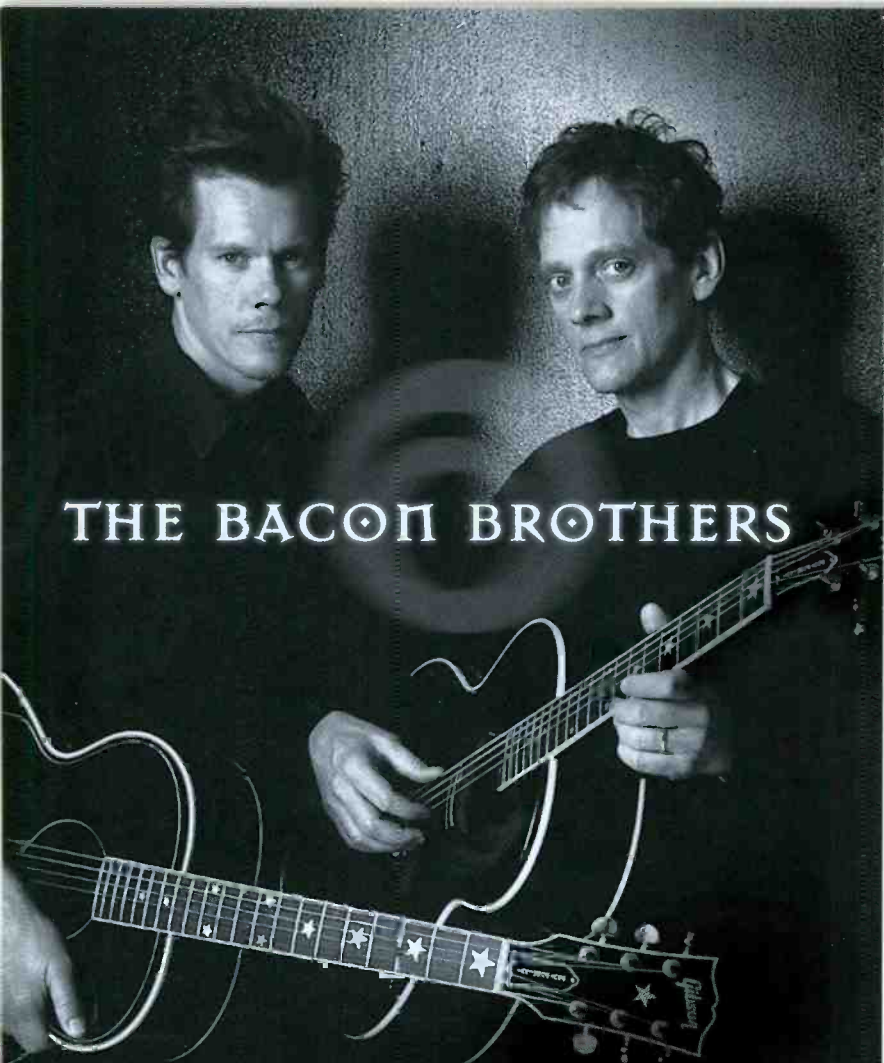


*Produced by*  
**Teddy Gentry & Robert Byrne**

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COUNTRY

**DALE MORRIS**





# THE BACON BROTHERS

## "Only A Good Woman"

From their debut album:

### FOROSOCO

Produced by: Rob Galbraith & Michael Bacon

"Playing this song on country radio is doing it at these early believers"

|      |      |      |
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| KWOX | KFAV | WKAK |
| WOWQ | WRSF | KYKX |
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their specific grievances, plus present me with possible solutions to the problem. This may sound tough, but it works—and quite honestly, most of the personalities end up feeling like they are part of the problem-solving rather than the problem-causing crowd."

—Mike Thomas, PD, KFAV-Warrenton, MD

"Radio is—and always will be—a service industry. While many group owners and program directors are searching for the 'ark of the covenant' in radio, there are only a few owners and programmers who get the Big Picture. If you are going to be successful in radio or any business, you must service your



audience, clients, and staff. One of WBKR's strong suits is mastering the art of connecting with our clients and audience. Think about it! You can be the greatest-sounding radio station ever, but if no one knows you're there, you are not going to win! Ratings is a numbers game. You must hit a certain percentage of the market in order to reflect a percentage in audience. Here are four steps toward a successful radio station: 1) Use

every tool that you can to become T.O.M.A. for Arbitron diary keepers; 2) Remember, you are a public servant, so participate in every public service event that you can handle; 3) Have a well-tuned, motivated team that is ready to hit the air or streets focused on the goal(s) you have set; and 4) Have the best sounding station so that when they find you, they will like what they hear.

—Sky Phillips, PD, WBKR-Owensboro, Ky.

"Here are some ideas for saving time: 1) Take calls using the speakerphone. It's frustrating for the caller, but it might allow you to control the length of the call; 2) Consider closing your office door from time to time; 3) Never leave the office without a piece of paper in your hand. You can always hold it up and say, 'I'm sorry, but I've really got to take care of this.'"

—Don Chase, PD, WKML-Fayetteville, N.C.

"Until a year and a half ago, it was difficult to come up with an accurate top 40 chart every week. Then we bought the Musiclog program and it has made my life much easier. I can now get exact spins on songs by checking the computer. It has made our chart here at WDMS much better."

—Randy Pinksten, PD, WDMS-Greenville, MS ■

## A Trivia Tribute to Some of Nashville's Finest!

- Who is Ralph Gundy?
- Who was named Billboard's Top Promotion Person of the Year in 1978?
- Which country artist, at age 6, had his/her photo used on the boxes of a Kenner toy jukebox?
- Who sold a calf for \$100 to buy his/her first electric guitar?
- Whose grandfather was Cowboy Copas?
- What label president was once an accounting professor at the Business Management School at Vanderbilt University?
- Who is LG Douthit?
- Name the promo VP who played the tuba at the 1984 Olympics.
- Name this 1998 New Faces Artist (left).
- What country artist has been known to use the pseudonym Jack Russell?
- Which national promotion person's first job in the music biz involved wearing a chicken suit?
- Which VP of A&R appeared on *Star Search*?
- What country artist once rode into Nashville on his lawn mower to buy liquor after his car keys had been taken from him?
- Who is the colorful Music Row character who has both attended and worked at every CRS?



(Answers on page 62)



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# Looking Ahead, Remembering the Past

**C**RS-29 marks the first Country Radio Seminar to be held in downtown Nashville (at the recently renovated Convention Center). While we don't know what memories will forever be ingrained in our minds from this year's fête, there have been many memorable moments from past gatherings. We asked, you responded. Thank you!

"Remember Alabama's appearance on the New Faces Show in 1980? If my memory serves me well, Randy, Teddy, and Jeff wore matching red shirts! Mark wasn't there because, at that time, the New Faces Show performers weren't allowed to bring their own band. So, Alabama was three vocalists and the house band! (Nice shirts, guys...)"

—Beverlee Brannigan, PD, KJJY-Des Moines

"Does anyone remember George Strait's appearance on the New Faces show in 1982? I bet George remembers, because the sound went out in the middle of his song ('Unwound' I think), but like a pro, he just kept on singing and got a huge ovation

when the sound returned."

—Beverlee Brannigan, PD, KJJY-Des Moines

"Several years ago I joined BNA's Scot Michaels, Greg Sax (who at that time was still in radio in Waco), and several other guys for a special afternoon session in the Opryland's Pickin' Parlor. The conversation eventually turned to artists and groups who, shall we say, didn't make the cut when it comes to country music stardom. After a few cocktails, we decided to create a radio station called K-Stiff, that only played the worst songs in America. Without naming names (to protect the innocent) we began to rattle off all the one-hit or no-hit wonders that had passed over our desks (whether in

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# The Conclave 1998

Learning  
Conference

## Top Consultants Host Conclave College

The 23rd Annual Conclave begins on Thursday, July 16th with Conclave College, an afternoon of intense one hour sessions designed to build skills in today's competitive programming environments. Last year's college was the talk of the conference featuring outstanding faculty such as Dan Vallie, Bill Richards, Dave Shakes, and Jaye Albright. Look who's already scheduled for this year's workshops;

**Guy Zapoleon** of Zapoleon Media Strategies - Dean of Students

**Fred Jacobs** of Jacobs Media - Interactive Minneapolis Case Study

**Mike McVay** of McVay Media - Cluster Programming with Synergy

Plus more professionals to be announced

## The 1998 Conclave Learning Conference is Back at the... **July 16-19, 1998**

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(FAX: 612-927-6427 email: conclave @ bitstream.net) Refunds will be issued after the Conclave, less a \$75 administrative fee.



radio or promotion), and dubbed them K-Stiff core artists. In addition, we came up with liners and promos, etc. By the end of the afternoon, we must have had over 30 radio and record people gathered around the table laughing out loud. OK, so it was cruel—but it was also funnier than hell! I call for a K-Stiff reunion in '98! It's time to freshen the library!"

—Jeff Winfield, PD, KHAK-Cedar Rapids, IA

"I'll always remember the brief conversations I've had with the music legends. Meeting Chet Atkins, Danny Davis, and Ray Stevens at the opening reception years ago was amazing to me. Here I was at my first CRS and I'm hanging out with these guys! A few years later, I was chatting with Del Shannon outside the Pickin' Parlor, then taking a picture with Rufus Thomas and laughing about whether we were related. There are a lot of artists in country and rock who paved the way for today's country stars, and it's a thrill to have met a few of them during my visits to Music City."

—Tony Thomas, MD, KMPS-Seattle

"I treasure every live performance I ever saw in the United Stations/Unistar/Westwood One hospitality suite. I will never forget saying to myself, 'Who is this?' the first time I saw Trisha Yearwood perform there. I remember Dwight Yoakam dismissing the band at the New Faces Show in 1987 in order to do a stirring acoustic version of 'Ring of Fire.' That memory is only outdone by the one of the standing ovation received by Mary Chapin Carpenter in 1990, which in turn is only outdone by the first time I experienced a Charlie Monk monologue. And my favorite part of any CRS is any time Suzy Bogguss performs."

—Bob Duchesne, GM, WQCB-Bangor, Maine

"My first CRS was a few years back, and I stood in line for an hour to get artist liners from Collin

Raye. When it was my turn, I told Collin that "Dreaming My Dreams With You" from the album *Extremes* was the prettiest waltz I'd ever heard. Two years later, Collin was performing at our local fair and I was lucky enough to interview him. I mentioned to him that we had met at CRS, thinking he had met thousands of air personalities and not wanting to put him on the spot, I said, 'but I'm sure you don't remember.' He said 'Oh yeah, red jacket, liked the waltz on my *Extremes* album.' I was amazed. That is what I have always loved



first or second trip to Nashville, and one of the friends I had made was a guy named Randy. I don't remember his last name or which station he worked for, but he knew how to party! When the exhibit hall was closed on Friday night, Randy's name was drawn in a contest and he won a pair of boots from the western wear store across the street from Opryland. When I ran into him on Saturday he was completely smashed and telling everybody he saw that he'd 'got new boots' and held up his feet. That night during the New Faces Show I was halfway back in the crowd, but Randy had seats right up front. Sammy Kershaw had just finished his first song and was thanking the audience for playing his record when he

CRS, I was standing outside smoking a cigarette when a long black limo pulled up and out stepped a well-dressed cowboy wearing a bright yellow mohair sport jacket. I immediately recognized him as Dallas Cowboys Quarterback Troy Aikman, and I decided to try and 'germ' him for an autograph. I stepped in front of the entrance doors to cut him off and, not wanting to be disrespectful, I realized I should get rid of my cigarette. As I turned to dispose of it I took one last drag, and I somehow brushed my cigarette against Troy's nice yellow jacket and burned a hole the size of a nickel in it. I never did get that autograph."

—Rudy Fernandez, MD, KEAN-Abeline

"Though I'm rarely a complainer about industry people, one year after a few vodkas, I thoughtlessly began talking negatively to someone about a person who worked at their same company. Both someones were men (still are today), and they didn't look alike or have the same name. The man I was talking to didn't even seem to like the man I was talking about. Imagine my surprise and embarrassment when the man I was talking about approached me shortly after that conversation and informed me that they were brothers."

—Mary Befera, PD, WUSZ-Virginia/Duluth, Minn.

"My first, best, and only CRS (so far) was last year's CRS-28. On Friday night at 3 a.m., I found myself wandering the Presidential Lobby of the Opryland Hotel absolutely worn out. I met up with a small group that included Gavin's Chart Editor Jeff House, and we piled into Jeff's car for a cross-town trek to White Castle. We each stuffed ourselves with a dozen or so of those small but tasty burgers. That was one of the very best meals and an unexpected highlight of CRS-28."

—Steve Randall, PD, KUBB-Merced

"Pickin' Parlor. 'Nuff said!"

—Johnboy Crenshaw, WCOL-Columbus ■

*"You got what? Oh, new boots. They look nice."*

about country artists. They are just 'down home folk' who treat you like a pal."

—Kari Lynn, PD, KATJ-Victorville, Calif.

"Here's an irony from CRS past: 15 years ago this CRS, one of the panels was called 'So You Always Wanted to Own Your Own Radio Station.' The panelists were Lowry Mays, owner of Clear Channel, and Steve Hicks of Capstar. Wow, what an appropriate title *that* was!"

—Moon Mullins, President, The Peak

"During the 1987 CRS I was working at Entertainment Radio Networks. We were the first company to have a live acoustic performance in our CRS suite, and our performer was a new artist named Vince Gill. I remember the crowd was so thick inside the suite it had to spill over into the hallway, where we had an additional 100 people trying to hear through the door. It was a huge success."

—Barry Freeman, ABC Radio Networks

"Anytime I think about CRS, I think about the 1993 seminar. It was my

stopped, looked down at the front of the crowd and said, 'You got what? Oh, new boots. They look nice.' We all died laughing!"

—Tim Michaels, PD, KIOX-Bay City, Texas

"Several years ago, Minnie Pearl spoke at the closing session of CRS. During her talk she gave a firsthand account of how the lives of country music entertainers have changed over the decades and told some hilarious stories about the original plans to move the Grand Ole Opry from the Ryman Auditorium to the theme park. Most important, she extended the same encouragement and support to the young country broadcasters in the room that she gave to young writers and musicians in Nashville throughout her life. Her final words, as I recall, were those used by George D. Hay, the Solemn Old Judge, to kick-off the Opry radio show: 'Let her go, boys! Let her go!'"

—Bob Moody, Consultant, McVay Media

"Several years ago at the Warner Bros. show the night preceding





**MOST ADDED**

- EBBA FORSBERG (15/15 reports)**
- SEMISONIC (14/18 reports)**
- STEVE POLTZ (11/36 reports)**
- JOLENE (10/25 reports)**
- REBEKA (10/24 reports)**

**TOP TIP**

**MARC COHN**  
*"Already Home"*  
 (Atlantic)  
 "Already Home" is one way of putting it. Two strong weeks puts MarcCohn back on the map, debuting strongly at #27 with a #1 Spin Trend of +228.

**RECORD TO WATCH**

**EBBA FORSBERG**  
*"Lost Count"*  
 (Maverick)  
 Swedish singer, raised in Botswana, South Africa features the lyrics of her older sister, Kajsa. Most Added this week.

# Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

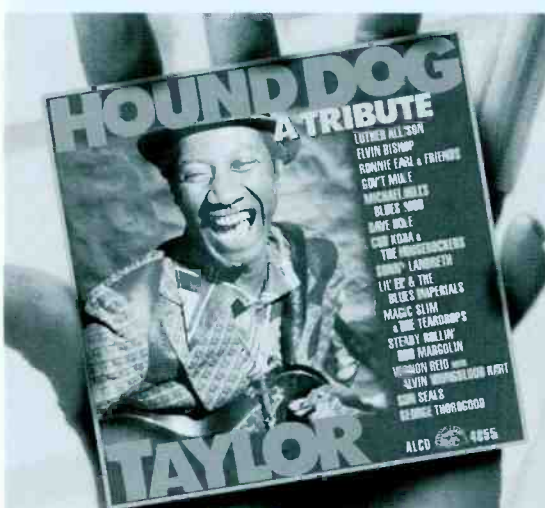
KENT/KEITH ZIMMERMAN



| LW         | TW | COMBINED                                |
|------------|----|---|
| 1          | 1  | LOREENA MCKENITT (Warner Bros.)         |
| 4          | 2  | ERIC CLAPTON (Reprise)                  |
| 3          | 3  | B.B.KING (MCA)                          |
| 2          | 4  | THE VERVE (Virgin)                      |
| 6          | 5  | ALANA DAVIS (Elektra/EEG)               |
| 5          | 6  | SARAH McLACHLAN (Netwerk/Arista)        |
| 7          | 7  | AGENTS OF GOOD ROOTS (RCA)              |
| 8          | 8  | ROLLING STONES (Virgin)                 |
| 9          | 9  | MATCHBOX 20 (Lava/Atlantic)             |
| 11         | 10 | KENNY WAYNE SHEPHERD (Revolution)       |
| 12         | 11 | MARK KNOPFLER (Mercury)                 |
| 21         | 12 | ANI DIFRANCO (Righteous Babe)           |
| 10         | 13 | LISA LOEB (Geffen)                      |
| 14         | 14 | PETER CASE (Vanguard)                   |
| 13         | 15 | GREEN DAY (Reprise)                     |
| 15         | 16 | THIRD EYE BLIND (Elektra/EEG)           |
| 17         | 17 | PAULA COLE (Warner Bros.)               |
| 18         | 18 | PEARL JAM (Epic)                        |
| 36         | 19 | ROBBIE ROBERTSON (Capitol)              |
| 16         | 20 | BLUES TRAVELER (A&M)                    |
| 20         | 21 | CHRIS STILLS (Atlantic)                 |
| 19         | 22 | STEVE EARLE (E-Squared/Warner Bros.)    |
| 26         | 23 | SING IT (Rounder)                       |
| 23         | 24 | FREDDY JONES BAND (Capricorn)           |
| 30         | 25 | NAKED (Red Ant)                         |
| 27         | 26 | MARCY PLAYGROUND (Mammoth)              |
| <b>NEW</b> | 27 | MARC COHN (Atlantic)                    |
| 28         | 28 | DELBERT McCLINTON (Curb/Rising Tide)    |
| 22         | 29 | SISTER HAZEL (Universal)                |
| 25         | 30 | BEN FOLDS FIVE (Caroline)               |
| 24         | 31 | HUFFAMOOSE (Interscope)                 |
| 35         | 32 | MARY LOU LORD (WORK)                    |
| 41         | 33 | WHISKEYTOWN (Outpost)                   |
| 32         | 34 | JONATHA BROOKE (Refugee/MCA)            |
| 39         | 35 | NATALIE IMBRUGLIA (RCA)                 |
| 37         | 36 | TODD THIBAUD (Doolittle)                |
| <b>NEW</b> | 37 | JAMES IHA (Virgin)                      |
| 40         | 38 | WILLIAM TOPLEY (Mercury)                |
| 31         | 39 | ABRA MOORE (Arista Austin)              |
| 47         | 40 | PATTY LARKIN (High Street/Windham Hill) |
| 29         | 41 | THE SUNDAYS (DGC)                       |
| 48         | 42 | FASTBALL (Hollywood)                    |
| 34         | 43 | HOLLY COLE (Metro Blue/Capitol)         |
| 33         | 44 | GREGG ALLMAN (550 Music)                |
| 43         | 45 | VICTORIA WILLIAMS (Atlantic)            |
| <b>NEW</b> | 46 | BOX SET (Capricorn)                     |
| 42         | 47 | BOB DYLAN (Columbia/CRG)                |
| 44         | 48 | BARENAKED LADIES (Reprise)              |
| 38         | 49 | FLEETWOOD MAC (Reprise)                 |
| <b>NEW</b> | 50 | STEVE POLTZ (Mercury)                   |

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

| LW         | TW | NON-COMMERCIAL                           |
|------------|----|--|
| 7          | 1  | ANI DIFRANCO (Righteous Babe)            |
| 2          | 2  | PETER CASE (Vanguard)                    |
| 1          | 3  | SING IT (Rounder)                        |
| 4          | 4  | JONATHA BROOKE (Refugee/MCA)             |
| 5          | 5  | B.B.KING (MCA)                           |
| 3          | 6  | LOREENA MCKENITT (Warner Bros.)          |
| 11         | 7  | MARY LOU LORD (WORK)                     |
| 6          | 8  | STEVE EARLE (E-Squared/Warner Bros.)     |
| 9          | 9  | CHERI KNIGHT (E-Squared)                 |
| 8          | 10 | HOLLY COLE (Metro Blue/Capitol)          |
| 32         | 11 | JULES SHEAR (High Street/Windham Hill)   |
| 12         | 12 | ALANA DAVIS (Elektra/EEG)                |
| 10         | 13 | VICTORIA WILLIAMS (Atlantic)             |
| 13         | 14 | MARK KNOPFLER (Mercury)                  |
| 39         | 15 | ROBBIE ROBERTSON (Capitol)               |
| 16         | 16 | AGENTS OF GOOD ROOTS (RCA)               |
| 17         | 17 | CHRIS STILLS (Atlantic)                  |
| 12         | 18 | BOB DYLAN (Columbia/CRG)                 |
| 23         | 19 | KRISTIN HERSH (Rykodisc)                 |
| —          | 20 | GREAT EXPECTATIONS SOUNDTRACK (Atlantic) |
| 21         | 21 | TODD THIBAUD (Doolittle)                 |
| <b>NEW</b> | 22 | JAMES IHA (Virgin)                       |
| 15         | 23 | PAUL SIMON (Warner Bros.)                |
| 33         | 24 | TERRY CALLIER (Verve)                    |
| 20         | 25 | JEB LOY NICHOLS (Capitol)                |
| <b>NEW</b> | 26 | LOUDON WAINWRIGHT III (Charisma)         |
| 31         | 27 | PETE BELASCO (Verve Forecast)            |
| 48         | 28 | DAVID POE (550 Music)                    |
| 22         | 29 | KENNY WAYNE SHEPHERD (Revolution)        |
| 25         | 30 | DELBERT McCLINTON (Curb/Rising Tide)     |
| 35         | 31 | SARAH McLACHLAN (Netwerk/Arista)         |
| 26         | 32 | ROLLING STONES (Virgin)                  |
| 28         | 33 | TED HAWKINS (Evidence)                   |
| 47         | 34 | MARIA MULDAUR (Telarc Blues)             |
| 19         | 35 | THE VERVE (Virgin)                       |
| 38         | 36 | FINLEY QUAYE (550 Music)                 |
| 34         | 37 | TRIBUTE TO HOUND DOG TAYLOR (Alligator)  |
| 37         | 38 | WHISKEYTOWN (Outpost)                    |
| 36         | 39 | NAKED (Red Ant)                          |
| 18         | 40 | FRED EAGLESMITH (Razor & Tie)            |
| 29         | 41 | THE BRIDGE SCHOOL CONCERTS (Reprise)     |
| 27         | 42 | LISA LOEB (Geffen)                       |
| 45         | 43 | COTTON MATHER (Copper)                   |
| 50         | 44 | FASTBALL (Hollywood)                     |
| —          | 45 | JAMES INTVELD (Risk/Innerworks)          |
| <b>NEW</b> | 46 | BOX SET (Capricorn)                      |
| <b>NEW</b> | 47 | PHOEBE SNOW (House of Blues)             |
| <b>NEW</b> | 48 | ARCHIE ROACH (HighTone)                  |
| <b>NEW</b> | 49 | PEARL JAM (Epic)                         |
| 42         | 50 | LONG JOURNEY HOME (Unisphere/BMG)        |



