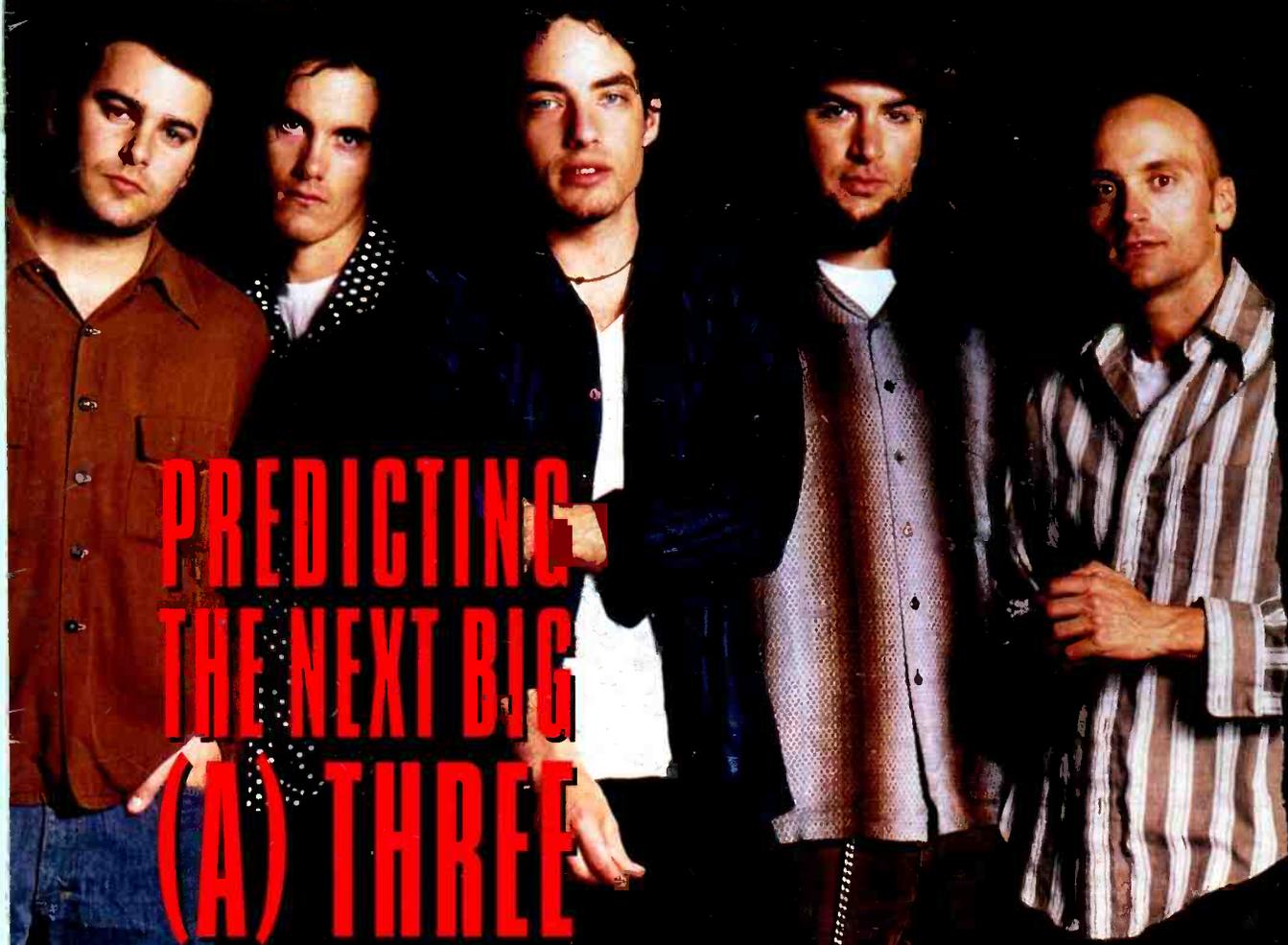


THE MOST TRUSTED NAME IN RADIO

ISSUE 2101

APRIL 19 1996

# GAVIN



## PREDICTING THE NEXT BIG (A) THREE

AN IN-DEPTH ANALYSIS OF THREE CRITICAL LAUNCHES THAT WILL SHAKE THE REST OF THE MUSIC WORLD



NIL LARA

THE WALLFLOWERS: BOULDER BOUND

NIL LARA: A3'S MIAMI CONNECTION

PATTI ROTHBERG:  
FROM SUBWAYS  
TO AIRWAVES



PATTI ROTHBERG

PROGRAMMING WITH  
KUMT'S ZEB NORRIS &  
WMVY'S BARBARA DACEY

PLUS! ANNOUNCING  
THE A3 SUMMIT '96

PICTURED: THE WALLFLOWERS

## This Week....

If A3 stands for what remains of eclecticism in radio, then this issue stands strongly for Triple A. Our cover package, put together by the two and only Zimmermen, includes an L.A. band fronted by the accomplished son of the world's most



famous troubadour—and a young woman who began as a subway singer—and a Jersey native who mixes his Cuban and

Venezuelan roots with rock. On the radio side, we go from Western ski slopes to cozy Cape Cod to talk programming with skier Zeb Norris (top) of KUMT-Salt Lake City and PD/DJ Barbara Dacey of WMVY-Martha's Vineyard. It's a wide range of music, radio, people and ideas. It's the essence of A3. In News, the

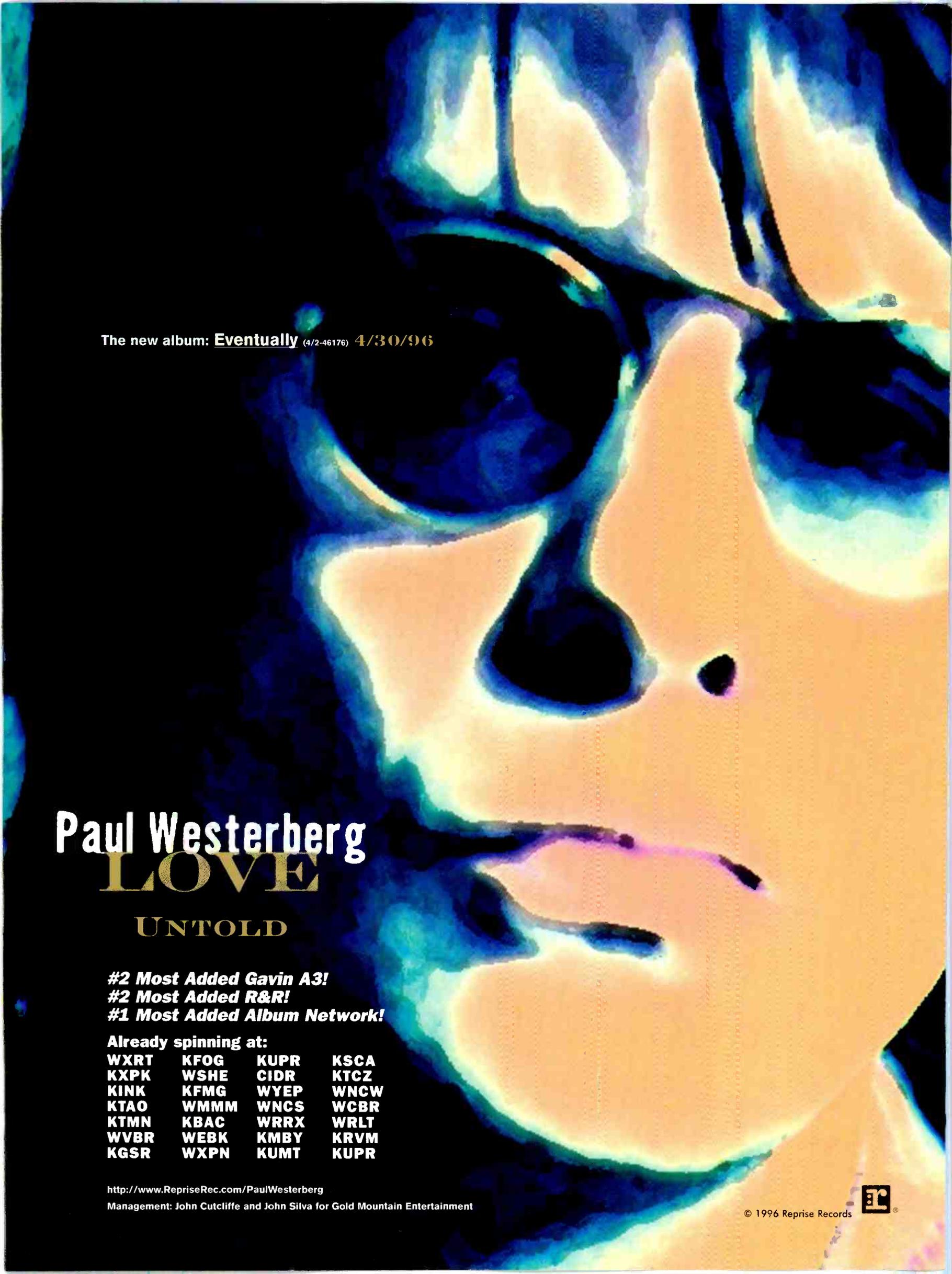


biz is watching Hootie & the Blowfish (middle) and the followup to Cracked Rear View. In half a book, the new 'KTU rocks the Apple. And the L.A. area gets three more alternatives. Our Friend of Radio is Paul Rappaport of the Columbia Records Radio Hour.

### The Gospel Truth



On the eve of the Dove Awards, our Christian brothers, Todd Chatman and Chris Ward, name three acts to watch, including Johnny Q. Public.



The new album: **Eventually** (4/2-46176) **4/30/96**

**Paul Westerberg**  
**LOVE**  
**UNTOLD**

**#2 Most Added Gavin A3!**  
**#2 Most Added R&R!**  
**#1 Most Added Album Network!**

**Already spinning at:**

<b>WXRT</b>	<b>KFOG</b>	<b>KUPR</b>	<b>KSCA</b>
<b>KXPBK</b>	<b>WSHE</b>	<b>CIDR</b>	<b>KTCZ</b>
<b>KINK</b>	<b>KFMG</b>	<b>WYEP</b>	<b>WNCW</b>
<b>KTAO</b>	<b>WMMM</b>	<b>WNCS</b>	<b>WCBR</b>
<b>KTMN</b>	<b>KBAC</b>	<b>WRRX</b>	<b>WRLT</b>
<b>WVBR</b>	<b>WEBK</b>	<b>KMBY</b>	<b>KRVM</b>
<b>KGSR</b>	<b>WXPB</b>	<b>KUMT</b>	<b>KUPR</b>

<http://www.RepriseRec.com/PaulWesterberg>

Management: John Cutcliffe and John Silva for Gold Mountain Entertainment

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AS TOLD TO KEVIN ZIMMERMAN

# Frances W. Preston

## On How BMI Keeps Up With a Changing World

*Frances W. Preston is the President and CEO of BMI, one of the country's two largest performing rights societies. Here she discusses BMI's long relationship with radio broadcasters, and the potential impact of digital cable radio and other new technologies. Next issue, we will hear from Marilyn Bergman, President of ASCAP.*



Frances W. Preston

It was radio broadcasters who founded BMI back in 1940, and we have made a lot of legends together. When we were formed, we opened the doors to all kinds of music that really had been denied airplay—not because broadcasters didn't want to play it, because the music was breaking out in regions all over the country—but the people were denied membership into the other main society at that time. Because it wasn't licensed, radio stations couldn't play some of this music unless they wanted to try and seek out a composer and get special permission from him.

When we were formed we had an open-door policy, which meant that anyone who wrote music—no matter what kind of music—could join BMI and share in performing rights revenue. That really set the stage for the explosion in country music, rhythm and blues, gospel, jazz—all the root music of America which later on became rock & roll.

Radio remains the backbone of our industry. We log some 450,000 hours of radio a year, and the majority of the music being played now is BMI music.

You always hear about how hard it is for new acts or new material to break through on radio, but every

radio station in the country is logged by us at least once a year, and only 17% of the airplay each week comes from the charts. Naturally all the chart material later on makes up what is radio out there, but only 17% of the stations at any given time are concentrating heavily on those charts. So you see all of your repertoire being played.

As for digital cable radio, it appears to be off to a cautious start. I haven't noticed any great explosion of it.

That said, it is probably the wave of the future. With all things, it's sort of wait and see. Sometimes all the new technological developments come along and the consumer will take it so far before he says, "Hey, I've got something I really like here and I'm staying with it."

I think, too, that people who listen to radio are interested in what's happening in their local markets. And I think that will always be the case, and this will not necessarily be so with digital cable radio that is

serving a nation, so to speak: you don't get the local flavor of what's happening in your own hometown, in your own local politics, your local weather, issues that affect your own surroundings. Radio is very valuable in that way.

The Internet, meanwhile, is something that's going to be a success, but what will make it something that everybody wants will be the content. That, of course, is our concern, and also the fact that the composers and creators of this content must be protected, and they must be compensated for this work.

It's incredible how things have snowballed in the past five years. Record companies are looking to promote material on the Internet, radio stations are now trying to put some of their broadcasts on the Internet.

It's rapidly becoming a much different world, and it's partly for that reason that we're trying to develop a closer relationship with our customers, with some programs and events that are going to build our relationship with broadcasters even further. On a local and a regional level, we've been taking some of our songwriters in to appear before broadcast groups. That has given us a chance to get even closer to our songwriters, while a lot of the broadcasters meet the people whose music they play every day, and the artist gets to thank the broadcaster for the play that they have given them.

We're also coming up with some exciting national promotional tie-ins that I can't divulge just yet, but which I think are going to benefit the songwriters and the broadcasters as well. **GAVIN**

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## NEXT WEEK Country Special

*The lucky 13 artists at the Country Radio Seminar, Country radio on the Internet, and Cyndi looks back at a decade in GAVIN Country.*

**GAVIN** Founded by Bill Gavin—1958

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## First Words

In Seattle last weekend for a writers workshop, I checked in on KMTT (the Mountain), the A3 station.

It wasn't easy, given that hotels these days equip their rooms with the cheapest possible clock radios, more suitable for deterring thefts than for providing guests with decent listening.

Fortunately, I'd packed a headphone radio, so I got a chance to hear the Mountain's Sunday Brunch. I heard a DJ Kelly Wright who was a welcome change from the jock I'd managed to hear, through tinny static, two nights before. He sounded like a Top 40 exile, while Wright was just right for the Sunday morning mix of eclectic, but mostly rootsy music, including Ani DiFranco, Lyle Lovett with Rickie Lee Jones, Elton John, Renaissance, Stephen Stills, Barenaked Ladies, Cat Stevens, Richard Thompson, Caroline Lavelle, Traffic, Michael Hedges, some new Dan Hicks,

and the Pretenders.

But the song I most loved hearing was Morning Sun by Jesse Colin Young, which took me right home to San Francisco.

Surprise is essential to any good station, and particularly to A3 radio. KMTT was full of them. Happy 5th birthday to the Mountain, and may the kind of magic they do continue to spread.

Ben Fong-Torres, Managing Editor



# GAVIN NEWS

## Will Hootie Be Lovelier The Second Time Around?

BY BEN FONG-TORRES

Christopher Cross, Wilson Phillips, Boston, Tracy Chapman, and hundreds of other lucky souls have had to endure it: A smash debut album...and then the pressure of putting out a respectable follow-up.

That's the task now facing Hootie & the Blowfish, as they prepare for the release, on April 23, of *Fairweather Johnson*.

The album follows *Cracked Rear View*, which came out in 1994 and has sold more than 13 million units, second only to Boston's 1976 debut, which is up to 15 million in sales, according to the RIAA.

*Cracked* produced four hit singles and was last year's biggest album, with 7 million sold.

Now comes *Fairweather* and the hope that "fair weather" doesn't describe the band's fans.

"We're in a strange position," said Hootie's manager, Rusty Harmon. "We set the standard for ourselves. If this album sold 5 million, some might call it a failure."

Atlantic Records wouldn't. The label is taking the smart way in. "We're trying to be fiscally prudent and responsible," said Ron Shapiro, the label's Senior Vice President and General Manager, "and not just assume that Hootie & the Blowfish are going to sell another 13 million records." Around the label, staffers are looking for 3 million as a mark of success.

Band manager Harmon is hoping for 7-10 million units. Whatever, Atlantic is shipping only about 1.5 mil-

lion copies initially.

At the same time, marketing is in high gear, with cover stories in several major magazines, major segments on MTV (*Unplugged*) and VH1, and a spot on David



Letterman's *Late Show*—a launching pad for the band last year—the night of *Fairweather's* release.

On radio, the first single, "Old Man & Me (When I Get to Heaven)" is already on 166 of GAVIN'S reporting Top 40 stations, with 4,356 spins last week, a gain of 1,307 and good enough for number nine in its second week on the chart.

"They came up with something with a bit of an edge to it," says Dave Sholin, Top 40 Editor, "and radio really responded to that. Also, not many debut albums have been as big as theirs, so there's a lot of interest from the public. Finally, there aren't that many artists on Top 40 who have that big a name, so for radio, it can be a kind of an event to say, 'We've got the brand-new Hootie!'"

Alternative is also spinning Hootie. "They never were perceived as Alternative and didn't break out of Alternative," said GAVIN Alternative Editor Max Tolkoff. "A great many of the panel have put the song in, but it's more because they've seen the success of the band, and

they say, 'If it's half-way decent, we'll play it.' And it is more than half-way decent."

The marketing campaign indicates that while Atlantic is publicly expecting a drop from 13 million, it won't accept much of a drop. The band won't, according to Harmon.

"I think the tendency would be for a band to relax after selling 13 million records, but we're not," he

says. "We're going to work this record the same way we worked the first record. We're not assuming that our ship has come in."

### SFX New King of Radio Mountain

Get used to it: Jacor, which in late February became the biggest radio group with 54 stations, is Number One no longer.

SFX Broadcasting Inc. of New York, which had 51 outlets, has announced an agreement to buy Multi-Market Radio, a company founded by SFX Executive Chairman Robert F.X. Sillerman and housed in the same building on E. 58th Street.

The \$100 million deal gives SFX 26 more stations, and the total of 77 stations will cover 25 markets.

Under the agreement, SFX CEO Steve Hicks will leave, making room for Mike Ferrel, President/co-CEO from Multi-Market. Hicks says he will remain active in SFX and stay on its board.

**"If this album sold 5 million, some might call it a failure."**

— Rusty Harmon  
see below

## New 'KTU Dances Up NY Arbitrons

Last week, GAVIN'S cover story on the New York Top 40 scene asked, "Is it time to put on your dancing shoes?"

Based on the first ratings for WKTU—covering only half the Arbitron Winter '96 rating period—the answer is "Yes."

'KTU, the call letters revived by Evergreen Media to replace Country WYNY in mid-February, jumped into the Top Ten with a 3.4 in



12+ rankings, for a tenth place tie with WPLJ.

In the Fall book, WYNY had a 1.9 and ranked 22nd.

WKTU's first dance up the ratings comes at the apparent expense of WQHT (Hot 97), which drops 6.1-5.4 (still good enough for a first-place tie with resurgent light A/C WLTW), WHTZ (Z100), down 3.8-3.1, and 'PLJ, which goes 4.1-3.4. Also on the down side, WXRK, despite Howard Stern's show being Number One with a 7.5 share, falls out of the Top Ten to 15th place. Still, it ranks seventh in the 25-54 demo.

In Los Angeles, Spanish KLVE, KPWR and KFI/AM continue to top the Arbitron 12-plus chart, but the big story this book is KKBT (The Beat), which not only held its fourth place ranking overall, but jumped from seventh to third place in the morning wars.

"The House Party" went from a 3.8 share to 4.5, behind KLVE's 7.5 and Stern's 5.0.

### NEW YORK

		F'95	W'96
WLTW/F	A/C	4.6	5.4
WQHT/F	T40	6.1	5.4
WRKS/F	Urb	4.9	5.1
WCBS/F	Oldies	4.9	4.9
WSKQ/F	Span	5.5	4.4
WINS/A	News	3.5	3.8
WCBS/A	News	3.7	3.7
WABC/A	Talk	4.5	3.6
WQCD/F	Sm Jazz	3.1	3.5
WKTU/F	D/T40	1.9	3.4
WPLJ/F	T40	4.1	3.4
WPAT/F	Span	2.3	3.3
WHTZ/F	T40	3.8	3.1
WMXV/F	A/C	3.0	3.1
WXRK/F	Alt	3.6	2.9
WBLS/F	Urb	2.9	2.8
WOR/A	Talk	2.8	2.8
WQXR/F	Class	2.6	2.8
WFAN/A	Spts	2.9	2.6
WQEW/A	Nost	2.0	2.2
WAXQ/F	Alb	1.9	1.8
WNEW/F	Alt	1.7	1.7

### LOS ANGELES

		F'95	W'96
KLVE/F	Span	6.9	7.1
KPWR/F	T40	5.5	5.0
KFI/A	Talk	4.8	4.3
KKBT/F	Urb	4.0	4.2
KOST/F	A/C	3.6	3.9
KROQ/F	Alt	3.6	3.8
KIIS A/F	T40	3.6	3.7
KTWV/F	Sm Jazz	3.2	3.7
KRTH/F	Old	3.5	3.6
KLAZ/F	Span	3.2	3.2
KBIG/F	A/C	2.9	3.1
KABC/A	Talk	2.9	3.0
KLAC/A	Nost	1.9	2.9
KYSR/F	A/C	2.8	2.9
KNX/A	News	2.7	2.8
KLOS/F	Alb	2.4	2.6
KCBS/F	Cl Rk/Old	2.4	2.3
KFWB/A	News	2.4	2.1
KLXK/F	Talk	1.9	2.0
KZLA/F	Contry	1.6	2.0

### CHICAGO

		F'95	W'96
WGN/A	Fl Svc	6.0	6.2
WGCI/F	Urb	6.1	6.1
WVAZ/F	Urb	3.9	4.6
WLIT/F	A/C	4.2	4.4
WBBM/F	D/T40	4.0	4.0
WBBM/A	News	3.9	3.7
WNUA/F	Sm Jazz	3.6	3.6
WUSN/F	Contry	4.7	3.6
WOJO/F	Span	3.0	3.4
WAIT/A	Nost	3.1	3.3
WKQX/F	Alt	3.1	3.2
WRGX/F	Alb	3.3	3.2
WJMK/F	Oldies	3.4	3.0
WLS/A	Talk	2.6	3.0
WXRT/F	A3	2.7	3.0
WMAQ/A	N/Spts	2.9	2.8
WLUP/F	Talk	2.8	2.5
WTMX/F	A/C	2.4	2.5
WCKG/F	Cl Rk	2.0	2.3
WPNT/F	A/C	1.8	2.1
WEJM/F	Urb	1.9	1.8

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STRESS ROTATION



MEDIUM ROTATION

**Soundscan/Billboard Album Chart:**

2 WEEKS AGO	LAST WEEK	THIS WEEK
11,392/#91	13,064/#93	16,793/#52

**R&R Adult Alternative Tracks: Debut-30\***

**BDS Adult Alternative: 55-28\***

**BDS Modern Rock Listener Chart: 28\***

**IMPACTS TOP 40 THIS WEEK!**

**"Who Will Save  
Your Soul"**

# JEWEL

from her album *Pieces Of You*

PRODUCED BY BEN KEITH



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**Catch JEWEL on  
"The Late Show With David Letterman"  
Monday April 22nd.**

## DJS, COMMERCIALS

# Paragon Surveys Radio Turn-Offs

BY ALEXANDRA HASLAM

Radio listeners are becoming more tolerant of programming breaks—at least that's the conclusion of Paragon Research, which recently surveyed more than 400 regular radio listeners to determine their tolerance for commercial, news, and DJ talk breaks.

Paragon asked listeners how often they switch stations and why, and compared the answers to a similar poll taken five years ago. In most cases, the number of listeners who said they would turn the dial when music gave way to scheduled breaks either decreased slightly or stayed the same. Close to 50 percent said they never changed stations.

"It seems that many listen-

ers are turned off as much by DJ chatter as they are by commercials," said Paragon. "78 percent always or sometimes change stations when the music stops and DJs talk, compared to 75 percent when commercials are played."

When asked how many commercials they would listen to before switching, those polled seemed to reach their breaking point at three; less than six percent said they listened to four or more commercials. In spite of this, the majority of participants said they would prefer a station to play longer music sets with fewer—though extended—commercial breaks. But the percentage of such listeners dropped from 70 percent in 1991 to 52 percent.