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**HOUND DOG TAYLOR-A TRIBUTE**  
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# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN




| TW | Title (Label)                           | Spins | Trend | COR | KACY | KCAC | KBCO | KBYR | KEPC | KFAN | KFLX | KFOG | KFOD | KGSR | KHKK | KKZN | KLRO | KMMS | KMTT | KNBA | KOTR | KPEC | KPIG | KRCL | KROK | KRSH | KRIM | KRIS | KSPN | KSUT | KTAO | KTUZ | KTHX | KUNR |    |
|----|---|-------|-------|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|----|
| 1  | LOREENA MCKENNETT (Warner Bros.)        | 778   | -80   | 19  | 22   | 11   | 10   | 24   | 12   |      |      | 9    | 20   | 20   | 16   |      |      | 19   |      | 9    | 7    | 6    | 1    | 37   | 17   | 20   | 9    | 13   | 10   | 6    | 6    | 11   | 5    |      |    |
| 2  | ERIC CLAPTON (Reprise)                  | 750   | +73   | 26  |      | 12   | 30   | 22   |      | 15   | 15   | 22   | 12   | 20   | 20   | 16   | 8    |      |      |      |      |      | 3    | 33   | 18   | 7    | 14   | 20   |      | 8    | 21   | 11   | 3    |      |    |
| 3  | B.B. KING (MCA)                         | 719   | +17   | 16  | 16   | 6    | 14   | 14   | 9    | 25   | 27   | 20   | 11   | 56   | 12   | 13   | 8    |      |      | 6    | 8    | 9    | 5    | 13   | 2    | 23   | 9    | 15   | 12   | 10   | 14   | 10   | 20   | 10   | 5  |
| 4  | THE VERVE (Virgin)                      | 719   | -31   | 33  |      | 25   | 30   | 22   | 7    |      |      | 24   | 12   | 8    | 26   | 22   | 13   | 20   |      |      |      | 12   | 5    |      |      | 18   | 10   | 12   | 13   |      | 10   |      | 7    |      |    |
| 5  | ALANA DAVIS (Elektra/EEG)               | 662   | -1    | 32  | 23   | 10   | 14   | 24   | 9    |      |      | 23   | 20   | 5    | 16   |      |      |      |      | 18   |      | 8    | 7    |      | 3    | 38   | 2    |      | 20   | 11   | 12   | 8    | 10   | 5    |    |
| 6  | SARAH McLACHLAN (Nettwerk/Arista)       | 656   | -13   | 23  | 15   | 6    | 16   |      |      |      |      | 12   | 6    | 11   | 14   | 28   | 20   |      |      | 19   | 2    | 7    |      |      | 36   | 3    | 20   | 9    | 20   | 11   |      | 7    | 8    |      |    |
| 7  | AGENTS OF GOOD ROOTS (RCA)              | 643   | +39   | 32  | 18   | 9    | 16   | 22   | 10   |      | 13   | 15   | 24   | 11   | 17   | 14   | 7    |      |      | 6    | 10   | 12   | 5    |      | 36   | 10   | 10   | 9    | 13   |      | 10   | 8    | 11   | 3    |    |
| 8  | ROLLING STONES (Virgin)                 | 577   | -20   | 22  |      |      |      | 9    |      | 5    | 8    | 22   |      |      | 13   |      | 13   | 14   | 10   | 5    | 4    | 5    | 12   | 2    | 31   | 20   | 20   | 23   | 20   | 6    | 5    | 5    | 11   | 3    |    |
| 9  | MATCHBOX 20 (Lava/Anti)                 | 565   | -20   | 22  |      | 3    | 30   | 24   |      |      |      | 14   | 21   |      |      | 27   | 22   |      |      | 13   |      | 7    |      |      | 38   | 3    | 15   | 14   |      | 22   | 10   |      |      |      |    |
| 10 | KENNY WAYNE SHEPHERD (Revolution)       | 544   | +31   | 19  | 10   | 12   | 11   | 6    | 17   | 18   | 21   | 13   |      |      | 13   | 14   | 13   | 12   |      |      | 7    | 5    |      | 32   | 7    | 20   | 28   | 20   | 6    | 23   | 11   | 3    |      |      |    |
| 11 | MARK KNOPFLER (Mercury)                 | 506   | +4    | 11  | 22   | 1    |      | 32   | 11   |      | 17   | 20   | 11   |      | 10   | 27   |      |      |      | 19   | 10   |      | 7    | 10   |      | 34   | 18   | 10   |      | 9    | 7    | 12   | 5    |      |    |
| 12 | ANI DIFRANCO (Righteous Babe)           | 502   | +137  | 20  | 13   | 10   |      |      | 11   |      |      |      |      |      | 8    |      |      |      |      | 10   | 11   | 5    |      | 20   | 15   |      | 9    | 13   | 8    | 14   |      | 7    | 5    |      |    |
| 13 | LISA LOEB (Geffen)                      | 491   | -57   | 22  |      | 9    | 7    |      | 8    | 15   | 15   | 12   | 6    | 1    | 7    | 27   |      |      |      | 19   | 6    |      | 5    |      | 37   | 3    | 15   | 14   | 20   |      | 5    |      | 5    |      |    |
| 14 | PETER CASE (Vanguard)                   | 481   | +37   | 16  | 12   |      |      |      | 10   |      | 13   |      | 7    | 13   |      |      |      |      |      | 11   | 16   | 7    | 14   |      | 13   | 10   |      | 13   | 13   | 6    |      | 10   | 5    |      |    |
| 15 | GREEN DAY (Reprise)                     | 451   | -4    | 10  | 23   | 15   | 14   | 18   |      |      |      | 13   |      |      | 14   | 20   | 8    | 6    |      |      |      | 7    |      |      | 36   |      | 10   | 14   |      | 6    |      |      |      | 3    |    |
| 16 | THIRD EYE BLIND (Elektra/EEG)           | 420   | -24   |     |      | 7    | 10   |      |      | 15   |      | 21   |      |      | 12   |      | 10   | 5    |      |      |      | 7    |      |      | 38   | 3    |      | 14   | 10   |      |      |      |      |      |    |
| 17 | PAULA COLE (Warner Bros.)               | 415   | +4    | 13  |      | 15   | 8    |      |      |      |      | 6    |      | 19   |      |      |      |      |      |      |      |      |      |      |      | 21   |      |      | 10   |      |      |      |      |      |    |
| 18 | PEARL JAM (Epic)                        | 414   | +9    |     | 21   | 9    | 7    | 10   | 8    |      |      | 9    | 19   | 10   | 3    |      | 15   | 13   | 11   |      |      | 14   |      |      | 22   |      | 10   | 14   | 10   | 9    |      |      |      |      |    |
| 19 | ROBBIE ROBERTSON (Capitol)              | 402   | +121  | 18  |      | 13   |      |      | 6    | 5    | 16   | 11   | 6    | 10   | 20   |      | 7    | 8    |      |      | 8    |      | 5    | 2    |      | 10   | 10   | 9    | 10   | 9    | 8    |      | 10   | 3    |    |
| 20 | BLUES TRAVELER (A&M)                    | 400   | -31   |     |      |      |      |      |      | 19   | 24   |      |      | 8    |      | 13   | 10   |      |      | 7    |      | 1    | 7    |      | 24   | 17   | 10   | 12   | 20   |      | 4    | 8    |      |      |    |
| 21 | CHRIS STILLS (Atlantic)                 | 393   | +25   |     | 18   | 10   |      |      |      |      | 13   |      | 7    | 11   |      |      | 8    |      |      | 1    |      | 16   | 3    | 10   | 2    | 8    | 10   |      | 9    | 6    |      | 7    | 5    |      |    |
| 22 | STEVE EARLE (E-Squared/Warner Bros.)    | 377   | +7    |     | 20   | 10   |      | 8    | 6    | 10   | 13   |      | 10   |      |      |      |      |      | 6    | 7    | 8    | 5    | 14   | 3    |      | 10   |      |      | 9    | 6    |      | 13   | 5    |      |    |
| 23 | SING IT (Rouder)                        | 376   | +47   |     | 5    | 7    |      |      | 13   | 15   |      |      |      | 22   |      |      |      |      |      |      |      |      | 5    | 14   | 8    | 13   | 7    |      | 13   | 8    |      |      |      | 5    |    |
| 24 | FREDDY JONES BAND (Capricorn)           | 350   | -4    |     | 18   | 8    | 13   |      |      | 5    | 12   |      | 24   |      |      |      | 14   |      |      |      |      |      |      |      | 37   | 11   | 10   | 9    | 20   |      | 5    |      | 7    |      |    |
| 25 | NAKED (RCA)                             | 345   | +34   |     | 22   | 10   |      |      |      | 5    | 18   |      | 14   |      | 11   | 9    |      | 3    | 12   |      |      | 5    |      |      | 14   | 5    | 10   | 12   | 13   |      | 6    |      |      | 3    |    |
| 26 | MARCY PLAYGROUND (Mammoth)              | 344   | +16   |     | 20   | 15   | 30   | 16   |      |      |      | 8    |      |      | 27   | 7    |      | 17   |      |      |      |      | 7    |      |      | 16   |      |      |      | 6    |      |      | 9    |      |    |
| 27 | MARC COHN (Atlantic)                    | 341   | NEW   | 16  |      | 14   | 14   | 7    |      | 10   |      | 11   | 11   | 18   | 16   | 7    |      |      |      | 6    |      | 3    |      |      | 6    |      | 12   |      | 6    | 7    | 10   | 7    | 3    |      |    |
| 28 | DELBERT McCLINTON (Curb/Rising Tide)    | 328   | 0     |     | 13   | 8    | 13   | 10   |      | 20   |      |      | 34   |      | 14   | 7    |      | 6    | 10   |      |      | 5    | 15   |      | 26   |      | 10   | 9    | 7    | 9    |      | 8    | 3    |      |    |
| 29 | SISTER HAZEL (Universal)                | 327   | -32   | 17  |      | 30   | 22   |      |      |      | 6    |      |      |      | 25   |      |      |      |      |      |      |      |      |      | 30   | 3    | 7    | 9    | 13   |      |      |      | 5    |      |    |
| 30 | BEN FOLDS FIVE (Caroline)               | 326   | -11   |     | 9    |      | 22   | 13   |      |      |      | 23   |      |      | 14   |      |      |      |      | 18   |      |      |      |      |      |      |      |      | 5    |      |      |      |      |      |    |
| 31 | HUFFAMOOSE (Interscope)                 | 320   | -25   | 31  |      | 2    |      |      |      |      | 11   | 9    | 13   | 3    | 8    |      |      |      | 7    | 10   |      |      | 7    |      | 26   | 10   | 10   |      | 13   |      |      |      | 11   |      |    |
| 32 | MARY LOU LORO (WORK)                    | 319   | +37   |     | 15   |      |      |      | 11   |      |      | 6    | 11   |      |      | 8    | 10   |      |      | 6    |      |      | 5    | 6    | 7    | 12   |      | 9    |      | 5    |      | 8    |      | 5    |    |
| 33 | WHISKEYTOWN (Outpost)                   | 312   | +46   |     | 17   | 2    | 12   | 12   |      |      |      | 10   | 7    | 10   |      |      |      |      |      | 7    |      |      | 5    | 6    | 11   | 12   |      | 7    | 12   | 10   | 7    | 5    | 8    |      |    |
| 34 | JONATHAN BROOKE (Refugee/MCA)           | 308   | +10   |     |      |      |      |      | 12   | 5    |      | 6    |      |      |      |      |      |      | 6    | 3    | 7    | 5    |      |      |      |      | 7    | 12   | 10   | 7    | 5    | 8    |      | 9    | 5  |
| 35 | NATALIE IMBRUGLIA (RCA)                 | 307   | +32   | 14  | 2    |      |      |      |      |      |      | 13   | 11   |      | 14   |      |      |      |      |      |      | 7    | 5    |      | 25   |      |      | 9    | 13   |      | 6    |      |      | 3    |    |
| 36 | TODD THIBAUD (Doolittle)                | 288   | +12   |     |      |      |      |      | 9    |      |      |      |      |      |      |      | 9    | 10   |      |      | 6    | 7    | 3    | 7    | 2    | 17   | 5    |      | 9    | 13   | 12   | 5    |      | 7    | 3  |
| 37 | JAMES IHA (Virgin)                      | 278   | NEW   |     |      | 11   |      |      |      | 12   |      | 12   |      | 4    |      | 7    | 12   |      |      | 10   |      |      |      |      | 2    | 10   | 12   |      | 7    |      |      |      |      |      |    |
| 38 | WILLIAM TOPLEY (Mercury)                | 277   | +5    | 16  |      |      | 23   |      |      | 15   |      | 7    |      | 16   |      | 20   | 9    |      |      |      |      |      |      |      |      | 23   | 10   |      |      |      |      |      |      |      | 11 |
| 39 | ABRA MOORE (Arista Austin)              | 277   | -25   | 13  | 18   |      |      | 11   | 8    | 30   | 9    | 11   |      |      | 9    | 15   | 11   |      |      |      |      |      | 7    |      |      | 32   | 2    | 10   |      |      |      |      |      | 10   |    |
| 40 | PATTY LARKIN (High Street/Windham Hill) | 275   | +50   |     |      | 11   |      |      | 9    |      |      |      |      |      |      |      |      |      |      | 12   | 7    | 4    |      |      |      | 13   | 10   |      | 10   | 9    |      |      |      | 11   | 3  |
| 41 | THE SUNDAYS (DGC)                       | 261   | -63   |     |      |      | 10   |      |      |      | 9    | 10   |      |      |      |      |      |      |      |      |      |      |      |      |      | 25   | 13   | 15   | 12   |      |      |      |      |      | 3  |
| 42 | FASTBALL (Hollywood)                    | 260   | +40   |     | 22   |      |      |      |      |      |      | 14   | 11   |      |      |      | 7    | 8    |      |      |      | 9    | 4    | 5    |      | 15   | 4    |      |      |      | 5    |      | 5    |      |    |
| 43 | HOLLY COLE (Metro Blue/Capitol)         | 259   | -25   |     |      |      |      |      | 10   | 10   |      | 7    |      | 4    |      |      |      |      |      |      |      | 8    | 1    |      | 3    |      |      | 15   |      | 10   |      | 6    |      | 9    | 8  |
| 44 | GREGG ALLMAN (550 Music)                | 255   | -39   |     |      |      | 7    |      | 10   | 11   | 17   |      | 10   | 6    |      | 13   | 9    | 18   |      |      |      | 12   | 1    | 6    |      |      | 10   | 14   |      |      | 8    | 8    | 11   | 3    |    |
| 45 | VICTORIA WILLIAMS (Atlantic)            | 243   | -9    |     |      |      |      |      |      |      |      | 4    |      |      |      |      |      |      |      |      |      | 8    | 12   | 3    | 5    | 3    | 12   | 6    |      |      |      |      |      |      | 5  |
| 46 | BOX SET (Capricorn)                     | 239   | NEW   |     | 6    | 11   |      |      |      |      | 9    | 6    |      |      |      |      | 8    |      |      |      |      |      | 9    | 3    | 6    | 1    | 14   | 6    | 10   | 9    | 10   | 5    | 4    |      | 9  |
| 47 | BOB DYLAN (Columbia/CRG)                | 238   | -19   |     |      |      |      | 8    | 7    | 10   |      |      |      |      |      |      |      |      |      |      |      |      | 9    | 5    | 10   |      | 9    | 15   | 13   | 5    |      |      |      | 23   | 5  |
| 48 | BARENAKED LADIES (Reprise)              | 234   | -10   |     |      |      | 24   | 12   |      |      |      |      | 13   |      |      | 13   |      |      |      | 1    |      |      | 5    |      |      | 32   | 10   |      | 14   |      |      |      |      | 8    |    |
| 49 | FLEETWOOD MAC (Reprise)                 | 228   | -48   | 11  |      |      |      | 6    |      |      |      | 7    |      |      |      |      |      |      |      |      |      |      |      |      |      | 8    |      | 14   |      |      |      |      | 26   | 8    |    |
| 50 | STEVE PÖLTZ (Mercury)                   | 223   | NEW   | 4   |      | 10   |      |      |      |      | 12   |      | 6    |      | 3    |      |      |      |      |      | 8    | 4    |      | 5    |      |      |      |      | 4    | 5    |      |      |      |      | 3  |



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WRNX  
KFXJ  
KACV

**1**  
VH  
MUSIC FIRST  
ADD

album out april 14th  
featuring "lost count," the first single and video  
produced by mats asplén and tony thorén / video directed by sophie muller  
direct management group: steven jensen and martin kirkup



# Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

| Artist - Title (Label)                  | KXL | WAPS | WBOS | WBZC | WGBE | WOLZ | WDET | WEBK | WEBX | WERU | WFRK | WFDJ | WUIS | WKZE | WMAX | WMMR | WNNY | WNNV | WPCS | WPCW | WPKU | WPBT | WRAP | WRAX | WRRX | WRSI | WVOD | WVRY | WVCO | WYLE | WXPW | WXPY | WYEP |    |    |   |
|---|-----|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|------|----|----|---|
| LOREENA MCKENITT (Warner Bros.)         | 6   | 10   | 30   |      | 6    | 5    |      |      |      | 6    |      | 8    |      | 16   | 30   | 24   | 4    | 12   | 14   |      | 24   | 12   | 12   | 2    |      | 11   | 39   |      | 49   | 8    | 15   | 14   | 6    |    |    |   |
| ERIC CLAPTON (Reprise)                  | 7   | 3    | 30   |      | 6    |      | 14   |      |      |      |      |      | 6    | 12   | 20   | 23   | 13   | 14   | 11   |      | 3    | 24   | 12   | 20   | 2    | 12   | 32   |      | 24   | 8    | 14   | 29   | 8    |    |    |   |
| B.B. KING (MCA)                         | 12  | 4    |      |      | 9    |      | 13   | 7    | 17   | 6    | 6    | 7    |      | 16   |      | 13   | 14   | 10   | 11   |      |      |      | 15   | 20   | 3    |      |      |      |      | 13   | 16   | 12   | 9    |    |    |   |
| THE VERVE (Virgin)                      |     | 10   | 34   | 8    |      | 6    |      | 8    |      | 5    |      |      | 16   |      | 20   | 16   | 14   |      |      |      | 15   | 24   | 11   | 17   |      |      |      | 35   | 32   | 39   | 14   | 17   | 16   | 7  |    |   |
| ALANA DAVIS (Elektra/EEG)               | 12  | 5    | 15   | 4    |      | 5    |      |      | 17   |      | 12   | 2    |      | 16   | 30   |      | 7    | 15   | 14   | 4    | 6    | 17   | 9    | 27   |      | 9    | 24   |      | 28   | 11   |      |      | 12   |    |    |   |
| SARAH McLACHLAN (Network/Arista)        | 28  |      |      |      |      | 6    |      |      |      | 8    | 12   | 9    |      | 12   | 41   | 26   | 14   | 15   |      |      | 5    | 5    | 22   |      |      | 28   | 31   | 25   | 12   | 16   | 27   | 8    |      |    |    |   |
| AGENTS OF GOOD ROOTS (RCA)              |     | 4    | 15   |      |      | 2    |      | 22   |      |      |      | 5    | 5    |      | 12   | 9    | 5    | 10   | 12   | 8    | 3    | 19   | 14   | 8    |      | 24   | 21   |      | 8    | 7    | 10   | 14   | 9    |    |    |   |
| ROLLING STONES (Virgin)                 |     |      | 30   |      |      | 5    |      | 36   | 7    |      |      |      | 16   | 16   | 20   | 24   | 7    | 12   | 8    |      |      |      | 24   | 6    |      |      |      |      |      | 9    | 19   | 5    |      |    |    |   |
| MATCHBOX 20 (Lava/Atlantic)             |     |      | 34   |      |      | 4    |      |      |      |      |      |      |      | 30   |      | 14   |      |      |      |      | 9    |      | 22   |      |      | 38   |      | 50   |      | 16   | 25   |      |      |    |    |   |
| KENNY WAYNE SHEPHERD (Revolution)       |     | 9    | 7    |      |      | 3    |      | 9    | 3    |      |      |      | 17   |      | 17   | 8    | 7    |      |      |      | 16   | 9    | 12   |      |      | 24   |      |      |      | 10   | 16   |      |      |    |    |   |
| MARK KNOPFLER (Mercury)                 |     | 3    |      | 5    |      | 5    | 7    | 7    |      |      | 6    | 7    |      | 12   |      | 26   | 10   | 3    | 4    | 3    | 9    | 12   |      | 3    |      |      |      |      | 9    | 10   | 14   |      |      |    |    |   |
| ANI DI FRANCO (Righteous Babe)          |     |      |      |      |      | 14   | 7    | 50   | 5    | 12   | 10   |      | 12   |      | 7    | 6    | 10   |      | 16   | 15   |      | 14   |      | 9    |      |      | 16   |      | 23   | 13   | 16   |      |      |    |    |   |
| LISA LOEB (Geffen)                      | 4   | 5    | 7    |      | 9    |      |      |      |      |      |      |      | 12   |      | 16   | 12   | 10   |      |      |      | 19   |      | 17   |      |      | 40   |      | 22   |      | 8    |      |      |      |    |    |   |
| PETER CASE (Vanguard)                   |     | 6    |      |      | 3    | 6    | 13   | 24   | 17   | 7    | 8    | 4    | 5    | 12   |      | 4    | 10   | 9    | 16   | 15   | 9    | 3    | 10   | 5    |      | 20   |      |      | 2    |      | 13   | 7    |      |    |    |   |
| GREEN DAY (Reprise)                     |     |      | 34   | 11   |      |      |      |      |      |      |      |      | 17   |      | 7    |      |      |      |      |      | 6    |      |      |      |      |      | 40   | 29   | 49   |      |      | 25   |      |    |    |   |
| THIRD EYE BLIND (Elektra/EEG)           |     | 7    | 34   |      |      |      |      |      |      |      |      |      | 18   |      | 20   |      |      |      | 9    |      | 18   |      |      |      |      | 13   | 37   | 8    | 40   |      |      | 26   |      |    |    |   |
| PAULA COLE (Warner Bros.)               | 12  |      | 30   |      |      | 6    |      |      |      |      |      | 5    |      | 62   |      | 7    | 15   |      |      |      | 5    |      | 24   |      |      | 15   | 32   | 48   | 9    |      |      | 6    |      |    |    |   |
| PEARL JAM (Epic)                        |     |      |      |      |      |      |      | 21   |      |      |      |      | 14   |      | 15   |      |      |      |      |      | 3    | 24   |      |      |      | 8    |      | 44   |      | 16   | 24   | 10   | 6    |    |    |   |
| ROBBIE ROBERTSON (Capitol)              |     | 3    |      |      | 6    | 12   | 12   |      | 2    |      | 9    |      | 6    |      | 8    | 4    | 5    | 6    |      |      | 3    | 7    | 13   |      | 7    | 13   |      |      | 20   | 7    | 18   | 5    |      |    |    |   |
| BLUES TRAVELER (A&M)                    |     |      |      |      | 9    |      |      | 24   |      |      |      |      | 17   |      | 41   | 8    | 13   | 12   |      |      | 8    |      | 10   |      |      | 25   |      | 27   |      | 3    |      |      |      |    |    |   |
| CHRIS STILLS (Atlantic)                 |     | 4    | 7    | 8    |      | 5    | 11   | 18   | 50   |      |      | 2    |      |      | 8    | 5    | 12   | 11   |      | 15   | 6    | 14   | 4    | 2    | 19   |      |      |      | 4    |      | 13   | 10   |      |    |    |   |
| STEVE EARLE (E-Squared/Warner Bros.)    |     | 3    |      | 9    | 3    | 8    |      |      |      | 10   | 12   | 9    |      | 16   |      | 7    | 15   | 4    | 16   |      | 20   | 9    | 9    |      | 13   |      |      |      | 9    |      |      |      |      |    |    |   |
| SING IT (Rounder)                       |     | 5    |      | 8    | 9    | 16   | 15   | 24   | 7    | 12   | 5    |      | 12   |      | 5    | 15   | 8    | 16   | 15   |      | 6    |      | 6    |      |      |      |      |      | 2    |      |      |      |      | 5  |    |   |
| FREDDY JONES BAND (Capricorn)           |     |      | 7    |      | 4    |      | 1    | 17   |      |      |      |      | 15   |      | 8    | 5    | 15   |      |      |      | 4    | 10   |      |      |      | 24   |      |      |      | 4    |      |      |      | 6  |    |   |
| NAKED (Red Ant)                         |     | 7    | 15   |      | 8    |      |      | 24   |      |      |      |      | 4    |      |      | 2    | 7    | 9    |      |      | 7    |      |      | 2    | 24   |      |      | 19   |      |      |      | 18   |      |    |    |   |
| MARCY PLAYGROUND (Mammoth)              |     |      | 15   |      | 2    |      |      |      |      |      |      | 18   |      |      |      |      |      |      |      |      | 28   |      |      |      |      | 1    | 16   | 33   |      | 15   | 13   |      |      |    |    |   |
| MARC COHN (Atlantic)                    | 7   | 1    | 7    |      | 0    |      |      |      |      |      |      | 7    |      | 6    | 14   | 11   | 7    | 8    |      |      |      | 5    | 17   | 5    |      |      |      |      | 20   |      |      | 16   | 8    |    |    |   |
| DELBERT McCLINTON (Curb/Rising Tide)    |     |      |      |      |      |      |      |      | 4    |      | 2    |      |      |      | 5    | 5    | 10   |      |      |      |      | 16   |      | 4    |      |      |      |      |      | 8    |      |      |      |    |    |   |
| SISTER HAZEL (Universal)                |     |      |      |      |      |      |      |      |      |      |      |      |      |      | 41   | 24   | 7    |      |      |      |      | 4    |      | 24   |      |      | 37   |      |      |      |      |      |      |    |    |   |
| BEN FOLDS FIVE (Caroline)               |     |      | 34   | 8    |      | 3    |      | 7    |      |      | 6    |      | 16   |      | 20   |      |      |      |      |      | 8    | 5    | 4    |      |      | 27   | 14   | 38   |      |      |      |      | 15   |    |    |   |
| HUFFAMOOSE (Interscope)                 |     |      | 7    |      | 3    | 5    |      |      |      |      |      | 2    |      |      |      | 13   | 9    |      | 12   |      |      | 8    |      | 10   |      | 18   |      | 21   |      |      |      |      | 18   | 5  |    |   |
| MARY LOU LORD (WORK)                    |     | 5    | 15   | 9    | 12   | 0    |      | 15   | 3    | 8    | 8    | 5    | 6    |      |      |      | 7    |      |      | 8    | 6    |      | 6    | 4    | 24   |      |      |      | 8    |      |      | 13   | 5    |    |    |   |
| WHISKEYTOWN (Outpost)                   |     |      | 7    |      |      |      |      |      | 9    |      | 4    | 9    |      |      | 7    |      |      |      |      |      |      |      | 8    | 7    | 8    | 24   |      | 20   |      | 4    | 17   |      |      |    |    |   |
| JONATHAN BROOKE (Refugee/MCA)           | 10  | 6    | 18   | 6    | 8    | 16   |      |      | 9    | 12   | 5    |      | 16   |      | 5    |      | 6    | 16   |      |      |      |      | 4    |      |      |      |      |      | 7    |      |      | 12   | 13   |    |    |   |
| NATALIE IMBRUGLIA (RCA)                 |     | 7    | 30   |      |      | 5    |      | 15   |      |      |      |      |      | 20   |      | 7    | 5    |      |      |      |      |      |      | 17   |      |      | 26   |      | 40   |      |      |      |      |    |    |   |
| TODD THIBAUD (Doolittle)                | 3   | 4    |      | 9    | 4    | 14   |      | 3    | 6    |      | 4    |      |      |      |      | 7    | 18   | 4    | 6    | 18   |      |      | 2    | 24   |      |      |      |      |      |      |      |      |      |    |    |   |
| JAMES IHA (Virgin)                      |     | 7    |      | 11   | 5    | 6    | 14   |      | 5    |      |      |      |      |      |      |      |      |      |      | 4    | 6    | 24   |      |      |      |      |      | 18   | 6    | 7    | 10   | 18   | 7    |    |    |   |
| WILLIAM TOPLEY (Mercury)                |     |      |      |      | 6    |      |      | 24   |      |      |      |      |      |      | 14   | 14   |      | 11   |      |      | 17   | 9    | 11   |      |      |      |      |      |      |      |      |      |      |    |    |   |
| ABRA MOORE (Arista Austin)              |     |      | 7    |      | 6    |      |      |      |      |      |      |      |      |      |      | 7    |      |      |      |      |      | 6    |      | 12   |      |      |      |      |      |      |      |      |      |    | 4  |   |
| PATTY LARKIN (High Street/Windham Hill) |     | 4    |      |      |      |      |      |      | 6    | 8    | 5    | 5    | 16   |      | 80   | 6    | 7    | 12   |      |      |      | 7    |      |      |      |      |      |      |      |      |      |      |      | 13 |    |   |
| THE SUNDAYS (DGC)                       | 30  | 6    |      |      |      |      |      |      |      |      |      |      | 15   |      |      | 8    |      |      |      |      |      |      |      |      |      |      | 22   | 27   |      | 12   | 9    |      |      | 7  |    |   |
| FASTBALL (Hollywood)                    |     |      | 7    | 13   | 3    |      | 14   |      |      |      |      |      | 5    |      |      |      | 5    | 8    |      |      |      | 7    | 11   |      |      |      |      |      |      |      |      |      |      |    | 6  |   |
| HOLLY COLE (Metro Blue/Capitol)         |     | 9    | 7    | 6    | 9    | 3    |      | 17   | 8    | 8    | 7    |      | 16   |      |      |      | 10   |      |      |      |      | 7    |      | 4    |      |      |      |      |      |      |      |      |      |    | 12 |   |
| GREGG ALLMAN (550 Music)                |     |      |      |      | 10   |      |      |      |      |      |      |      | 6    |      |      | 13   | 6    |      |      | 16   |      |      |      |      |      |      |      |      |      |      |      |      |      |    | 7  |   |
| VICTORIA WILLIAMS (Atlantic)            |     |      |      | 9    |      | 16   | 14   | 3    | 6    | 6    | 7    |      | 12   |      | 9    | 5    |      |      |      |      | 15   |      | 9    | 4    | 12   |      |      |      | 6    |      |      |      |      | 6  |    |   |
| BOX SET (Capricorn)                     |     | 4    |      |      | 5    |      | 15   | 24   |      |      |      | 6    |      |      |      |      |      | 9    | 4    | 6    | 8    |      |      |      |      |      |      |      |      |      |      |      |      |    |    |   |
| BOB DYLAN (Columbia/CRG)                |     |      |      | 9    |      | 10   | 11   |      | 10   | 6    | 9    |      | 16   |      |      | 7    |      |      | 16   |      |      |      |      | 4    |      |      |      |      |      |      |      |      |      |    |    |   |
| BARENAKED LADIES (Reprise)              |     |      |      |      |      |      |      |      |      |      |      |      |      | 41   |      | 5    |      | 6    |      |      |      | 7    |      |      |      |      |      |      |      |      |      |      |      |    | 22 |   |
| FLEETWOOD MAC (Reprise)                 |     | 3    |      |      | 4    |      |      |      |      |      |      |      | 9    | 12   |      | 14   | 6    |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |    | 8  |   |
| STEVE POLTZ (Mercury)                   | 1   | 7    |      | 6    |      | 3    | 13   | 24   |      |      |      | 4    |      |      |      |      |      |      |      |      |      |      |      |      |      | 14   |      |      |      |      |      |      |      |    | 12 | 4 |

# Royal Fingerbowl My Money

FROM THE ACCLAIMED NEW ALBUM  
*happy birthday, Sabo!*

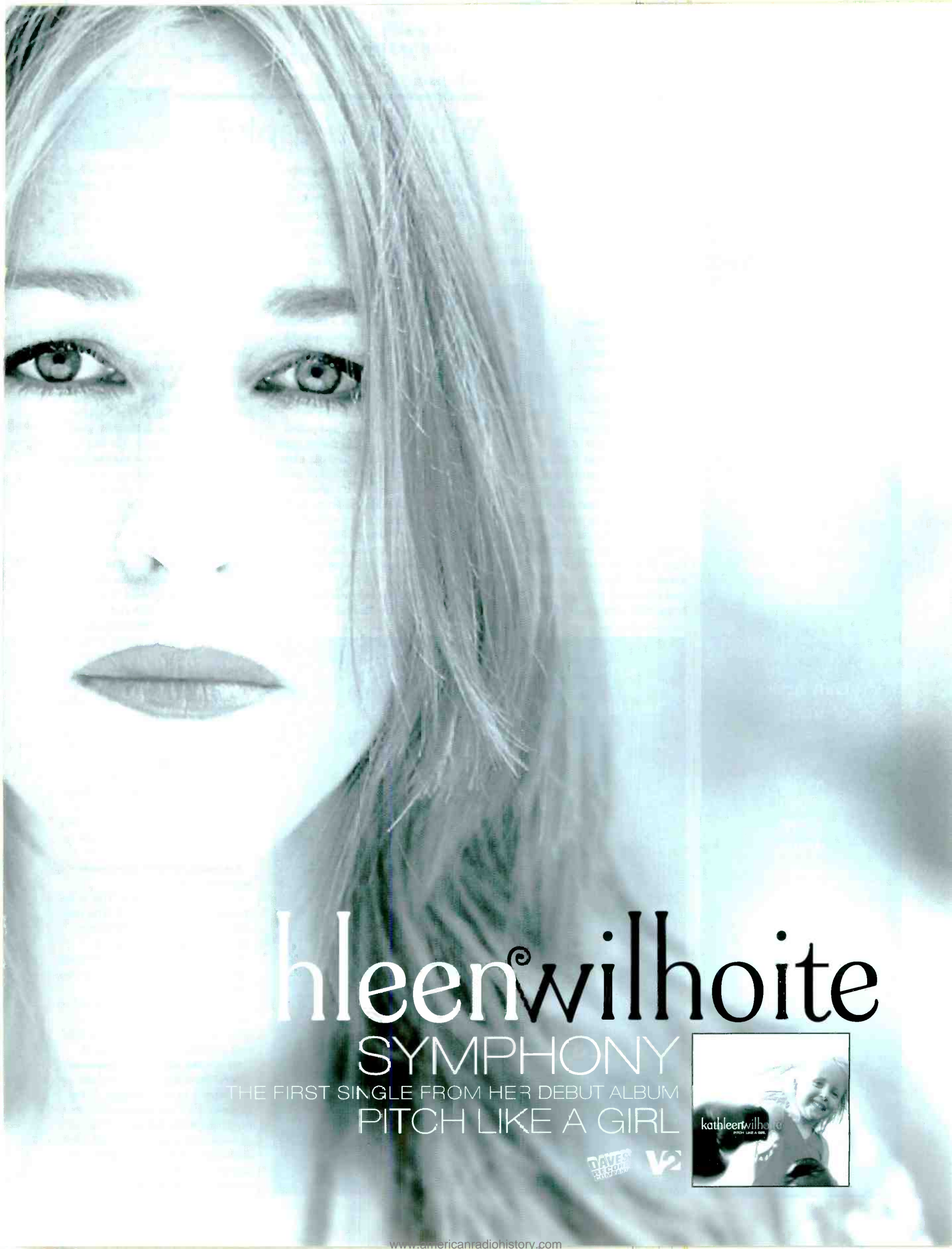
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# kathleen wilhoite

SYMPHONY

THE FIRST SINGLE FROM HER DEBUT ALBUM

PITCH LIKE A GIRL



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**Extension 606** BY KENT ZIMMERMAN



# Dream Gig. Why Not Apply?

Can you handle it? Live in Hollywood. Play only the most innovative music for an upscale audience into music, movies, books, theater, and fine dining. Enjoy the support of a crack production staff that helps you execute your very own major market morning show on one of the top Non-Comm stations in the country. Interview music legends who perform live, as well as stray film directors, authors, and celebrities. And if you're really on top of your game, gain the ear of the Los Angeles music and A&R community.

With Chris Douridas abdicating his slot on the popular SoCal morning show *Mornings Become Eclectic*, KCRW in Santa Monica is in the midst of a nationwide talent search to fill his sneakers. No easy feat. Douridas—who exits KCRW amidst of a flurry of music, movie, and television projects—leaves a huge void after years of walking a

broad beat incorporating progressive pop, world-beat, alternative, jazz, and classical music. While the station has received boxes of applications, they've yet to decide on the right person. We spoke to KCRW General Manager Ruth Seymour to learn the progress of their search.

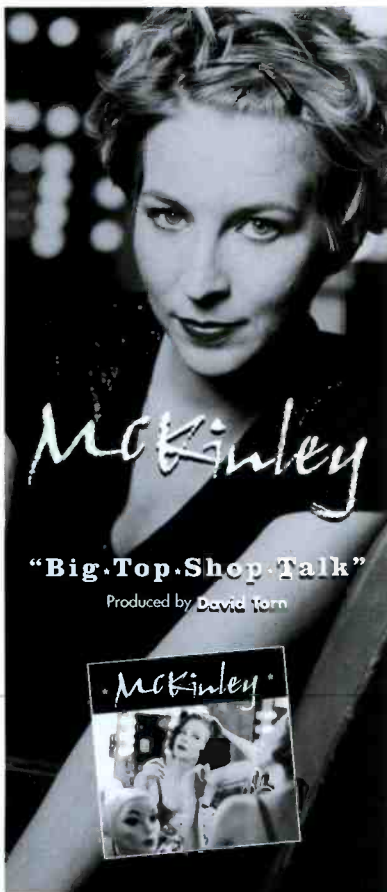
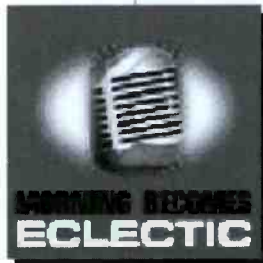
**This is a rare opportunity. How has the response been?**

Today I'm home with two huge boxes of applications. I did a preliminary run-through and pulled

out everybody who sent me an application who had radio or music experience. But I still have boxes of people who have neither. It's become a fantasy job, attracting listeners and people with large record collections who listen to *Morning Become Eclectic*. One guy even felt he was qualified because he knew the meaning of the word "eclectic."

**How did the vacancy occur?**

Chris made the decision to leave.



**"Big Top Shop Talk"**

Produced by David Torn

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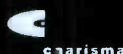
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**Loudon Wainwright III**  
*Little Ship*

featuring "Breakfast In Bed," "Mr. Ambivalent,"  
 "Our Own War" and "I Can't Stand Myself"



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He has a young family, and has been struggling to cope with the success he has built here. When he came in, it was an overwhelming job, and the longer he stayed, the more he built up the department, and the more attractive the program became—particularly to artists. One extraordinary asset of KCRW is that our listeners are the folks who go to clubs, shows, theater, and movies; who buy tickets and music. It's an "everything" audience. Chris expanded the vision of the show, taking it to places we'd never gone before. Chris made unlikely records hits, like Gorecki's *Third Symphony*, for which Chris and the whole station was credited by *Time Magazine* as putting on the map.

**Chris had quite a few balls in the air.**

Lots. He was consulting, acting, and doing compilations for movies. When he joined the staff of DreamWorks, I experienced a lot of confusion on how I felt about that. To me, the prime purpose of KCRW is to be important and relevant. While we want a good audience, we also want quality, and that's the art of it. Now our numbers are up there with some of the commercial broadcasters—quite a testimony to KCRW, NPR, and the news services. Granted, with a format like ours—where you're mixing music, news, and radio drama—you're not going to have the numbers equivalent to a station with one format. We're one of the few hold-outs. Our listeners are renaissance people into everything. If you're a music executive, I want you to listen to KCRW. I also want our DJs to shape the tastes of America and make an important contribution to the aesthetics of the music and to the artists, to advance music and showcase it.

**Are you looking for experience equal to Chris'?**

Let's not kid ourselves. This is no remote village, this is L.A. You not only have to take over *Morning Becomes Eclectic*, you have to become the creative force and inspiration for the rest of the DJs on the station. The operative word is "visionary." I'm looking for someone with ears, who will listen to everything, from record companies offerings to [unsolicited demo] tapes.

**What's the application procedure?**

Send me a letter and a resume. I can learn a lot from a letter. If I'm interested, I'll call and ask you to prepare a two-hour tape of the kind of show you would do. Don't send airchecks of what you're presently doing. If you're in the commercial world, it's unlikely that what you're



# BONNIE RAITT

one belief away

the first single from the new album

**fundamental**

Produced by Mitchell Froom, Bonnie Raitt and Tchad Blake.  
Management: Ron Stone and Jeffrey Fersh for Gold Mountain Entertainment  
Tour starts April 18.

[hollywoodandvine.com/bonnieiraitt](http://hollywoodandvine.com/bonnieiraitt)



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doing now has anything to do with *Morning Becomes Eclectic*, though that may be less true for those in the public [radio] world who may be performing in a similar format. Another perk of the job is that *in order to accommodate Chris*, we've amassed a support staff that we'll not only keep, but strengthen. You'll have a full time producer, Gemma Dempsey, a full technical staff, and great promotional support including effective trade-out advertising with local and national magazines.