## Evergreen May Get Wild 107

The Evergreen Media Corporation has reached agreements to sell their three stations in Buffalo to two companies for a total \$32 million. And the Texas-based radio giant is expected to use the money to buy KYLD-FM (Wild 107)-San Francisco, the main competition to its highly-rated Top 40 KMEL.

Evergreen, which acquired the Buffalo stations last July as part of its \$306 million deal with Pyramid Communications, sold WSJZ-FM to the American Radio Systems Corp. of Boston for \$12.5 million. For \$19.5 million, WHTT-AM/FM will go to Mercury Radio Communications.

As for San Francisco, where KMEL has consistently scored high ratings, but has seen some fierce competition from Wild 107 (formerly KSOL) in recent years, a deal is widely expected.

## Sinclair Broadcast Gets Big, Quick

Suddenly, there's another major player on the radio scene.

The Sinclair Broadcast Group of Baltimore has agreed to pay \$1.2 billion for River City Broadcasting, a TV-radio company in St. Louis.

For the buyer, television is the big deal, as it moves from six to 29 stations, making it the country's seventh largest TV group. But the sale also puts Sinclair into radio, with 34 stations in 27 markets, including New Orleans, Memphis, and Buffalo.

The broadcast group will be renamed Sinclair Communications Inc. when the deal is completed later this year. Chief Executive and President will be Barry Baker, founder and Chief Executive of River City, which he founded six years ago. His company bought 18 radio stations from Keymarket

Communications for \$140 million last July and paid \$287 million for four TV outlets from Continental Broadcasting in 1994. Keymarket executives, led by Kerby Confer, are expected to continue to oversee the radio division, which is likely to relocate from Augusta, Ga. to Baltimore.

David Smith, Chief Executive of Sinclair, will remain in that position at Sinclair Broadcast. He has been quoted saying that Sinclair could someday own as many as 200 radio and 100 TV stations.

Saying they want to maintain key people, they said that their merger document includes a stock incentive plan that will be available to some 175 employees.

The combined companies form a group worth as much as \$2.3 billion.

look for the new single

all the night

Her  
Vanished  
Grace

from the forthcoming album

soon

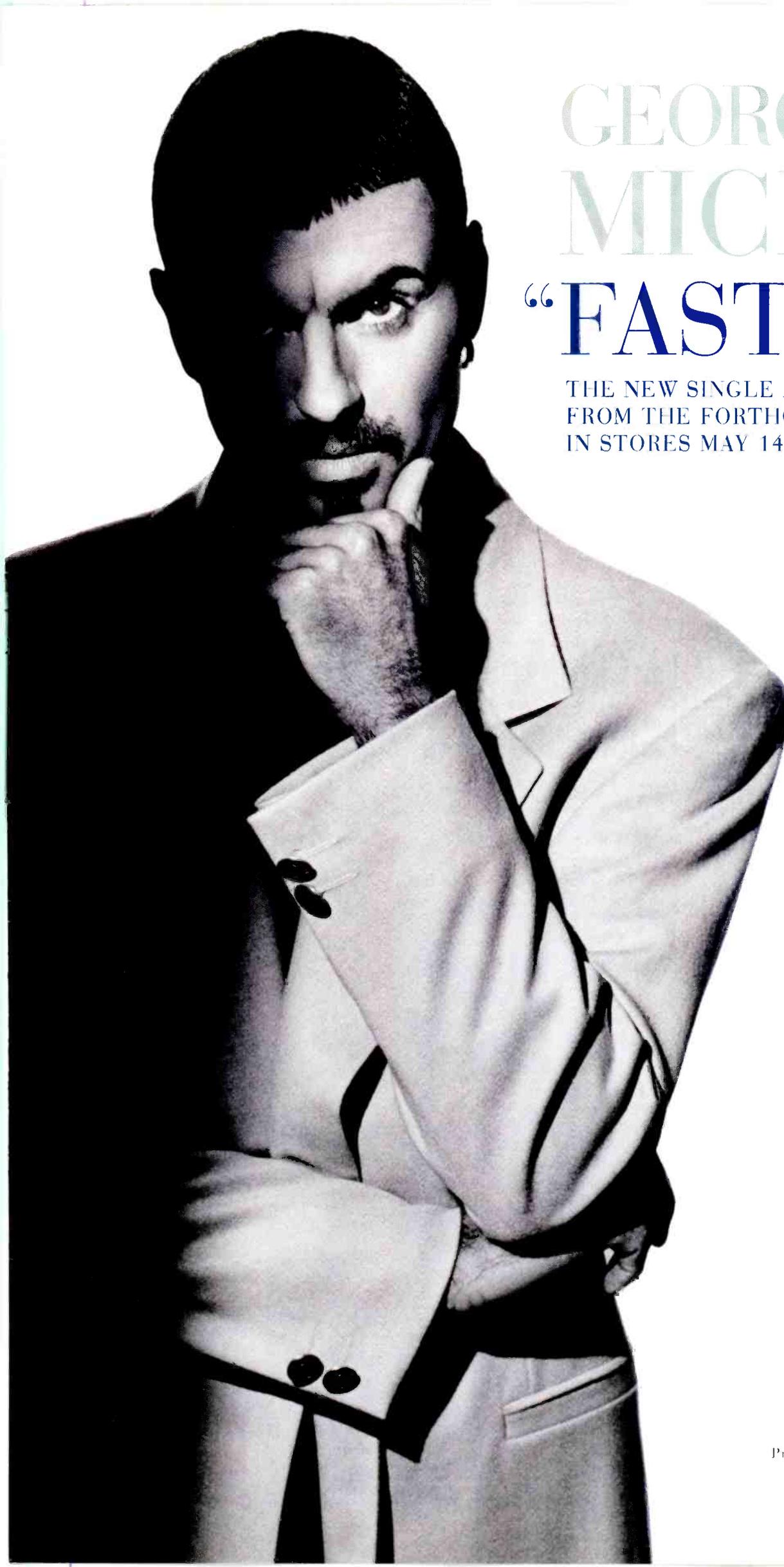
Browse the band at their website [www.hvgrace.com](http://www.hvgrace.com)

Management: Todd Alan for Alan Artist Development 212-799-8738

Marketing & Promotion: Donny Walker for TRS 602-440-4073

Press: Susan Rike Public Relations 718-522-0594

Bookings: Helen Lee for Alter Ego 212-465-2583



# GEORGE MICHAEL “FASTLOVE”

THE NEW SINGLE AND VIDEO  
FROM THE FORTHCOMING ALBUM OLDER  
IN STORES MAY 14

- #1 Most New BDS Airplay—  
Top 40 Mainstream
- #1 Most Added—  
Top 40/Mainstream (135 adds)
- #1 Most Added—  
Adult Contemporary
- #1 Most New BDS Airplay—  
Adult Contemporary
- #1 Most Added—  
Rhythm Crossover
- #2 Greatest Gainer—  
BDS Top 40/Mainstream

New Top 40 Airplay at:

WXKS	WZPL	WIOQ
KKFR	WSTR	WTIC
WNCI	WNVZ	WKSS
Q102	PRO/FM	WKSE
WKBQ	KWMX	WEDJ
WZJM	KKLQ	KMXV
WKTU	WJJS	KTFM
KGGI	Z90	KUBE

and many more!

New A/C Airplay at:

WMTX	WKTU	KPLZ
WBMX	KYKY	KGBY
WBLI	WLIT	KBEE
KMGL	KQXT	WWSN

and many more!



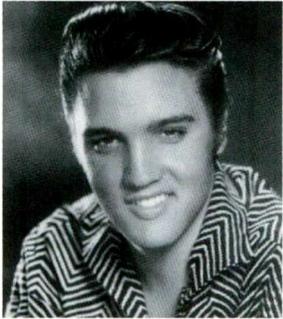
Produced by George Michael and Jon Douglas  
Engineered by Paul Comerall  
© 1996 Big Geoff Overseas Ltd.

# BACKSTAGE

BY JAAN UHELZKI

**CRYING WOLF:** Peter Wolf, the former J. Geils vocalist and part-time DJ, has a new album, *Long Line*, coming out on May 14, and in honor of this propitious event, Massachusetts Governor William Weld has declared the day "Peter Wolf Day" and given the "Woofa Goofa" the keys to the city of Boston. Do you think we should worry? Wolf has been cutting a wide swath through some quarters that he has avoided for years. Like turning up at Grammy parties with former wife **Faye Dunaway** on his arm...Mayor **Paul R. Sogin** of Madison, Wisconsin declared March 14 "Garbage Day," in honor of **Garbage's** first show in their hometown of Madison. Unfortunately, "cheeseheads" **Butch Vig**, **Duke Erikson** and **Steve Marker** did not receive any keys—only a mold-  
ed garbage.

**KISS AND MAKE UP?** We don't think so. On the eve of their reunion tour it looks like **KISS** may be putting on the makeup again, but they're not actually making up. It seems the four original members—**Paul Stanley**, **Gene Simmons**, **Ace Frehley**, and **Peter Criss**—aren't getting along. One musn't forget that before the *Kiss Unplugged*



Elvis

sessions, the four band members hadn't spoken since Criss and Frehley left the band in 1980 and 1983, respectively. So it's probably assuming a lot that they could let all those nasty bygones be bygones, just because they stand to make millions on this tour. To get ready, the four have been crash dieting and burning calories to get back to their fighting weights—each of them have a personal trainer. And, one of the members is getting work on his rather marred complexion. Hey, how about some *makeup*?

**WARM GUNS:** The **Sex Pistols** are sneaking into Los Angeles the first week of May to rev up the engines, and get ready for their tour which kicks off on June 23 in Finsbury Park, London, by doing a series of secret rehearsals. We hear rumors that they've tapped **Iggy Pop**, **Jonathan Richman**, and the **Buzzcocks**, and some unnamed British rap band to open up for their European dates—but a quick call to Jonathan scotched one part of the rumor. He hadn't gotten a jangle from Johnny and the guys, even though they did cover his superlative "Road Runner" many years back. A call to the Igster proved more fruitful, and his always charming manger, **Art Collins** told us that Iggy would be "special guesting" at Finsbury Park and again on July 10 in Rome. The always effervescent **John Lydon** and his brother didn't look like they were on any recruiting mission last Sunday, April 14, when they were sharing a few brews (and so much more) with **Noel Gallagher** from **Oasis** on the band's day off in Los Angeles.

**TUTU MUCH:** Having **Elvis** mug on a beer mug, or his torso bedecking an ashtray makes sense. Even a birdbath wouldn't be amiss—but a ballet? Opening up on May 29, at the Cleveland Playhouse Square Theater will be a program titled *Blue Suede Shoes*. This is the very first professional full-length ballet set to the music of the King. The production will feature 36 Presley recordings from his RCA catalog. Choreography is by former American Ballet Theater dancer **Dennis Nahat**, and sets and costumes by the fabulous **Bob Mackie**, the man who dressed **Cher** during her drag queen days.

(Ben Fong-Torres' "Like a Rolling Stone" column returns next week.)

JAAN UHELZKI IS SENIOR EDITOR AT ADDICTED TO NOISE, THE ON-LINE MUSIC MAGAZINE.



# New LA Alternative Yet To Grab Triple Crown

At first, the news smacked of radio gimmickry: Three Los Angeles-area stations, broadcasting simultaneously on the 101.7 FM frequency, were ganging up with a format switch to mainstream Alternative.

The stations—KMAX-Pasadena, KAXX-Ventura, and KBAX-Fallbrook—became "Y 107, Southern California's Modern Rock," two weeks ago.

Already, critics are asking, simply, "Y?"

While the so-far DJ-less station is pumping out a

menu of Alternative-leaning Top 40 (or vice-versa) acts like Alanis Morissette, Oasis, Smashing Pumpkins, Stone Temple Pilots, and Soundgarden, detractors are expressing wariness about both the format and the station's reach. Y 107 uses three synchronized low-wattage transmitters in Ventura County, Arcadia, and northern San Diego County.

"It's a pretty poor signal," says GAVIN Alternative Editor Max Tolkoff. "It's not even in the L.A. metro. And right now, it's just a poor carbon

copy of KROQ."

Mike Kakoyiannis, President/CEO of Odyssey Communications, the New York company that paid \$35 million last November for KMAX, said improvements are on the way and that the format, with eventual air talent, will "evolve."

As for finding a spot in a market getting a modern rock diet from not only KROQ and KLOS, but, as Tolkoff notes, an Alternative-leaning A/C in Star 98, Kakoyiannis betrayed no fear. "Look at Pepsi and Coke—there's room for both," he said. "No one station can fill all tastes...People are forever punching the dial, and when you get someone to add your station, you start to win ratings."

At KLOS, Program Director Carey Curelop said a new station that offered something unique could attract an audience. "But putting yourself in between KLOS and KROQ is a very dangerous position."

## Chinese CD Pirates Still Rocking & Robbing

A recent newsweekly cover story posed the question: "China: Friend or Foe?"

For the music industry, the answer is clear.

More than a year since agreeing to crack down on the pirating of compact discs, China is home to factories making and exporting more illegally copied CDs than ever.

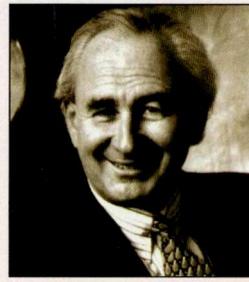
According to Jay Berman, President of the Recording Industry Association of America (RIAA), factories that were operating before the agreement are still operating, selling millions of CDs. "The supply of pirated goods is greater today than it was one year ago."

In the 1995 agreement, which averted a trade war with the U.S., China had agreed to shut down its pirate factories and open its markets to legally-produced music, films and software from America.

With the latest revelations, U.S. officials are threatening increasing sanctions against the Chinese to

\$2 billion—the estimated amount of U.S. losses due to Chinese piracy.

"These are not some kids who hooked some machines together in a garage, and you can't find them tomorrow," said Berman. "These are plants that required investments of over \$1 million."



The International Intellectual Property Alliance, a music/film/computer software consortium in Washington, D.C., estimates that China produces 100 million illegal CDs each year and exports the great majority of them.

Chinese officials, who had meetings last week with a U.S. Trade Representative in Beijing, said they have set up law enforcement teams, seized illegal goods, and are working to "strengthen protection of intellectual property rights through legislative and judicial means."

Those factories, however, remain in operation.

## ABC Taps Kantor To Run Network

Surprising next to no one, ABC Radio has named David Kantor as President of ABC Radio Networks. Kantor, who has been the network division's Executive Vice President, had been an inside favorite to replace Bob Callahan, who became President of CapCities/ABC Radio Division, replacing the outgoing Jim Arcara.

"It's the job I always wanted," said Kantor, who rejoined CapCities in 1991 to run Satellite Music Network, replacing its founder, John Tyler. Kantor became Executive Vice President a year later, when ABC folded SMN into ABC Radio Networks.





*If you can read this,  
you're close enough.*

# *f*OURPLAY

*"The Closer I Get To You"*

The new single.

Produced by Fourplay.

From their hit album *Elixir*.

Bob James - *Keyboards*

Lee Ritenour - *Guitars*

Nathan East - *Bass*

Harvey Mason - *Drums*

**Just Out!  
Most Added  
R&R A/C  
Two Weeks In A Row**

Management: Fourplay c/o Mark Wexler. [www.wbjazz.com](http://www.wbjazz.com) [www.wbr.com/radio](http://www.wbr.com/radio)

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# GO Chart

**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.

**GO MOST ADDED**  
**GEORGE MICHAEL (27)**  
**DEEP BLUE SOMETHING (22)**  
**PUFF JOHNSON (21)**

TW	SPINS	TREND	TW	SPINS	TREND		
1	<u>CELINE DION</u> - Because You Loved Me (550 Music)	3946	+189	21	OASIS - Wonderwall (Epic)	1563	-63
2	<u>MARIAH CAREY</u> - Always Be My Baby (Columbia/CRG)	3935	+196	22	<u>WHITNEY HOUSTON &amp; CE CE WINANS</u> - Count On Me (Arista)	1531	+15
3	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	3849	-17	23	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	1447	-69
4	GIN BLOSSOMS - Follow You Down (A&M)	3614	+28	24	<u>COLOR ME BADD</u> - The Earth, The Sun, The Rain (Giant/Warner Bros.)	1357	+426
5	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	3167	-28	25	<u>NO DOUBT</u> - Just a Girl (Trauma/Interscope/AG)	1349	+202
6	BoDEANS - Closer To Free (Reprise)	3082	+209	26	COLLECTIVE SOUL - The World I Know (Atlantic)	1205	-38
7	<u>DOG'S EYE VIEW</u> - Everything Falls Apart (Columbia/CRG)	2937	+260	27	DEBORAH COX - Who Do U Love (Arista)	1198	+35
8	<u>JANN ARDEN</u> - Insensitive (A&M)	2683	+177	28	THE PRESIDENTS OF THE UNITED STATES... - Peaches (Columbia/CRG)	1160	-9
9	<u>TRACY CHAPMAN</u> - Give Me One Reason (Elektra/EEG)	2577	+452	29	<u>GLORIA ESTEFAN</u> - Reach (Epic)	1121	<b>NEW</b>
10	<u>TINA ARENA</u> - Chains (Epic)	2530	+374	30	<u>La BOUCHE</u> - Sweet Dreams (RCA)	1040	+226
11	<u>HOOTIE &amp; THE BLOWFISH</u> - Old Man & Me (Atlantic)	2491	+814	31	La BOUCHE - Be My Lover (RCA)	1036	-20
12	ACE OF BASE - Lucky Love (Arista)	2457	-50	32	<u>DAVE MATTHEWS BAND</u> - Too Much (RCA)	1034	<b>NEW</b>
13	BRANDY - Sittin' Up In My Room (Arista)	2360	-21	33	<u>LIONEL RICHIE</u> - Don't Wanna Lose You (Mercury)	1028	+101
14	SMASHING PUMPKINS - 1979 (Virgin)	2201	-191	34	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	998	+5
15	<u>FOO FIGHTERS</u> - Big Me (Capitol)	2195	+399	35	BLUES TRAVELER - Hook (A&M)	884	+65
16	EVERYTHING BUT THE GIRL - Missing (Atlantic)	2013	-172	36	<u>SPACEHOG</u> - In The Meantime (Sire/Elektra)	871	+68
17	NATALIE MERCHANT - Wonder (Elektra/EEG)	1911	-17	37	BASS IS BASE - I Cry (Loose Cannon/Island)	852	-32
18	<u>VOICE OF THE BEEHIVE</u> - Scary Kisses (Discovery)	1766	+218	38	GOO GOO DOLLS - Naked (Metal Blade/Warner Bros.)	851	0
19	<u>LENNY KRAVITZ</u> - Can't Get You Off My Mind (Virgin)	1644	+49	39	<u>EVERCLEAR</u> - Santa Monica (Watch The World Die) (Capitol)	843	<b>NEW</b>
20	MELISSA ETHERIDGE - I Want To Come Over (Island)	1608	-105	40	<u>RED HOT CHILI PEPPERS</u> - Aeroplane (Warner Bros.)	791	<b>NEW</b>

## SMALL MARKET SUCCESS

BY GREGG MARIUZ



"Small Market Success" treks to northwest Colorado's Yampa Valley, where the towns of Craig and Steamboat Springs are located. Craig is a working class town of 11,000 that's surrounded by rolling hills, ranches, and coal mines, while Steamboat is considered a resort area with a population of 9,500. Both communities check out the latest hits on Top 40

**KRAI/FM. This week, PD/MD Rick Allen fills us in on his station. Craig, Colorado wouldn't exactly be considered prime real estate for a successful Top 40. Tell us about the area and how KRAI has built its listenership.**

Our market is actually Craig and Steamboat, which is one of the state's most popular ski areas; even though we're located in Craig, it isn't our primary focus. We focus on both markets equally, which poses some difficulties in establishing an identity. We try to market ourselves as a northwest Colorado station in order to superserve a broader listening area rather than just limiting ourselves to the local communities. We've built our listenership by bringing a big time sound to an area of the state that had been left in the dark ages for quite a while. Since there's a high rate of tourism in

**your listening area, do you find a conflict in programming to local versus imported listeners?**

It doesn't really create major problems, but we're constantly adjusting to balance what goes in or not. We program to the locals weekly, tourism is daily. The tourists want to hear what they're used to, and it happens that the local market is very tolerant of the same music. We can't afford to niche ourselves because the market is too broad, so we take a great many tastes and meld them together. It does pose a dayparting nightmare with all the different genres, but this is what Top 40 is supposed to be. If we were to narrowcast as most major markets do, we could be putting ourselves in a precarious position.

**After programming KLPX and KWFM, heritage Album stations in Tucson for years, what type of challenges did you personally face in moving to a Top 40 in Craig?**

The biggest adjustment was getting familiar with the music. I spent 21 years in Album radio, originally programming a freeform Album station here in Steamboat. I still carry a lot of that Album mindset when programming, and am eager to play the new and unheard. Every once in a while, I have to catch myself and pull in the reins on playing too many unfamiliar tracks. Without a doubt though, we fall in line with

the philosophy that many a major market passes over great artists and songs in favor of following what the rest of the reporting world is playing. That's not what we're about. We're about playing songs that fit our station regardless of who else is on it, or who released it.

**What's your view on the impact of the Telecom Act, the monopolizing of market signals, and the benefits or drawbacks to small market Top 40s?**

It's always been the smaller markets who have broken the majority of new artists. The major markets follow what we've discovered, and, by default, win the attention of the record community by virtue of record sales. Small markets sell records and collectively amount to the total record sales of any of the top three markets, but apparently that just doesn't matter. Small markets will be the last vestige for labels to introduce new product when the dust finally settles in the top 200 markets. If they think they have difficulty in securing airplay now, wait until one corporation who owns every contemporary signal in the market decides they only play the established hit artists—no experiments with their investments. The record companies will be forced to establish their new artists at this level first. The listeners will be the ultimate losers, because there won't be many places to turn for great, *new* music.

**Tell us about your website and how you market the station through this developing technology.**

Our URL is [www.krai.com](http://www.krai.com). We're still in the developing process—as most

websites are—but we're excited about the opportunities. For right now, we'd like to build a solid list of links to develop some steady traffic through the site. Over the next few months we'll incorporate real time audio and downloadable single releases from record labels. One of our eventual goals is to hit Netscape's Top 100 list in websites. Sometime in the future we'd like to give listeners an option to listen to another version of the station, possibly testing some new music, running new promos, etc. We're very excited, but careful of not being too eager in our expectations of what our internet presence can do for our station. Only time will tell if this is a technology that could eventually substitute what we're doing right now. ●

EDITORIAL ASSISTANCE BY ANNETTE M. LAI

PAUL E. SWANSON AND GREGG MARIUZ ARE THE NATIONAL SECONDARIES DIVISION OF JEFF MCCLUSKY AND ASSOCIATES IN

### FACT FILE

**KRAI/FM Radio**  
**1111 W. Victory Way**  
**Craig, CO 81625**  
**(970) 824-6574**  
**Owner: Wild West Radio, Inc.**  
**General Manager: Frank Hanel**  
**Program/Music Director: Rick Allen**  
**Consultant: None**  
**Frequency: 93.7 FM**  
**Watts: 100,000**  
**Target demo: Females 18-49**  
**Positioning statement: KRAI/FM,**  
**northwest Colorado's best mix.**

# QUEEN

## HEAVEN FOR EVERYONE

Already #1 in 17 Countries Worldwide!

Add Date – April 29

The New Single From The Gold Album **Made In Heaven**



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**MOST ADDED**  
**REBECCA ST. JAMES (12)**

**GARY CHAPMAN (10)**

**MARK LOWRY (9)**

**JACI VELASQUEZ (6)**

**PAUL Q-PEK (4)**

**TOP TIP**  
**REBECCA ST. JAMES**

*God*  
(ForeFront)

This young Aussie lass has the most adds, the most press, and one killer track. This should put Ms. St. James in the spotlight where she belongs.

**RECORD TO WATCH**  
**JARS OF CLAY**

*World's Apart*  
(SilverTone/Essential)

Top 40 loves them, A3 loves them, A/C is learning. Watch for this one to fly high with programmers who finally admit it's a hit.