**What's the address for the letter and resume?**

Send a resume and letter to me at KCRW, 1900 Pico Blvd., Santa

Monica, California, 90405. I'll either hire someone soon or have a nervous breakdown. Our deadline is March 31. ●

## Spin Trends

1. **MARC COHN +228**
2. **ANI DIFRANCO +137**
3. **ROBBIE ROBERTSON +121**
4. **STEVE POLTZ +113**
5. **ERIC CLAPTON +73**
6. **JULES SHEAR +64**

## A3 Gridbound

- |  |  |
|--|--|
| <b>FARM DOGS</b> (Sire)                        | <b>MARIA MULDAUR</b> (Telarc Blues)  |
| <b>DAVID POE</b> (550 Music)                   | <b>JAMES INTVELD</b> (Risk)  |
| <b>CHERI KNIGHT</b> (E-Squared)                | <b>KRISTEN HERSH</b> (Rykodisc)  |
| <b>JULES SHEAR</b> (High Street/Windham Hill)  | <b>RADIOHEAD</b> (Capitol)   |
| <b>JOLENE</b> (Sire)                           | <b>TRIBUTE TO HOUND DOG TAYLOR</b> (Alligator)                                 |
| <b>REBEKAH</b> (Elektra/EEG)                   | <b>*SEMISONIC</b> (MCA)  |
| <b>TOM HALL</b> (Enneagram/Cabana Boy)         | <b>TERRY CALLIER</b> (Verve)   |
| <b>MAX CARL &amp; BIG DANCE</b> (Mission)      | <b>*SUSAN TEDESCHI</b> (Rouner)  |
| <b>LONG JOURNEY HOME</b> (Unisphere/BMG)       | <b>*EBBA FORSBERG</b> (Maverick)   |
| <b>LOUDON WAINWRIGHT III</b> (Charisma/Virgin) | <b>*DAN BERN/ZERO EFFECT</b> (WORK)  |
| <b>COTTON MATHER</b> (Copper)                  | <b>Dropped:</b> #45 Billie Myers, #46 Jeb Loy Nichols, #50 Great Expectations. |
| <b>PHOEBE SNOW</b> (House of Blues)            |  |

# "Don't Call Me Tonight"

## JIM MORGAN!

The Debut Single  
From the CD *Ordinary Time*  
(#24945)  
In Stores March 24, 1998

Radio Contacts:

Lee Arnold Marketing: (414) 351-9088  
Mike Lyons  
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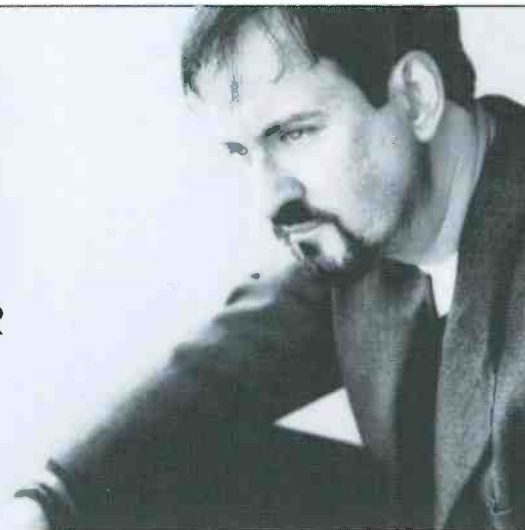
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**MOST ADDED**

**JOEY & "PAPA" JOHN DeFRANCESCO (41)**  
**MICHAEL WOLFF TRIO (37)**  
**LYNNE ARRIALE TRIO (29)**  
**WESLIA WHITFIELD (27)**  
**MARK VINCI (22)**



**TOP TIP**

**MOSE ALLISON**

*Gimcracks and Gewgaws*  
 (Blue Note)

Produced by Ben Sidran, Mose Allison's latest release features a slammin' jazz quartet and hot players like Paul Motian, Mark Shim, and Russell Malone.

**RECORD TO WATCH**

**JOEY DeFRANCESCO & "PAPA" JOHN DeFRANCESCO**

*All in the Family*  
 (HighNote)

"All in the family" or "like father, like son," whatever cliché you choose to use, Joey and "Papa" John DeFrancesco love to finish each other's musical sentences.

# Gavin Jazz

| LW | TW |   | Reports | Adds | H  | M  | L  |
|----|----|---|---------|------|----|----|----|
| 1  | 1  | <b>JIMMY PONDER</b> (Highnote)                                  | 74      | 0    | 64 | 8  | 2  |
| 2  | 2  | TEDDY EDWARDS (Highnote)  | 72      | 0    | 61 | 8  | 3  |
| 4  | 3  | <b>STEPHANE GRAPPELLI/MARTIN TAYLOR</b> (Honest/Linn)           | 74      | 1    | 46 | 24 | 4  |
| 3  | 4  | DOUG LAWRENCE (Fable)   | 70      | 0    | 58 | 9  | 3  |
| 9  | 5  | <b>CLAIRE MARTIN</b> (Honest/Linn)                              | 72      | 1    | 42 | 22 | 7  |
| 6  | 6  | <b>MINGUS BIG BAND</b> (Dreyfus Jazz)                           | 69      | 3    | 49 | 15 | 3  |
| 5  | 7  | PAQUITO D'RIVERA & UNITED NATION ORCH. (Jazz MCG)               | 65      | 0    | 57 | 5  | 3  |
| 18 | 8  | <b>RAY BRYANT</b> (JMI/JVC)                                     | 75      | 2    | 27 | 31 | 15 |
| 17 | 9  | <b>FRED HERSCH</b> (Nonesuch)                                   | 71      | 4    | 36 | 24 | 7  |
| 14 | 10 | <b>TIM HAGANS &amp; MARCUS PRINTUP</b> (Blue Note)              | 69      | 2    | 32 | 29 | 6  |
| 13 | 11 | <b>HOWARD JOHNSON &amp; GRAVITY feat. TAJ MAHAL</b> (Verve)     | 67      | 1    | 33 | 27 | 6  |
| 8  | 12 | HERBIE MANN (Lightyear)   | 59      | 0    | 49 | 10 | 0  |
| 12 | 13 | CALDERAZZO/WATTS/GAGNON (Lost Chart)                            | 63      | 0    | 38 | 17 | 8  |
| 11 | 14 | TERELL STAFFORD (Candid)  | 65      | 2    | 33 | 26 | 4  |
| 25 | 15 | <b>LIVE AT SMALLS</b> (Impulse!)                                | 69      | 2    | 16 | 34 | 17 |
| 21 | 16 | <b>ALLEN FARNHAM</b> (Concord Jazz)                             | 64      | 0    | 24 | 24 | 16 |
| 10 | 17 | MELISSA WALKER (Enja)   | 56      | 0    | 36 | 16 | 4  |
| 15 | 18 | FRED SANDERS (Leaning House Jazz)                               | 58      | 0    | 28 | 24 | 6  |
| 19 | 19 | <b>JOHN PISANO</b> (Pablo)                                      | 63      | 1    | 16 | 35 | 11 |
| 20 | 20 | <b>ERIC ALLISON</b> (Contemporary)                              | 58      | 1    | 25 | 26 | 6  |
| 7  | 21 | MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (Malpas/Warner Bros.)   | 55      | 0    | 34 | 15 | 6  |
| 28 | 22 | <b>BARBARA MORRISON</b> (Chartmaker)                            | 68      | 3    | 9  | 34 | 22 |
| 31 | 23 | <b>RAY BARRETTO</b> (Blue Note)                                 | 68      | 7    | 11 | 29 | 22 |
| 24 | 24 | <b>GEORGE RABBAI &amp; CO.</b> (DBK Jazz)                       | 56      | 1    | 17 | 26 | 12 |
| 33 | 25 | <b>KENNY DREW, JR.</b> (Arkadia Jazz)                           | 62      | 5    | 8  | 35 | 14 |
| 16 | 26 | HANK CRAWFORD & JIMMY McGRUFF (Milestone)                       | 48      | 0    | 28 | 11 | 9  |
| 32 | 27 | <b>JIM CIFELLI NEW YORK NONET</b> (Short Notice Music)          | 60      | 2    | 10 | 25 | 23 |
| 23 | 28 | CAROL SLOANE & CLARK TERRY (Concord Jazz)                       | 49      | 0    | 21 | 20 | 8  |
| 41 | 29 | <b>CHARLIE BYRD TRIO</b> (Concord Jazz)                         | 56      | 7    | 8  | 26 | 17 |
| 45 | 30 | <b>ARKADIA ALL-STARS</b> (Arkadia Jazz)                         | 57      | 6    | 8  | 21 | 22 |
| 22 | 31 | DIANNE REEVES (Blue Note)                                       | 41      | 0    | 24 | 10 | 7  |
| —  | 32 | <b>MOSE ALLISON</b> (Blue Note)                                 | 61      | 10   | 3  | 25 | 24 |
| 46 | 33 | <b>BUSTER COOPER &amp; THURMAN GREEN</b> (Chartmaker/Blue Lady) | 55      | 3    | 2  | 26 | 25 |
| 26 | 34 | CHICK COREA/GARY BURTON (Stretch/Concord)                       | 38      | 0    | 21 | 11 | 6  |
| —  | 35 | <b>MARK SHIM</b> (Blue Note)                                    | 54      | 4    | 3  | 17 | 30 |
| 49 | 36 | <b>PAUL ARSLANIAN</b> (DBK Jazz)                                | 46      | 2    | 3  | 26 | 15 |
| 27 | 37 | GENE HARRIS/JACK McDUFF (Concord Jazz)                          | 36      | 0    | 20 | 8  | 8  |
| 47 | 38 | <b>DAVELL CRAWFORD</b> (Bullseye/Rounder)                       | 45      | 3    | 8  | 15 | 19 |
| 42 | 39 | <b>HARRY CONNICK, JR.</b> (Columbia/CRG)                        | 34      | 0    | 14 | 10 | 10 |
| —  | 40 | <b>CHARLIE HADEN</b> (Verve)                                    | 45      | 7    | 4  | 15 | 19 |
| 37 | 41 | JOEY EARON (Intuition)  | 35      | 0    | 10 | 13 | 12 |
| 30 | 42 | BILL COSBY AND FRIENDS (Verve)                                  | 30      | 0    | 16 | 8  | 6  |
| 29 | 43 | JAVON JACKSON (Blue Note)                                       | 30      | 0    | 14 | 7  | 9  |
| —  | 44 | <b>DEWEY REDMAN</b> (Palmetto)                                  | 41      | 5    | 3  | 14 | 19 |
| 40 | 45 | KENNY BARRON (Verve)  | 30      | 0    | 10 | 12 | 8  |
| 34 | 46 | NIELS-HENNING ORSTED PEDERSEN (Verve)                           | 31      | 1    | 9  | 12 | 10 |
| —  | 47 | <b>MARK ISHAM</b> (Columbia/CRG)                                | 51      | 15   | 1  | 12 | 23 |
| 39 | 48 | KANSAS CITY BAND (Verve)  | 30      | 0    | 7  | 15 | 8  |
| 44 | 49 | HORACE SILVER (Impulse!)  | 28      | 0    | 10 | 8  | 10 |
| 35 | 50 | STEVE KHAN (Evidence)   | 29      | 0    | 6  | 13 | 10 |

## On Z Corner

BY KEITH ZIMMERMAN

### Jazz/Smooth Jazz



### New Releases

**MARILYN SCOTT**  
**Avenues of Love**  
 (Warner Bros.)

It's very difficult to find suitable vocal pieces for Smooth Jazz radio. Very few tunes have the subtle jazz chops as well as a catchy melody to meet



Marilyn Scott

Smooth Jazz's exacting needs. As a result, and by default, the airwaves are deluged with recurrent titles by Sade, Basia, and Anita Baker. With a little help from friends in high musical places—like producer George Duke, session masters Paul Jackson, Jr. and Brandon Fields, plus Yellowjackets Jimmy Haslip and Russell Ferrante—vocalist Marilyn Scott is one of the highest charting pop jazz vocalists on the Smooth Jazz hit parade. *Avenues of Love* was recorded almost completely live in the studio, although one would never guess after several listens. "Starting To Fall" has an alluring mid-tempo groove as well as a cool hook. It emits a slinky, retro-1970s-funk groove that's worked well lately for artists like Incognito and Avenue Blue.

**BRIAN HUGHES**  
**One 2 One**  
 (Higher Octave Music)



Brian Hughes

When he's not touring the world as Loreena McKennitt's guitarist (a partnership he's enjoyed since 1987), Brian Hughes continues his fruitful solo career as a guitar instrumentalist. In fact, outside of saxophonist/expatriate Warren Hill and tangentially Diana Krall (who comes from Vancouver), Brian Hughes is probably Canada's number one resident Smooth Jazzer. His work with

McKennitt is more electrically atmospheric and acoustically textural. But for solo projects he straps on his big old hollow-body Gibson ES175 with strings the size of telephone wires. Like his other Smooth Jazz contemporaries, the glide of Wes Montgomery and Grant Green loom large. Songs like "One 2 One," "String Bean," and "The Way It Is" spring from pop melodies and a driving five-piece quintet. More ethereal songs like "While the World Slowly Turns" and the closer, "Three Graces" best typify his artistic reach.

**RAY BRYANT TRIO**  
**Ray's Tribute to his Jazz Piano Friends**  
 (JMI/JVC Music)

Ray Bryant is not your average post-bop pianist. His music contains exciting threads of boogie-woogie, as heard on the sparkling opener, Duke Ellington's "C Jam Blues." You also hear blends of gospel, blues and stride, all wrapped up in one distinctive swing style. Many jazz fans swear nobody plays an "after hours" ballad better than Bryant. Our favorite remake on Ray's new tribute CD is the Ramsey Lewis jazz/pop instrumental, "The In Crowd." Bryant's version of Vince Guaraldi's "Cast Your Fate to the Wind" will involve the most novice listener as well as inveterate jazz fans. Winard Harper and Ray Drummond punch through a little more than most rhythm sections by employing a modern approach. Plus the 20-bit K2 mastering creates a more full-bodied sound.

**CHARLIE HADEN**  
**The Montreal Tapes - Gonzalo Rubalcaba**  
 (Verve)

Between duet projects with Pat Metheny, Kenny Barron, and Hank Jones, plus his Quartet West sessions, bassist Charlie Haden flies down the freeway of jazz, way



**MOST ADDED**



**CHRIS CAMOZZI**  
(16/21 reports)  
**KENNY G**  
(15/29 reports)  
**SOUNDSCAPE U.K.**  
(7/17 reports)

**TOP TIP**

**KENNY G**

"My Heart Will Go On"  
(Arista)

Kenny G's foray into Titanic-land makes him the only artist with two chart positions as "My Heart Will Go On" debuts highest at #40 with a #1 Spin Trend of +232.

**RECORD TO WATCH**

**ERIC CLAPTON**

"My Father's Eyes"  
(Reprise)

With male vocals at a premium, here's a beautiful upper demo ballad. Frontrunners include WLOQ, KTNT, KMJZ, WVCO, KRVR, WEZV, KXDC with adds at KMGQ and WZJZ.

# Gavin Smooth Jazz Vocals

| LW | TW | Reports   | Adds | Spins | Differences |      |
|----|----|---|------|-------|-------------|------|
| 2  | 1  | AVENUE BLUE feat. JEFF GOLUB - Nightlife (Bluemoon/Atlantic)                | 50   | 0     | 900         | -7   |
| 1  | 2  | RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)                           | 56   | 1     | 893         | -54  |
| 4  | 3  | PAUL HARDCASTLE - Cover To Cover (JVC)                                      | 58   | 1     | 871         | +15  |
| 3  | 4  | CANDY DULFER - For the Love of You (N2K Encoded Music)                      | 53   | 0     | 830         | -41  |
| 5  | 5  | THOM ROTELLA - Can't Stop (Telarc Jazz Zone)                                | 51   | 0     | 741         | +5   |
| 7  | 6  | BRIAN TARQUIN - Last Kiss Goodbye (Instinct)                                | 54   | 1     | 650         | +32  |
| 10 | 7  | CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)               | 61   | 0     | 620         | +47  |
| 12 | 8  | CHIELI MINUCCI - It's Gonna Be Good (JVC)                                   | 58   | 0     | 606         | +74  |
| 8  | 9  | DAVID BENOIT - American Landscape (GRP)                                     | 44   | 0     | 562         | -33  |
| 14 | 10 | JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)                       | 52   | 2     | 541         | +19  |
| 19 | 11 | BONEY JAMES - Sweet Thing (Warner Bros.)                                    | 48   | 0     | 532         | +44  |
| 15 | 12 | RICK BRAUN - Body and Soul (Bluemoon/Atlantic)                              | 42   | 0     | 529         | +23  |
| 11 | 13 | PHILIPPE SAISSE - Next Voyage (Verve Forecast)                              | 40   | 0     | 517         | -21  |
| 25 | 14 | RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)                     | 47   | 0     | 514         | +51  |
| 9  | 15 | BOB JAMES - Playin' Hooky (Warner Bros.)                                    | 44   | 0     | 511         | -65  |
| 13 | 16 | THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak) | 51   | 3     | 506         | -17  |
| 18 | 17 | DEAN JAMES - Intimacy (Brajo)   | 48   | 1     | 501         | +9   |
| 17 | 18 | JOYCE COOLING - Playing It Cool (Heads Up)                                  | 53   | 3     | 498         | -5   |
| 24 | 19 | EVAN MARKS - Coast to Coast (Verve Forecast)                                | 49   | 0     | 497         | +34  |
| 20 | 20 | RICHARD SMITH - First Kiss (Heads Up)                                       | 51   | 3     | 495         | +10  |
| 6  | 21 | KENNY G - Greatest Hits (Arista)  | 43   | 0     | 491         | -218 |
| 22 | 22 | PAUL TAYLOR - Pleasure Seeker (Countdown/Unity)                             | 36   | 0     | 466         | -4   |
| 26 | 23 | JOHN TESH - Grand Passion (GTSP/Mercury)                                    | 44   | 2     | 465         | +34  |
| 31 | 24 | DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)                     | 41   | 2     | 461         | +65  |
| 16 | 25 | BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)                              | 46   | 1     | 459         | -47  |
| 29 | 26 | CHARLES FAMBROUGH - Upright Citizen (Nu Groove)                             | 49   | 1     | 433         | +28  |
| 28 | 27 | DIANA KRALL - Love Scenes (Impulse!)  | 41   | 1     | 410         | -7   |
| 27 | 28 | PETE BELASCO - Get It Together (Verve Forecast)                             | 38   | 0     | 407         | -18  |
| 23 | 29 | KIRK WHALUM - Colors (Warner Bros.)   | 40   | 0     | 388         | -82  |
| 21 | 30 | PAT METHENY GROUP - Imaginary Day (Warner Bros.)                            | 35   | 0     | 377         | -104 |
| 32 | 31 | BRIAN HUGHES - One 2 One (Higher Octave)                                    | 45   | 1     | 364         | +14  |
| 36 | 32 | MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)                        | 50   | 3     | 327         | +55  |
| 30 | 33 | PIECES OF A DREAM - Pieces (Blue Note)                                      | 32   | 0     | 322         | -81  |
| 33 | 34 | CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)                    | 29   | 1     | 289         | -49  |
| 34 | 35 | YANNI - Tribute (Virgin)  | 29   | 0     | 284         | -51  |
| 41 | 36 | BRIAN BROMBERG - You Know That Feeling (Zebra)                              | 42   | 3     | 282         | +68  |
| 40 | 37 | LOREENA MCKENNITT - The Book of Secrets (Warner Bros.)                      | 23   | 0     | 264         | +44  |
| 35 | 38 | VANESSA WILLIAMS - "Next" (Mercury)   | 25   | 0     | 252         | -54  |
| 39 | 39 | SPECIAL EFX - Here to Stay (JVC)  | 27   | 0     | 247         | 0    |
| —  | 40 | KENNY G - My Heart Will Go On (Arista)                                      | 29   | 15    | 232         | N    |
| 37 | 41 | JIMMY SOMMERS - James Cafe (Gemini)   | 25   | 0     | 232         | -32  |
| 46 | 42 | DENNY JIOSA - Jazzberry Pie (Blue Orchid)                                   | 37   | 6     | 228         | +51  |
| 38 | 43 | DOC POWELL - Don't Let the Smooth Jazz Fool Ya (Discovery/Sire)             | 22   | 0     | 195         | -56  |
| 42 | 44 | ENYA - Paint the Sky With Stars-The Best of (Reprise)                       | 18   | 0     | 183         | -19  |
| —  | 45 | A TWIST OF JOBIM - Various Artists (i.e. music)                             | 19   | 1     | 179         | +43  |
| 50 | 46 | YULARA - Cosmic Tree (Higher Octave)  | 23   | 2     | 178         | +15  |
| 44 | 47 | FINGER ROLL - Still Rollin' (Bama Sweet)                                    | 16   | 0     | 178         | -16  |
| —  | 48 | JEANNE NEWHALL - Bedouin's Paradise (Marzipan Music)                        | 25   | 3     | 172         | N    |
| —  | 49 | PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)                    | 21   | 3     | 170         | N    |
| 45 | 50 | BOB BALDWIN - Cool Breeze (Shanachie)                                       | 17   | 0     | 169         | -12  |

over the speed limit. Meanwhile, we try to catch up with the 1989 *Montreal Tapes* CD series, the monumental live recordings done at the Festival International de Jazz, which featured Haden in various musical permutations from solo, duet, trio, and on up to the large ensemble Liberation Music Orchestra. One of the two latest Montreal releases features Haden with Gonzalo Rubalcaba back when he was the top Cuban refugee, Afro-Latin sensation. For jazz airwaves, we like the energetic and driving "Silence."