# Gavin CCH

Contemporary  
Christian Hits

LM	TM		Reports	SPINS
NEW	1	<b>DC TALK</b> - Between You and Me (ForeFront)	40	1,089
	10	<b>GREG LONG</b> - Love the Lord (Myrrh)	32	891
	14	<b>SCOTT KRIPPAYNE</b> - Sometimes He Calms the Storm (Word)	29	852
NEW	4	<b>CAROLYN ARENDS</b> - The Power of Love (Reunion/Arista)	26	736
NEW	5	<b>TWILA PARIS</b> (with Steven Curtis Chapman) - Faithful Friend (Sparrow EMI)	29	732
NEW	6	<b>NEWSBOYS</b> - Reality (StarSong)	25	727
	25	<b>SIERRA</b> - I Know You Know (StarSong)	25	691
NEW	8	<b>LISA BEVILL</b> - Love of Heaven (Sparrow EMI)	29	677
NEW	9	<b>POINT OF GRACE</b> - Love Like No Other (Word)	27	670
NEW	10	<b>BEYOND THE BLUE</b> - For the Sake of My Heart (Word)	29	640
NEW	11	<b>BOB CARLISLE</b> - Mighty Love - (Sparrow EMI)	23	639
	8	<b>EAST TO WEST</b> - Live Like I'm Leaving (BMG)	21	623
NEW	13	<b>TUESDAY'S CHILD</b> - When I've Seen Love (BMG)	22	599
NEW	14	<b>SUSAN ASHTON</b> - Psalm 121 (Myrrh)	26	597
NEW	15	<b>PATTY CABRERA</b> - Always and Forever (Curb)	21	592
NEW	16	<b>LENNY LEBLANC</b> - River of Forgiveness (Integrity)	23	547
NEW	17	<b>GEOFF MDORE AND THE DISTANCE</b> - The Vow (ForeFront)	23	502
NEW	18	<b>JACKSON FINCH</b> - To Believe (Warner Alliance)	27	492
NEW	19	<b>REBECCA ST. JAMES</b> - God (ForeFront)	18	480
NEW	20	<b>JARS OF CLAY</b> - World's Apart (SilverTone/Essential)	23	469
NEW	21	<b>JARS OF CLAY</b> - Liquid (SilverTone/Essential)	17	448
NEW	22	<b>MICHAEL W. SMITH</b> - I'll Lead You Home (Reunion/Arista)	23	446
	17	<b>AUDIO ADRENALINE</b> - Never Gonna Be as Big as Jesus (ForeFront)	17	430
NEW	24	<b>PHILLIPS, CRAIG, AND DEAN</b> - Crucified with Christ (StarSong)	15	427
NEW	25	<b>MARGARET BECKER</b> - I Trust in You (Sparrow EMI)	23	396
NEW	26	<b>WES KING</b> - Fisher of Men (Reunion/Arista)	19	387
NEW	27	<b>WAYNE WATSON</b> - By Any Other Name (Warner Alliance)	12	383
NEW	28	<b>BRENT BOURGEOIS</b> - Perfect Harmony (Reunion/Arista)	19	380
NEW	29	<b>THIRD DAY</b> - Forever (Reunion/Arista)	15	367
NEW	30	<b>PAUL Q-PEK</b> - I (Surrender) (Absolute)	12	334

Todd Chatman is former director of the CCM update, and is currently OM at KDFX-Dallas, a Christian talk station.

Chris Ward is VP of promotions for NightFall Productions, a promotions and media consulting group in Denver, Colorado.

**COMING NEXT MONTH**  
A COMPLETE LIST OF THE DOVE AWARDS WINNERS. ALSO, WE OFFER BACKGROUND INFO ON SOME OF THE TOP CHRISTIAN STATIONS IN THE COUNTRY. AND A CCH EXTRA: A FIRST-TIME GOSPEL MUSIC ASSOCIATION CONVENTION ATTENDEE GIVES US HIS THOUGHTS ON THE MUSIC AND THE SCENE.

## From The Vine

BY TODD CHATMAN & CHRIS WARD (RIGHT)



### Dove Awards Set to Soar



Nashville is gearing up for Gospel Music Association week festivities. On tap are seminars for radio, music and video retailers, and for industry professionals. It all culminates with the 27th Annual Dove Awards on Thursday, April 25. Among the scheduled performers are host **Michael W. Smith**, **CeCe Winans**, **Marty Raybon**, **Point of Grace**, **4HIM**, **Steven Curtis Chapman**, and **Twila Paris**. Gospel music legend **Andrae Crouch** will also headline a major production number for the telecast, featuring songs from his forthcoming tribute album.

In our inaugural edition of *From the Vine* last month, our list of gospel Grammy winners did not include **Ashley Cleveland**, who also took home a little gold phonograph. Sorry, Ashley! Tell Kenny to back off with the threats now.

Word recording artist and **Petra** frontman **John Schlitt** has completed his second solo project, *Unfit for Swine*. Produced by **Mark Heimmerman** (dc Talk) and **Dann** and **David Huff**, it's set for release mid-July.

On March 26, **Clay Crosse**, **Anointed**, and **Chris Willis** took to the hard-wood in Nashville, along with Word Records president

**Roland Lundy**, Reunion's **Terry Hemmings** and GMA president **Bruce Koblish** for a celebrity basketball tournament to support the Special Olympics. Following the game, the artists swapped their hightops for stage garb and performed a benefit concert as well.

Comedian **Mark Lowry** hit the road in support of his newly-released video and book, *Remotely Controlled*, on-appropriately-Aprils Fool's Day. Dawn on that day found him sitting in for **Jon Rivers** on **KLTY/Dallas'** morning show. Lowry then attending a party in honor of his literary effort.

Meanwhile, the promo geniuses at Word have been working on getting his single, "I Can Eat It All," added immediately into heavy rotation at stations nationwide in an effort to debut at Number One.

**KADI**-Springfield, Mo had a close shave with 5 listeners, who agreed to have the station's calls shaved into their heads in exchange for tickets to the packed out dc Talk concert. The local hair salon that did the deed was abuzz with local TV coverage as well as a live broadcast on KADI. All five winners also got to display their new look on stage in front of 5,000 fans at the March 29 concert. Whether PD **Rod Kittleman** shaved his own flowing locks is another story.

**WUFM/FM** signed on in Columbus Ohio March 22. The station will program an Alternative-based Christian Top 40 format 24 hours a day. Former **WAY/FM**er **Skip Spence** is GM of the station, which has been more than two years in the making. PD is **Michael Buckingham** with **Tate Luck** taking on MD duties.

Just when you thought you were safe from award coverage in this column, look out, 'cause next time we'll have a complete rundown of the Dove Award winners. ●

Co-Editors: TODD CHATMAN, CHRIS WARD

CCH reports accepted Monday through Friday 6 a.m. - 7 p.m.

Station Reporting Phone: (303) 794-9390 • CCH Fax: (303) 794-9411

e-mail: djwoody@aol.com • CCH chart appears every third week of the month.

R&J

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From First Song to Last...  
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impossible

roy rogers  
pumpkins  
j.j. cale  
cracker  
john hammond  
ben harper  
john lee hooker  
zakiya hooker  
lenny kravitz  
the newsboys  
sam phillips  
duke robillard  
roy rogers  
the smashing pumpkins  
the specials  
terrell  
loudon wainwright III  
charlie watts

**MOST ADDED**

**ROSANNE CASH**  
(11/96 spins)  
**RICHARD THOMPSON**  
(9/323 spins)  
**THE WHY STORE**  
(8/180 spins)  
**JOY ASKEW**  
(8/23 spins)

**TOP TIP**

**RICHARD THOMPSON**  
*you?me?us?* (Capitol)

Two discs, 20 songs strong, look for Richard Thompson to grow as A3 radio discovers more tracks. Meanwhile, RT is this week's highest debut at #32 on the Combined chart, debut #39 on the Commercial, while jumping 50-18 with the Non Comms.

**RECORD TO WATCH**

**HERBIE HANCOCK**  
*The New Standard* (Verve)

Don't you just love it? A Jazz crossover selling 5,000 units a week. Check out the blend of stations digging "the new standard" including WXRT, WRLT, WYEP, KRSH, WMMO, WFHB, KCRW, KGSR, WMVY, and more!

**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3



EDITORS:  
KENT/KEITH ZIMMERMAN

LW	TW	COMBINED
1	1	STING (A&M)
3	2	COWBOY JUNKIES (Geffen)
6	3	STEVE EARLE (E-Squared/Warner Bros.)
4	4	GIN BLOSSOMS (A&M)
2	5	JACKSON BROWNE (Elektra/EEG)
5	6	SUBDUDES (High Street)
7	7	DOG'S EYE VIEW (Columbia/CRG)
10	8	HOOTIE & THE BLOWFISH (Atlantic)
8	9	LOS LOBOS (Warner Bros.)
12	10	DAVE MATTHEWS BAND (RCA)
18	11	MARK KNOPFLER (Warner Bros.)
9	12	TAJ MAHAL (Private Music)
11	13	JARS OF CLAY (Silvertone)
15	14	TRACY CHAPMAN (Elektra/EEG)
13	15	JOAN OSBORNE (Blue Gorilla/Mercury)
17	16	TORI AMOS (Atlantic)
16	17	AIMEE MANN (DGC)
14	18	THE BEATLES (Capitol)
20	19	THE BAND (Pyramid)
21	20	DAR WILLIAMS (Razor & Tie)
19	21	NATALIE MERCHANT (Elektra/EEG)
35	22	PATTI ROTHBERG (EMI)
24	23	JOHN HIATT (Capitol)
22	24	JOHN WESLEY HARDING (Forward)
23	25	SON VOLT (Warner Bros.)
25	26	ALANIS MORISSETTE (Maverick/Reprise)
37	27	RORY BLOCK (Rounder)
32	28	PHILOSOPHER KINGS (Columbia/CRG)
33	29	CATIE CURTIS (Guardian)
28	30	MICHAEL McDERMOTT (EMI)
26	31	OASIS (Epic)
<b>NEW</b>	32	<b>RICHARD THOMPSON</b> (Capitol)
42	33	MYSTERIES OF LIFE (RCA)
27	34	MR. WRONG SOUNDTRACK (Hollywood)
34	35	MELISSA ETHERIDGE (Island)
36	36	FOO FIGHTERS (Roswell/Capitol)
29	37	GOLDEN SMOG (Rykodisc)
30	38	ONCE BLUE (EMI)
41	39	PAUL CEBAR & THE MILWAUKEEANS (Don't)
39	40	VAN MORRISON (Verve)
31	41	LOU REED (Warner Bros.)
<b>NEW</b>	42	<b>ERIC MATTHEWS</b> (Sub Pop)
38	43	DEAD MAN WALKING (Columbia/CRG)
40	44	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)
<b>NEW</b>	45	<b>PAUL WESTERBERG</b> (Reprise)
44	46	ALEJANDRO ESCOVEDO (Rykodisc)
47	47	DANIEL TASHIAN (Elektra/EEG)
48	48	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
45	49	JOSH CLAYTON-FELT (A&M)
<b>NEW</b>	50	<b>TODD SNIDER</b> (Margaritaville/MCA)

LW	TW	COMMERCIAL
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2	2	GIN BLOSSOMS (A&M)
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39	36	PHILOSOPHER KINGS (Columbia/CRG)
34	37	SMASHING PUMPKINS (Virgin)
<b>NEW</b>	38	<b>TODD SNIDER</b> (Margaritaville/MCA)
<b>NEW</b>	39	<b>RICHARD THOMPSON</b> (Capitol)
32	40	JOHN WESLEY HARDING (Forward)
31	41	BLUES TRAVELER (A&M)
42	42	PAUL CEBAR & THE MILWAUKEEANS (Don't)
33	43	GOLDEN SMOG (Rykodisc)
<b>NEW</b>	44	<b>THE ODDS</b> (Elektra/EEG)
45	45	THE BADLEES (Rite-Off)
38	46	VAN MORRISON (Verve)
50	47	BARNAKED LADIES (Reprise)
48	48	DANIEL TASHIAN (Elektra/EEG)
<b>NEW</b>	49	<b>RORY BLOCK</b> (Rounder)
49	50	JOSH CLAYTON-FELT (A&M)

LW	TW	NON-COMMERCIAL
1	1	STEVE EARLE (E-Squared/Warner Bros.)
5	2	TAJ MAHAL (Private Music)
3	3	SUBDUDES (High Street)
4	4	LOS LOBOS (Warner Bros.)
2	5	COWBOY JUNKIES (Geffen)
8	6	STING (A&M)
6	7	JOHN WESLEY HARDING (Forward)
7	8	JACKSON BROWNE (Elektra/EEG)
9	9	RORY BLOCK (Rounder)
11	10	DAR WILLIAMS (Razor & Tie)
10	11	LOU REED (Warner Bros.)
28	12	MARK KNOPFLER (Warner Bros.)
12	13	TORI AMOS (Atlantic)
13	14	THE BAND (Pyramid)
17	15	LYNN MILES (Philo)
14	16	ONCE BLUE (EMI)
30	17	MARIA MCKEE (Geffen)
50	18	RICHARD THOMPSON (Capitol)
16	19	PHILOSOPHER KINGS (Columbia/CRG)
19	20	THE BEATLES (Capitol)
15	21	ALEJANDRO ESCOVEDO (Rykodisc)
24	22	PATTI ROTHBERG (EMI)
18	23	AIMEE MANN (DGC)
35	24	CASSANDRA WILSON (Blue Note)
22	25	CATIE CURTIS (Guardian)
23	26	GOLDEN SMOG (Rykodisc)
27	27	THE NIELDS (Razor & Tie)
26	28	MICHAEL McDERMOTT (EMI)
20	29	DOG'S EYE VIEW (Columbia/CRG)
21	30	DEAD MAN WALKING (Columbia/CRG)
25	31	VAN MORRISON (Verve)
<b>NEW</b>	32	<b>JOE HENRY</b> (Mammoth)
34	33	TRACY CHAPMAN (Elektra/EEG)
29	34	PAUL CEBAR & THE MILWAUKEEANS (Don't)
33	35	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)
37	36	NIL LARA (Metro Blue/Capitol)
32	37	REBECCA TIMMONS (Start)
—	38	MYSTERIES OF LIFE (RCA)
<b>NEW</b>	39	<b>BILL MORRISSEY</b> (Philo)
40	40	ARLO GUTHRIE (Rising Son)
41	41	VARIOUS ARTISTS (Warner Bros.)
48	42	BILLY MANN (A&M)
<b>NEW</b>	43	<b>HERBIE HANCOCK</b> (Verve)
49	44	VONDA SHEPARD (Vesper Alley)
<b>NEW</b>	45	<b>DANIEL TASHIAN</b> (Elektra/EEG)
38	46	JOSH CLAYTON-FELT (A&M)
39	47	THE COLUMBIA RADIO-HOUR (Columbia/CRG)
46	48	JARS OF CLAY (Silvertone)
<b>NEW</b>	49	<b>ROSANNE CASH</b> (Capitol)
42	50	MR. WRONG SOUNDTRACK (Hollywood)



**catie curtis**

Truth from Lies

"Catie Curtis is a wonderful songwriter." — ANN DELISI - CIDR

Gavin Comm. 34\* • Combined 28\*  
HITS 24\* • Album Network 36\*



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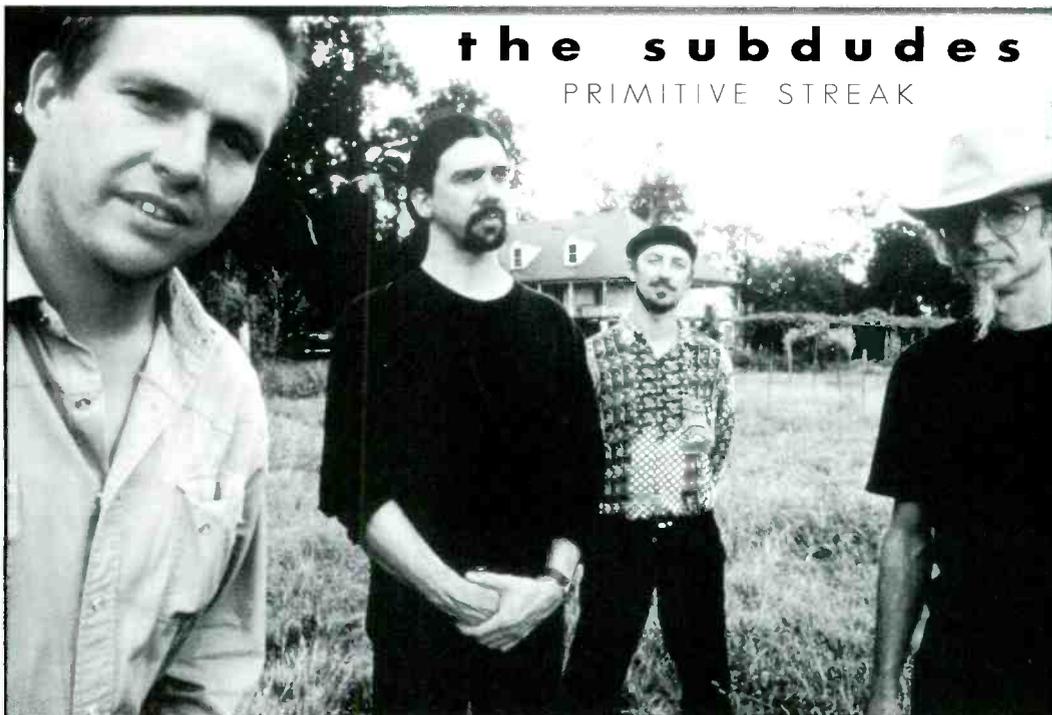
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# Gavin A3 Boomer Grid

EDITORS:  
KENT/KEITH  
ZIMMERMAN



TW	Title (Label)	Spins	Trend	CIDR	DMAK	KBCO	KBYR	KFAN	KFMG	KFOG	KFXD	KGSR	KJMK	KLRF	KMMIS	KMTT	KOTR	KPFT	KPIG	KQPT	KRSH	KRRM	KSCA	KSPN	KSUT	KTAO	KTCZ	KTHX	KTMN	KTUN	KUNT	KUPR	KUWR	KVME		
1	STING (A&M)	1078	-67	19	15	31	14		21	18	24	22	36	12	8	17	8	4		17	29	20	42	14	6	16	22	15	16	14	31		7			
2	COWBOY JUNKIES (Geffen)	873	-64	31	18	14	16	13	16	18	20	20	31	9	8		10	4	5	18	7	15	21	14	12	9	19	13	18	14	23		7			
3	GIN BLOSSOMS (A&M)	842	-72	30		22	23		35	22	11		25	12	16	19				28	12	15	18	14	15	9	5	19	14	27		6	8			
4	JACKSON BROWNE (Elektra/EEG)	827	-117	22			17	23	16	16	18	10	35	22	18	22	10	7	14		30	15	16	14	11	14	20	15	20	14	22		7			
5	SUBDUDES (High Street)	820	+8	24	18	8	10	32	18	16	23	6		18	8	3	6	7	20		17	15	10	14	12	16	23	15	18	14	15		7	8		
6	STEVE EARLE (E-Squared/Warner Bros.)	797	-12	25	16	4	10	32	5	6	9	20		7	16	8	12	7	14		21	10	13	14	12	16	9	11	20	14	8		7	8		
7	DOG'S EYE VIEW (Columbia/CRG)	742	-57	25	9	15	12	9	20	17	18	8			6	22			3	17	13	15	25	14	11	12	23	3	14	15		7				
8	HOOTIE & THE BLOWFISH (Atlantic)	701	+54	31		28	15	25	20	9	10	7	7	7	16	17				5	6	16	7	23	14	7	19	7	19	14	23		2			
9	LOS LOBOS (Warner Bros.)	699	+7	20	17	7	12	28	14	7	17	13		10	8	7	16	4	7		21	10	8	14	4	15	3	11	8	14	11		7	8		
10	DAVE MATTHEWS BAND (RCA)	685	+79	32		25	15	19	22	19	13	8		7	16	8	3			12	16	7	22	8	8	6	9	20	11	24		2	6			
11	MARK KNOPFLER (Warner Bros.)	681	+118			12		14	9	20	22	36	17	8	19	9	4	15			19	7	14	11	7	15	9	12	20	11	12		6	3		
12	TAJ MAHAL (Private Music)	616	-40		9	9		29		7	14	3	7	14	15	5	6	7	13		18	15	4	11	11	12		10	18	11	8		7	8		
13	JARS OF CLAY (Silverstone)	591	-25	31	8	13	16		20		7	6		15	8	11				20		10	15	11		11	1	22	11	14		6	6			
14	TRACY CHAPMAN (Elektra/EEG)	569	-22	19	9	25	8		5		14	16	9			19	5				6	15	20	14	7	12	6		14	15						
15	JOAN OSBORNE (Blue Gorilla/Mercury)	540	-60	21		18			30		6			14		21	5				7	15	24	11	8		11			11	36					
16	AIMEE MANN (DGC)	508	-73			9			22	17	4	7	21	17	9	3				14	13	15	11	14		6		19	14			7	8			
17	TORI AMOS (Atlantic)	481	-84	21			11		20	5	7		9	8		6	5			15	13	20	9	8	9	4		8	16			7				
18	THE BEATLES (Capitol)	450	-148	9				3	13	8		15	25		7	7	10	2	7		14	15	7	14	9	10	6	6	14	27		7				
19	THE BAND (Pyramid)	436	-42					30	6		7	6		12	8	5	7	13			11	15	7	14	9	5	13	7	14	10		7	8			
20	DAR WILLIAMS (Razor & Tie)	421	-45	24	11	7	11				12			19	8	1	5	7	6		13	10	6	11	11	7		8	7	11	12		7			
21	NATALIE MERCHANT (Elektra/EEG)	409	-112	23	19		8		22		6		20			17					6	5		11				11	33							
22	PATTI ROTHBERG (EMI)	383	+46	20				21	8	5	7			5	9		2			12	5		7	11	6		5	19	11			6	4			
23	JOHN HIATT (Capitol)	380	-26	9			11		15	9	7			8	7	10		16		19	15	5	14	9	7	10	8	14	7			6				
24	JOHN WESLEY HARDING (Forward)	370	-55		12				9	6				7	8		5	7	2		9		11	9	4		6		11			7	6			
25	ALANIS MORISSETTE (Maverick/Reprise)	346	-54		9	8	11		27					15		11				26	14	12	12													
26	RORY BLOCK (Rounder)	341	+9					25	5					12							10	10		8	12	5		9	7	8			7	8		
27	PHILOSOPHER KINGS (Columbia/CRG)	334	-6	18	8						12	8		11		11		4	3		7	11	14	6			5	8	14			7	8			
28	CATIE CURTIS (Guardian)	332	-8					26		18		16	14					4	6		10	5		8	11	8		8	8	8	12		6			
29	MICHAEL McDERMOTT (EMI)	330	-35	10	9			21	13	9				24	8							15	7	8	6	7			8	14			6			
30	OASIS (Epic)	327	-58	24			4	29	19		7									10	10	11														
31	RICHARD THOMPSON (Capitol)	323	NEW		17						12	5				7	9	4	11		10	10			10	13		5	20				6			
32	MYSTERIES OF LIFE (RCA)	319	+46			19	5	14		5				5	7					13		7		8	7	11		7	8					6		
33	MR. WRONG SOUNDTRACK (Hollywood)	318	-48	9	9			19	2	15	12		7	13	16	2		2	6		9		8	11		6	9		11			6				
34	SON VOLT (Warner Bros.)	314	-99	20	8		7		2	6	18	8				3	10		6		5	15	10	14		5	6		14							
35	FOO FIGHTERS (Roswell/Capitol)	308	-27			25	16	21		8					6					18		9	11						11				6			
36	GOLDEN SMOG (Rykodisc)	298	-54		17		11										6				5	10		14	5	4			8	14				8		
37	ONCE BLUE (EMI)	284	-59		10			3			8	4	18		3						13	15	5	11	10				11				6	6		
38	PAUL CEBAR & THE MILWAUKEEANS (Don't)	283	-22					18						11		7	3	2			6	5		11		5	5	1	11				6			
39	VAN MORRISON (Verve)	281	-36			23		7		7			20				8							14	9			4	14				6			
40	MELISSA ETHERIDGE (Island)	272	-66	18			10	9	30	5			21			10						15									6					
41	LOU REED (Warner Bros.)	266	-75							3	6			5			10	4							7		2		8				7	8		
42	DEAD MAN WALKING (Columbia/CRG)	259	-64	7	17			22			2	8	12	8					5					11	9				11				7			
43	BEAUTIFUL GIRLS SOUNDTRACK (Elektra/EEG)	258	-54		8	10	11		9	18	8			9	8	6					9	5	9	11						11	9			2		
44	ALEJANDRO ESCOVEDO (Rykodisc)	252	-12						5	11			7	8	4		4	18			9	10			6	5			20					7	6	
45	DANIEL TASHIAN (Elektra/EEG)	241	+15		9				8	3	7		8	3		7		2	15			7		8		9		8	8	12				4		
46	TRUTH ABOUT CATS & DOGS SOUNDTRACK (A&M)	237	+14						6						7						10	5	5	11	6	10		8	8	11	9			2	4	
47	TODD SNIDER (Margaretville/MCA)	229	NEW	19			9	30	5		8	1			8	1	4		15		9		5	11	4	12		5	8					3		
48	BARENAKED LADIES (Reprise)	227	+4	18		10				14					1	11	2					10	6			4		2		8						
49	THE NIELDS (Razor & Tie)	218	-2		11			19																	9	4								6	6	
50	JOSH CLAYTON-FELT (A&M)	210	-32				8			3	5						3								11	5				11					6	



the subdudes  
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R&R Album: 12\*  
FMQB PAR: 4\*  
Album Network  
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PATTI ROTHBERG



INSIDE

the first single from the album  
"Between The 1 and The 9"

**Guvin A3: 35-22\***

**BDS AAA Monitor: Debut-18\***

**R&R: 29-18\***

**Already on over 50 AAA stations and 45 Alternative Stations**

**Major A3 Markets include: WNEW, KBCO, KFOG, WSHE, KMTT, KSCA, WRLT, WTTS, and many more...**

Produced by Little Dave Greenberg Mixed by Tony Shimkin Management by Alicia Gelem-

**Extension 606** BY KENT ZIMMERMAN



**Hot Producer:  
Susan Rogers' Rising Star**



**Producer Susan Rogers and Gina the Wonderdog. Prince said, "Go for it!"**

fruitful era, including *Purple Rain*. Prince himself was vague about whether he really needed a technician or a studio engineer. What he hired was a technical person he could mold.

"When Prince specified that he wanted a technician from L.A., he meant an engineer as well; he didn't realize that there was a difference. By the time Prince realized I wasn't really an engineer, he was okay with that. He had his own methods and preferred teaching someone his ear and what he liked."

By 1988, Rogers left Minneapolis drained, unconvinced that she had the right make-up to be a producer, on the road to becoming a freelance engineer. Her professional turning point came when **Warner Bros.** offered her the job of producing one of its new bands, **Geggy Tah**, a duo comprised of **Tommy Jordan** and **Greg Kurstin**.

"I worked on Geggy Tah's first album. Tommy and Greg are two musicians I respect as much as I've respected anyone in the business. Not since Prince had I met musicians who were so innovative, and who taught me so much."

Rogers banked on the experience she logged with Geggy Tah and moved on to produce other interesting projects.

"I went on to co-produce David Byrne's most recent album, then Nil Lara's latest. I'm very proud that I was also able to do Geggy Tah's second record, and I'm slated for their third."

With her star rising, Rogers still insists that she's in sponge-absorb mode when it comes to the high art of record production.

"I consider myself a new producer, but now I'm getting calls from people I admire, who I'd be thrilled to work with. I like working with artists I can learn from. The artist is usually the one who will give you the most engineering tips."

So, the million dollar question; why the scarcity of female producers? Rogers is philosophical rather than anxious or bitter.

"Rock n roll is relatively new to women. Except as singers or guitar players, women haven't been involved until the '80s. Real

**Continued on page 32**

Quick: Name three female record producers.

Okay, name two.

One?

Aside from women who produce or co-produce themselves, it's difficult to come up with the names of female producers.

Besides **Linda Ronstadt**, who definitely walks, talks, and acts like a modern producer, I had never met any. That is, until I came across **Susan Rogers**, an up-and-coming producer and engineer extraordinaire who worked with **Prince** during his purple reign and has co-produced **David Byrne**, **Geggy Tah**, and the outstanding debut by **Nil Lara**.

★ ★ ★

"I'm persistent," Rogers admits, speaking via telephone from her Southern California home.

"I started as a technician in 1979. I have a self-taught technical background in electronics and mathematics. I knew in a male-dominated field that I needed to know what I was doing on a molecular level. I wanted to understand everything so my place would never be questioned."

What resulted was a career in which Rogers' technical abilities would soon be parlayed into a more "creative" direction, a route not necessarily easy or direct.

"It was a circuitous and time consuming route, but it was from being a studio technician that I worked for **Crosby, Stills, and Nash** as their in-house technician. In 1983, I heard Prince was looking for a technician, so I said to myself, "That's my job."

Rogers was hired by **Prince Rogers Nelson** during his most

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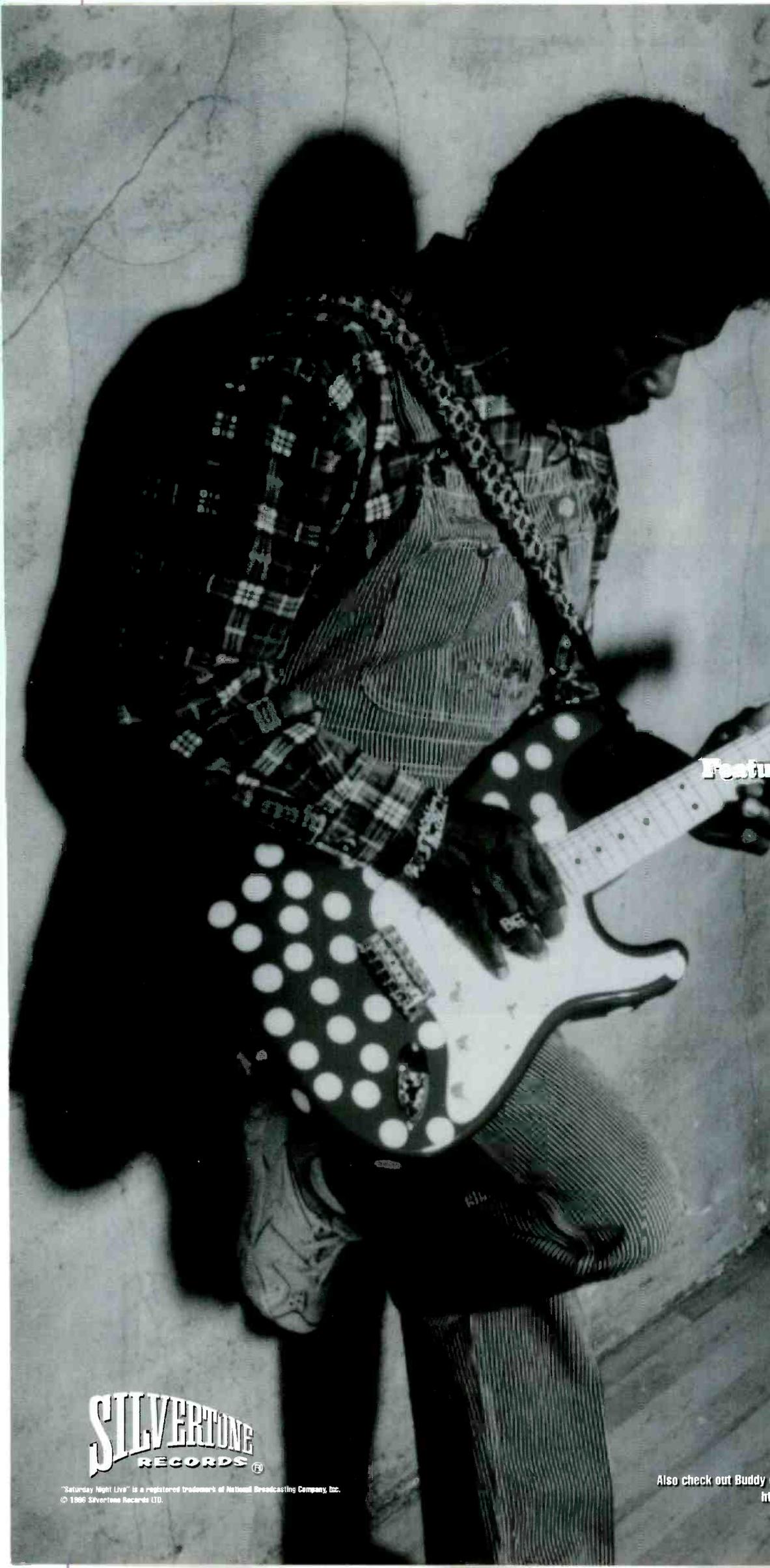
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**RAZOR & TIE**

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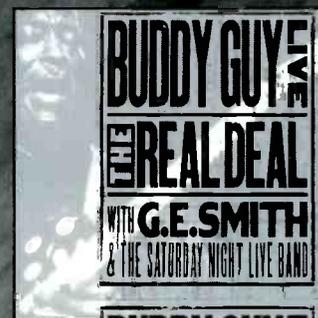
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41543234

Continued from page 30

bands fronted by women didn't start to happen until **Chrissie Hynde**, **Lita Ford**, and **Joan Jett**. If there are very few women artists, it stands to reason there's going to be even fewer engineers and producers."

Plus there are the biological realities. Let's face it, women and men are different creatures with, according to Rogers, dissimilar life priorities.

"Because of the hours—60 to 80 hours a week—it's not so bad when you're first starting out, but when you reach the age when you'd like to have a husband and children, for many women, it comes time to make a decision: either/or. All the women I knew who had the potential to take it as far as I did, every single one stopped to get married or have children. I understand that

decision and respect it. I'm just one of the ones who kept going.

"Sometimes people look at me and say, 'Wow, you must be really smart,' while I'm thinking the opposite, I'm the only one stupid enough to stay in this long. But I'm passionate about it. I want to keep at it."

Rogers' exclusivity in the production arena is something she's bitter-sweet about.

"On the one hand, I'm proud that

I'm one of very few women. That makes me a pioneer. But for the most part, though, I'm very sad by it. I really hate it when I'm told that someone wants to work with me because they like the idea of having a woman in the studio—I may get offended at a really off-color joke, or maybe I'll have PMS or something and I'll be in a bad mood, but for the most part, you're not going to hear a difference." ●

## Spin Trends

<b>1</b>	<b>PAUL WESTERBERG</b>	<b>+150</b>
<b>2</b>	<b>RICHARD THOMPSON</b>	<b>+135</b>
<b>3</b>	<b>MARK KNOPFLER</b>	<b>+118</b>
<b>4</b>	<b>BILL MORRISSEY</b>	<b>+96</b>
<b>5</b>	<b>THE CURE</b>	<b>+87</b>
<b>6</b>	<b>JOE HENRY</b>	<b>+85</b>

## A3 Gridbound

**Paul Westerberg** (Reprise)  
**LYNNMILES** (Philo/Rounder)  
**BILL MORRISSEY** (Philo/Rounder)  
**JOE HENRY** (Mammoth/Atlantic)  
**VONDA SHEPARD** (Vesper Alley)  
**THE WHY STORE** (Way Cool Music)  
**BILLY MANN** (DV8/A&M)

**SEMISONIC** (MCA)  
**MARIA McKEE** (Geffen)  
**THE CURE** (Fiction/Elektra)  
**STAN RIDGWAY** (Birdcage)  
**\*THE KENNEDYS** (Green Linnet)  
**\*ROSANNE CASH** (Capitol)  
**SYD STRAW** (Capricorn)

**JOLENE** (Ardent)  
**CRACKER** (Virgin)  
**NIL LARA** (Metro Blue/Capitol)  
**CLARENCE GATEMOUTH BROWN** (Verve)  
**CASSANDRA WILSON** (Blue Note)  
**THE CRANBERRIES** (Island)

**REBECCA TIMMONS** (Start)  
**THERMADORE** (Atlantic)  
**\*HERBIE HANCOCK** (Verve)  
**\*AMANDA MARSHALL** (Epic)  
**Dropped:** #43 Blues Traveller,  
 #46 Smashing Pump, God Street Wine,  
 Arlo Guthrie, Hamel on Trial.



*Love at first spin*

# SYD STRAW

## LOVE

*and the lack of it*

the new track from *WAR AND PEACE*

<b>New this week:</b>	<b>Already on:</b>	<b>WCBR</b>
<b>KMBY</b>	<b>WMMM</b>	<b>KERA</b>
<b>KFXD</b>	<b>WMMO</b>	<b>WDST</b>
<b>WOCA</b>	<b>WOXY</b>	<b>WZRH</b>
<b>WRXS</b>	<b>WEQX</b>	<b>KPFT</b>
<b>WUNX</b>	<b>WAVF</b>	<b>KWBR</b>
<b>KGSR</b>	<b>WXLE</b>	
<b>WXRV</b>	<b>WRNR</b>	
<b>WHTG</b>	<b>WNFZ</b>	
<b>WHTX</b>	<b>WYEP</b>	
<b>KTMN</b>	<b>KZBB</b>	

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and Smoke And Ashes  
from the gold album NEW BEGINNING.



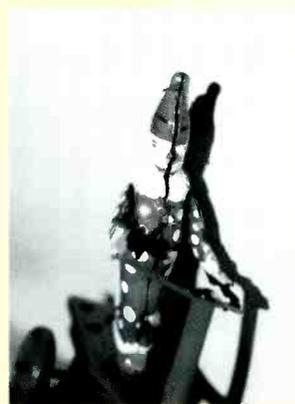
Jackson Browne  
Some Bridges  
and Looking East  
from LOOKING EAST.



Natalie Merchant  
Carnival, Wonder  
and Jealousy  
from the double platinum  
album TIGERLILY.



Odds  
Truth Untold and Eat My Brain  
from GOOD WEIRD FEELING.



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and Whisper Like A  
Scream  
from the debut album SWEETIE.

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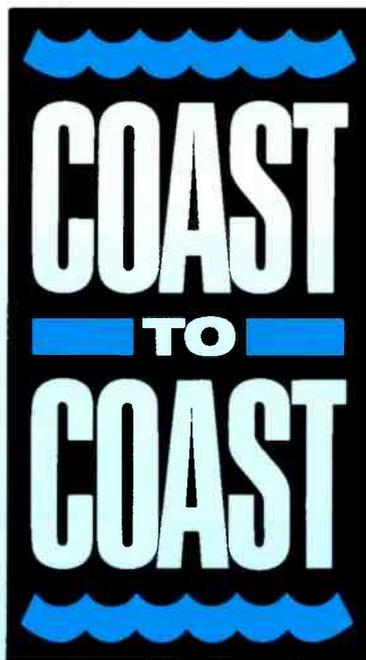
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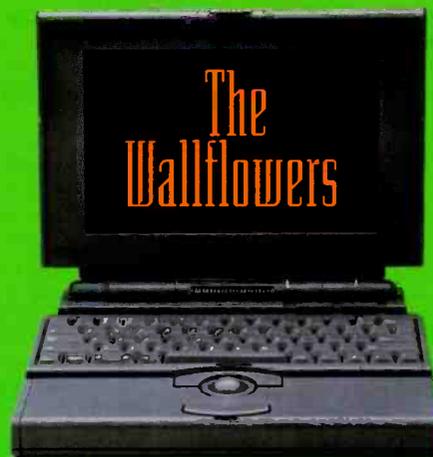
# Three Critical Launches,

# Three A3 Artist Chat Rooms

## AN EDITORS' NOTE

This week we zero in on three vital new artists—Nil Lara, Patti Rothberg, and the Wallflowers—that we feel have the most potential to not only become big successes with A3, but to ultimately become multi-format acts. We also wanted to present some of the personalities behind the signing, recording, marketing, and promotion of these bands.

After questioning several "witnesses" for each artist, we needed a way to present everyone together. Sitting at our computer, we got a flash: We'd recreate an on-line "Chat Room." This way, the artists tell their stories in a high-tech oral history style, with A&R, production, management, and other key figures tapping in to add to the stories. Have fun visiting the rooms.—K&KZ



### In the room

**Nil Lara, artist** @ Nil

**Bruce Lundvall, Blue Note/Metro Blue President** @ B Lundvall

**Nick Bedding, Capitol adult music promotion** @ Bedding

**Susan Rogers, producer** @ S Rogers

**Steven Schenfeld, Metro Blue/Blue Note A&R** @ Schenfeld

**Faith Henschel, Capitol Marketing and Product Manager** @ Faith

Born in Newark, New Jersey to Cuban immigrants, in many ways, singer/songwriter/bandleader Nil Lara at 31 years-old embodies the new America. Raised on a combined diet of Cuban and South American music mixed with the Beatles, Led Zeppelin, and Pink Floyd, Lara spent much of his childhood in

.....  
continued next page

### In the room

**Patti Rothberg, artist** @ Patti

**Brian Koppelman, EMI A&R** @ Brian K

**Alicia Gelernt, manager** @ Alicia

**Little Dave Greenberg, novice producer/engineer** @ Little Dave

Patti Rothberg's story is a cross between a Grimm's fairy tale and *It's a Wonderful Life*. The characters include a big-hearted social worker passionate about music, the ragamuffin little girl with a guitar on the subway platform, a young do-it-yourselfer with an eight-track tape machine longing for a big break as a producer, and the A&R guy who gets swept into the innocence of the music and decides to give this unlikely group of misfits their first big break.

The good part is that this is all true. Alicia Gelernt indeed discovered the singing Patti Rothberg, pairing her up with Little Dave Greenberg, whose demos bowled over EMI A&R

.....  
continued on page 40

### In the room

**Jakob Dylan, Wallflowers songwriter/vocalist** @ Jakob

**T-Bone Burnett, producer** @ T-Bone B

**Tom Whalley, Interscope President/A&R man** @ T Whalley

**James Evans, Interscope A3 Promotion** @ J Evans

The Wallflowers are:  
**Jakob Dylan, vocals/guitar**  
**Rami Jaffee, pianos/B3/Vox Continental**  
**Greg Richling, bass**  
**Michael Ward, guitar**  
**Mario Calire, drums**

The Wallflowers are a very special young American band. This collection of Los Angeles twentysomethings play well beyond their years, writing and performing music whose

.....  
continued on page 42

# Nil Lara

continued from previous page

Venezuela before settling in Miami in his early teens. As a youngster, Nil performed for house guests on traditional stringed instruments like the tres and cuatro before graduating to the guitar. Even now, Lara performs onstage playing a tres he's modified by mixing in spare dobro parts giving the instrument a unique look and resonating ring.

Make no mistake: the music Lara plays is rock n roll. The vast majority of his songs are sung in English and he has put together quite a following in the Miami area. He has already toured nationally, hitting some of the hippest clubs in New York, Los Angeles, San Francisco, Boulder (playing three sold-out shows with Leftover Salmon), and venues throughout the South, and is currently planning to play a sizable chunk of the upcoming HORDE tour.

If this sounds vaguely familiar—a la Dave Matthews' grass roots start—it's just say it's a comparison that has been made a few times before. Lara, like the internationally-bred Matthews surrounds himself with an effective management and technical team (Bruce Lundvall calls it Nil's "cottage industry") that has already made impressive national strides. With his major label debut on the Metro Blue/Capitol label (including the throbbing "How Was I to Know" and a re-recording of his regional Miami hit "I Will Be Free"), Lara's music has the bigwigs at Hollywood and Vine buzzing about aggressive market development, radio promotion and extensive touring. Business aspirations aside, Lara's world is all about music and the cross-pollination of art forms. Here are the pieces of his amazing story.

**B Lundvall:** I was in Palm Beach checking out Lena Horne, who we had just signed to Blue Note. I dialed a number Gary Gersh had given me, and Nil Lara answered the phone. We talked briefly, and afterward he sent me a self-produced four track CD that he recorded at Criteria Studios and also a nicely done low cost video of "I Will Be Free," which had become a regional hit. He also mentioned that he would be playing at the Steven Talk House in a few weeks in Miami Beach.

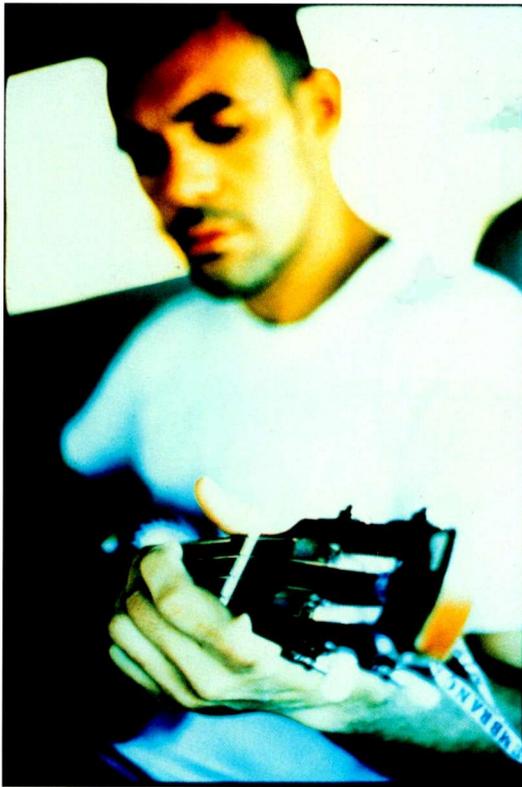
After I listened to the CD, I immediately called and arranged to fly back to see him play live. I hate to resort to clichés, but I was blown away. While the band was different at the time a lot of the songs that are now on the album were performed at the show. He had an older Cuban gentleman in his seventies, who has since passed away, playing congas.

**Nil:** Florencio Baro was a 63 year-old conga master. He played ritual African and Santero music. He used to open our shows with his band. For the last four years of his life he also played with us. I wanted people to see the seed of my music. Here was an incredible old-school guy. Anytime I'd call him to play he didn't even ask what or how much. He was just there. We barely spoke onstage, only what was necessary, but the communication was music through osmosis. Right now, his spirit is with us when we're on the road. It's spooky, but not in a bad way. It's spooky like an honor. The day after he

passed away I wrote "Baro" in my apartment.

I've only lived in Miami since junior high. I was born in New Jersey, but lived in Venezuela. We used to travel to New York and Miami because of grandparents in both places, so I grew up in three areas.

As a kid, we always took our guitars everywhere we went. My parents prided themselves on having us play for their guests. My brother and I would play the cuatro and the tambora drum. Then we graduated to guitar. When I got to Miami, that's when I picked up the tres, a Cuban folk instrument, which is on the front cover of the album.



I first heard Zeppelin and Pink Floyd after high school. That was during the booming disco era. As a kid I loved the Beatles and a lot of Cuban music. Even as a kid playing Venezuelan music, I used Cuban instruments.

A big influence on my music is Beny More, a Cuban musician from the '40s. He played big band music, wrote his own music, and managed his own career. That's the way I do my thing.

**B Lundvall:** Nil's live audience was a combination of young adults—some Hispanic, many not, mostly college-aged. I loved his songs, voice, live performance, and especially his creative down-to-earth attitude. He seemed very serious and willing to work.

**Nil:** The audience is just people who appreciate music from the gut with as little bullshit as possible, right from the heart. We'd been doing our grass roots thing. We'd taken our inde-

pendent records sold them gave them away, adding people to our mailing list. It's been working because most of the places we've visited have been music-loving rooms. It starts with the sound people and the bartenders. They all love what we're doing.

**B Lundvall:** Other label people were chasing him, but we made a deal. Nil decided that because we were there very early that was that. Then it was a matter of finding the right producer.

**Nil:** We had control making this album. When Bruce called me, I made it clear that I had to do my own stuff—a lot like a painter. Who tells a painter about strokes and brushes? He understood and felt that as well. Here's your money, go record and do your thing.

**B Lundvall:** We looked at different producers, trying out a few before settling on Susan Rogers, who is more of an engineer. She has the best chemistry.

**S Rogers:** I flew out to Miami to work with Nil for a week. We were supposed to cut two tracks, but we ended up cutting five, including "Bleeding," and "Fighting for Your Love," a b-side, and an instrumental thing. It felt good. I came back to Los Angeles, packed up my things and went back for an extended stay to finish the record.

**Nil:** Susan Rogers brought a good serenity. I have no problem working with women. I love women. Women are talented, gifted, and generally have better ears. Neither was I intimidated nor did I have that macho chip on my shoulder. It was wonderful.

**S Rogers:** We recorded in North Miami at Criteria Studios. It's a great big room with a lot of history. Nil completely moved in. He brought in this giant totem pole tiki statue, hung large pieces of fabric on which he'd tape old family photos and momentos from Cuba. Out in the studio, he'd have a couple of slide projectors going almost constantly. Then he'd set up his video camera and television monitor. When he wasn't playing, he'd be fooling around with the slides and camera, combining a visual with a sonic aesthetic.