**CHRIS CAMOZZI**  
"Swing Shift" (Discovery)

This tune from Chris Camozzi's *Suede* CD features Dave Koz on saxophone and enjoys the distinction of racking up the highest score and winning this year's Smooth Jazz Jukebox Jury competition. It's actually a remix by Paul Brown. As many of you know, Brown was convinced to show up as a member of the jury, and, with his R&B production background, has managed to consistently capture the essence of the Smooth Jazz airplay sound. What's especially interesting (and mildly controversial, considering the question of remix radio versions not appearing on an artist's current release) is that Brown suggested Camozzi recut the tune on acoustic nylon string guitar instead of electric. "Swing Shift" is a slam dunk Smooth Jazz hit, and, frankly, you need to be playing this tune.

**BILL EVANS**  
"Starfish & the Moon" (Escapade)

He's probably sick of hearing it, but

**SJ&V Chartbound**

- HIROKO KOKUBU (JMI/JVC)
- JOE SAMPLE (Warner Bros.)
- \*SOUNDSCAPE (Instinct)
- 480 EAST (Boomtang/Cargo)
- GEORGE HOWARD (GRP)
- BILL EVANS (Escapade)
- RICK RHODES (Award)
- \*STEVE NIEVES (JMI/JVC)
- PHAJJA (Warner Bros.)
- \*PATSY MEYER (Hearts of Gold)
- \*ERIC CLAPTON (Reprise)
- MARION MEADOWS (Discovery/Sire)
- Dropped: #43 Tim Weisberg, #47 Chris Sphaeris, #48 Earl Klugh, #49 Chris Botti, Rippingtons (GRP).

Bill Evans is often described as "the other Bill Evans," in reference to the versatile saxophonist who played on Miles Davis's later recordings and also gigged with John McLaughlin. *Starfish & the Moon* is the ultimate marriage between jazz chops and soothing moods. The mid-tempo "Little Slow Poke" sounds like the best Smooth crossover candidate. "Big Blue Hat" has a little more *oomph* and percussive energy.

**ARKADIA JAZZ**  
**ALL-STARS**  
Thank You John! Our Tribute to John Coltrane (Arkadia Jazz)

Arkadia Jazz brings their fledgling roster—made up of veterans and some new faces—into the studio to cut some slamming Coltrane homages. Tenor saxophonist Benny Golson, who, like "Trane, started his career in Philadelphia, leads the charge with an aggressively swinging "Syeeda's Song Flute." The Billy Taylor Trio (whose debut Arkadia release shot up the GAVIN Jazz chart) plays an equally energetic "Naima" and explores Coltrane's unique and personal chord clusters. David Liebman has the tough mission of covering Coltrane's reinvention of "My Favorite Things." He approaches it differently, speeding up the tempo, playing a more aggressive free style of soloing, plus adding some modern electric guitar accompaniment. ●

**SJ&V Spin Trends**

1. KENNY G (Heart) +232
2. CHIELI MINUCCI +74
3. 480 EAST +73
4. BRIAN BROMBERG +68
5. DOWN TO THE BONE +65
6. MELROSE PLACE / BRAXTON BROS. +55

**Jazz Chartbound**

- \*JOEY & "PAPA" JOHN DeFRANCESCO (HighNote)
- \*MICHAEL WOLFF TRIO (Varese Sarabande)
- \*PATRICK WILLIAMS (EMI-Capitol)
- \*PAUL BOLLENBACK (Challenge)
- \*LYNNE ARRIALE TRIO (TCB)
- \*GERI ALLEN (Storyville)
- Dropped: #36 Bruce Barth, #38 Moscow Sax Quintet, #43 Buddy Montgomery, #48 Bill Heid, #50 Jerome Richardson, Bill Frisell.

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



# Gavin Alternative

## No Static at All BY SPENCE D.

### Sonic Suggestions, Part Deux

More insights and off-the-wall commentary from your favorite Alternative MDs.

#### DAVE HILL, WMRQ-HARTFORD

It's all about that Tuscadero tune, baby! I don't know what it's called, but I love that Tuscadero song, because it grabbed me immediately and made me want to make a pimento cheese sandwich. I first heard it at the College Jukebox Jury at the GAVIN in San Diego. There you have it.

#### NIKKI BASQUE, KPOI-HONOLULU

Jimmie's Chicken Shack, because they're such a great band, by far one of the best records of last year and well, "High" should have definitely done better, but this band will make it. We're all over "Dropping Anchor"—you could say that we're lookin' to "Drop Anchor" right off the coast of Honolulu. You got it baby! That's my pick to click.

#### PAT FERRISE, WHFS-WASHINGTON D.C.

Superdrag's "Do the Vampire." It's just a really cool rock song. I think the band's come a long way since the last



record, and I think people are gonna be surprised at how they've matured.

I loved Mulu's

"Pussycat" instantly. It just really pops out on the radio. It sounds really re-active. That's a cool song. We're looking for records that are gonna be unique to 'HFS and that just sounds like one of them.

The Tuscadero record, "Paper Doll," makes sense for us. They're from Washington and I think they've written a song that everybody can latch onto. They're much more than just a local phenomenon at this point, and I think people are gonna be surprised at this song.

Tuscadero's kind of broken out of being just an "indie" rock band; I think that once people hear this song, they're gonna understand that.

I like the Pee Shy as well, that song "Mr Whisper." We're not playing it right now, but it's just a song that I like a lot. It sounds similar to

a lot things that 'HFS has played in the past, but in a kind of updated way. It just sounds like it would really pop out on the radio, if you know what I mean.

If I can give you one more, I'd say A Thousand Clowns' "Kitty Cat Max." It's coming out on Capitol.

It's just a fun song, you've got to take it for what it is. It sounds like it would be really re-active, kind of in a Fun Lovin' Criminals kind of way. It's a hip-hop kind of thing like F.L.C.

#### MIKE PEER, WXRK-NEW YORK

Fuel would be the first one. I believe this is one of the best debut albums to come out in the last four or five years, I really do. There's, like, 11 songs on it and nine of 'em are solid. I think that they can feasibly be one of those bands that sells a couple million albums based on just Alternative and Rock airplay, and I think that we need that really bad... Oh geez, I think that's a fire drill, not that it matters... [At this point in the conversation, a loud siren goes off in Mike's office, signaling a fire drill. Ever the devout MD, Mike continues to discuss music despite warnings of an impending blaze.]... I think that rock needs something that they can own right now without it crossing over to the Modern A/C's and things like that. This is the album that I'm totally blown away by.

The other thing I'm really looking forward to is Spacehog. I think Spacehog is a band that we desperately need.



We're looking for "stars" right now, and 9-out-of-10 Alternative bands don't want to be stars, they just want to make music. I'm personally sick of the "I don't want to be a star, just appreciate my music" attitude, and when you get a band like Spacehog, where the lead guys are like "God! I want to be bigger than life" and are almost over-the-top with how obnoxious they are—People need to have fun



again. I'm hoping that their album does as well as the song possibly could, because it's a great song.

Eve6 is something I'm really excited about. I'm not necessarily thrilled about the band, but I think the song is gonna turn out to be the "Semi-Charmed Life" of this year. [At this point, a voice booms in the background, urging everyone to evacuate the eighth floor. Mike perseveres with his musical picks, however.]

It's more about songs than it is about bands right now, unfortunately. I'm hoping that it shifts. Another one you can put me down for is the Jerry Cantrell (former Alice In Chains axeman) record; the album is great. I think we need this in a bad way, I think we're dying for this, personally. I think what it comes down to is that we need stars. And we don't have them right now. The closest thing we have right now is Jerry Cantrell. [the siren comes on again and Mike still ignores it]

When you got one of the stars of the format—he wrote all of Alice in Chains' hits—I think we need the stars back. I'm sick of the guys like Kurt Cobain, "I don't wanna be a star," Eddie Vedder, "I'm not a star I'm just a guy that writes music." If you don't want to be a star, then don't sign a contract. That's kind of my take on it. With Jerry Cantrell, there's a song on the album that's just a bona fide smash, and it's not the single. I think Van Halen has got some good stuff out right now [this is where Mike and I get into the Diamond Dave-vs-Sammy-vs-the guy from Extreme debate].

Another thing we're behind is Rammstein. If every video from every band was as good as the Rammstein video and the Spacehog video, MTV wouldn't suck [at this point the voice cuts in again; Mike has to evacuate the building].

I'm over the whole, "We don't wanna be stars." I want a guy that's gonna be a star. I'm lookin' forward to Gravity Kills new album. I'm tellin' ya, Fuel is the next Pearl Jam. They're huge. They're the best band to come out in two years. So, I'm excited about them; I need a hit that I can own for a lot longer than we're gonna own Fastball. ●

## Data

### MOST ADDED

#### SEMISONIC (47)

*Closing Time (MCA)*  
WQBK, WOSC, KKDM, WHTG, CIMX, WKRL, WEDG, WQXA, WOXY, KXPX, KTBY, WENZ, KCXX, WBTZ, KJEE, KLZR, KFTE, WPGU, WPBZ, WEQX, KEDJ, WHMP, WFNX, KRZQ, WDST, WBER, WDXD, WKRO, WGRD, WEJE, WIXO, WBZU, WAQZ, KGDE, WLUM, WRXQ, KOME, KCCX, WAVF, KQXR, KDGE, WNNX, WXDG, WWDX, KITS, WXRK, KEDG

#### THIRD EYE BLIND (21)

*Losing A Whole Year (Elektra/EEG)*  
WOSC, WKRL, WQXA, KCXX, KJEE, KFTE, WEQX, WKQX, KEDJ, KACV, WHMP, WDST, WKRO, XTRA, WWCD, WPLT, WLUM, WMRQ, KCCX, KDGE, WWDX

#### SCOTT WEILAND (19)

*Barbarella (Atlantic)*  
WHTG, WOXY, WBRU, WBTZ, WMAD, KEDJ, KACV, WHMP, KRZQ, WKRO, KGDE, WROX, WBCN, KOME, KDGE, KNSX, WXRK, XHRM, KROQ

#### FUEL (18)

*Shimmer (550 Music)*  
WQBK, CFNY, WOSC, KNDD, KPOI, WBRU, WENZ, KFTE, WPBZ, WEQX, KACV, WKRO, WGRD, KGDE, KCCX, KQXR, WWDX, KROQ

#### AGENTS OF GOOD ROOTS (10)

*Come On (RCA)*  
WKRL, WENZ, WBTZ, KPNT, WPBZ, WXDX, WIXO, WBZU, WROX, WWDX

### MOST REQUESTED

#### MARCY PLAYGROUND

*"Sex & Candy"*  
(Mammoth/Capitol))

#### BLINK 182

*"Dammit"* (Cargo/MCA)

#### MONO

*"Life In Mono"* (Mercury)

#### FASTBALL

*"The Way"* (Hollywood)

#### RADIOHEAD

*"Karma Police"* (Capitol)

### MOST BUZZ

Believe the hype.

#### FASTBALL

*"The Way"* (Hollywood)

#### MONO

*"Life In Mono"* (Mercury)

#### ELLIOTT SMITH

*"Miss Misery"* (Capitol)

#### ANI DIFRANCO

*"Little Plastic Castle"* (Righteous Babe)

#### JERRY CANTRELL

*"Cut Me In"* (Columbia)

### MOST LIKELY TO SUCCEED

What's movin' up the chart, baby.

#### SPACEHOG

*"Mungo City"* (Sire)

#### GOD LIVES UNDERWATER

*"From Your Mouth"* (1500/A&M)

#### FUEL

*"Shimmer"* (550)

#### PEARL JAM

*"Wishlist"* (Epic)

#### HUM

*"Comin' Home"* (RCA)



**MOST ADDED**

- DUSTER (26)**  
**SWERVEDRIVER (24)**  
**TOWA TEI (24)**  
**JAPONIZE ELEPHANTS (21)**  
**JUNE PANIC (18)**  
**LOCKGROOVE (18)**

**TOP TIP**

**NEUTRAL MILK HOTEL**  
*In the Aeroplane Over the Sea*  
 (Merge)

N.M.H. explodes on the chart this week, jumping a whopping 28 spots to number 6. Giving up the love are KCSB, KUGS, KZSC, WBNY, WCBN, and WNYU among others.

**RECORD TO WATCH**

**NASHVILLE PUSSY**  
*Let Them Eat Pussy*  
 (Amphetamine Reptile)

Good God! Like Motorhead on a good day, with some cute Amazonian women to boot. We've been rockin' out quite hard to this and cannot believe it's not on our chart. Get with it, people!

# Garvin College

2W LW TW

|            |           |  |  |
|------------|-----------|--|--|
| 2          | 2         | 1  | <b>HIGH LLAMAS</b> - Cold and Bouncy (Alpaca Park/V2)                          |
| 1          | 1         | 2  | DJ SHADOW - Preemptive Strike (Mo'Wax/frr/London)                              |
| 3          | 4         | 3  | <b>HALO BENDERS</b> - The Rebels Not In (K)                                    |
| 6          | 3         | 4  | AIR - Moon Safari (Source/Caroline)  |
| 5          | 7         | 5  | <b>UNWOUND</b> - Challenge For a Civilized Society (Kill Rock Stars)           |
| —          | 34        | 6  | <b>NEUTRAL MILK HOTEL</b> - In the Aeroplane Over the Sea (Merge)              |
| 4          | 5         | 7  | PEE SHY - Don't Get Too Comfortable (Blue Gorilla/Mercury)                     |
| 9          | 10        | 8  | <b>MARY LOU LORD</b> - Got No Shadow (WORK)                                    |
| 40         | 18        | 9  | <b>HEPCAT</b> - Right On Time (Hellcat)  |
| —          | 14        | 10   | <b>CURVE</b> - Come Clean (Universal)  |
| —          | 32        | 11   | <b>DJ SPOOKY</b> - Synthetic Fury EP (Asphodel)                                |
| —          | 21        | 12   | <b>ANI DIFRANCO</b> - Little Plastic Castle (Righteous Babe)                   |
| —          | 42        | 13   | <b>JESUS LIZARD</b> - Jesus Lizard (Jetset)                                    |
| —          | 20        | 14   | <b>BEDHEAD</b> - Transaction de Novo (Trance Syndicate)                        |
| 10         | 6         | 15   | HUM - Downward is Heavenward (RCA)   |
| 8          | 9         | 16   | JUNE OF 44 - Four Great Points (1/4 Stick)                                     |
| 28         | 24        | 17   | <b>AUTOUR DE LUCIE</b> - Immobile (Nettwerk)                                   |
| 13         | 15        | 18   | CAP 'N JAZZ - Analphabetapolothology (Jade Tree)                               |
| 7          | 8         | 19   | BUNNYGRUNT - Jen-fi (No Life)  |
| 18         | 16        | 20   | KRISTIN HERSH - Strange Angels (Rykodisc)                                      |
| 19         | 12        | 21   | MONO - Formica Blues (Mercury)   |
| 15         | 13        | 22   | HOME - 13: netherregions (Jetset)  |
| 21         | 26        | 23   | <b>GOLDIE</b> - Saturnzreturn (frr/London)                                     |
| 34         | 29        | 24   | <b>SYLK 130</b> - When the Funk Hits the Fan (Ovum/Ruffhouse/Columbia/CRG)     |
| 23         | 22        | 25   | BLACK GRAPE - Stupid Stupid Stupid (Radioactive)                               |
| —          | 37        | 26   | <b>THE DONNAS</b> - American Teenage Rock-N-Roll Machine (Lookout!)            |
| 11         | 11        | 27   | MOMUS - Plays Ping Pong (Le Grand Magistry)                                    |
| 14         | 17        | 28   | GODHEADSILO - Share the Fantasy (Sub Pop)                                      |
| 12         | 23        | 29   | THE PASTELS - Illumination (Up)  |
| <b>NEW</b> | <b>30</b> | <b>DROPKICK MURPHYS</b> - Do or Die (Hellcat)      |  |
| <b>NEW</b> | <b>31</b> | <b>GASTR DEL SOL</b> - Camoufleur (Drag City)      |  |
| 22         | 27        | 32   | DUMP - A Plea for Tenderness (Brinkman)  |
| 27         | 25        | 33   | RAMMSTEIN - Sehnsucht (Slash)  |
| 24         | 36        | 34   | <b>SKATALITES</b> - Ball Of Fire (Island Jamaica)                              |
| 44         | 46        | 35   | <b>16 DELUXE</b> - Emits Showers Of Sparks (Warner Bros.)                      |
| 43         | —         | 36   | <b>SONIC YOUTH &amp; JIM O'ROURKE</b> - Muzikaj Perspektivoj (SYR/Smells Like) |
| 50         | —         | 37   | <b>THE POSIES</b> - Success (Pop Llama)  |
| <b>NEW</b> | <b>38</b> | <b>SAMIAM</b> - You Are Freaking Me Out (Ignition) |  |
| 30         | 43        | 39   | <b>OF MONTREAL</b> - The Bird Who Ate The Rabbit's Flower (Kindercore)         |
| 41         | 35        | 40   | BEN FOLDS FIVE - Naked Baby Photos (Caroline)                                  |
| 39         | 39        | 41   | SPATULA - Despina By Land (Squealer)   |
| <b>NEW</b> | <b>42</b> | <b>DIMITRI FROM PARIS</b> - Sacrebleu (Atlantic)   |  |
| 16         | 28        | 43   | MODEST MOUSE - The Lonesome Crowded West (Up)                                  |
| 31         | 30        | 44   | FREAKWATER - Springtime (Thrill Jockey)  |
| <b>NEW</b> | <b>45</b> | <b>TEEN IDOLS</b> - Teen Idols (Honest Don's)      |  |
| 17         | 19        | 46   | VALERIE LEMERCIER - Chante (March)   |
| 45         | 48        | 47   | <b>UNSAFE</b> - Occupational Hazard (Relapse)                                  |
| <b>NEW</b> | <b>48</b> | <b>BRAN VAN 3000</b> - Glee (Capitol)              |  |
| —          | 44        | 49   | 16 HORSEPOWER - Low Estate (A&M)   |
| <b>NEW</b> | <b>50</b> | <b>GAZE</b> - Mitsumeru (K)                        |  |

## Inside College

BY MATT BROWN & VINNIE ESPARZA



### Iron America Explodes

I recently had the chance to speak to a handful of DJs from England's **Cup of Tea** label, which has been around for about five years now. The label is based in Bristol, home to a virtual who's-who of electronic music, including **Massive Attack**, **Tricky**, **Portishead**, and **Roni Size** to name a few. Cup of Tea is looking at staking its claim in America with the help of a new independent label, **Iron America**. Iron America is the U.S. arm of the Canadian based **Iron Music**, and the Cup of Tea projects are its first releases in the states. So far, Iron America has released the **Static Sound System** record, a Cup of Tea collection entitled *Another Compilation*, and more recently the bold, experimental sounds of **Receiver's Chicken Milk** and Roni Size's bass man, **Si John's** project **Federation**, whose album *Head Spinz* has just dropped. Iron America's **Tony Muscolo**, asked if I would be interested in interviewing **Ben** and **Scott** from **Purple Penguin** and **Ratman**, who is essentially Receiver. Of course I accepted, here's how it went.

"Cup of Tea was basically a club in which both of us started DJing back in 1992," says Ben. "**Pip Diaz**, the promoter of the club, decided to start a label and I decided to open my shop. He had some earlier recordings of mine and it developed from there."

"I started out doing drum-n-bass things," says Ratman. "At the same time, I worked with another alternative, experimental label, which is where Pip got to hear some of my other stuff. For *Chicken Milk*, I initially declined Pip's offer to put it out. Then after a few months, I realized I was having trouble feeding myself. Basically money won the day, and here I am, on Cup of Tea. The whole concept of the album is just about having a psychedelic hangover where things don't seem quite right."

Surprisingly, Cup of Tea was

"slagged" by the press in it's early days. "A few years ago, 'big beat' hit everywhere in England," says Scott. "We made a name for ourselves because Pip started putting out stuff that he liked regardless of what everyone else's opinion was. He supported artists that no one else would have touched at the time. There's a lot of integrity in the label, and now it gets props from many places."

When asked about the current state of music, Ben doesn't hold back. "The irony here is that everyone has always wanted to be a DJ and buy records," he says. "Now, they all want to be producers, and are buying all of this equipment. Presently, there's more people making music and less buying it."

Interestingly enough, success in England can actually be detrimental to the well-being of an artist. "Success is resented in England," explains Ben. "It's tougher when you make it than when you're underground. It's part of the English disease; they'll build up an act, and then knock 'em down."

Fortunately, that is not always the case here. While Americans are notorious for not appreciating our own musical treasures, we are receptive to acts from overseas. Iron America and Cup of Tea's partnership is essential for the well-being of our musical community. These labels are needed to take chances and keep things fresh.

For more information, contact 1-800-423-2545, or fax (818) 363-3086.