**Nil:** Our idea of making the record was to create something organic using strings and skins. You can't replace the human feel—that's why I don't use computers. I want the listener to feel the sweat of the palms. Live, we're just four guys with drums and three guitars—the bass, the tres, and a regular guitar. Like a band from Zaire, we want the band, and especially the guitars, to simulate the percussive elements.

**Schenfeld:** There were two things that Nil and I agreed on as far as recording. As an A&R guy, I suggested a change of sound and production. Skins and strings. The other point was to go for a new rock sound with Latin influences, almost like a modern day Santana, incorporating Cuban influences.

**Nil:** On record, we wanted to experiment with the Bata, a drum that's very powerful. On the track, "My First Child," it's just the three Bata players and myself on tres. Little by little, we put stuff on top for depth. There's something magic and immovable about three Bata's locked together. Maybe that has to do with the fact that they're the drums of the Santeria religion.

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## Time To Get Large

### The Kennedys

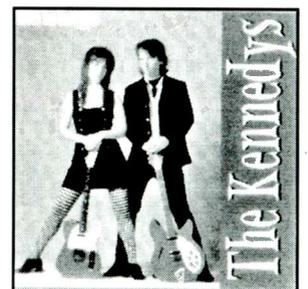
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**S Rogers:** Just about every artist I've ever worked with has attempted to make the studio his or her own. Nil knew that ahead of time. He's a guy who really knows what he needs. He went to the top decorating the studio. More artists would be well-served by being that in touch with what they need in order to create.

We had Cuban coffee going in the back room. A couple of days we had a photographer and a few friends. But mostly we kept the doors closed. We worked for eight to 12 weeks, recorded July and August and mixed in September.

A couple of the songs were more difficult than others, namely "My First Child" and "How Was I to Know." Those were the two songs over which I labored hardest. Nil re-sang the vocal on "My First Child" many, many times to get it where he was happy with it. "How Was I to Know" was difficult to overdub. We piled a lot of things on, then started stripping away.

"Vida Mas Simple" is my favorite because it's a young man singing with the longing of an old man. He's singing about "life more simple," literally translated. The simple life, palm trees, a cafe, the breezes from the sea. Then, oh my God, the land of my heart, the land that I love—kind of the words from an older guy. Somehow I find that very touching. Cubans are a very displaced people.

**Schenfeld:** I pictured a record that belongs next to Blues Traveler and Dave Matthews Band.

**S Rogers:** Nil's the kind of artist who has just made the kind of record that he's waited his whole life to make. I have seldom worked with an artist who was so ready. It's like the con-

verging of the planets: you're ready, your songs are ready, you go into the studio, and that wild enthusiasm is translated onto tape.

**Bedding:** I heard the record last October. I remember feeling like a very lucky boy.

It's an intriguing project. What makes it interesting to people is the inability to immediately define it.

**Faith:** I think of Nil as a rock act in the vein of Dave Matthews Band, Joan Osborne, and Hootie & the Blowfish. He has all the potential in the world to do well across the board. Even though I love "How Was I to Know," the whole album's so strong, I don't have any fear of one track overtaking Nil. Lara the artist.

**B Lundvall:** Anyone who listens to this record two or three times falls in love.

**Nil:** At the CD release party we had Haitian drummers and Bata players. Cuban artists were collaborating. We had art installations put up. We had slides, film, and video projectors, all under one roof. We wanted to show the people of Miami that it's not about one artist, but the community of people from around here. It's not about me, it's about sharing the whole of Miami. It was a packed, full-house experience.

**B Lundvall:** The new release party at Temptations on the South Beach was absolutely packed, about 1400 people. Nil played for two hours. All the press was there, as was the public. One of the record accounts set up a booth. Out of 1400 people, we sold 400 CDs that night, which is wild.

**Faith:** The album's only been officially launched in the one

market where he has the most awareness, and that's Miami, where his record debuted at #21 at retail the first week, selling 800. Outside of Miami, we're seeing small pockets, like Boulder and Philadelphia, where we're starting to sell records.

**Bedding:** Live, it's organic. The relationship between Nil and his players sell you immediately.

**Faith:** Nil will be on tour all summer. We're talking about three or four day residencies in major cities. He can do different clubs plus, since the seasons have changed, outdoor concerts and park events. We'll get in there and set up programs where we get good radio play. We'll be looking at Boulder, San Francisco, Philadelphia, Nashville, and even places like Birmingham, where they an interesting scene happening.

**Bedding:** Our time frame is indefinite. We'll just keep going. You can't put a time limit on developing an artist. I think you'll agree, "How Was I to Know" is a phenomenal song.

**B Lundvall:** Nil is a contemporary, quasi-alternative singer/songwriter who happens to be second generation Hispanic.

**Schenfeld:** Nil has captured the zeitgeist, the spirit of contemporary America. His roots are in Cuba and Venezuela, but he's an American into rock n roll.

**Bedding:** Developing a unique artist is a process that should be enjoyed. We did it with Mazzy Star and Us3, so we can do it with Nil .ara.

**Nil:** In the midst of all of the excitement, I'm keeping tranquil and calm, taking it a day at a time. ●

## Patti Rothberg

continued from page 37

head, Brian Koppelman.

Koppelman, no stranger to bumping into unknown talent, was the guy who signed Tracy Chapman after watching her perform acoustically at the college coffee shop.

A classmate in law school turned Koppelman onto Rothberg's tape that would soon make the rounds in A&R circles, creating a bidding war of sorts. But it was a combination of Rothberg and Koppelman's instincts that kept this unique musical project from getting too professional. Hence, the threadbare honesty of tracks like "Inside" and "It's Alright," songs that never strayed too far from the crude demos slapped together by Little Dave and Patti. This incredible tale is about to take the first of a series of unbelievable, but refreshing, twists and turns. Alicia, the manager, Patti, the artist, and Little Dave, the producer are inseparable and are standing at the precipice of rock n roll success. Meanwhile, Brian is still buzzing, as if he discovered the music only yesterday. Yes, his enthusiasm is contagious, but after repeated listenings to *Between the 1 and the 9*, you begin to realize that, indeed, records like this come along about once a decade.

**Alicia:** I was a social worker for troubled teens at Covenant House in Manhattan. I used to work the night shift. It didn't pay an enormous amount of money, so I did other things during the day, working as an assistant for a writer/producer.

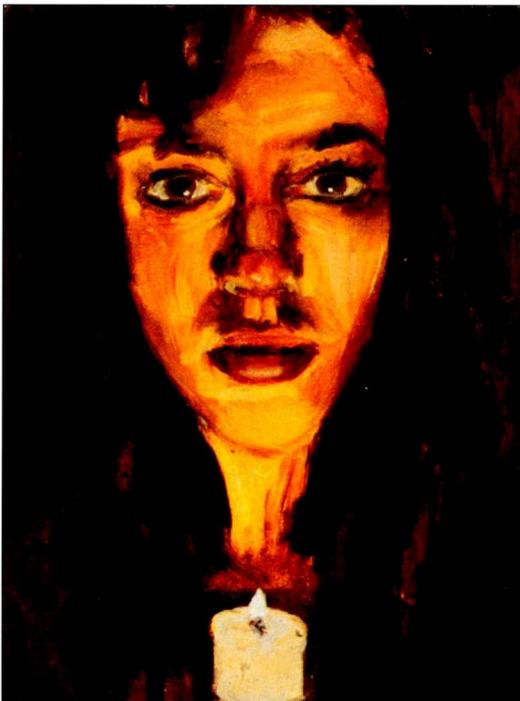
I used to take the subway home. That's where I heard Patti for the first time. It was winter. I heard her before I saw her. It was very late, because that's when I got off work. I wondered around to see who was singing. It was literally like she was calling to me.

I was confused when I first saw her because she looked like she was about 15. She looks young, so I approached her like I would any other kid. We talked and I found out she wasn't making much money. I asked her if she wanted to come in out of the cold.

While she was staying with me, I introduced her to Little Dave. They became like brother and sister. I told Patti that she had to get a job. She tried to get a job at Pearl Paint

because she was a wonderful artist. She's still mad at them for not hiring her.

**Patti:** I was supposed to paint one portrait for a class that summed up myself. I just couldn't do one so I did nine. The one that made the cover was the only one I did in oil. I used a mirror by candlelight and a palette of paint where I didn't know what colors I was using. I ended using more yellow so it looks I'm part of the flame.



**Alicia:** Patti tried to be a receptionist, and that didn't work, so I tried to get her a record deal.

**Brian K:** I was going to law school at night while running the EMI A&R department by day. A classmate of mine had a sister who was a social worker trying to be a manager in the music business. She found this girl singing in the subway in Union Square station on a platform between the 1 and the 9 trains.

She gave me a tape that included "Inside," "This One's Mine," and two other songs. By the time Alicia got home, there was a message on her answering machine from me. I put on the tape after she left, heard "Inside," and flipped out. I asked her to bring Patti to my office.

**Patti:** I'm from New York, born in Manhattan. We moved to the suburbs for a while. Then I moved to Boston to go to Parsons School of Design as a painting major. I went from painting into illustrations so that I could be a "career woman." I packed everything and moved back to New York. Soon after, I took off to Paris with my acoustic guitar.

I started writing songs in Paris. That's why some of the songs are acoustic, because that's all I had. I'm a rocker at heart. Before I went to Paris in '92 and '93, I didn't have all that much to say. My roommate bought a VW bus and took day trips without me. I was stuck in the house alone and couldn't speak too much French, so I spent most of my time writing in my illustration books. The first song of that collection was "Inside." I had just turned 20.

Back in New York, I joined an all-girl band called Thrust. They found me in the subway. One of the girls who wanted to get out of the band grabbed me and said, "You've got to join this band." I didn't realize that she was looking for an escape. I enjoyed it, even though it was amusical. I once went on stage wearing a canary yellow bustier, wearing Kiss make up.

After I quit Thrust, I was back, singing in the subway again.

I sat in with a couple of subway blues musicians. I think we did Stevie Wonder tunes. One day they asked me if I wrote songs. That's when I started to get up the courage to play in front of people. Soon after, at any hour, I would go down there to play by myself, to get the practice. It was a great performing experience. I would get a true response from the people walking by. If someone actually stops, you know their interest is genuine. That fact that Alicia stopped was incredible.

**Alicia:** Kids started moving into my house one by one, including Little Dave Greenberg. He was the phone answerer for the studios where Madonna was recording her *Erotica* sessions. I was an assistant to one of her writers. Little Dave got fired for being "nerdy." But I used to listen to his recordings on a Walkman, so I told him that one day I would get back to him. And I did. We put together a small studio so he could

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work. I thought he was very talented.

**Little Dave:** Alicia and I worked together, wrote songs and stuff. Then she found Patti and brought her to me. Actually I had met Patti before at Richie Beck's guitar shop in New York City. I heard her play guitar, and the songs sounded familiar. We bonded in a big way and recorded songs in my house. I'd record her vocal and guitar, slapping things down. Alicia took a demo of "Inside" to Brian Koppelman. Most of the original demo is on the final album version.

**Brian K:** Patti came up to my office with her guitar and I was immediately impressed. I asked her, then and there, if she wanted to make records. It was that quick. Then I hung out with Alicia and Patti as much as I could. You come across someone like Patti once every ten years. She's got every ingredient—writing, singing, and guitar playing.

Little Dave Greenberg, the guy who produced the album, cut demo tapes in his apartment on a little eight-track machine. The night Patti and Alicia came to my office, we went to Little Dave's and she played me songs out of her notebooks.

**Alicia:** I must say, Brian Koppelman first heard the songs and went bananas after two minutes. Other people were interested, but I felt those people were just jumping on it. But Brian, after hearing the demos, immediately wanted to make a record.

Patti and I talked about what it would mean to make a record. One day I hypothetically walked her down the block and asked, "What would happen if you couldn't walk down

**"I'm learning about this business as I go. So far it's been pretty cool. Everything is written from a raw nerve. I feel like a walking raw nerve, a lightning rod."**

—Patti Rothberg

this block so anonymously?" She said she understood my concerns, because I too had a lot of guilt and worry, that it was somehow wrong to throw her into all this.

**Patti:** When it comes to music, I know there are a lot of good writers, but I'm picky. I like Patti Smith, Bob Dylan, and, believe it or not, Keith Richards. I had baby-sitters who had good taste in music.

I really learned how to play guitar watching MTV after my sister show me a few chords when I was 14. When I was in seventh and eighth grade, all I listened to was punk. Now I have really random tastes in music. I love Olivia Newton-John and the Black Crowes.

**Brian K:** Patti's lyrics embody so much of what her generation sees and feels. But she does it without trying to speak for anyone but herself. She writes for her own therapy, but it's therapeutic for anyone who hears them. That's the effect her writing had on me.

For a minute, I thought about using [producer] David Kershenbaum because he's great, he's my friend, and we had a lot of success with Tracy [Chapman] and Josh Kadison. But it was so obvious that Little Dave was the guy.

**Little Dave:** We had no idea what we were doing. Even now, my specialty is not the technical side. I enjoy music and feel my talent lies in coordination, arranging, as well as writing.

Alicia hoped all along I'd get the chance to produce. The most I thought I'd get to do was maybe co-produce one song. That was my dream. I was completely floored when I got the job to produce the whole album.

**Patti:** I'm learning about this business as I go. So far it's been pretty cool. Everything is written from a raw nerve. I feel like a walking raw nerve, a lightning rod.

**Little Dave:** We checked out a bunch of studios. I thought the

vibe would be better if we recorded in New York. The second Patti and I walked into Electric Lady, we knew this was the place.

**Patti:** There's a lyric in "Up Against the Wall" that says, "I'm climbing stairs with only one thing on my mind/to kick a habit of lost opportunity." Instead of defeating myself, even if it's hard, I'm going to make my music happen.

**Little Dave:** I went from pouring coffee to being a producer and telling people what to do. I just wanted everyone to be happy and creatively comfortable. We had a whole bunch of fun. Alicia handled the budget stuff. In fact, we came in under budget.

**Brian K:** Live, you realize Patti's one of the best guitarists walking around. On record, we didn't care about emphasizing that because we'd rather let that part unfold later. Her songs are the main thing.

## the Wallflowers

continued from page 37

appeal will stretch across generations. Fronted by Jakob Dylan, who writes all of the songs, the band solidified after six turbulent years together. During that time, they recorded their debut album on the Virgin label, virtually a live studio recording produced by Paul Fox. After tirelessly criss-crossing the country, playing live in support of their debut, they returned to their label only to find that much of the personnel responsible for signing them had left. Jakob ultimately decided to ask Virgin for a release. What followed was eight months of uncertainty, freefall, heavy gigging, dry spells, and eventually club residencies that allowed the band to rally behind a superb collection of new songs. Interscope's Tom Whalley became interested in the band, he'd caught one of the Wallflower's acoustic performances in a small room. Also, one of the new songs, "6th Avenue Heartache," stuck in Whalley's brain as a potential hit. On the opening track of their new Interscope album, *Bringing Down the Horse*, "One Headlight" begins with a walking bass groove and a dreamy reminiscence of "the death of human law." The entire album is as deep an album as we're likely to hear all year long. Supported by T-Bone Burnett's able production (his favorite song is the slow-tempoed "Invisible City") and prodded by Whalley's persistent encouragement for the young Dylan to continue writing up to and during the recording process, *Bringing Down the Horse* marks the arrival of Jakob Dylan as a writer to be reckoned with, and the Wallflowers as a harmony-rich, string-driven, back-beat-powered, B3-layered rock n roll band of merit.

**Jakob:** I played guitar in high school bands. Initially I wanted to just play guitar. That was the end-all for me. After getting out of high school, I started to realize that playing guitar wasn't going to be enough. I had songs I had to write. I didn't know how good they were, but it was something I wanted to do, not to mention I

**Alicia:** I'll admit that I still get overly neurotic about Patti. But this year, remarkably so, she seems to be the happiest she's ever been. She's physically healthy and just moved up with her karate belt. She's genuinely having a good time. Her self-esteem is up. That's the best part of it.

**Brian K:** Alicia's done a great job of not allowing anyone to make this thing professional.

**Brian K:** I was in school when I found Tracy. I was also in school when I found Patti. She reminded me of Tim Hardin in some weird way. There's a painful oddity in her voice that reminds me of him, particularly on "It's Alright."

**Little Dave:** Working together was a magical experience. Our lives changed.

**Patti:** What I'm trying to do now is to get through singing "It's Alright" without crying. ●

wasn't exactly excelling as a guitar player.

**T-Bone B:** I heard the record on Virgin and thought Jakob was dead honest. He uses that honesty when he sings. Jakob never jives in his vocals, like you hear so much of these days. His singing gets as close to telling the truth as I've heard.

**Jakob:** We started touring on the first record. By the time we came back, so many people had left the company we didn't know anybody, so we asked for a release.

There's a stigma attached to being dropped. We dealt with that for eight months. We couldn't get secretaries or friends of record people to come to our shows. That resulted in a lot of struggle for the group, not that we existed solely to make records. It's not really about that. Still, that's what we set our focus on, putting another deal together. It ended up taking nine months. A breakdown of the band started during that time.

**T Whalley:** I was aware of the band from their record on Virgin. Their manager, Andy Slater, sent me a demo tape.

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April 16, 1996

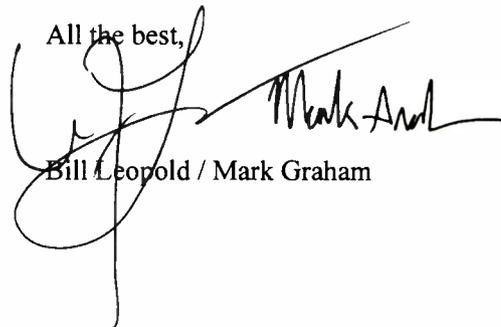
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which I thought sounded pretty good. But there was this one song that I thought had the potential to be especially strong, and that was "6th Avenue Heartache." I saw a show that I



thought was good. Then another show. The third show I saw was an acoustic night in a very small blues kind of club. That's when I realized that there was a lot of talent and a lot this band could do.

**Jakob:** Somebody got interested. Just like in the movies, it snowballed. On Monday we couldn't get anyone to come to a show. By Thursday, we couldn't keep them away. That's exactly how it happened. It was pretty overwhelming—thrilling and embarrassing all at once. You're playing the same songs for nine months, then people are saying your songs are great. You don't know whether you should laugh or cry.

While putting together a new contract, we played weekly for a year. Then we shifted over to being in the studio for eight months. I find when you're doing one, you wish you were doing the other. I'm not particularly in love with being in the studio. Some people like to twist knobs. My attention span is pretty short. I can hit a brick wall after 20 minutes. There's no windows, no air, but you work through it.

**T Whalley:** There were a number of producers we were considering, but T-Bone's name kept coming back to the table. T-Bone had a history with Jakob and the family as well as an enthusiasm for the project, not to mention the kind of records he's made.

**T-Bone B:** We probably spent about six months, off and on, including breaks over Christmas. It wasn't a terrifically long process, about "normal long" for me.

**T Whalley:** I was more involved in this one because I wanted Jakob to write songs throughout the course of the record. A number of the songs had been around. We wanted an album

with depth so that Jakob would be known as a songwriter in his own right. Once you start making a record, the creative juices start flowing. I pushed him to write the whole time. He

**"On Monday we couldn't get anyone to come to a show. By Thursday, we couldn't keep them away. That's exactly how it happened. It was pretty overwhelming—thrilling and embarrassing all at once. You're playing the same songs for nine months, then people are saying your songs are great. You don't know whether you should laugh or cry."**

— Jakob Dylan

did write some amazing new songs during the recording process, including "Invisible City" and "The Difference."

**Jakob:** Since the guitar player situation wasn't entirely worked out when we started the record, T-Bone and I fumbled to find one or two that could play the whole record. With so many different styles of songs popping up on the record, we ended up using four, including Michael Ward, who stayed with the group.

**Jakob:** Fred Tackett of Little Feat helped out. He's a good friend of T-Bone's. Gary Louris of the Jayhawks song backup, as did Sam Phillips. Adam Duritz is on "6th Avenue Heartache." He's pretty unmistakable. He's a friend of mine. He heard the song "Invisible City" in somebody's car stereo and said that if we had an open spot on any of the other songs, to call him. When we found the slot on that song, Adam was happy to come down and do it.

**T Whalley:** All the way up to the end, we added things that made a major difference to the record. On "6th Avenue Heartache," we were in the middle of mixing the record, and I still felt it wasn't quite right. I sat with Jimmy Iovine and we decided the background vocals needed a bit of work and that we could use some different guitar. That's when we thought about getting Adam Duritz from Counting Crows to sing the background vocals. He happened to be in town that day. Then we thought about Mike Campbell on guitar, so T-Bone got him on the phone. Mike added the guitar parts on his own at his house and sent back the tapes the next day. It became the song we'd hoped it would be.

**J Evans:** You have to be careful not to pigeonhole a band or

image them too narrowly. While we're going to cover all of rock radio, I do think this record is a fastball right down the middle for the adult rock world. Some of the biggest bands of recent years have had their loudest foot forward initially at Triple A, including Sheryl Crow, Blues Traveler and Dave Matthews. The adult rock format, like any other format, has to replenish its supply of core artists. The Wallflowers have a legitimate shot to become a band that emerges out of '96.

**Jakob:** We've had experience playing live. We know what to expect. The frustrating part can be that the better your record does, the longer you're out there. Half the time you're out there, you can't wait to get off. When you're home, you can't wait to get out there. It's a vicious cycle.

**J Evans:** I've seen the band live 17 times. One thing that struck me about hanging out with the Wallflowers on the road is how musically mature they are for their age. Probably the most listened-to record on the bus was Emmylou Harris' *Wrecking Ball*. That's interesting for a band all in their mid-20's. All the guys in the band are deeply into music.

**Jakob:** I'm more impressed with people who play instruments as opposed to those who get funky tones slashing out at the instrument, compensating noise for playing ability. Sometimes those who invent a disturbing style that's supposed to be intense represents a lack of information on how to play the instrument. That's probably a pretty rude thing for me to say.

**J Evans:** Jakob has a good, understated sense of humor. He's an affable front man in addition to being a good singer. But mostly the writing is good. All these other points recede if the writing isn't there. I think the songs are there.

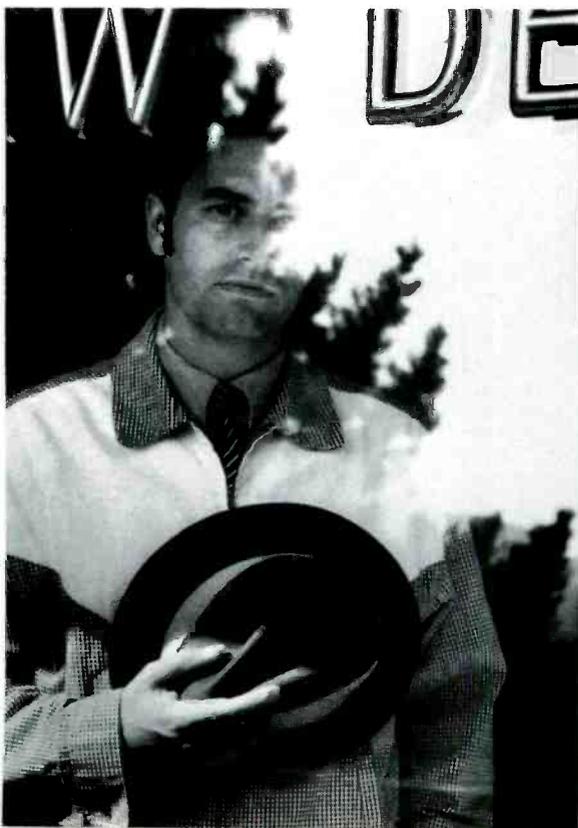
The Dylan [family] angle is an interesting fact, but the music eventually has to stand or fall on its own merits. I think that's how the band wants it, too.

**Jakob:** If anything, you can imagine it would hinder the music. I would probably have had an easier time if I didn't have the famous name. I don't speculate about that too much. I try to maintain a small world and do what I do. When you're in the group playing, going to rehearsals, and writing songs, my name doesn't mean much.

**T-Bone B:** Jakob is related to Bob?!? I didn't know that! While I'm shocked, I can't imagine a more daunting spectre for a writer or a singer than to have Bob Dylan for a parent.

**T Whalley:** The making of the record helped solidify the band. And we also toured them for a while. It's helped a lot in terms of the band as a live entity. When you make a record with this kind of depth and production value, that does a lot for a band. They've grown a lot since I've started working with them.

**T-Bone B:** Jakob means business. I'll vouch for him all the way. ●



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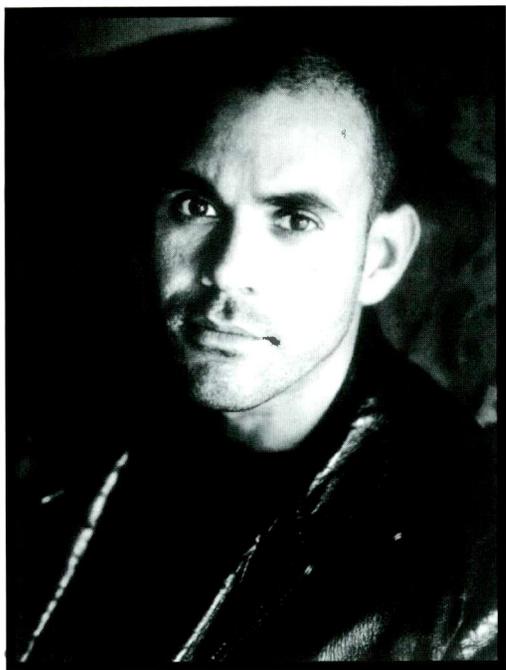
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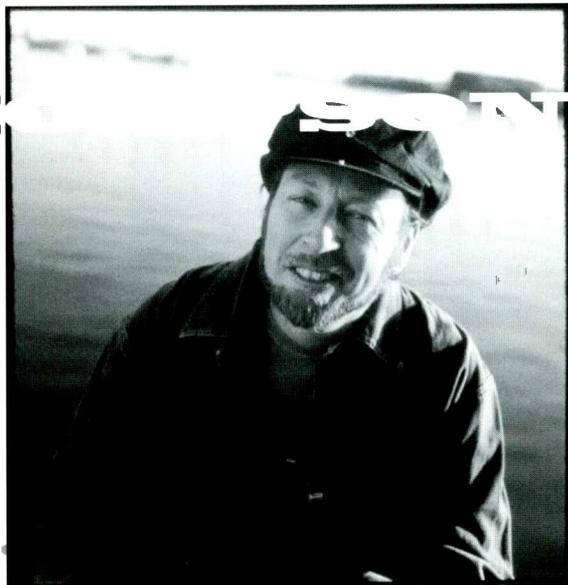
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**Just last week KUMT's Zeb Norris almost broke his jaw and cracked a rib skiing. A busted jaw? That would be a shame, because then how would one of A3's most outspoken proponents continue his verbal assault on mediocrity? In the matter of months Zeb has been PD in Salt Lake City, he's made considerable progress in disproving the theory that A3 is a time-delayed format success. Here is the lion's share of a recent conversation with the Zebmeister.**

**KZ: Is your performance on the ski slopes any indication of how you're doing at KUMT?**

Zeb Norris: No it's not, I've yet to crash and burn [on the air].

**KZ: Give us a quick KUMT history lesson.**

ZN: The station's been on the air since July of '93. When it first started, it was a very A/C-leaning Triple A. The station was automated and became a very boutiquey Triple A, a lot like some of the Non Comm Triple A's. The vision wasn't particularly mainstream. There was lots of passion, but not much promotion.

**KZ: Did you inherit any kind of a base?**

ZN: We basically started from scratch even though we had a cume of 50,000. Trumper Communications, who took over November 14, 1995 had been working with Dennis [Constantine] getting things set up in advance. Dennis put me in touch with them and we decided to work together. I arrived November 13, the day before the sign-on. Dennis was instrumental in the set-up in that he hired the staff. That was good, because Dennis and I work very well together. We only had about a third or a half of what we wanted in our music library, so the rotations were excruciatingly tight—but at least we had something to play. The only person we kept from the original line-up after automation was Kelly Monson, our Music Director and morning host.

**KZ: How was the competitive horizon?**

## Mountain Man Zeb Norris of KUMT-Salt Lake City

# Getting A3 Results Out of the Gate

ZN: There was no heritage AOR targeting 25-54. No Rock A/C. There was a classic rock station on satellite trying to cover the market. There's an Arrow station that does very well: Arrow by definition is a narrower format than Rock A/C, so it's a little easier for us to compete. There was also no adult-leaning Alternative, although since then, The End has signed on. Our vision is to be a mainstream 25-54 station, classic rock-based with '80s pop stuff like Raitt, Hornsby, Gabriel and Sting so that the ratings will grow quickly. We not only want to show people in this market, but we want to show the industry nationally, that Triple A isn't necessarily a long term start-up format. You don't need ten years of heritage to succeed as long as you have three things. First is a signal that can seriously cover the metro, which we have. Second is committed ownership with financial resources that include research and marketing; we do television advertising plus billboards. Third is a clear vision of your place in the market.

**KZ: The notion that Triple A takes a long time to root—is that a misconception? It used to be one of our prime excuses.**

ZN: I just plain don't think it's true that it takes a long time. It depends on how the station is programmed but I'm not scared of using familiar classic rock to attract an audience. I don't start getting nervous about burn until it hits 20 percent, so we play a lot of familiar stuff.

**KZ: Yet your spins on the new stuff are unusually high.**

ZN: For currents? Absolutely. You can't make them familiar without spins. I was even more that way in Albany, where we didn't have that much time-spent-listening. When I say we're based in classic rock, that doesn't mean that we don't have a decent list of currents. We play between 40 and 50 percent new music in an hour. In order to make people comfortable with new music, particularly if you're talking about a 30-plus demographic, you have to package it with music that they're comfortable with. We never play two currents back-to-back.

**KZ: Is there enough good current music in the pipeline that merits 25-40 spins?**

ZN: Yes. I have no problem [finding good new music], at least not right now. This week we got Hootie and Dave Matthews. They both entered heavy.

**KZ: Are we growing enough artists that can mesh with the classics?**

ZN: Certainly the labels are aware that this format plays new music. They're bringing lots of new artists to us. How many of them will stick is questionable, but I've got a long list, and there's enough artists out there where I could double that list, but there's not enough time to fully service the record so those artists could make enough impact. The bar that you have to jump over to get an add on this station is pretty

high. Plus, we're not very friendly to alternative product, because in this area, the 30-plus market seems very disinterested. That's why I'm not playing Oasis, Space Hog, and that kind of stuff.

**KZ: Looking at your playlist, let me throw out a few of the peculiarities that are getting good spins, relative to what other A3's are playing. Let's start with Enya.**

ZN: It's been top ten sales since the week it came out. At first, we were the only station to play it. We're up over 300 total spins. It's in medium now after being in heavy for a long time. It's easy to digest and is a good pop song—certainly not new age. If the audience is going to buy it in droves, I'm going to play it. I keep an eye on local sales, and top ten for four months is a pretty serious signal. Plus, I'll play things that aren't selling. Dog's Eye View has yet to crack the top 100, but it's in the pocket for us. It sounds good in the mix. So far, Enya has sold 17,000 pieces in our market. That means a third of my cume owns that record.

**KZ: You play a lot of Beatles.**

ZN: *Anthology 2* opened up with 3255 pieces. We play a lot of Beatles in general. Their catalogue tests well. I think the new songs are good, though not as good as the catalogue but then again, we're not going to get many new Beatles songs. We've been sprinkling in some of the different takes from the album.

**KZ: What about Dar Williams and Catie Curtis?**

ZN: I didn't play the first Dar Williams at XLE. This one is uptempo with a positive message, exuding tons of confidence. It's got a rock tempo that I'm comfortable with. The Catie Curtis is a great song with a really strong message. Again, it's got rock instrumentation with a guitar break in the middle that kills. Part of the reason I'm playing Catie Curtis is political. There was a huge controversy here recently when the school board eliminated all school clubs because one school had a gay and lesbian club. In order to eliminate that one club, the school board got rid of all clubs in the schools. I think the fear of homosexuality is a bit silly. I'm in favor of love in any form. I don't care who you're sleeping with. I don't care how you're doing it. If you're in love with somebody, that's great. We need more of that. Radical puts a real nice perspective on love. I'm not even sure it's a song about homosexuality. She could be singing about dating an African-American. Catie makes it clear, and I agree, that society should support love.

**KZ: How about some new things you're listening to?**

ZN: Daniel Tashian. Jeez! Wow! This is his first record? He's 21? My gawd! It's so convincing and well-done. It's guitar-driven, this is a guitar-driven format, and this stuff is good. Track number one, "Whisper Like a Scream" will be a smash. Shawn Colvin's "Nothing on Me" from the *Mr. Wrong* soundtrack. Okay, the movie was a dog, but the song is a good pop song. Shawn has the ability to write songs that are poppy yet

have a level of depth above and beyond someone like Mariah Carey Brother Kane. "Voice of Eujena" Some stations are banging it to death. When I listened to the song, I was blown away with its REM feel. It's got a little bit of sadness to it which is never as popular as happiness but it's well done and sounds great on the air. Steve Earle, who is Nashville's Bruce Springsteen, should have been driven by rock with *Copperhead Road* and should have been driven by Country with *Guitar Town* and *Exit O*. He wasn't, so we get the opportunity to make him our artist. An under three minute pop classic *Battle Rockets*. It's CCR, so what's the problem? Taj Mahal. The upper demos are eating this up, and there's no other place they'll get it.

**KZ: As far as signal, how's the topography?**

ZN: It's a broadcaster's dream. Our transmitters on a peak 5000 feet above the average population—not the average terrain, because we're surrounded by 10,000 foot mountain peaks. We have about 7500 watts which gives us full coverage, but we're looking to increase power to get a little better building penetration. Before interviewing for the job, I drove from the north end of the metro near Ogden to the south end Provo, which is about a 70 mile drive. The signal is competitive with all of the others on the dial. Signal and the commitment to marketing were the keys in my accepting the job.

**KZ: Besides ratings and trends—which I agree are paramount—how do you know you're making an impact in the market?**

ZN: Since my job is to deliver ratings that the sales department can sell, trends and ratings are the answer and the yardstick of success. The other indicators aren't as important as the trends which have been exceptional. We started with a 17 in the Fall Book and have come up 7 in two trends. That's a healthy jump, especially in terms of percentage, which is almost a 50 percent gain in two months. There are other indicators, though. For instance, John Prine came to town and we got behind the show. He's been averaging 800 seats sold, but we sold out the venue at 2200 seats. We work a lot with the local club, a beautiful spot called the

Zephyr. We had Tower of Power for two nights and sold it out. Maybe that's only 800 people, but it's not as if Tower of Power is a hot current act. They're a great act who put on a great show, but without the station, I don't think they would have done anywhere near that kind of business.

**KZ: Accepting the premise that a station somehow reflects the personality of the programmer, how does KUMT reflect yours?**

ZN: Anything you do reflects your personality. I would think KUMT reflects my professionalism. If I was just playing the

**"We play between 40 and 50 percent new music in an hour. In order to make people comfortable with new music, particularly if you're talking about a 30-plus demographic, you have to package it with music that they're comfortable with. We never play two currents back-to-back." — Zeb Norris**

music I wanted to hear, it would be non-stop Roxy Music, Cocteau Twins, Innocence Mission, and Miles Davis, and we'd have a 1 share.

**KZ: How hard is it to set aside your personal music tastes?**

ZN: Now that I have research, it's easier; I can check myself. At WXLB in Albany I was a little self-indulgent. But remember my career has included six years of free form at KTYD in Santa Barbara as well as extremely tight classic rock at KRQR in San Francisco. I've seen both sides and I've found a balance. Plus, I'm thrilled to be in this format because it reflects more of my own musical tastes. At the same time my

job is to assemble a mass audience, so I'm going to play Bob Seger no matter what I think of him.

**KZ: What's the trick to using research rather than research using you?**

ZN: The trick is understanding that this format has a commitment to making a musical statement that research won't necessarily support. However, you utilize research to determine your strengths so that you can package unfamiliar music with the familiar in order to bring the audience along. I want to take new artists to a larger audience, so I'm going to play what my audience already likes in addition to what I think they will like if they listen long enough.

**KZ: What are the most influential research results you've run across?**

ZN: There were two bits that were influential. First was Trumper Communication's running a format finder to find a hole. That's key, I wouldn't recommend a station putting several millions into a format based on a hunch. Second is song testing. It's difficult to predict which songs are burned and which are familiar particularly since I have no back-

ground in this market. I don't know what was played here. Research is helpful in finding which artists and songs are popular.

**KZ: You've worked in markets with no marketing budgets. You're in a situation where now you have a sizable commitment. Obviously the latter is sweeter.**

ZN: It's not only nicer to have marketing, it's critical. The 30-plus audience we're targeting doesn't scan the dial looking for a hot new station. They don't talk to their friends about radio unless there's a lot of passion there. There's only a small percentage of the audience who is passionate about music to the point where it's important in their life. It's key to the market to let them know you're out there so that they'll try you, otherwise they're not motivated. It's like prospecting. How many people are going to dig for gold in their backyard without any indication that it's there?

**KZ: What kind of TV spot is KUMT running?**

Zeb: We're using a spot that we share with the Mountain in Seattle that's based on snips from artist videos including Eric Clapton, Sheryl Crow, U2, Tom Petty, and Dave Matthews Band with a little Paul Simon music in the background. We have billboards that back up the campaign.

**KZ: Your third potential success point was the clear vision of your place in the market. Does vision get clearer with time?**

ZN: The vision doesn't, but the execution does. Over time, we've gotten a better feel for our audience and dumped some things that didn't sound right and added other things that did.

**KZ: Is this the easiest radio job you've had?**

ZN: No. It's much easier to be a jock reflecting somebody else's vision—do your four and hit the door—but this is a heck of a lot more fun. I have a staff of professionals that I can lean on. All of my full-timers have programmed radio at one time or another. I can effectively delegate.

**KZ: Do you see the recently passed telecommunications bill effecting the Salt Lake City market?**

ZN: Absolutely, KBER, an 18 to 34 last-bastion-of-hair-bands radio station that's never had particularly dynamic cash flow, just sold for \$77 million. The ownership in this marketplace is going to consolidate down. There are some key players including Simmons, Bonneville, Citadel, and Trumper, with multiple stations in the market, and they're all no doubt looking to own more. Prices have gone up. Ownership is consolidating. It's been tough for a stand-alone ever since duopoly, and it's going to get tougher as time goes by. It's helpful to be affiliated with a serious player. I also think the bill will impact programming. The other night my wife, Deb, came up with the analogy of different stations being like stores in a mall. Originally you could own one store, then two with duopoly. Now that you can own four or five, you're more likely to own all the clothing stores. I believe it will further the niche-ing of radio, allowing companies to have a more narrow focus for each of their outlets in order to provide greater demographic coverage. You can effectively target each audience toward a different part of the advertising community.

**KZ: Using the mall analogy, will we ever get to the point where one store will resemble the Saturday Night Live Scotch Tape store, that is, niched to a ridiculous extreme?**

ZN: How many people expected the Weather Channel to succeed, and yet it's done so brilliantly? What Trumper has been good at is identifying markets that will grow. If you buy cheap in a growth market, you stand to make money even if the ratings don't improve simply because the real estate value is going up. Salt Lake City is booming and will [continue to grow] at least until 2002 when the Winter Olympics come here. Albuquerque is another boom market. Trumper's bought into

**KZ: So the communications act could birth more formats. That's kind of cool.**

ZN: It's also scary because it could also lead to serious programming boredom. I mean, how much fun is it going to be to run the Scotch Tape store? ●

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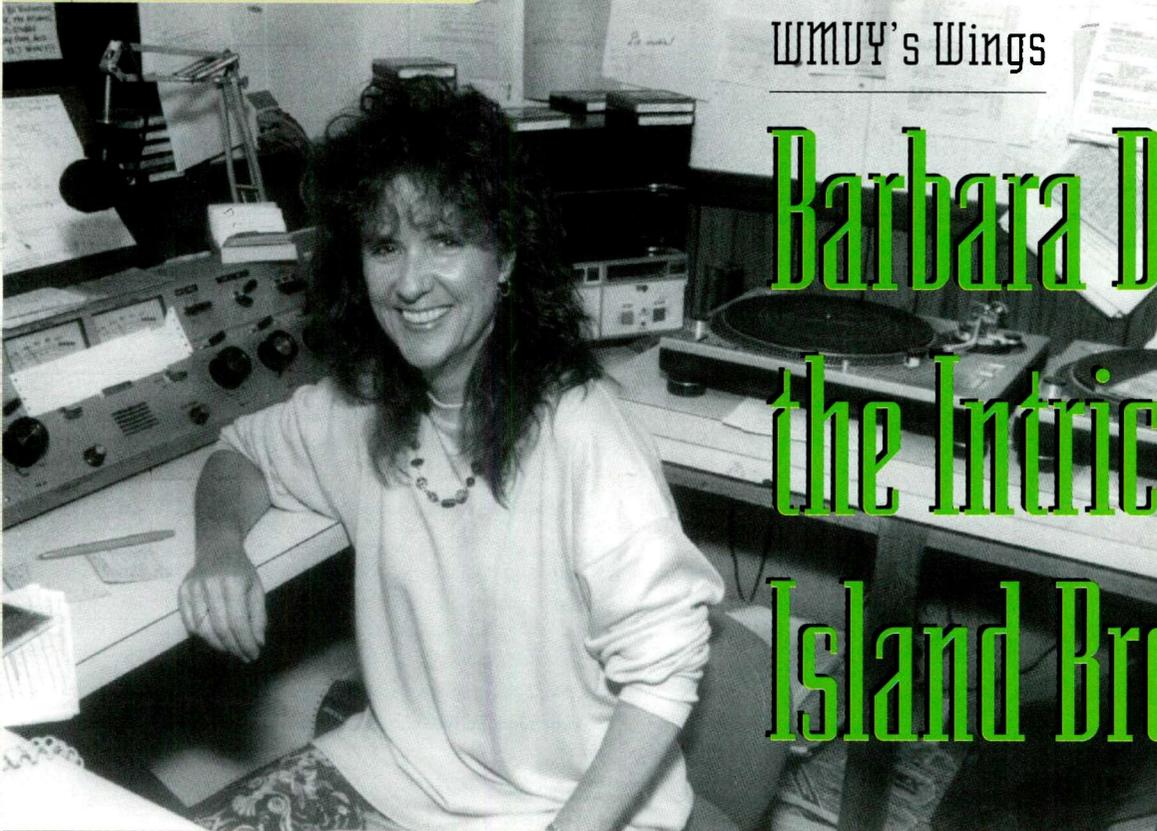
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## WMVY's Wings

# Barbara Dacey Reveals the Intricacies of Island Broadcasting



**Stupid question: Ever watch *Wings*, the quirky sitcom about two flyboys, the Hackett Brothers, operating a small airline out of Nantucket, off the coast of Massachusetts and Rhode Island? Essentially, Nantucket, Cape Cod and the home base of Martha's Vineyard is the combined metro marketplace served by WMVY, an oasis of a station that thrives on seamlessly stitching all three regions together. And they do it beautifully and soulfully by walking the wide A3 highway, combining heritage artists, rootsy music, and current stuff like Oasis and Radiohead. Experimental yet extremely disciplined, WMVY has built a heritage from the nine years that PD Barbara Dacey has been tweaking the direction of the station. Here are some of her secrets and the intricacies of broadcasting from a paradise community of unlocked houses as well as dealing with a population that triples during the summer months.**

**KZ:** Being in a unique market, does WMVY have its different listening seasons?

BD: Barbara Dacey. The population in the winter is so different from that of the summer. In the winter, the entire listening area of the Cape [Cod] and islands would be around 250,000. In the summer it triples to about 800,000.

**KZ:** Does the population swell change your programming?

BD: It changes in terms of us becoming more active, putting on events. I don't think it changes the music, but it will change the sound of the station because there are more things going on.

**KZ:** Do you gear up for the deluge?

BD: Pretty much. We've been initiating promotions and events. Part of it involves being chosen for events by the community. Based on the amount of activity that goes on in the community, we're gearing up for the onslaught.

**KZ:** Does it behoove you to cater more to the locals and let the tourists follow?

BD: Oh yes. It wouldn't make any sense to do it the other way around. The station has a history of being part of the community, gearing towards people who live here year-round. Our major promotional vehicle is our WMVY Card that we started last spring and take to all of our events. The card is good for discounts and specials at area businesses. We'll visit either a mall or separate businesses where we'll give away the cards. It's good for anything from a free cup of coffee to a two-for-one night at the movies. It's a good daily identifier, a couple of steps up from a bumper sticker or a T-shirt.

**KZ:** Is your island marketplace a competitive one?

BD: Very competitive. What makes our station a curiosity is that we actually broadcast from Martha's Vineyard. Our studios are on the Vineyard. We have offices on both the Vineyard and in Falmouth, which is on the Cape. We are broadcasting from the Vineyard to the Vineyard and Cape Cod and Nantucket, whereas every other station is broadcasting from the Cape to the Vineyard and Nantucket. In terms of the competition, there are 13 or 14 radio stations including us in this market. They're all on Cape Cod, which is the metro of the area.

**KZ:** Is it a little like Boulder broadcasting to Denver, having a sort of broadcasting ambiance that's cool and hip?

BD: A little bit. The difference is that Martha's Vineyard is an island. Nothing really compares to that, both in terms of the pluses and the minuses. As far as ambiance, the Vineyard definitely has a very strong vibe.

**KZ:** What are the pluses of broadcasting from an island?

BD: So much is hard to explain. It's mainly a vibe. The Vineyard is a beautiful area, much like your area, Northern California. In fact, some of the beaches here remind me of Northern California. Physically, it's so beautiful and you have the mystique of an island. You're separate. You're away. Everything's a little bit easier. You leave your keys in the car. People's doors are unlocked.

**KZ:** So let's hear the minuses. At least your signal travels well over water.

BD: I don't look at things as minuses. We like to think of them as our lot and challenges in life. What I've always loved about living and working here and listening to our station is that the station pulls these communities together better than any other radio station. We pull in Martha's Vineyard

Nantucket and Cape Cod. We recently worked with a showing of the documentary *Miss Sarajevo*. Bill Carter, the director, came to the Vineyard, Woods Hole and Nantucket to do a showing of the movie and to talk about it. We put an advertising package together [for the film people] promoting the three communities. The whole experience was moving, especially the idea of the director planting himself in Sarajevo. U2 helped him. But to see our communities getting together plus the response of the organizers, they were amazed at how the people in Nantucket responded to the radio station. We played an interview with Bono and Luciano Pavarotti. Ultimately it was the organizers who noted how the station pulled the communities together. Watching an outsider and an advertiser respond to that was pretty nice. There have been a lot of success stories for those of us who work with WMVY. This is just one of the recent ones. People are blown away at how we get the word out because of the people who work at the station, the history of the station, and the nature of what we do.

**KZ:** GAVIN and WMVY have been working together for a long time. How have you seen the musical direction evolve over the last decade?

BD: We now have a sharper focus. Over the last five years we've increased our currents from 40 to 60 percent while still being able to hold onto the key vintage tracks and bands that have always been a part of the station. I've been here nine years and have vowed to myself that I would never turn around, look for some of the key music and ask myself, "Where did it go?" What we've managed to do is become more current-intensive while still holding onto our heritage, to keep a sense of longevity and history of the music. Only the new music is highlighted a lot more.

**KZ:** My perception, when I see Radiohead and Oasis, is that WMVY has added a little edge from the folkier days of the station.

BD: I don't know if it's edge. We have evolved from a sound where folksy acoustics dominated to a sound that's more mixed. The mix is more balanced between the Radioheads and Gin Blossoms to the Catie Curtises and Dar Williamses. Jackson Browne is way up on the list, too. He's an artist we've played all the way through.

**KZ:** While there's still an acoustic and bluesy feel, you seem to be rocking more.

BD: I agree. There's much more energy.