**Adds for March 2/3:** Buffalo Daughter (Grand Royal), Reverend Horton Heat (Interscope), Law of the Land (Thrive), Ebba Forsberg (Maverick), Godrays (Sit-n-Spin), Frank & Walters (Red Ink), Purple Penguin (Iron America), Inbred (Future Farmer), Curious Digit (Jagjaguwar), Sarah White (Jagjaguwar), Fretblanket (Polydor), Big Bad Voodoo Daddy (Coolsville), Wicked Farleys (Big Top). ●

College Crew: MATT BROWN and VINNIE ESPARZA

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

Station Reporting Phone: (415) 495-1990 • GARVIN FAX: (415) 495-2580





# Active Rock

**UNDER CONSTRUCTION**

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

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

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

### MOUNTAIN SPINZ

Reporters: **KDOT, KIL0**

- 135 METALLICA "The Unforgiven II" (Elektra)
- 113 FOO FIGHTERS "My Hero" (Roswell/Capitol)
- 110 CREED "My Own Prison" (Wind-Up)
- 109 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 99 CHRIS CORNELL "Sun Shower" (Atlantic)

### MIDWEST SPINZ

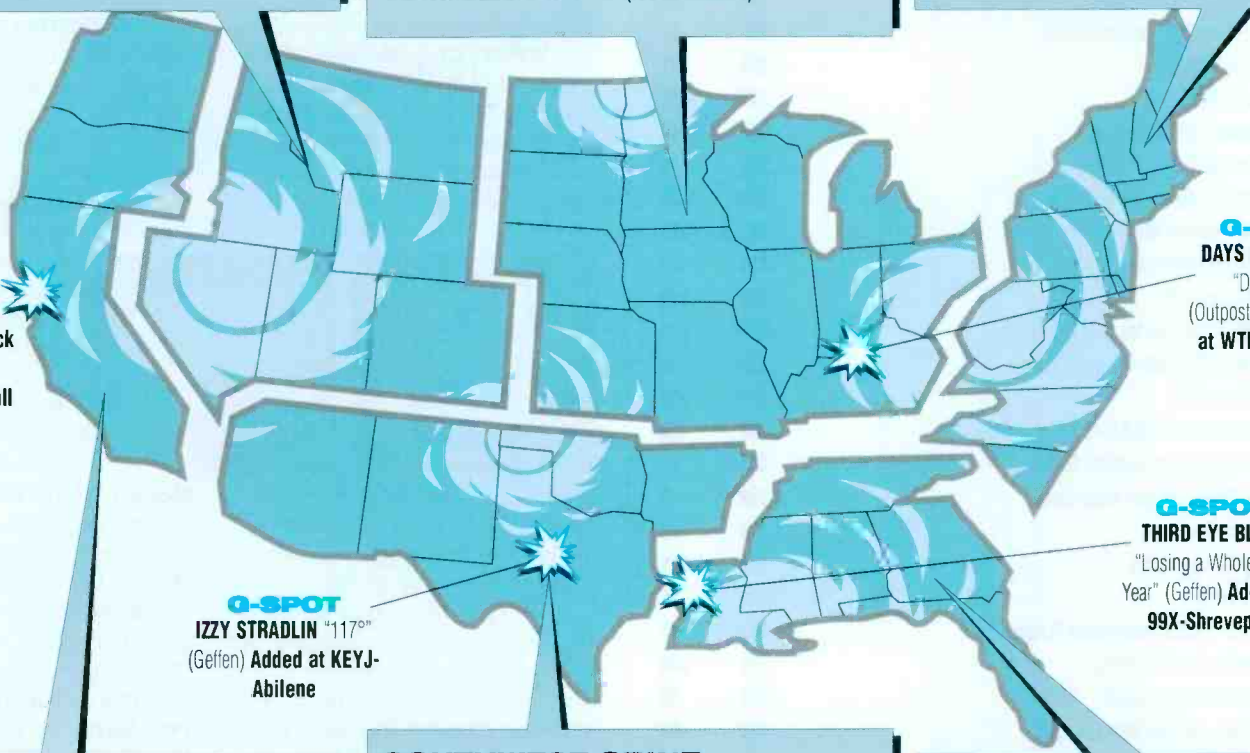
Reporters: **93X, KIBZ, KZZK, WBUZ, WLZR, WMMS, WRCX, WTFX, WYKT**

- 210 METALLICA "The Unforgiven II" (Elektra)
- 164 MARCY PLAYGROUND "Sex & Candy" (Capitol)
- 156 PEARL JAM "Given To Fly" (Epic)
- 152 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 150 VAN HALEN "Without You" (Warner Brothers)

### EAST COAST SPINZ

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

- 141 MARCY PLAYGROUND "Sex & Candy" (Capitol)
- 110 FOO FIGHTERS "My Hero" (Roswell/Capitol)
- 102 GREEN DAY "Time Of Your Life" (Good Riddance) (Reprise)
- 101 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 97 METALLICA "The Unforgiven II" (Elektra)



**Q-SPOT**  
DAYS OF THE NEW/BLACK LAB rock  
San Francisco's American Music Hall  
2/24/98

**Q-SPOT**  
DAYS OF THE NEW  
"Downtown"  
(Outpost/Geffen) Added at WTFX-Louisville

**Q-SPOT**  
IZZY STRADLIN "117°"  
(Geffen) Added at KEYJ-Abilene

**Q-SPOT**  
THIRD EYE BLIND  
"Losing a Whole New Year"  
(Geffen) Added at 99X-Shreveport

### WEST COAST SPINZ

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

- 73 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 72 MARCY PLAYGROUND "Sex & Candy" (Capitol)
- 71 METALLICA "The Unforgiven II" (Elektra)
- 65 PEARL JAM "Given To Fly" (Epic)
- 62 CHRIS CORNELL "Sun Shower" (Atlantic)

### SOUTHWEST SPINZ

Reporters: **KEYJ, KISS, KLBJ, KUPD, KZKR, KBAT**

- 191 PEARL JAM "Given To Fly" (Epic)
- 173 METALLICA "The Unforgiven II" (Elektra)
- 163 CHRIS CORNELL "Sun Shower" (Atlantic)
- 150 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 149 MARCY PLAYGROUND "Sex & Candy" (Capitol)

### SOUTHEAST SPINZ

Reporters: **KTUX, WXTB, WMFS**

- 94 DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen)
- 77 MARCY PLAYGROUND "Sex & Candy" (Capitol)
- 76 CHRIS CORNELL "Sun Shower" (Atlantic)
- 68 DAYS OF THE NEW "Touch, Peel and Stand" (Outpost/Geffen)
- 68 METALLICA "The Unforgiven II" (Elektra)

### Most Added

- VAN HALEN (27)**  
*Without You* (Warner Brothers)  
KEYJ, KIBZ, KLBJ, KUPD, WAAF, WMFS, WMMS, WYKT, WRCX, KTUX, KZZK, WLZR, WBUZ, KIL0, KISS, KRXQ, KDOT, K3AT, WCCC, WTOS, KFMW, KIOZ, KISW, WIYY, KZKR, WXTB, WTFX
- SCOTT WEILAND (7)**  
*Barbarella* (Atlantic)  
WRCX, WTFX, WXRK, WYKT, KRXQ, WCCC, KTUX
- SEMISONIC (8)**  
*Closing Time* (MCA)  
KEYJ, KRZR, KTUX, WERK, WCCC, KLBJ, WRCX, KBAT
- FEEDER (5)**  
*"Cement"* (Elektra/EEG)  
WMMS, WXTB, KLBJ, WBUZ, WTFX
- FUEL (5)**  
*Shimmer* (550)  
KEYJ, KTUX, KRZR, KZKR, KBAT
- IZZY STRADLIN (5)**  
*117°* (Geffen)  
KEYJ, KIBZ, KTUX, WTOS, WYKT

### Top Ten Spinz

1. METALLICA "The Unforgiven II" (Elektra) 754
2. MARCY PLAYGROUND "Sex & Candy" (Capitol) 696
3. DAYS OF THE NEW "Shelf In A Room" (Outpost/Geffen) 679
4. PEARL JAM "Given To Fly" (Epic) 618
5. FOO FIGHTERS "My Hero" (Roswell/Capitol) 589
6. CHRIS CORNELL "Sun Shower" (Atlantic) 582
7. CREED "My Own Prison" (Wind-Up) 510
8. GREEN DAY "Time Of Your Life" (Reprise) 487
9. JERRY CANTRELL "Cut You In" (Columbia/CRG) 498
10. KENNY WAYNE SHEPARD "Blue On Black" (Revolution) 441

### Top 5 Demands

- MARCY PLAYGROUND**  
*"Sex & Candy" (Capitol)*
- VAN HALEN**  
*"Without You" (Warner Brothers)*
- METALLICA**  
*"The Unforgiven II" (Elektra/EEG)*
- CHRIS CORNELL**  
*"Sun Shower" (Atlantic)*
- JERRY CANTRELL**  
*"Cut You In" (Columbia/CRG)*

### Infiltrating

**VAN HALEN**  
*"Without You" (Warner Bros.)*  
Double digit spins from WRCX (54) KTUX (37) KZZK (33) WLZR (25) WBUZ (23) KIL0 (22) KISS (20) KRXQ (20) KDOT (19) KBAT (17) WCCC (17) WTOS (17) KFMW (15) KIOZ (15) KISW (15) WIYY (15) KZKR (12) WXTB (12) help Van Halen grab this week's highest debut position.



**MOST ADDED**  
**IRON MAIDEN (69)**  
**TWO (65)**  
**UNION (57)**  
**NEBULA (57)**  
**GHODSONIC (24)**

**TOP TIP**  
**NAPALM DEATH**  
*Bread to Breathe*  
*(Earache)*

Generous spins from WRBC(23), WKTA(10), KVIK(9), WEOS(8), WFCS(8), WKKL(8), WWLR(7), WGLS(6), and WVUM(6) help Napalm Death secure this week's top debut.

**RECORD TO WATCH**  
**STUCK MOJO**  
*Rising*  
*(Century Media)*

This may be a repetitive choice for Record To Watch since the single, "Rising" was chosen a few week's back, but the full-length is so potent it merits recognition. All tracks rock.

# Hard Rock

| TW |   | SPINS | TREND      |
|----|---|-------|------------|
| 1  | <b>PRO-PAIN</b> - Pro-Pain (RAW HEAD/MAYHEM)                                      | 440   | -26        |
| 2  | <b>COURSE OF EMPIRE</b> - Telepathic Last Words (TVT)                             | 380   | +37        |
| 3  | <b>TWO</b> - Voyeurs (Nothing/Interscope)   | 350   | +77        |
| 4  | RAMMSTEIN - Sehnsucht (Slash)   | 343   | -15        |
| 5  | <b>JUDAS PRIEST</b> - Jugulator (CMC International)                               | 328   | +2         |
| 6  | INCUBUS - Science (Immortal/Epic)   | 287   | -9         |
| 7  | <b>MORBID ANGEL</b> - Formulas Fatal To The Flesh (Earache)                       | 279   | +79        |
| 8  | <b>UNSANE</b> - Occupational Hazard (Relapse)                                     | 273   | +23        |
| 9  | DEFTONES - Around The Fur (Maverick)  | 258   | -98        |
| 10 | <b>KMFDM</b> - MDFMK (Wax Trax!/TVT)  | 228   | +49        |
| 11 | <b>YNGWIE MALMSTEEN</b> - Facing The Animal (Mercury)                             | 226   | +18        |
| 12 | HATEBREED - Satisfaction Is The Death Of Desire (Victory)                         | 226   | -14        |
| 13 | METALLICA - Reload (Elektra/EEG)  | 222   | -39        |
| 14 | <b>W.A.S.P.</b> - Double Live Assassins (Curb/MCA)                                | 202   | +37        |
| 15 | GOD DETHRONED - The Grand Grimoire (Metal Blade)                                  | 202   | -1         |
| 16 | FULL ON THE MOUTH - Collide (Pioneer Music Group)                                 | 198   | -8         |
| 17 | <b>STRATOVARIUS</b> - Visions (F.A.D.)  | 196   | +9         |
| 18 | <b>STUCK MOJO</b> - Rising (Century Media)  | 193   | +101       |
| 19 | <b>SOIL</b> - Soil (Olympic Records)  | 191   | +8         |
| 20 | NEW YORK'S HARDEST 2 - Various Artists (Black Pumpkin)                            | 183   | -11        |
| 21 | <b>OVERCAST</b> - Fight Ambition To Kill (Edison)                                 | 181   | +39        |
| 22 | DEICIDE - Serpent of the Light (Roadrunner)                                       | 177   | -30        |
| 23 | MISERY LOVES COMPANY - Not Like Them (Earache)                                    | 175   | -58        |
| 24 | OZZY OSBOURNE - The Ozzman (Epic)   | 164   | -12        |
| 25 | LIFE OF AGONY - Soul Searching Sun (Roadrunner)                                   | 160   | -29        |
| 26 | <b>NAPALM DEATH</b> - Bread To Breath (Earache)                                   | 159   | <b>NEW</b> |
| 27 | <b>COALESCE</b> - Give Them Rope (Edison)   | 150   | +19        |
| 28 | TESTAMENT - Demonic (Mayhem/Fierce/Burnt Offerings)                               | 143   | -22        |
| 29 | <b>HUMPUS</b> - Wichita Drawl (Po-Town/Bam)                                       | 141   | +24        |
| 30 | JUDAS PRIEST - Living After Midnight (Columbia/CRG)                               | 141   | -11        |
| 31 | 25 TA LIFE - Strength Through Unity The Spirit Remains (TEE CEE RECORDS)          | 140   | -20        |
| 32 | ENTOMBED - To Ride, To Shoot Straight, and To Speak The Truth (Music for Nations) | 137   | -14        |
| 33 | <b>WING COMMANDER</b> - Prophecy (Edel America)                                   | 135   | +6         |
| 34 | <b>KING DIAMOND</b> - Voodoo (Metal Blade)  | 132   | <b>NEW</b> |
| 35 | FU MANCHU - The Action Is Go (Mammoth)  | 131   | -39        |
| 36 | <b>SEVENDUST</b> - Sevendust (TVT)  | 130   | +15        |
| 37 | <b>MOTORHEAD</b> - Love For Sale/Take The Blame (CMC International)               | 127   | <b>NEW</b> |
| 38 | MEGADETH - Trust (Capitol)  | 121   | -2         |
| 39 | <b>COINMONSTER</b> - Universal Solvent (Quadropus)                                | 119   | +11        |
| 40 | KISS - Carnival Of Souls (Mercury)  | 117   | -14        |
| 41 | <b>DREAM THEATER</b> - Falling Into Infinity (Elektra Entertainment Grp.)         | 114   | +15        |
| 42 | <b>IN FLAMES</b> - Whoracle (Nuclear Blast)                                       | 110   | +10        |
| 43 | OVERKILL - From the Underground and Below (CMC International)                     | 107   | -4         |
| 44 | NON COMPUS MENTIS - Smile When You Hate (Wonder Drug)                             | 106   | -9         |
| 45 | MESHUGGAH - The True Human Design (Nuclear Blast)                                 | 101   | -32        |
| 46 | <b>AC/DC</b> - Bonfire Sampler (Elektra)  | 94    | +8         |
| 47 | PARADISE LOST - One Second (Music for Nations)                                    | 94    | -13        |
| 48 | MOONSPELL - Sin Pecado (Century Media)  | 93    | -7         |
| 49 | <b>UNION</b> - Union (Mayhem/Fierce)  | 92    | <b>NEW</b> |
| 50 | <b>HOLLOW</b> - Hollow (Independent)  | 89    | <b>NEW</b> |

## Hard Kopy BY ROB FIEND



### Missing Your Mind?

The last couple of issues have been saturated with Seminar pictures depicting graphic acts of bonding, like WFCS's Chip McCabe, The Syndicate's Dave Ciancio (below left), and WVUM's Pete Merluzzi and WXJM's Suzanna Paradise and McGathy's John Bambino (below right). Images like these and others have helped shed some

those who didn't offer bribe money. Huge props go out to my assistant Heather Whitaker, who did an outstanding job at her first convention as a member of the GAVIN Rocks Team. She made sure I was at the right place at the right time and always diverted my attention away from those that I wanted dead. If it wasn't for her, I'd be the



next feature attraction on Cops, something I always strive to avoid so people won't see the condition of my trailer.

More thanks go out to hard rock panelists The Syndicate's Marc

Meltzer, Metal Blade's Joey Severance, Mayhem/Fierce's Chainsaw, Nuclear Blast's Sean McKnight, WVUD's The Tink, and KCSU's Stef Wood, who appeared on the "Unnecessary Evil: Chart Manipulation" panel. Kudos to WFCS's Chip McCabe, WVUD's Pete Merluzzi, WXJM's Suzanna Paradise, WCWP's D.J. Peluso, and moderator Tom "Smitty" Smith for their excellent job on this year's Hard Rock Jukebox Jury.

Thanks again to all those who came out to San Diego; I really appreciate your support. If you still feel a little light-headed, I suggest you check your mind to make sure it's still intact. I found several minds on the way to the airport, so if you think you lost yours I might have it. The Creature's mind was so disgusting and full of graphic scenes of I-don't-know-what I threw it out—sorry Steve.

light on what was going down in San Diego, but now it's time to analyze—and maybe even embellish—some of these events (some of you are probably hoping for the third option, which is dropping the entire subject altogether).  
 First off, I'd like to thank all of you who attended and made this year's hard rock turnout the best yet—especially the Boat Bash, which completely rocked even though Geffen's Dennis Blair infiltrated the boat's helm and confiscated the captain's hat. The captain, tears streaming down his face, threatened to scuttle the boat unless Blair returned the hat. After teasing the captain for several minutes Blair finally relented and gave up the hat, but not until after he switched off the radar thinking he was clearing a rather large etrascketch. You can't bring Dennis anywhere.

...Adds for March 2/3  
**Motorhead**, *Snake Bite Love* (CMC); **Nok** EP (Darkhole); **Stuck Mojo**, *Rising* (Century Media)...Adds for March 9/10 Dio, "Inferno: Live In Live (Tentative); **Iron Maiden**, *Virtual XI* (CMC); **One Minute Silence** "Available In All Colors" (V2); **Orange 9mm**, *Ultraman VS. Godzilla* (Revelation/NG). ●

Big thanks to Slipdisc, Century Media, Silvertone/Jive, and Cyber Octave Records for providing the bands (ICOS, Stuck Mojo, Hed(pe), Buckethead) and sponsoring the party. The boat rocked, and San Diego's marine life will never be the same. Lots of floating fish when this soiree reluctantly ended.

Congratulations go out to all the Hard Rock award winners, even to

Editor: ROB FIEND • 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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**Rocks Chartbound**

- CONVERGE (83) Equal Vision
- QUINTAINA AMERICANA (77) Cherry Disc
- MOTORHEAD (73) CMC
- \*NEBULA (67) Tee Pee
- \*IRON MAIDEN (47) CMC
- Dropped: #34 Crisis, #39 Day In The Life, #43 Pantera, #44 Six Feet Under, #48 Hypocrisy, #49 Ace Frehley.

- TOP REQUESTS**  
 PRO-PAIN  
 DEFTONES  
 MORBID ANGEL  
 JUDAS PRIEST  
 STUCK MOJO

**Rock Picks**

**STUCK MOJO**  
*Rising* (Century Media)

Probably one the most anticipated releases of the year, Stuck Mojo's latest effort, *Rising*, surpasses all expectations. The 13-track CD delivers a crushing display of hard rockin' guitars, thumping bass lines, brutal skin bashing, and explosive vocals. Guitarist Rich Ward showcases bold antics, proving he is not only one of hard rock's most talented songwriters,



but also a master of the "catchy riff." Backed by the powerful rhythm section of bassist Corey Lowery and drummer Bud Fontsero and the graphic vocal shouts provided by frontman Bonz, Stuck Mojo has elevated itself from a small-time Atlanta rock band to the brink of international success. During a recent trip I took to London a week or so after cassette advances of the CD were leaked, several music industry people (including an editor of one of London's premiere hard rock magazines) were already praising the album as one of the best releases of the year. From "Crooked Figurehead" to "Southern Pride" to "Throw the Switch" to the title track, Stuck Mojo provides generous doses of rock & roll laced with abrasive energy. Look for this band to infiltrate Active Rock's airwaves soon.

—ROB FIEND

**EARTH CRISIS**  
*The Oath That Keeps Me Free (Live)* (Victory)

Earth Crisis' latest offering marks the band's fourth full-length and first live album. It was recorded on December 7, 1997 in Syracuse, New York during a fundraiser for a band member's father, who was in need of a costly operation. Considered forefathers of the straight-edge hardcore scene, Earth Crisis continues its assault on the pitfalls of alcohol, drug use, smoking, and animal product consumption. Aggressive and frightening to the tamed ear, Earth Crisis pulverizes its way through 12 tracks, including an unruly version of Cream's "Sunshine of Your Love" entitled simply "Sunshine." Clapton would certainly wish he had an extra pair Depends if he ever listened to the mutation of this classic tune. "Unseen Holocaust," "All Out War," and "Smash or Be Smashed" are just a few tracks that will pique the ears of hard rock listeners. *The Oath That Keeps Me Free (Live)* captures Earth Crisis in its supreme element—on stage. Throw this on, close your eyes, and let the swarming pits permeate your mind's eye. —ROB FIEND

**BONGZILLA**  
*Methods for Attaining Extreme Altitudes* (Relapse)

*Methods for Attaining Extreme Altitudes* is the debut release for Relapse Record's stoned sludgemongers Bongzilla. The band has been together for three years now and is currently touring on the West Coast; they recently played a well-attended underground show with Old Grandad, Lost Goat, and Upside Down Cross. Bongzilla demonstrates heavy doses of slow sludge, peppered with power chords, bluesey riffs, and screechy and crusty vocals that make Bongzilla the epitome of grindcore. "Melovespot," "High Like a Dog," and "Smoke/I Love Maryjane" are the available tracks that will conjure grueling images of tortured souls. —HEATHER WHITAKER

**IN COLD BLOOD**  
*Hell on Earth* (Victory)

In Cold Blood's Victory Record debut, *Hell on Earth*, is definitely for the hardcore listener. Featuring veterans of Cleveland's hardcore scene, In Cold Blood boasts a vicious sound that includes gut wrenching vocals, huge riffs and the occasional haunting guitar solo. A combination of hardcore and metallic elements coat the entire disc like armor on a humvee. If you pride yourself on keeping your rotations hard n' heavy, give *Hell on Earth* some spins. "Support," "Dead to This World," "Pain," and "Retaliate" are just some of the tracks that will scare the neighbors. —HEATHER WHITAKER

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*motörhead*



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**MOST ADDED**



**SUNZ OF MAN**  
*We Can't Be Touched*  
 (Threat/Red Ant)  
**RUFUS BLAQ**  
*Out Of Sight*  
 (A&M)



**M.O.P.**  
*Handle Ur Bizness*  
 (Relativity)  
 The Mash Out Posse scores another 19 adds, bringing their station total to 51 and yielding a #30 debut.