**KZ:** With all of the signals—heck, the whole Northeast has

BY KENT & KEITH ZIMMERMAN

# ***Levitation Entertainment***

*A Pioneer of Independent Promotion*



*First at A3!*



*A Ground Breaker at Public Radio Promoiiton*



*A Strong Reputation*



*Key Radio Contacts*



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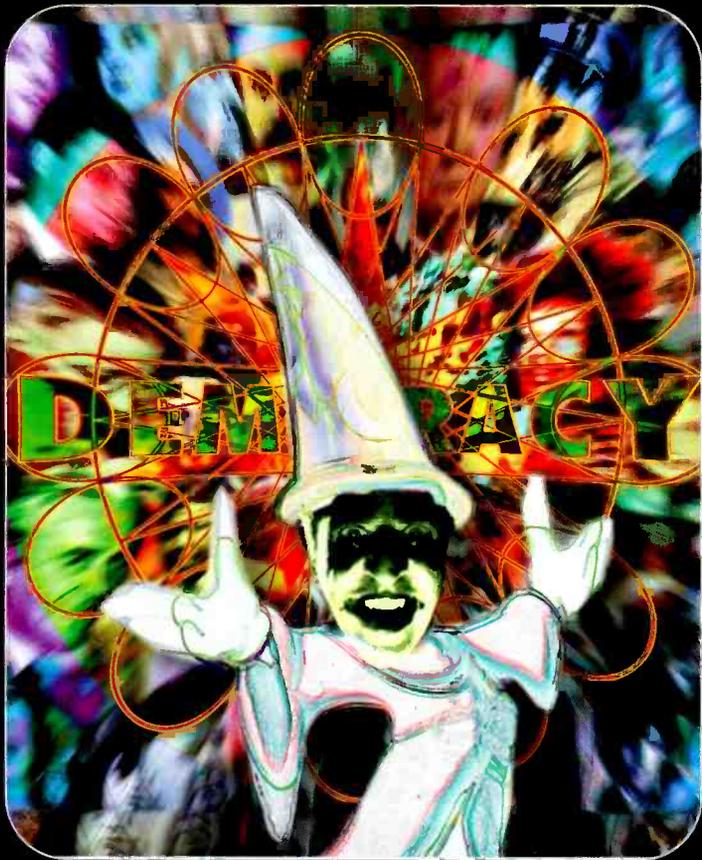
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# KILLING JOKE



## DEMOCRACY

THE FULL LENGTH ALBUM

CD-5 FEATURING REMIXES BY CHARLIE CLOUSER & DAVE OGILVIE / THE ORB / YOUTH

New this week: **120 MINUTES**

ON: 91X - San Diego  
 KXRK - Salt Lake City  
 WPLA - Jacksonville  
 WMRO - Hartford  
 KWOD - Sacramento  
 WOXY - Cincinnati

WXSR WFNX WNTX  
 WHTG WUNX WDST  
 WBER and many more...

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PRODUCED BY YOUTH  
 U.S. REPRESENTATION: JANET MCQUEENEY/MILLENEA

### GAVIN ALTERNATIVE

Continued from page 51

4) This photo was originally taken for the cover of GQ regarding a story on really handsome guys in alternative radio. Unfortunately (for them), a nude photo of Sandy Horowitz will run instead. That's Tim Johnstone from KQXR-Boise on the left, and John Stewart from KGDE-Omaha on the right.



5) I snuck behind the sound board to get this highly classified shot of the set list for Saturday night's festivities. After screaming "Freedom of the press!" at the top of my lungs over and over, I was finally allowed back in the club with my camera.

6) Jane from KNRK-Portland (left) talking to Allison Strong from KAEP-Spokane about maybe selling the cool Sub Pop jacket Allison was wearing. Allison hung tough and told Jane to go stuff it.



8) Don't look directly into their eyes! It's Leslie Fram from 99X-Atlanta (left) with husband (and really nice chap) Lanny West

(right). Lanny is also in the biz as manager of Becky Sharp and other fine bands (wait 'till you hear Grover). Looks like they had way too much fun on Saturday.



9) Eric and the three babes. Sub Pop's Monica Mylod (far left), Leslie Fram from 99X (left), Sub Pop's 1996 success, Eric Matthews (right), and Sub Pop's Susie Tennant (far right). They're all wondering why this shot has to be in GAVIN, and not some other more meaningful trade mag.

10) More Eric Matthews. This time Eric posed with Susie (left) and her new tiara she won for "Best Performance With Walking Pneumonia," and with Tim Johnstone from KQXR (right).

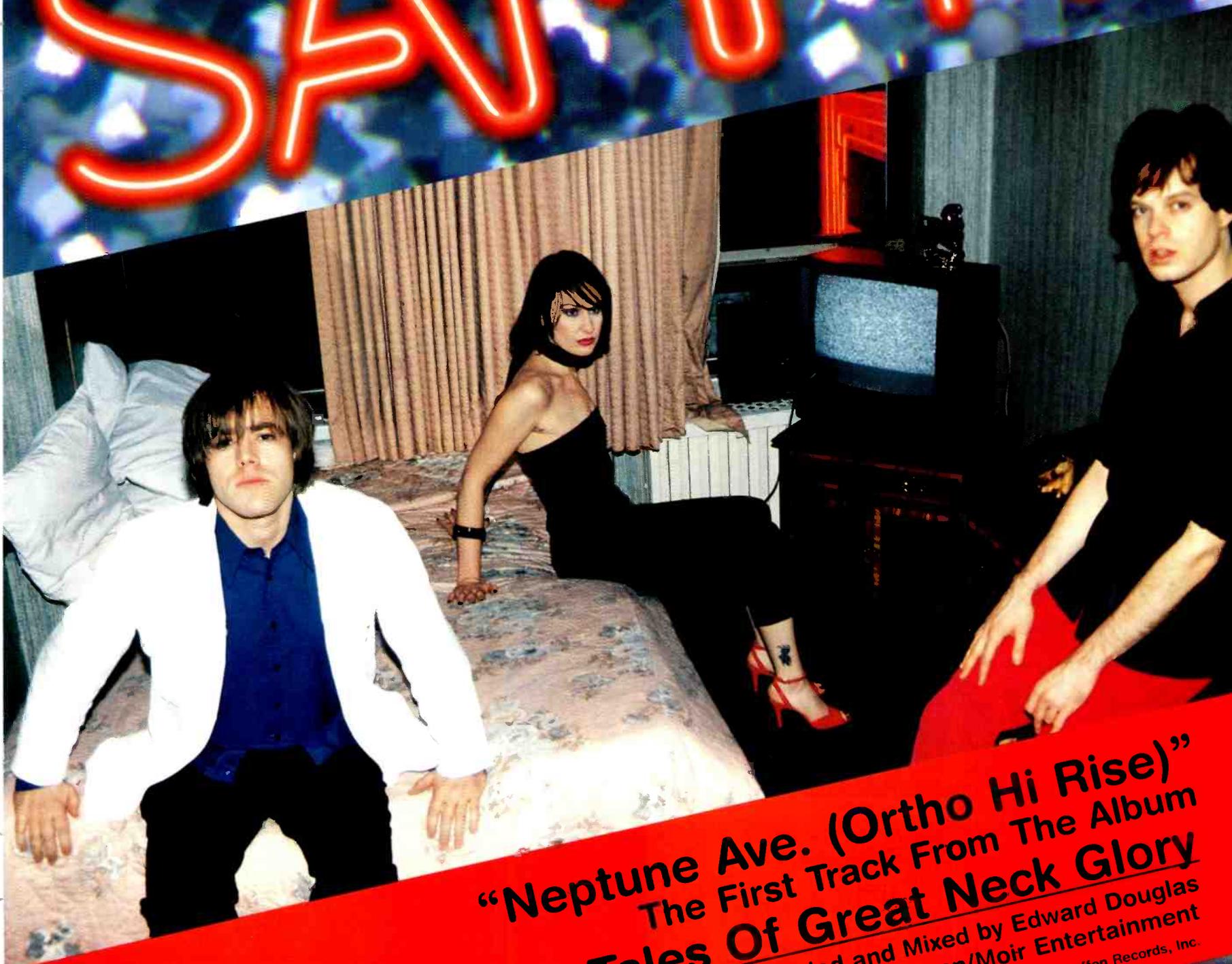


7) The whole concept of "jacket and tie" is normally completely alien to Rich Jensen, Sub Pop GM. But as GM, Rich rose to the occasion and proved to the company that he can be as much of a suck-up as anybody else. Love those glasses Rich.



not making this up. About the line of clothing I mean. Eric Matthews has really designed a line of clothing coming out soon. Call Susie or Monica and they'll give you the poop. Do I smell radio tie-in somewhere?

# SAMMY

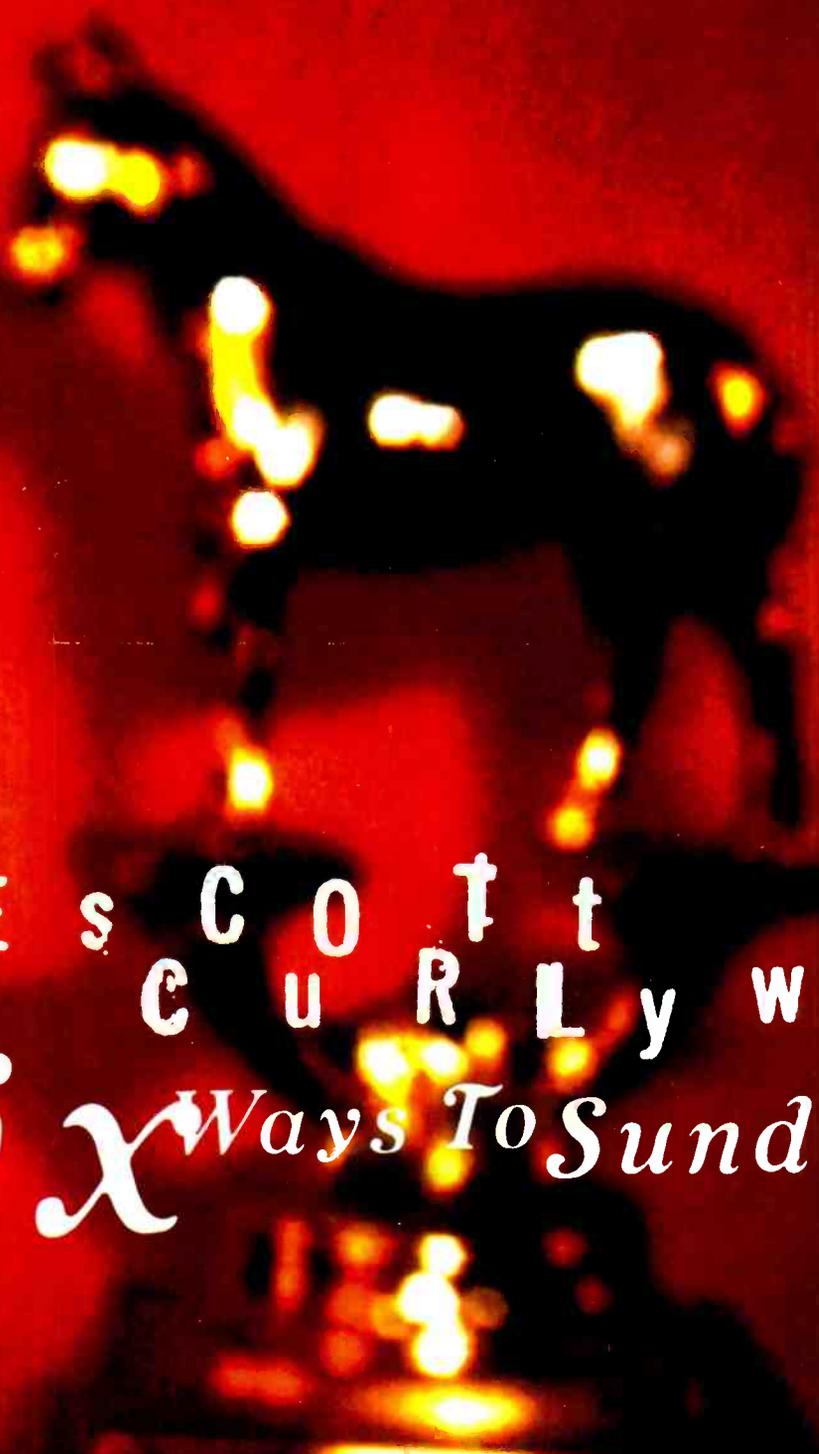


**“Neptune Ave. (Ortho Hi Rise)”**  
The First Track From The Album  
**Tales Of Great Neck Glory**

Produced by Luke Wood and Jesse Hartman  
Recorded and Mixed by Edward Douglas  
Management: Borman/Moir Entertainment

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P R E S C O T T  
C U R L Y W O L F  
*Six Ways To Sunday*



*Produced by Dave McNair  
Management - Gary Stanler*

*Check out the P. Wolf web site @ <http://www.livewolfe.com/prescott>  
or the Mercury web site @ <http://www.mercuryrecords.com/mercury>*



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**MOST ADDED**  
**CITIZENS UTILITIES (34)**  
**SAMMY (25)**

**RAGE AGAINST THE MACHINE (18)**  
**GUIDED BY VOICES (16)**  
**DJ KRUSH (15)**  
**MAN OR ASTROMAN? (15)**  
**THINKING FELLERS**  
**UNION LOCAL 282 (15)**

**TOP TIP**  
**JESUS LIZARD**  
*Shot (Capitol)*

The Jesus Lizard's *Shot* scores a HUGE debut at #10 this week. Stations employing Heavy artillery include KCPR, KCSU, KJHK, KUSF, WQFS, WRFL, WRSU, WTUL, WUJC, WUMS, WVFS, WVKR, WVXU, and WWVU.

**RECORD TO WATCH**  
**GAUNT**  
*Kryptonite (Thrill Jockey)*

Early advocates of *Kryptonite* include WZBC, KCOU, KCRP, KDVS, WSMU, WUNH, WVFS, and WXDU.

# Gavin College

2W LW TW

—	16	1	<b>STEREOLAB</b> - Emperor Tomato Ketchup (Elektra/EEG)
1	2	2	LUSH - Lovelife (4-AD/Reprise)
9	4	3	<b>VELOCITY GIRL</b> - Gilded Stars And Zealous Hearts (Sub Pop)
5	3	4	AFGHAN WHIGS - Black Love (Elektra/EEG)
2	6	5	<b>ARCHERS OF LOAF</b> - The Speed of Cattle (Alias)
7	1	6	GIRLS AGAINST BOYS - **House of GVSBB** (Touch & Go)
17	8	7	<b>BRAINIAC</b> - Hissing Prigs in Static Couture (Touch & Go)
24	18	8	<b>JUNED</b> - Every Night For You (Up)
6	7	9	GRIFTERS - Ain't My Lookout (Sub Pop)
<b>NEW</b>	10		<b>JESUS LIZARD</b> - Show (Capitol)
11	11	11	VERSUS - Deep Red (TeenBeat)
4	5	12	SPINANES - Strand (Sub Pop)
15	13	13	LOVE & ROCKETS - Sweet F.A. (American Recordings)
35	14	14	GODHEADSILO - Skyward in Triumph (Sub Pop)
—	33	15	<b>VAMPYROS LESBOS</b> - Sexadelic Dance Party (by Manfred Hubler & Siegfried Schwab) (Motel)
8	9	16	NICK CAVE & THE BAD SEEDS - Murder Ballads (Reprise)
—	38	17	<b>MOPED</b> - It Won't Sound Any Better Tomorrow (Summershine)
48	40	18	<b>BOYRACER</b> - In Full Colour (Zero Hour)
50	19	19	SUPERDRAG - Regretfully Yours (Elektra/EEG)
—	41	20	<b>SEPULTURA</b> - Roots (Roadrunner)
—	21	21	NEUTRAL MILK HOTEL - On Avery Island (Merge)
<b>NEW</b>	22		<b>SCHOOLHOUSE ROCK! ROCKS</b> - Various Artists (Atlantic)
45	45	23	<b>MARK EITZEL</b> - 60 Watt Silver Lining (Warner Bros.)
—	24	24	VARIOUS ARTISTS - Songs in the Key of X (Warner Bros.)
<b>NEW</b>	25		<b>MAN OR ASTROMAN?</b> - Experiment Zero (Touch & Go)
<b>NEW</b>	26		<b>WHORE</b> - Various Artists Play Wire (WMO)
44	—	27	<b>FUZZY</b> - Electric Juices (Tag/Atlantic)
<b>NEW</b>	28		<b>JUNE</b> - I Am Beautiful (Beggars Banquet)
—	29	29	WESLEY WILLIS - Rock 'N' Roll Will Never Die (Oglio)
<b>NEW</b>	30		<b>BOB MOULD</b> - Egoverride EP (Rykodisc)
<b>NEW</b>	31		<b>SCUD MOUNTAIN BOYS</b> - Massachusetts (Sub Pop)
19	32	32	OFFBEAT - A RED HOT SOUND TRIP - Various Artists (Red Hot/Wax Trax!/TVT)
—	35	33	<b>MONEY MARK</b> - Mark's Keyboard Repair (Mo'Wax/ffrr/London)
—	34	34	SPARKLEHORSE - Chords I've Known (Slow River/Capitol)
<b>NEW</b>	35		<b>CRACKER</b> - The Golden Age (Virgin)
—	36	36	GUIDED BY VOICES - Official Ironman Rally Song EP (Matador)
—	37	37	SLEATER-KINNEY - Call the Doctor (Chainsaw)
13	17	38	SILKWORM - Firewater (Matador)
—	39	39	IDAHO - Three Sheets to the Wind (Caroline)
40	—	40	<b>CAST</b> - All Change (Polydor)
12	12	41	LUNA - EP (No. 6)
18	26	42	BAD RELIGION - The Gray Race (Atlantic)
<b>NEW</b>	43		<b>LIFTER</b> - Melinda (everything was beautiful and nothing hurt) (Interscope/AG)
<b>NEW</b>	44		<b>FUGEES</b> - The Score (Ruffhouse/Columbia/CRG)
<b>NEW</b>	45		<b>THE COWS</b> - Whorn (Amphetamine Reptile)
22	22	46	MAGNAPOP - Fire All Your Guns At Once (Priority)
47	47	47	LOTION - Nobody's Cool (SpinArt)
25	25	48	7 YEAR BITCH - Gato Negro (Atlantic)
23	23	49	COMBUSTIBLE EDISON - Schizophonic (Sub Pop)
20	20	50	ROLLERSKATE SKINNY - Horsedrawn Wishes (Warner Bros.)

## Inside College BY SEANA BARUTH

### Think the Unthinkable



It's hard to believe, it's difficult to accept, it's ludicrous, unimaginable and extraordinary. But it's true. A&M's **Scott Carter** no longer calls college radio. After five fun-filled years of manful college radio promotion, Scott has moved into A&M's product management department. I know that the term "product management" has a delightfully vague, euphemistic quality to it (sort of like corporate or government double-speak, i.e. "downsizing" for "firing," "neutralizing" for "murdering," or "trickle-down economics" for "fuck the poor"), but it's actually a key, artist-development-intensive position.

Scott explains his new gig as, "It's like you're doing all the marketing for a band and coordinating the whole project from video shoot to single selection to tour plans." Carter will be managing the products of **16 Horsepower**, **Cast**, **Kelly Willis**, and **Nuno B.** from **Extreme**, among others. Concerning his departure, Mr. Dinky Pickle comments, "Although I am happy to be moving up the ranks at A&M, I am sure I'll soon be missing the adrenaline rush of an add date, the pride of having a top ten record, and especially the oft-heard sound of, 'this user's mailbox is full.'"

**Jay Hugen** is your new A&M college contact; you can reach him at (213) 856-7139.

Capitol's college department is also undergoing some pretty huge changes. The lovely **Misha Anderson** has departed promotion entirely to sell advertising for *Spy Magazine*, and **Tommy Daley**, who has been at the helm of college promo for a couple of years now, has been upped to National Director of Rock Radio, a position he'll take over May 1. Tommy will bequeath management of the Cage to **Mike Snow** when he begins calling active rock (and some commercial alternative) stations next month.

"It hasn't really hit me that I'm not going to be talking to college anymore," Daley says. "I just want to thank everyone who has been cool; there really are a lot of cool people out there."

In more job-related news, **Lawrence Lui** from **WNYU** has accepted a position doing college promotion at New York's **Big Cat** imprint. Lawrence will, we believe, continue in his capacity as NYU's music director—at least for the time being. You can reach Lawrence at Big Cat at (212) 941-6060, and his WNYU office hours are now in the evening, MTuWF from 6:30 - 9 p.m. Also, **Kelly Eagan** from **WBNY** has recently begun interning for **Righteous Babe Records**.

Finally, congratulations to **Sub Pop** on their eighth anniversary and their phenomenally successful birthday bash. The party, held last weekend at Seattle's Showbox, featured performances from **godheadSilo**, **Jale**, **Thornetta Davis** and **Sebadoh**, and drew a huge crowd—it seemed like the whole Northwest was in attendance. Here's the only photo I have from the event (thanks, **Max**), but it's not very representative. Pictured: **Kristen Meyer** (Sub Pop) and **Seana Baruth** (GAVIN).



Not pictured: **Don Yates** (KCMU), **Bryan Ritter** (KUGS), **Fred Schaaf** from **KPSU**, **KWVA's Scott Drew**, four generations of **KAOS** music directors, **Andy Peebles** from **KZUU**, **Wayne Storer** of **KUPS**, the **Want Adds' Dave Sanford**, and **CMJ's Lydia Anderson** and **Dawn Sutter**. ●

Editor: SEANA BARUTH

College reports accepted Mondays 9 a.m.-4 p.m. and Tuesdays 9 a.m.-3 p.m.  
 Station Reporting Phone: (415) 495-1990 • GAVIN Fax: (415) 495-2580

**MOST ADDED**  
**GEORGE MICHAEL (73)**

**AL GREEN (32)**

**JANE KELLY WILLIAMS (28)**

**\*TRACY CHAPMAN (27)**

**\*THE JARS (27)**

**\*HOOTIE & THE BLOWFISH (27)**



**TOP TIP**

**GEORGE MICHAEL**  
*"Fastlove"*  
 (DreamWorks/Geffen)  
 Nearly 30% of the  
 format ADDS this one  
 out-of-the-box.

**RECORD TO WATCH**

**AL GREEN**

*"Love Is A Beautiful Thing"*  
 (Miramax/Hollywood)

Thirty-two first week ADDS is Mr.  
 Green's best A/C start in years.