**RECORD TO WATCH**



**TIMBALAND & MAGOO**  
*Clock Strikes (Remix)*  
 Feat. Mad Skillz  
 (Atlantic)  
 Are these guys on a roll or what? Third most with 40 adds!

# Gavin Rap

| 2W         | LW | TW |   |
|------------|----|----|---|
| \$         | 9  | 1  | <b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)  |
| \$         | 2  | 2  | <b>2 PAC</b> - Do For Love (Amaru/Jive)   |
| \$         | 5  | 3  | <b>RAKIM</b> - Saga Begins (Universal/MCA)  |
| \$         | 1  | 4  | LUNIZ - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)   |
| 14         | 7  | 5  | <b>BULWORTH</b> - They Talk About It...Feat. KRS-ONE, Method Man, Prodigy, KAM (Interscope)         |
| 11         | 6  | 6  | SENSELESS SNDTRK. - Gravediggaz:Unexplained/RZA:12 Jewelz (Gee Street)                              |
| 9          | 8  | 7  | <b>DAS EFX</b> - Rap Scholar Feat. Redman (EastWest/EEG)  |
| 1          | 4  | 8  | ICE CUBE - We Be Clubbin' (Heavyweight/A&M)   |
| 3          | 3  | 9  | CANIBUS - How We Roll/Variou Freestyles (Universal/MCA)   |
| \$         | 11 | 10 | <b>JAY-Z</b> - City Is Mine (Roc-A-Fella/Def Jam)   |
| —          | 38 | 11 | <b>MOS DEF</b> - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)                                |
| 21         | 15 | 12 | <b>CAPPADONNA</b> - Slang Editorial/The Pillage (Razor Sharp/Epic Street)                           |
| 18         | 14 | 13 | <b>JOHN FORTE'</b> - All You Gotta Do/Hot (RCE/Ruffhouse/Columbia/CRG)                              |
| 20         | 17 | 14 | <b>MOBB DEEP</b> - Rare Species (Loud)  |
| 19         | 18 | 15 | <b>MIC GERONIMO</b> - Nothing Moves/Ven detta(remix)feat.Black Rob/dmx (Blunt Recordings)           |
| 17         | 16 | 16 | RIDE SOUNDTRACK - Wu-Tang & Onyx: The Worst/Noreaga & Nas: Blood Money Pt. II (Tommy Boy)           |
| <b>NEW</b> | 17 | 17 | <b>LA' THE DARKMAN</b> - Heist Of The Centry (Big Beat/Atlantic)                                    |
| 35         | 31 | 18 | <b>CAUGHT UP SOUNDTRACK</b> - Snoop Doggy Dogg & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin) |
| —          | 36 | 19 | <b>ONYX</b> - Shut Em Down (JMJ/Def Jam Recording Group)  |
| —          | 28 | 20 | <b>KILLAH PRIEST</b> - One Step/Fake MC's (DGC/Noo Trybe/Virgin)                                    |
| 37         | 25 | 21 | <b>MOOD</b> - Karma (Blunt Recordings)  |
| \$         | 22 | 22 | EPMD - Do It Again (Def Jam Recording Group)  |
| 7          | 12 | 23 | THA ALKAHOLIKS - All Night (Loud)   |
| 23         | 19 | 24 | COCO BROVAZ - Spanish Harlem/Drama (Duck Down/Priority)   |
| 38         | 33 | 25 | <b>ONE TOUGH COP SDTRK.</b> - feat. Sadat X, Diamond & Nikki Bond: Feel It (H.O.L.A.)               |
| —          | 32 | 26 | <b>TONE KAPONE</b> - Down For Mine (Freez Records)  |
| 6          | 13 | 27 | PUMPKINHEAD - Dynamic/It's Over (Makin' Records)  |
| —          | 30 | 28 | M.A.D. KUTZ - Shake Dat (Warner Bros.)  |
| 26         | 20 | 29 | MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)   |
| <b>NEW</b> | 30 | 30 | <b>M.O.P.</b> - Handle Ur Bizness (Relativity)  |
| 36         | 34 | 31 | <b>DMX</b> - Get At Me Dog (Def Jam Recording Group)  |
| <b>NEW</b> | 32 | 32 | <b>MONEY BOSS PLAYERS</b> - Area/Dollar Bill (Warning/Qwest/Wamer Bros.)                            |
| <b>NEW</b> | 33 | 33 | <b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)                                    |
| 2          | 10 | 34 | KILLAH PRIEST - Cross My Heart (DGC/Noo Trybe/Virgin)   |
| 16         | 24 | 35 | L.L. COOL J - 4,3,2,1 (Def Jam Recording Group)   |
| —          | 39 | 36 | <b>N.O.T.S. CLICK</b> - Work Is Never Done Feat. Big L (Official Records)                           |
| <b>NEW</b> | 37 | 37 | <b>DIVINE STYLER</b> - Before Mecca (DTX Records)   |
| 10         | 21 | 38 | WHORIDAS - Keep It Goin' (Remix) (Delicious Vinyl/V2/BMG)   |
| 13         | 23 | 39 | DIAMOND - J.D.'s Revenge/This One (Mercury)   |
| 12         | 26 | 40 | McGRUFF - Gruff Express/Before We Start (Uptown/Universal)  |

\$ — Indicates GAVIN Rap Retail Action.

**Chartbound**

**SUNZ OF MAN**-We Can't Be Touched (Threat/Red Ant)  
**TIMBALAND & MAGOO**-Clock Strikes (Remix)  
 (Atlantic)  
**RAIDERMEN**-Top Dollar (Raidermen)

**Up & Add 'Em**

**CAPPADONNA**-Run (Razor Sharp/Epic) **3/5**  
**MC Eht**-The Way We Run It (Epic) **3/12**  
**C-BO**-Money By The Ton (AWOL/Noo Trybe) **3/12**

## Like That!

BY THEMBISA S. MSHAKA



### Imagination, Pt. 1

In the January 30 "Like That" column, I wrote about the WHOV-Hampton essay contest devised by Gavin's 1997 Rap PD of the Year **Jay Wright**. In summary, Wright offered to send two of his student broadcasters to our just-concluded **GAVIN Seminar**. The selection method: essays based on topics devised by yours truly. In my next two columns, I will run the winning entries. When you meet or chat with winners **Jacques Page** and **Todd Bell** in the future, give 'em props for their creativity and determination. Both selections have been edited with permission.



Jay Wright and I at the Seminar.

**Question: It is the year 2029. After a tumultuous 50-year run, the powers that be have banned hip-hop and rap in any and all forms over the radio airwaves (television is under government control and has been similarly regulated). As a radio programmer with superior technical experience and a passion for hip-hop, how will you use your knowledge to ensure that rap is heard and enjoyed by the masses?**

As a radio programmer with superior technical experience and an undying love for the religion of hip-hop, I would take it back to the "Old School," as any true B-Boy should. We'd have to go underground, where hip-hop shall never die.

In the true spirit of hip-hop, I would "Fight the Power" by exercising civil disobedience in creating a network of Pirate radio stations across the country (violence is always the last option). I would make contact with every mixshow DJ from Bakersfield to Poughkeepsie. Together, we would make sure that the music and the message were still being

heard by the masses. My Pirate Radio Network would give hip-hop the love and respect it so lacks on today's commercial radio. We would broadcast 24 hours a day, totally uncensored, with no commercial breaks. We would only give the listener the information relevant to the survival of hip-hop youth, including release dates, tour information, artist interviews, and of course the weekly Gavin Rap Top 40.

Also, given how technologically advanced we are in the hip-hop community, I would launch a massive attack on the Internet. I would set up a Web site so that any and everyone could access our radio network via their computer. You would only have to decode an encrypted message printed in each week's Like That! column to obtain the internet address.

At the age of 50, hip-hop should just be reaching its prime. I call on all of you in the radio and record industries to join me to ensure the survival of hip-hop for every generation to come—by any means necessary. Fight the Power 2029. Yeeeahhhhh, Boyyyyyeee! —Jacques Page

**This week's latest: Chaka Zulu** is no longer with **HOT 97.5**-Atlanta. He made a tremendous contribution to the station, so the whys and wherefores are still hazy. Trying to reach him? Leave a verbal message at (800) 396-6286. I know he'll resurface in grand style shortly, but until then, bruh, keep ya head up...**Marlo Martin** is no longer at Mercury, but she is still the woman to call about many a project, including **Jemini The Gifted One's** new joint on **Brainchild Entertainment**.

Editor: **THEMBISA S. MSHAKA** • Rap Assistant: **AYOKA MEDLOCK**  
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# Gavin Rap Retail

| 2W | LW | TW | Singles   |
|----|----|----|---|
| —  | 1  | 1  | <b>PUFF DADDY &amp; THE FAMILY</b> - Been Around The World (Bad Boy/Arista) |
| —  | 9  | 2  | <b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)                      |
| —  | 3  | 3  | <b>BIG PUNISHER</b> - I Ain't A Player (Loud)                               |
| —  | 5  | 4  | <b>MASE</b> - What You Want (Bad Boy/Arista)                                |
| —  | 6  | 5  | <b>L.L. COOL J</b> - 4,3,2,1 (Def Jam Recording Group)                      |
| —  | 2  | 6  | <b>BUSTA RHYMES</b> - Dangerous (Flipmode/Violator/Elektra)                 |
| —  | 4  | 7  | <b>QUEEN PEN</b> - All My Love (Lil' Man/Interscope)                        |
| —  | 11 | 8  | <b>RAKIM</b> - Guess Who's Back? (Universal/MCA)                            |
| —  | 7  | 9  | <b>EPMD</b> - Richter Scale (Def Jam Recording Group)                       |
| —  | 8  | 10 | <b>GANG STARR</b> - You Know My Steez/So Wassup?! (Noo Trybe/Virgin)        |
| —  | 10 | 11 | <b>MILITIA</b> - Burn (Red Ant)   |
| —  | 18 | 12 | <b>ICE CUBE</b> - We Be Clubbin' (Heavyweight/A&M)                          |
| —  | 12 | 13 | <b>THE NOTORIOUS B.I.G.</b> - Sky's The Limit (Bad Boy/Arista)              |
| —  | 16 | 14 | <b>MASE</b> - Feel So Good (Bad Boy/Arista)                                 |
| —  | 19 | 15 | <b>MASTER P</b> - Make 'Em Say Ughh (No Limit/Priority)                     |

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

Compiled by Matt Brown and Justin Torres

## Mixshow REAL SPINZ

| TW | Spinz   | Trend  |
|----|---|--------|
| 1  | <b>ICE CUBE</b> - We Be Clubbin' (Heavyweight/A&M)  | 79 +12 |
| 2  | <b>QUEEN PEN</b> - Party Ain't A Party/All My Love (Lil' Man/Interscope)                      | 77 -21 |
| 3  | <b>2 PAC</b> - Do For Love (Amaru/Jive)   | 73 +28 |
| 4  | <b>L.L. COOL J</b> - 4,3,2,1 (Def Jam Recording Group)  | 72 +11 |
| 5  | <b>LUNIZ</b> - Hypnotize Feat. Redman (C-NOTE/Noo Trybe)                                      | 67 +17 |
| 6  | <b>MASE</b> - What You Want (Bad Boy/Arista)  | 65 0   |
| 7  | <b>BUSTA RHYMES</b> - Dangerous (Flipmode/Violator/Elektra)                                   | 57 -30 |
| 8  | <b>LORD TARIQ &amp; PETER GUNZ</b> - Deja Vu (Codeine)  | 51 +9  |
| 9  | <b>MASTER P</b> - Make em Say Uh (No Limit/Priority)  | 50 +1  |
| 10 | <b>RAKIM</b> - Guess Who's Back? (Universal/MCA)  | 49 -2  |
| 11 | <b>JAY-Z</b> - City Is Mine (Roc-A-Fella/Def Jam)   | 48 +15 |
| 12 | <b>MYSTIKAL</b> - The Man Right 'Chea/Unpredictable (Jive)                                    | 46 +9  |
| 13 | <b>THE LOX</b> - If You Think I'm Jiggy (Bad Boy/Arista)                                      | 42 +22 |
| 14 | <b>BRAND NUBIAN</b> - A Child Is Born (Loud)  | 40 0   |
| 15 | <b>VARIOUS ARTISTS</b> - In Tha Beginning...There Was Rap (Priority)                          | 38 -1  |
| 16 | <b>STING &amp; THE POLICE</b> - Roxanne '97 (Puff Daddy Remix) (A&M)                          | 36 0   |
| 17 | <b>VARIOUS ARTISTS</b> - 2 Pac: Lost Souls (Death Row)  | 32 +1  |
| 18 | <b>DIAMOND</b> - J.D.'s Revenge/This One (Mercury)  | 31 +1  |
| 19 | <b>THE FIRM</b> - Phone Tap (Aftermath/Interscope)  | 28 +3  |
| 20 | <b>JD</b> featuring <b>DA BRAT</b> - The Party Continues Feat. Usher (So So Def/Columbia/CRG) | 26 0   |

She's also consulting **Motown** through her own company, **Double M Entertainment**. Her number is (718) 499-6091...today is **Dave Miller's** last day at **BuzzTone** in retail marketing, but you can reach him with any leads at (213) 935-1130...I've gotten mad calls on how to send cards to the family of **Mike Futagaki**. Here's the address, they'd love to hear how well loved he is by his colleagues. Send mail to: *The Futagaki Family, 1830 Benedict Drive, San Leandro, CA 94577...like that.* ONE LOVE. ●

### Rap Picks

**WHORIDAS**  
"Never Heard"  
(Southpaw/Delicious Vinyl)



Daz and Soopafly, arguably the West Coast's tightest production pair at the moment, lend their deep basslines and funk-inspired effects to the Whoridas confident tag team flow. This cut will make the Whoridas arrival complete, for with this jam, they have officially advanced to the next level of the game. Contact James Lopez at (213) 465-2700.

**SCARFACE**  
"Homies & Thuggs"  
Feat 2Pac & Master P  
(Rap-A-Lot)



'Face is taking it back to the streets, y'all! Interpolating Whodini's "Friends", he sets the tone for his fifth solo album by representing with two of hip-hop's realest. The dirty version is the best, but a clean one is provided. Contact Marcus Love or B-Swift at Rap-A-Lot (713) 680-8588.

**P.A.**  
"Like We Do"  
(Dreamworks)

I have been waiting for P.A. (Parental Advisory) to drop for years! Now that Outkast and Goodie MoB have laid the foundation, fellow Atlanta playas P.A. will not be denied. A Southern-dipped composition with blues guitar at its center is the soundscape for a crew of precise emcees whose time has finally come! Contact Big D! The Weatherman or Eric (212) 841-8636.

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

### ARTIST PROFILE

## KILLAH PRIEST



**FROM:** Bed-Stuy and  
Brownsville, in Brooklyn,  
New York

**LABEL:** Geffen/DGC

**CURRENT SINGLE:**

"One Step" b/w "Fake MC's"

**STILL BANGIN':** "Cross My Heart," the first buzz joint, which is also featured on the *Caught Up* soundtrack.

**DEBUT ALBUM:** *Heavymental*, out March 10

**HIS MISSION:** "To gather up the sheep and take them to the holy land, take [the people] back to peace."

**CAMEOS:** Include "4th Chamber" and "B.I.B.L.E." on *GZA's Liquid Swords LP*, "Snakes" on *ODB's Return to the 36 Chambers*, and *Gravediggaz' Diary of a Madman.*

**BEGINNINGS:** "I was 10 years old when GZA used to come around to battle. My environment was very hip-hop cultural, and I had to make sure that my style was different."

**MUSICAL INFLUENCES:** **Cold Crush Brothers, Fantastic Five, Eric B. & Rakim, KRS-ONE.**

**ON DELIVERING MESSAGES IN MUSIC:** "I don't think it's my choice to teach. I think the Most High chose me. I know hip-hop is an instrument to send messages, so it has become my profession."



WU-TANG PRODUCTIONS PRESENTS:

# CAPPADONNA

Epic Records congratulates all of the Gavin 1998 Rap Award Winners. Special thanks to John Austin, Thembisa Mshaka, and Ayoka Medlock for all of your help in making this year's rap awards luncheon a success.

Already prepared for the swarm: WQHT, WOWI, WWWZ, WUSL, KKBT, WAMO, WPEG, WJMH, WBLK, WMUA, WENS, WRIU, WWUH, WESU, WNWK, WMSC, WNRN, WNAA, WPAL, WRAS, WRFG, WRVU, KDHX, KDVS, KGRG, WTCC, WHOV, WLYU, WVUM, KALX, WTCC, WKCR, KUNV, 88 HIP HOP

## "THE PILLAGE"

PREPARE FOR THE SWARM.....MARCH '98



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# Gavin Urban Landzcape

A GAVIN ORIGINAL

PRIME PROPERTY

### WEST COAST

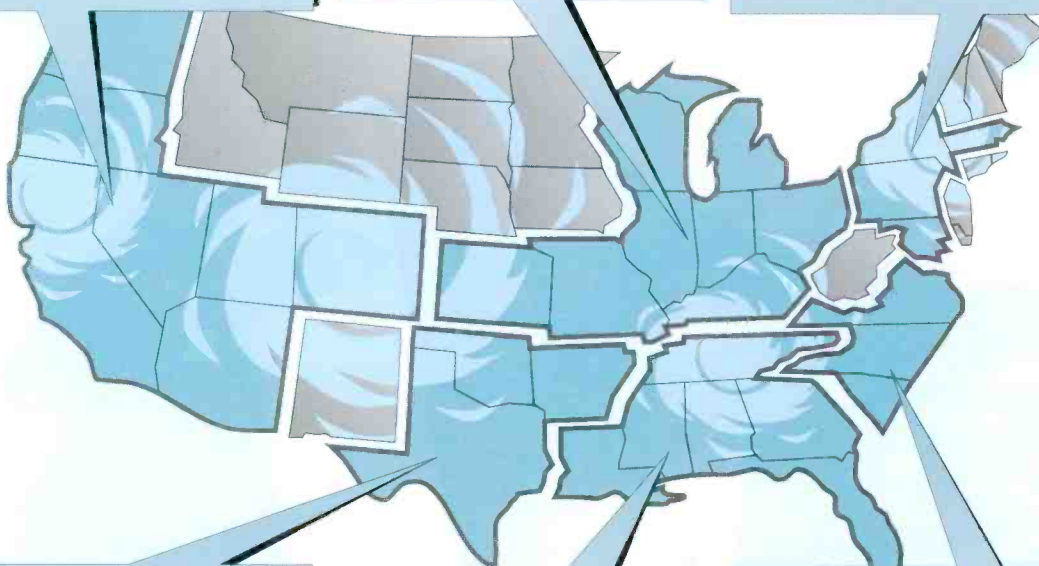
**JAMES GREAR AND COMPANY +25**  
"Beautiful Black People" (Born Again)  
**PHIL PERRY +22** "One Heart, One Love"  
(Windham Hill Jazz/Peak)  
**QUEEN PEN +19** "Party Ain't A Party"  
(Lil' Man/Interscope)  
**TAMIA +17** "Imagination" (Qwest/Warner Bros.)  
**EDDIE M. +16** "Ward Street" (JMI/JVC)

### MIDWEST

**SYLK-E. FYNE +83** "Romeo and Juliet" (RCA)  
**K-CI AND JOJO +57** "All My Life" (MCA)  
**NEXT +51** "Too Close" (Arista)  
**MISSY "MISDEMEANOR" ELLIOTT +49**  
"Beep Me 911" (The Gold Mine/Eastwest)  
**PUBLIC ANNOUNCEMENT +48**  
"Body Bumpin'" (A&M)

### EAST COAST

**QUEEN PEN +124** "Party Ain't A Party"  
(Lil' Man/Interscope)  
**TIMBALAND AND MAGOO +104**  
"Clock Strikes" (Blackground/Atlantic)  
**SWV +97** "Rain" (RCA)  
**CHANGING FACES +79** "All Day, All Night"  
(BigBeat/Atlantic)  
**JD/DA BRAT +72** "The Party..." (SoSoDef/Columbia)



### SOUTHWEST

**LSG +68** "Curious" (Eastwest/EEG)  
**MONTELL JORDAN +64** "Let's Ride" (Def Jam)  
**TAMIA +64** "Imagination" (Qwest/Warner Bros.)  
**ARETHA FRANKLIN +60**  
"A Rose Is Still A Rose" (Arista)  
**ICE CUBE +54** "We Be Clubbin"  
(Heavyweight/A&M)

### SOUTHEAST

**K-CI AND JOJO +146** "All My Life" (MCA)  
**OL' SKOOL +123** "Am I Dreamin'" (Universal)  
**ARETHA FRANKLIN +109**  
"A Rose Is Still A Rose" (Arista)  
**ICE CUBE +105** "We Be Clubbin"  
(Heavyweight/A&M)  
**KP & ENVYI +99** "Swing My Way" (Eastwest)

### CAROLINAS/VIRGINIA

**ARETHA FRANKLIN +148**  
"A Rose Is Still A Rose" (Arista)  
**TAMIA +95** "Imagination" (Qwest/Warner Bros.)  
**MONTELL JORDAN +90** "Let's Ride" (Def Jam)  
**SILKK THE SHOCKER +80** "Just Be Straight  
With Me" (No Limit/Priority)  
**JODY WATLEY +78** "Off The Hook" (Atlantic)



### MOST ADDED

**TIMBALAND & MAGOO (44)**  
*Clock Strikes (Atlantic)*  
WILD, KBCE, WXQL, WPLZ, WJMG, WQOK, WJZD, WCKX, WEUP, KHRN, WPAL, WJIN, WYNN, WENN, WKYS, KRRQ, WBLB, WOLI, WIBB, WKKV, KVSP, KJMM, WROU, WTLZ, WVEE, WHRK, WAMO, KMJM, WCDX, WIZF, WJFX, KYEA, KKDA, WUSL, KRIZ, WJBT, WDZZ, WJMI, KPRS, WWWZ, WRKE, KKB, WPEG, WBLK

### SALT 'N PEPA (43)

*Glity Up (Red Ant/London/Island)*  
WILD, WJMG, WPLZ, KBCE, WXQL, WBLK, WJMG, KTBT, WJZD, WCKX, WJZB, WEUP, KHRN, WPAL, WJIN, WYNN, KRRQ, WIBB, WJHM, WKKV, KVSP, KJMM, WROU, WTLZ, WZFX, WHRK, KMJM, WJTT, WCDX, WIZF, WQHH, WNFQ, WJFX, KYEA, WZAK, KKDA, KMJJ, WUSL, WDZZ, WJMI, WRKE, KPRS, WPEG

### DAVINA (38)

*Come Over... (Interscope/Loud)*  
KXZZ, WILD, WJMG, WPLZ, WDLT, KBCE, WFLM, WJMG, WQOK, WJZD, WCKX, WJZB, WJMI, WEUP, KHRN, WPAL, WJIN, KSJL, WYNN, WIBB, KVSP, KJMM, WROU, WTLZ, WHRK, KJMS, KMJM, WIZF, WQHH, WNFQ, WJFX, KYEA, KMJJ, WDZZ, KPRS, WWWZ, WZAK, WJTT

### QUEEN PEN (36)

*Party Ain't A Party (Lil' Man/Interscope)*  
WJMG, WJMG, WQOK, WJZD, WCKX, WJZB, WQKI, WQOK, WEUP, KHRN, WPAL, WJIN, KSJL, WYNN, WENN, KRRQ, WIBB, WKKV, KVSP, KJMM, WTLZ, WVEE, WHRK, WAMO, WJFX, KYEA, WZAK, KKDA, WJBT, WDZZ, WJMI, KPRS, WWWZ, WOLI, WPEG, WBLK

### GANG STARR (36)

*Royalty (Noo Trybe/Virgin)*  
WJMG, WJMG, WQOK, WJZD, WCKX, WJZB, WQKI, WQOK, WEUP, KHRN, WPAL, WJIN, KSJL, WYNN, WENN, KRRQ, WIBB, WKKV, KVSP, KJMM, WTLZ, WHRK, WAMO, WCDX, WQHH, WNFQ, KYEA, KMJJ, WUSL, WDZZ, WJMI, WRSV, WWWZ, WRKE, KPRS, KRIZ, WZAK, WJFX, WJTT, WKKV, KRRQ, WENN, WJMG, WPLZ, WBLK, WJMG, WJZD

### BLACK A/C

Most Played Current Hits  
**BRIAN MCKNIGHT**  
"Anytime" (Mercury)  
**OL' SKOOL**  
"Am I Dreamin'" (Universal)  
**MARY J. BLIGE**  
"7 Days" (MCA)  
**DRU HILL**  
"We're Not Making Love No More" (LaFace/Arista)  
**K-CI AND JOJO**  
"All My Life" (MCA)

## TOP TEN SPINZ

|    |  |      |      |
|----|--|------|------|
| 1  | K-CI AND JOJO "All My Life"                    | 3132 | 3542 |
| 2  | MARY J. BLIGE "7 Days"                         | 3484 | 3500 |
| 3  | SWV "Rain"                                     | 3031 | 3236 |
| 4  | DESTINY'S CHILD "No, No, No"                   | 2905 | 2988 |
| 5  | OL' SKOOL "Am I Dreamin'"                      | 2602 | 2987 |
| 6  | BRIAN MCKNIGHT "Anytime"                       | 2931 | 3098 |
| 7  | UNCLE SAM "I Don't Ever Want To See You Again" | 2549 | 3175 |
| 8  | MISSY ELLIOTT "Beep Me 911" 1991               | 2363 |      |
| 9  | MASE "What You Want"                           | 2332 | 2351 |
| 10 | LSG "Curious"                                  | 2106 | 2337 |

SPINZ LAST WEEK  
SPINZ THIS WEEK

## Q - FILE

**CONGRATULATIONS** to all the radio winners in this year's Urban Landzcape Awards!!!  
Small Market MD - Kelly Berry, WJMZ  
Small Market PD/OM - Michelle Price, WJIZ  
Small Market Station - WBHJ  
Large/Medium Market MD - Heart Attack, WOWI  
Large/Medium Market PD/OM - Sam Weaver, KPRS/Skip Dillard, WBLK  
Large/Medium Market Station - WQUE, New Orleans  
Urban A/C PD/OM - Maxx Myrick, WVAZ  
Urban A/C Station - WDAS, Philadelphia  
Major Market MD - Kris Kelley, WAMO  
Major Market PD/OM - Skip Cheatham, KKDA Helen Little, WUSL  
Major Market Station - WKYS, Washington, D.C.  
Heritage Station - WDIA, Memphis





Tami

H E R T

I F Y O U

W E R E M I N E



A high-contrast, black and white close-up photograph of a woman's face, focusing on her eyes and hair. The lighting is dramatic, with one side of her face in shadow.

## IF YOU WERE MINE

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**On Your Desk Now!**  
**Impacting at Urban Radio**  
**March 9th!**



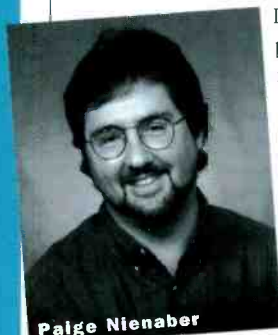
**On-line** GUEST COLUMN



# Promotions Past and Present

## Still an Essential Ingredient to a Winning Radio Station

BY: PAIGE NIENABER, VICE PRESIDENT, FUN N GAMES, NEW WORLD COMMUNICATIONS



Paige Nienaber

Like many people who got into Radio Promotions in the early '80s, I was unceremoniously dumped into the department after failing miserably in another

facet of station life (you have to believe me when I tell you that I set new standards for being "The Worst Announcer in America"). This was a time when there were still many stations without Promotions Directors, and those that did have one often viewed it as an add on position, as in, "By the way Tom, come in a couple of hours before your shift on Monday. You're now handling promotions, too."

Now in the era of consolidation, you'll often find one Promotion Director holding down the marketing fort for several stations. While this position used to be "Radio Australia" (only those familiar with British history will appreciate that analogy), now there are countless promotions professionals in the industry—lifers, like myself—who love the job and have turned down programming gigs and other similar opportunities, because they genuinely get enjoyment and satisfaction from the job.

While the duties of a station's Marketing/Promotions Department may have changed over the years, its importance to the success of a station has never declined. With the fragmenting of formats and the quest for the almighty dollar more critical than ever, strong promotions is what will ultimately decide whether your station are the winner or an also-ran.

What should a Promotion Director bring to the table? There are four marks you need to hit if a station is going to win: 1) help the PD to realize his/her vision of what the station should be; 2) provide the sales staff with tools and resources so that they can do their jobs effectively; 3) get a buzz going on the streets to make the station the breakfast table talk of the market; and, finally, give the airstaff something cool to talk about on the air.

These four areas are all equally

critical, all essential to a winning station, and they encapsulate so much of the inner-workings of a radio station—which is why a Promotion Director is usually everything to everybody and crosses all department lines. Let's take a closer look at these four priorities and see how they measure up to the performance of your Promotions Department.

### PROGRAMMING

Contesting is the obvious thing that pops into my mind, and not just weekend giveaways, but book promotions, bumper sticker campaigns, and the like. These are all the venue of the Promotions Department and are a way to create ratings and enhance stationality.

In his recent column on public affairs (GAVIN Jan. 30), Quincy said something which ties well into this piece on Promotions: You don't always have to be the wacky and crazy station. A good, community-based campaign will often get you more emotional votes than giving away \$94 every hour. "Stop the Violence" was one of the many key elements we used to help elevate WPGC to legendary status.

Whether it's contesting or becoming a community leader, the Promotion Director has the resources to assist the PD in reaching his or her goal, and the two need to work in tandem to make this happen.

In a perfect world, of course, a Promotion Director should split his/her time 50/50 between Programming and Sales. But nirvana rarely exists, and it's usually closer to 60/40. When you get to the 70/30 area, that's when trouble starts—in both departments. If you're "Too Sales," garbage like Ginger Ale Trivia to win a litre bottle ends up on the morning show. "Too Programming," and the account executives will be left without the tools to do their job. Achieve the balance, and life is truly a wonderful thing.

### SALES

One of the more progressive things that has begun to appear at stations around the country is a Sales Promotion Director (KSFM and The Zone in Sacramento are excellent examples). Answerable to the Promotions/Marketing Director, this individual can give account execu-

tives the one-on-one attention that they want and need. This also allows the Promotion Director to concentrate on Big Picture stuff and not be tied up with some bowling alley that has \$800 and wants a promotion.

I've always leaned toward Programming, but I also realized the imperative of working with the Sales staff. As always, communication is key: let them know about opportunities that have popped up that they can involve clients in. Going out on sales calls is a burdensome part of a Promotion Director's job, and I set the limit at four per week. Prioritize these and don't allow yourself to be dragged along simply because the AE needs training wheels and wants some support. Only go if there is money on the table and final plans need to be hashed out.

A Promotion Director can benefit both Sales and Programming by being both a filter to keep awful client-driven promotions off the air, and a re-worker who molds ideas so that they work for everyone. Some of the worst stuff I've seen has come from agencies who know nothing about your station or your audience. Even in a case this extreme, you can still get the buy and everyone will win; you just have to have the fortitude to re-do it and send it back to them. Be positive and highlight the benefits of the revision without blatantly critiquing their original effort. There's always a way to make it work. You just have to make the effort.

### GETTING NOTICED

Jerry Clifton has his own axiom for Radio Promotions: "No one ever notices the cautious person plodding safely along at 55 in the right lane," he says. "The person you remember and go to work and tell your colleagues about is the guy driving the wrong way, 100 mph, hanging out the window naked." And that, my friends, is the basis for all radio promotions.

Fewer stations are spending money on huge TV campaigns, and unless you have a new product to market, it's often unnecessary. A good stunt will often get you twice the buzz of some canned spot you got from a service—and it's topical.

A good, coordinated, street-level

campaign is all about getting noticed, and this is why God created radio vehicles—not to sit in the parking lot, but to be out touching the listeners. A Promotions Department is akin to a political campaign, and the vehicles are your free advertising. I've seen stations that never send out the vans unless it's a paid remote. Stupid. That's like a Congressional candidate saying that he won't work the crowd at a street fair because he's not getting paid for it.

### COOL TALK

What the jocks say between the songs is critical to imaging your station. Would you rather they read some bit from a joke sheet or talk about how you're sending winners to see The Artist in Paris this weekend (and don't forget to join us as we broadcast from the ASU Homecoming Block Party on Saturday night)? Would you rather your air staff be giving away family four-packs of circus tickets or talking about how 5,000 people came out that morning for a Bill and Monica Look-a-Like Contest and wrestling match? The choice seems clear. Tying into community drives will give you good fodder for the air staff. Since so many of you are playing the same songs, what's between them becomes ultra-critical.

\* \* \*

Being a Promotion Director is truly a multi-faceted job that involves trodding into all areas and departments of a radio station. But it has also never been as important as it is now, never so essential to your ratings and revenue success. I'm confident that you've never heard a great radio station that had awful promotions, or an abysmal-sounding station that had high-powered promotions. Do the math.

THIS IS THE THIRD PART OF OUR SERIES CALLED "GETTING YOUR P'S IN ORDER." THE "P'S"—PERSONALITY, PUBLIC AFFAIRS, PRODUCTION, AND PROMOTION—ARE THE ESSENTIAL ELEMENTS EVERY GREAT STATION MUST INCORPORATE INTO ITS IDENTITY. THIS WEEK I'VE RECRUITED AN EXPERT ON RADIO PROMOTION, PAIGE NIENABER, TO OFFER HIS THOUGHTS ON THE SUBJECT. NIENABER HAS BEEN IN CHARGE OF PROMOTION FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS FOR SIX YEARS.

—QUINCY MCCOY



# GAVIN PICKS

## Singles

BY DAVE SHOLIN

Dave Sholin is at the Grammy Awards in New York. Some picks were written by Top 40 and A/C Associate Editor Annette M. Lai



### REACT "Can't Keep My Hands Off You" (Columbia/CRG)

How do those Berman Brothers do it? Once again, they demonstrate consummate skill at creating and producing rhythmic winners. Reaction was very strong at the "Top 40 Jukebox Jury" in San Diego, and it's likely to get the same thumbs-up from a wide spectrum of the audience.

### SARAH McLACHLAN "Adia" (Nettwerk/Arista)

Grammy nominee—and maybe even a winner by the time you read this—Sarah McLachlan offers up a bitter-sweet story of love lost as the third single from her platinum-selling CD *Surfacing*. Of her songs McLachlan says, "There doesn't have to be ten layers to the song. It can just be a simple statement." Her latest is a perfect example of that. —AML

### CROSSOVER PICK MACK 10 FEAT. ICE CUBE AND SNOOP DOGGY DOGG "Only in California" (Priority)

Seemed like no one could stop doing the "Backyard Boogie" as that track kept picking up more action and stronger retail week after week. Early indications are this latest production will turn in a repeat performance, with solid spins and requests reported at KMEL and Wild

94.9-San Francisco, Z90-San Diego, Power 106-Los Angeles, and KHTN/FM-Modesto/Merced.

## Albums



### KEVIN GORDON Cadillac Jack's #1 Son (Shanachie)

*Cadillac* is a perfect extension to *Illinois 5 AM*, a seven-song EP released over a year ago. That project lacked distribution beyond a few radio stations and friends, so the inclusion of five cuts from *Illinois* on this album is anything but redundant. In fact, excluding them would have been a mistake. Gordon, a great writer in the American troubadour tradition, picks up where he left off on that release with more of his relevant observations of a working class—if not white trash—world and melodies abundant in rockabilly-

infused rhythms. Thank God for roots rockers like Gordon; there are too few that can deliver on this level. Favorites include "Lucy and Andy Drive to Arkansas," "Blue Collar Dollar," "Dissatisfied," "Looking for the Killerman," and the title track. A side note: I recently saw Kevin and his band perform during the NEA Extravaganza at the Gibson Cafe (ironically they were all playing Fenders), and I'm here to tell you not to let his bean-counter demeanor fool you; turn your back on this mother and he'll burn the house down.

—CHRIS MARINO

### CURVE Come Clean (Universal)

Come Clean is corrosive and callous without diminishing its underlying sense of poetic justice. Toni Halliday's vocals effectively carry the melody through drum-n-bass territory. The less abrasive "Coming Up Roses" and "Something Familiar" have the most potential for radio success. However, if you're looking for grate-against-the-bone sounds, select "Dogbone" or "Dirty High" (props to bassist/guitarist Dean Garcia's wailing distortion pedals). Any criminologist would file the song "Alligators Getting Up" under "tempresses," highlighting Halliday as the chief suspect, while "Sweetback" loops sensuality and fatalism in a saucy, beat-laden mix. Guests

include Justine Welch of Elastica and renown producer Flood, who contributed slithering synth-sounds for Come Clean's super-electri-friction.

—SANDRA DERIAN



### MULU Smiles Like a Shark (Dedicated)

Comparisons between Portishead, Mono, and the Sneaker Pimps are sure to abound, given the sensuous vocals of frontwoman Laura Campbell and Alan Edmunds' proficient handling of swirling, symphonically-inclined ambience. Yet Mulu have a sound distinctly their own. Campbell's vocals flirt from intensely personal to coldly distant, while the musical backdrop shifts effortlessly from rich, warm tonality to frigid electronic undulation. The key track here is "Pussycat," with crashing guitars and cherubic electronic pastels creating a colorful sonic backdrop, while Campbell's voice playfully caresses the music. The rest of the album is filled with equally hypnotic concoctions, including "Filmstar," "Desire," and the futuro-lounge blues of "Rainy Days." —SPENCE D.

## Country Word Search



AWARDS, CRS, DEMOS, DEREG, GM, INDEPENDENTS, LABELS, MD, MUSIC, NASHVILLE, NETWORKING, PAY FOR PLAY, PD, PROGRAMMING, RADIO, REACH, REMOTE, RESEARCH, RETAIL, ROTATIONS, SPIN, TARGET, TELECOM, TIGHT PLAYLIST, TRACK, TREND, VIDEO

## Answers to Country's Trivia Tribute:

(from page 34)

1. Mike Wilson, RCA Records
2. Bruce Shindler, DreamWorks
3. Mila Mason
4. Garth Fundis, Almo Sounds
5. Larry Hughes, Mercury Records
6. Tim DuBois, Arista Records
7. Gaylen Adams
8. Tom Baldrica, BNA Records
9. Matt King, Atlantic Records
10. Clint Black
11. Keith Gale, RCA Records
12. Jim Scherer, Arista Records
13. George Jones
14. Charlie Monk, Monk Family Music



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Great early CALL-OUT at  
KISS108 and WXPY

#12 current overall at KRBE  
#15 women 25-29 at WLNK  
#12 potential at WAPE

**MAJOR SPINS:**

|          |          |
|----------|----------|
| WXKS 20x | KUMX 35x |
| KRMX 28x | WLNK 28x |
| WSTR 14x | B97 24x  |
| WAPE 21x | WKTJ 25x |
| WFLY 32x | WFBC 32x |
| WBHT 28x | WAEB 28x |

**NEW: WKSS WKSI**

Shania is on the same track as LeAnn Rimes for us.  
Huge sales and top 5 requests!"  
**BRIAN BRIDGMAN/WNKS**

"We know it's a hit and the call-out is HUGE!"  
**J.J. RICE/WXPY**

**#13\* SoundScan Album**  
approaching 4x PLATINUM  
ON TOUR SOON!

# SHANIA TWAIN

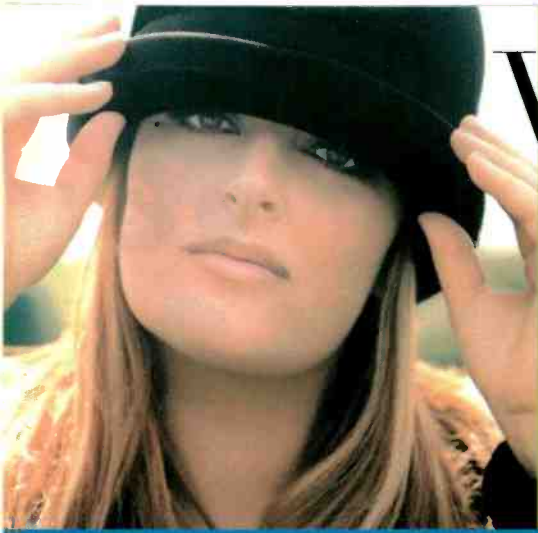
## "You're Still The One"

**MONITOR MAINSTREAM**  
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a PolyGram company Jon Landau Management • Produced by Robert John "Mutt" Lange





# Wynonna

from the album *The Other Side*  
come some rainy day



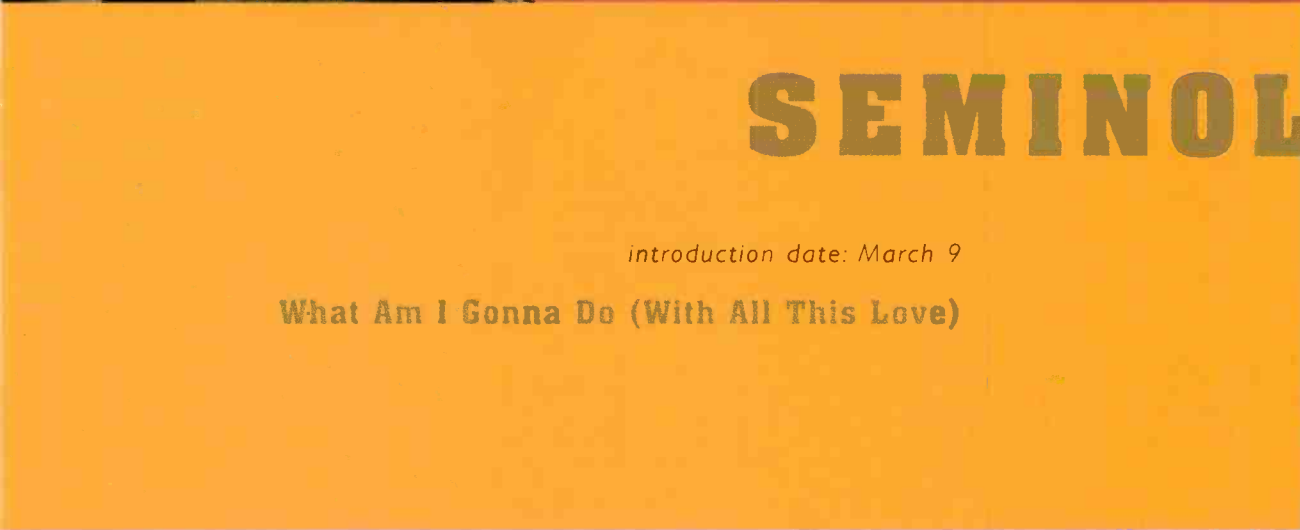
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STEP RIGHT UP



# brad hawkins

introducing his single  
**we lose**



# SEMINOLE

introduction date: March 9

**What Am I Gonna Do (With All This Love)**



WE SPEAK THE UNIVERSAL LANGUAGE