**Gavin A/C**

*Adult Contemporary*

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	<b>CELINE DION</b> - Because You Loved Me (550 Music)	11	232	0	6885	+69	154	46	23	9
2	<b>MARIAH CAREY</b> - Always Be My Baby (Columbia/CRG)	12	210	3	5864	+311	120	47	31	9
3	<b>LIONEL RICHIE</b> - Don't Wanna Lose You (Mercury)	6	201	2	5051	+332	89	51	45	14
4	<b>WHITNEY HOUSTON &amp; CE CE WINANS</b> - Count On Me (Arista)	10	186	2	4754	+199	87	47	37	13
5	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	20	175	0	4584	-190	82	41	44	8
6	JANN ARDEN - InSensitive (A&M)	25	165	5	3890	-329	59	44	39	19
7	<b>GIN BLOSSOMS</b> - Follow You Down (A&M)	13	138	5	3744	+155	76	35	19	7
8	<b>BoDEANS</b> - Closer To Free (Reprise)	12	127	5	3475	+275	67	26	26	8
9	<b>HOOTIE &amp; THE BLOWFISH</b> - Old Man & Me (Atlantic)	3	166	26	3457	+1081	43	38	54	29
10	<b>JACKSON BROWNE</b> - Some Bridges (Elektra/EEG)	11	141	7	3234	+228	51	36	36	17
11	<b>GLORIA ESTEFAN</b> - Reach (Epic)	4	171	25	3192	+812	29	42	59	38
12	SEAL - Don't Cry (Zit/Warner Bros.)	21	122	0	3047	-110	56	25	29	11
13	<b>JIM BRICKMAN</b> - By Heart (Windham Hill)	12	133	2	3026	+67	51	27	38	16
14	<b>ALANIS MORISSETTE</b> - Ironic (Maverick/Reprise)	16	116	6	2907	+222	54	26	22	13
15	<b>TRACY CHAPMAN</b> - Give Me One Reason (Elektra/EEG)	8	135	27	2756	+838	35	30	43	24
16	<b>MIKE &amp; THE MECHANICS</b> - Another Cup Of Coffee (Atlantic)	8	115	1	2725	+98	44	36	28	5
17	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	12	116	1	2711	-645	38	43	25	9
18	<b>TINA ARENA</b> - Chains (Epic)	6	140	13	2692	+406	32	31	39	35
19	<b>JOE BEAN ESPOSITO</b> - One Track Mind (Pool Party)	12	112	5	2619	+142	40	37	23	11
20	EVERYTHING BUT THE GIRL - Missing (Atlantic)	80	103	6	2477	-176	40	27	27	8
21	<b>MICHAEL W. SMITH</b> - I'll Lead You Home (Reunion/Arista)	7	121	7	2374	+243	22	34	45	17
22	ROD STEWART - So Far Away (Lava/Atlantic)	19	110	1	2358	-353	28	34	32	15
23	ACE OF BASE - Lucky Love (Arista)	15	100	2	2286	-773	29	35	27	7
24	NATALIE MERCHANT - Wonder (Elektra/EEG)	19	95	3	2256	-207	34	24	24	12
25	<b>MADONNA</b> - Love Don't Live Here Anymore (Maverick/Warner Bros.)	5	116	19	2054	+540	12	32	43	26
26	<b>MICHAEL STANLEY</b> - Sha La La La (Intersound)	7	98	3	1943	+145	17	34	35	11
27	<b>SELENA</b> - I'm Getting Used To You (EMI)	6	112	10	1906	+226	14	27	35	28
28	<b>TRISHA YEARWOOD</b> - On A Bus To St. Cloud (MCA)	13	98	7	1757	+152	9	25	42	22
29	<b>ALL-4-ONE</b> - These Arms (Blitz/Atlantic)	6	100	13	1724	+205	8	30	31	30
30	MELISSA ETHERIDGE - I Want To Come Over (Island)	16	75	0	1721	-290	27	19	16	13
31	THE BEATLES - Real Love (Capitol)	10	80	2	1635	-651	19	26	21	12
32	<b>WYNONNA</b> - To Be Loved By You (Curb/MCA)	5	95	10	1569	+298	7	28	29	29
33	<b>JANE KELLY WILLIAMS</b> - Breaking In To The Past (Parachute/Mercury)	4	101	28	1561	<b>NEW</b>	4	20	47	28
34	ALANNAH MYLES - You Love Who You Love (TVT)	12	80	0	1516	+9	15	23	25	17
35	MARIAH CAREY - One Sweet Day (Columbia/CRG)	26	74	0	1469	-305	15	16	26	16
36	<b>JESSICA</b> - Slain Angels (Moonridge)	12	70	2	1402	+133	11	25	27	7
37	<b>DOG'S EYE VIEW</b> - Everything Falls Apart (Columbia/CRG)	8	69	9	1399	<b>NEW</b>	16	18	20	13
38	HOOTIE & THE BLOWFISH - Time (Atlantic)	26	54	1	1289	-124	19	12	17	6
39	AMY GRANT - The Things We Do For Love (Hollywood)	13	64	1	1243	-688	10	22	20	12
40	PETER CETERA - Faithfully (River North)	20	59	0	1168	-245	13	14	14	18

**Chartbound**

	Reports	Adds	SPINS	TREND
<b>NEIL DIAMOND</b> - "Marry Me" (Columbia/CRG)	80	15	1017	+198
<b>*GEORGE MICHAEL</b> - "Fastlove" (DreamWorks/Geffen)	73	73	897	+897
<b>THE BLENDERS</b> - "Charlie Anybody" (Orchard Lane)	70	14	976	+302
<b>SORAYA</b> - "Suddenly" (Island)	66	7	995	+143
<b>CELINDA PINK</b> - "Unchained" (Step One)	60	8	1060	+143

Total Reports This Week 245; Last Week 245  
 Editor: **RON FELL**  
 Associate Editor: **DIANE RUFER**  
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 GAVIN Fax: (415) 495-2580

**Inside A/C**



BY **RON FELL**

**Success by Association and Hard Work**



**Elaine Locatelli**, Columbia Records' Senior Director of National A/C Promotion, is a five-time winner

of the GAVIN A/C Promotion Person of the Year award.

Locatelli began her career in the music business as an executive secretary at RCA Records in New York City but was soon promoted to a coordinator/administrator working with Senior VP of Promotion **John Betancourt**. Locatelli came in regular contact with other rising stars in the music business, including **Tommy Mottola**, who was managing **Hall & Oates** at the time, **Don Ienner**, who was VP of Promotion for Millenium Records, and **Phil Quartararo**, who was a Regional Promotion Manager for RCA. **Bonnie Goldner**, **Bob Catania** and **Mike Becce** were on RCA's national staff, while **John Boulos**, **Brenda Romano**, **Butch Waugh**, **Kerry Wood**, and **Burt Baumgartner** were locals.

Soon after John Betancourt left RCA for PolyGram, Elaine followed, and spent nearly five years in promotional administration alongside **David Leach**, **Chris Lopes** and **Joe Riccitelli**. Eight years ago, she joined Columbia Records.

Thanks to her past association with Tommy Mottola, now President and COO of Sony, in 1988, Locatelli was introduced to Columbia's Senior VP of Promotion **Mark Benesch**, who hired her as Associate Director of A/C Promotion, working with **Mike Martucci**. "I'll never forget the first day, when Mike said, 'Go into that office and start calling

Continued on page 68

# Grammy Award winner Michael W. Smith

**"I'LL LEAD YOU HOME"**  
has already found a home  
on over 125 stations!

"Hit songs. Sold out shows. Michael W. Smith delivers. 'I'll Lead You Home' is another Michael W. Smith song that works."  
Bill Wertz/WQLR

"'I'll Lead You Home' is a song that really moves me. It touches our listeners. I can't wait to see Michael perform it live."  
Cathy Harrison/WAFY

"Michael's concert is one of the top ten shows I've ever seen. His positive lyrics have a great impact on our community, and our phones are ringing off the hook!"  
RJ Heck/KIXR

WVOK	KORQ	WKHW	KJLS	KDBB	KIZZ	WEAI	WQLR	WFDL	WCTW	KCMT	KOJM	KBVI	WNNC
WAWV	KMXR	WVLT	KLKC	KLOZ	KIXR	WRZQ	WFMK	WDUX	WNYR	KVYN	KBMG	KVRH	WTCB
WAHR	KELI	WMT	KLWN	KZZT	KTLS	WGLM	WJER	WRJC	WLZW	KZSQ	KYTE	KTQM	WIBZ
KEZU	KQXT	KDEC	KSCB	KMXL	KSDN	WLBC	WNKO	WEZN	WHLM	KNTI	KGY	KSDQ	WKHI
WEBS	KTWN	KEZT	KKBJ	KOKO	KCCR	WBLG	WLQT	WRCH	WPXZ	KKBN	KMAS	KTHO	WEVA
WDEF	KVIC	KRTI	KYMN	KNIM	KELO	WHHT	WFRO	WILI	WLSW	KWXX	KIKO	KBLQ	WTVR
WKXD	WSRV	KAYL	KFML	KFYR	KWAT	WKHG	WHIZ	WGD	WWLI	KFMN	KWAV	WHLG	WMVA
WZDQ	WTR	KLMJ	KBJJ	KGWB	WXLT	WQXQ	WRCO	WTSX	WGMT	KATW	KSBL	WEAT	WMQC
WQLJ	WAFY	KOLS	KDIO	KZLT	WFPS	WVHQ	KFIZ	WGFB	KCRE	KMVX	KKLI	WCTU	

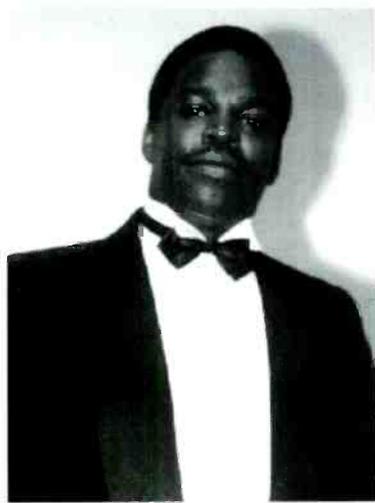




# On-line

BY QUINCY MCCOY

## The New Russian



**Reginald E. Thomas, Jr.—MMI Vice President/Sales and Radio 7 Moscow GM (also pictured at bottom right in his military days).**

**R**eggie Thomas is only 37 years old, and his life has already come full circle. He is now in Russia working for the same corporation that paid for his college education in America, which led to his career in broadcasting. The year Reggie Thomas graduated from Hempstead High in Long Island, New York, Metromedia Inc. began offering a full four-year scholarship each year to St. Johns University. Almost 7,000 students applied, and Thomas won.

His start in radio was delayed because St. Johns' radio station, WSJU, didn't allow any blacks in the late '70s. Instead, Thomas interned at Metromedia's Channel 5 in New York City. He also worked as a janitor and computer circuit board builder until graduation. He, then joined the military and worked for the Department of Defense. He learned to speak Russian and served as a Russian linguist.

While working for the Defense Department, Thomas began selling part-time for WXYV (V-103)-Baltimore. After the service he began working as a full-time sales rep for V-103 in 1985. 1987, he went to WUSL (Power 99)-Philadelphia for two years, then returned to V-103 and its sister station WCAO/AM as local sales manager.

Next he became GSM for WLIF-FM in Baltimore. He worked for the Infinity station for two years before heading to New York to run WLIB/AM. Thomas joined Metromedia in February as Vice President of Sales for Metromedia International and General Manager of one of four stations it owns in Russia, Radio 7 in Moscow.

**How did you get this job?**

I met Bill Hogan when I was working for Infinity, at one of Mel Karmazin's

incredible managers meetings in Cancun. We were the only two people on the beach in the water. I told him about my Russian background. A year later he became Executive VP for Metromedia International, under Carl Brazell, controlling the stations in Eastern Europe. After I left WLIB, I called and reminded him of our conversation on the beach. It took about two months, but I was hired to do sales. Then the GM in Moscow was moving to the Budapest station, so they needed someone who could speak Russian to take over.

**How is the ownership structured for Metromedia stations over there?**

The stations are joint ventures in every country except Hungary. Metromedia is teamed up with a local owner, but Metromedia always has the lion's share.

**What kind of station is Radio 7?**

It's a 24-hour Russian-speaking station, at 104.7 FM. We have Russian jocks playing western adult contemporary music, like Michael Jackson, Sting, Madonna, Janet Jackson, two Russian hits, and one short classical piece an hour. Plus we have news every half hour, provided by a service similar to the Associated Press.

**Is the station personality-oriented?**

Not yet. The jocks here stay close to the format. Stations in Russia for the most part aren't into promotions. But I intend to make Radio 7 very promotional-driven. I plan to get our jocks out into the community and develop a one on one relationship with the listeners. We're going to be moving in the direction of more cross-promotion and sampling promotions with beverage and food companies. For example, the first Baskin Robbins factory and Dunkin' Donuts cafe, are coming to Moscow and we will handle the grand opening events.

**What is your station's target demo in Moscow?**  
Our audience is considered the upscale Russian listener. The New Russian. The New Russians are enjoying their new freedom to travel. The New Russian is making about \$2,000 a month (the average Russian makes about \$200), drives new cars, and they support privatization of new businesses in Russia. On Radio 7 we do a lot of travel features. This

relates directly to the new sense of freedom the New Russian has.

**Where is your station ranked right now?**

In the latest Comcon 2, which is the equivalent to Arbitron in the US, although it's executed by telephone survey only, we are currently at number 7 in the market. The research we've conducted indicates that we're moving up rapidly. Our music research is handled by Owen Leach's company, Number One Research. He's doing focus groups with our target demo of 25-50, testing our music and the competition's. We are playing just the highest-testing music. That includes the Russian and classical music as well. We're making great strides, and I expect us to be Number One sooner than later.

**Who is your Number One competitor?**

The station we have to beat is a joint venture between the French and the Russians called Europa Plus. They have about a three-year head-start on everybody else. They also are an adult contemporary station. Of all the privately-owned stations, they have the largest share. Europa Plus pulls down about 40 percent of the revenue in the market, that means they're grossing around \$20-40 million a year. The agencies over here are used to buying only about

Russian, and a female sales rep is also from the US. She also speaks Russian.

**What is the business environment like in Russia?**

It's a very difficult place to work. The phone systems don't always work. There are government restrictions on advertising. For example on cigarettes, and liquor. Everything over here is cash in advance. It's a challenge because you don't have all the tools at your disposal to do your job. This is not a function of the company, it's a function of Russian society. We also have strict laws placed on us by the American government. We're not allowed to deal in black market dollars, and the Mafia here is very strong and play a role in business. Sometimes Moscow reminds me of the wild west; anything goes and the potential for growth is immense. It took American radio 50 years to bill \$30-40 million, we'll do that in 10 years or less here in Moscow. American big business is looking at this trend with lust in their eyes.

**What's it like being a black man running a station in Moscow?**

It's different than in the States. These people tend to judge you based on character and action, rather than skin color. Because I speak Russian, people at the agencies, my drivers, people at the station, were very surprised and delighted to have a GM who speaks the language. When people realize that I can do business in their language, the playing field stays even. Russians are very skeptical people because they've been lied to for so many years. Once they realize you're genuine, committed, and are willing to help them accomplish their goals, they're okay and you're okay.

**What's the vibe outside of the radio and corporate environment?**

You know you're not home. I can go three days without seeing any black faces. I get stared at a lot because I'm the only black guy around for miles. But once I speak Russian to people, they become very comfortable. It gets pretty lonely at times. I miss my family and friends, but I think this is one of the best opportunities that's ever been presented to me. I don't want to sound corny but I would never have dreamed that one day I would merge my language skills with my radio knowledge and end up working for Metromedia in Russia. This is an unbelievable, amazing ride.



three or four stations deep, out of the 16 outlets in Moscow.

**Who is your Program Director?**

I have a 24-year old Bulgarian named Strastmir Kulinski. He is one of the smartest guys I've ever worked with. He speaks Russian and English. He was promoted to Radio 7 from one of the smaller Metromedia stations. He does what all good PD's do—handles the people, executes the format and he's terrific with Selector.

If you're wondering how many more Americans are at the station, my sales manager is American and speaks

# Gerald Levert & Eddie Levert, Sr. Get Your Thing Off

The new single from the gold album  
Father & Son.



Produced by Eddie Levert, Sr. & Dwain Mitchell  
for Travel Production Company, Inc.

Management and Direction:  
Travel Production Company, Inc.   
and Levert Management, Inc. 

Eddie Levert, Sr. appears courtesy  
of Elektra Records

On Eastwest Records America compact discs and cassettes. <http://www.elektra.com>

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**MOST ADDED**

**DE LA SOUL**  
 "Tha Bizness" Feat. Common  
 (Tommy Boy)  
**MOBB DEEP/QUEEN LATIFAH**  
 "Back at You"/"Elements I'm Among"  
 (Flavor Unit/Elektra)



**TOP TIP**

**MIC GERONIMO**  
 "Wherever You Are"/  
 "Men vs. Many" (Blunt)  
 Mic has a loyal college radio following, and this single is his catchiest yet. The adds keep comin'....

**RECORD TO WATCH**

**InI**  
 "Fakin' Jax"  
 (Soul Brother/Elektra/EEG)  
 In just one week, this record has taken off. Debuting at #28, InI is steamrollin' past all Fakin' Jax.

**Gavin Rap**

2W	LW	TW	
\$	1	1	<b>CHINO XL</b> - No Complex (American)
	5	3	<b>GHOSTFACE KILLA</b> - Motherless Child (Flavor Unit/Elektra)
\$	5	3	<b>JAY-Z</b> - Dead Presidents (Roc-A-Fella/Freeze/Priority)
21	18	4	<b>MAD LION</b> - Double Trouble Remix (Wreck/Nervous)
\$	4	5	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
13	7	6	<b>SHYHEIM</b> - This Iz Real (Noo Trybe/Virgin)
\$	2	7	DON'T BE A MENACE...SOUNDTRACK - Lost Boyz "Renee" (Remixes) (Island)
\$	6	8	THE GENIUS - Shadowboxin' Feat. Method Man (DGC)
\$	8	9	<b>FAT JOE</b> - Envy/Firewater (Relativity)
14	11	10	<b>HEATHER B</b> - Headz Only Knew (Pendulum/EMI)
\$	14	11	<b>THE GROUP HOME</b> - Suspended In Time remix feat. Groove Theory (Payday/FFRR)
\$	9	12	A.Z. - Doe or Die (EMI)
7	10	13	KOOL KEITH AKA BIG WILLIE SMITH - Wanna Be A Star/Slide We Fly (Funky Ass Records)
—	27	14	<b>SADAT X</b> - Hang 'Em High/Stages And Lights (Loud/RCA)
10	13	15	THA DOGG POUND - New York, New York (Death Row/Interscope)
15	16	16	CELLA DWELLAS - Perfect Match (Loud/RCA)
32	20	17	<b>LORD FINESSE</b> - Game Plan/Actual Facts (Penalty)
39	33	18	<b>DA YOUNGSTA'S ILLY FUNKSTAZ</b> - Verbal Glock (PopArt)
\$	22	19	<b>GOODIE MOB</b> - Soul Food/Goodie Bag (LaFace/Arista)
\$	17	20	BAHAMADIA - Uknowhowwedu/True Honey Buns (Dat Freak Sh*t) (Chrysalis/EMI)
19	19	21	ROYAL FLUSH - Movin' On Ya Weak Production (Blunt)
25	25	22	<b>BIG NOYD</b> - Recognize & Realize (remix) (Tommy Boy)
<b>NEW</b>	23		<b>LARGE PROFESSOR</b> - The Mad Scientist (Geffen)
6	12	24	BROADWAY - Must Stay Paid (Nervous)
\$	15	25	REDMAN - Funkorama (Interscope)
26	24	26	WC & THE MAAD CIRCLE - The One (Payday/FFRR)
—	35	27	<b>THE GETO BOYS</b> - World Is A Ghetto (Rap-A-Lot/Noo Trybe)
<b>NEW</b>	28		<b>InI</b> - Faxin' Jax featuring Pete Rock (Elektra/EEG)
\$	21	29	NONCHALANT - 5 O'Clock (MCA)
<b>NEW</b>	30		<b>ORGANIZED KONFUSION</b> - Bring It On Remix (Priority)
29	32	31	<b>NON PHIXION</b> - Legacy/No Tomorrow (Fal Beats/Serchlite)
<b>NEW</b>	32		<b>WHITEY DON</b> - Artical Pt. II (Jive)
28	28	33	<b>POSITIVE K</b> - Mr. Jiggliano/It's All Gravy (Funky Broadway Music Group)
\$	40	34	<b>25 TA LIFE</b> - LA, LA featuring Mobb Deep, Kapone, Noriega (Dolo/25 Ta Life)
—	38	35	<b>MC EHT featuring COMPTON'S MOST WANTED</b> - Thuggin It Up (Epic Street)
22	26	36	MANNISH - Jive U Da Mann (Correct/Grindstone Ent.)
<b>NEW</b>	37		<b>MC REN</b> - The Mad Scientist (Ruthless/Relativity)
\$	29	38	PHARCYDE - Drop Remix (Delicious Vinyl/Capitol)
<b>NEW</b>	39		<b>FAB 5: HELTAH SKELTAH/O.G.C.</b> - Letlaur Letlah...Pt. 2/Lettha Brainz Blo (Duck Down/Priority)
30	36	40	ONE MILLION STRONG - 2Pac & B.I.G. "Runnin'" (Mergela/Solar)

**Chartbound**

<b>SMOOTHIE DA HUSTLER</b> - "Hustler's Theme" (Profile)	<b>FUGEES</b> - "Killing Me Softly"/"Cowboys" (Ruffhouse/Columbia/CRG)	<b>DE LA SOUL</b> - "Tha Bizness" Feat. Common (Tommy Boy)
<b>PERVERTED RYM THROWWA</b> - "MC's Ain't Sayin' Nuthin'" (Scientists of Sounds)	<b>SUBSTITUTE SOUNDTRACK</b> - Mack 10, Ras Kass (Priority)	<b>MOBB DEEP/QUEEN LATIFAH</b> - "Back at You"/"Elements I'm Among" (Flavor Unit/Elektra)

**Like That!**

BY THEMBISA S. MSHAKA

**Sex, Vinyl, and Reality**



I continually defend the right of free speech, to which all Americans are entitled, noting that despite the views of the political far right, the First Amendment does include hip-hop artists. However, while the artist is "free" to record anything he or she wants, radio is held accountable by their listeners. It seems that lyrics like "Niggaz, grab ya dicks if you love hip-hop" and "He's mine/you might've had it once but I got him all the time," by **Junior M.A.F.I.A.** and **MoKenStef** respectively, are now getting on the *last* nerve of more than a few programmers.

Although stations must play what the people want to hear in order to remain successful, many programmers feel their listeners' well-being and quality of life should be considered along with their desires and tastes. As **Afua Brown** of **SW Networks** says, "it's not about censorship, it's about responsibility."

The latest song to bring this issue of hit record vs. artist accountability to the fore is **Jay-Z's** "Ain't No Nigga," released on **Roc-A-Fella Records**. The song features skilled **Def Jam** rapper **Foxxxy Brown** on a call-and-response hook that swings, "Ain't no nigga like the one I got/No one can f\*ck you better/He sleeps around but he gives me a lot/Friends tell me I should leave you alone/Tell them freaks to find a man of they own."

The use of what has come to be called "the 'N' Word" in any fashion is abhorrent; it's far from affectionate or cool and is tied to the ugliest chapters in the African descendant's experiences in America. Additionally, Foxxxy Brown sadly displays an absence of self-esteem as she accepts infidelity and unsafe sex in exchange for designer clothes and Lexus keys; the excessive brand-name dropping sounds like a wounded spirit's attempt to seek empty refuge in instant gratification. Her words are made all the more

hurtful by their fall from her own tongue—usually this kind of disrespect comes from the voice of another. Is this the voice of young female America? In real life, neither the braggadocious brother nor the settling sister win in this relationship.

**WMUA's** rap director **Shannon Magee** points out that a hit record that glorifies negative messages is a hit that misses, especially at the college level. Magee says, "I feel a responsibility as a DJ, programmer, parent, community member, and as a woman not to reinforce negative messages. I do not believe a female wants a man who's sleeping with any and everybody."

**WVUM's Darnella Dunham** is unequivocal: "I can't play this [record] in good conscience knowing how hard kids listen to my show. My 16-year old sister should know that [Foxxxy's] attitude is not okay."

As commercial stations around the country add the song into significant rotation, hit potential might once again have the edge over positivity. **HOT 97-New York** has been playing the duet heavily, and **APD Tracy Cloherly's** reason is simple: "It's our #5 best-testing record, and it's among our most requested." When asked if the ladies complain about Foxxxy, Cloherly replies, "absolutely not. They love this record word-for-word. Though I find it distasteful, the audience loves it."

Based on these responses, it becomes clear that responsibility is in the eye of the programmer. The holders of that position have the power to affect the social and sexual health of America's youth....Between Jay-Z and the exciting new **America Is Dying Slowly (A.I.D.S.)** compilation, programmers have more than enough reason to keep running those safe sex promos. Big up to executive producers **Grace Harry** and **Rene McLean** at

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

# QUEEN LATIFAH

*Elements I'm Among*

Produced by Easy Mo Bee

Sunset Park soundtrack features  
all-new music by

**2Pac, Tha Dogg Pound, Queen Latifah,  
Ghostface Killer featuring Raekwon,  
Junior M.A.F.I.A., 69 Boyz featuring Quad City DJ's,  
Aaliyah, MC Lyte featuring Xscape,  
Mobb Deep, Onyx, Groove Theory,  
Big Mike, Adina Howard**

Album in stores April 23. Movie opens April 26.

QUEEN LATIFAH appears courtesy of Motown Records Co. L.P.

Executive Soundtrack Album Producers: Sha-Kim, Queen Latifah, Kay Gee, Sylvia Rhone, Merlin Bobb  
Co-Executive Soundtrack Album Producer: Dedra Tate-Rice  
Executive Music Producer: Anita Camarata



# Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	<b>BUSTA RHYMES</b> - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
4	3	2	NONCHALANT - 5 O'Clock (MCA)
2	2	3	L.L.COOL J - Doin' It (Def Jam Recording Group)
7	5	4	<b>LOST BOYZ</b> - Renee (Island)
3	6	5	<b>FUGEES (REFUGEE CAMP)</b> - Fu-Gee-La (Ruffhouse/Columbia/CRG)
6	7	6	<b>M.C. LYTE</b> - Keep On Keepin' On (Flavor Unit/Elektra)
8	8	7	<b>GOODIE MoB</b> - Soul Food (LaFace/Arista)
5	4	8	JUNIOR MAFIA - Get Money (Big Beat/Atlantic)
12	10	9	<b>JAY-Z</b> - Dead Presidents (Roc-A-Fella/Priority)
9	9	10	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy)
16	17	11	<b>THE GROUP HOME</b> - Suspended in Time remix feat. Groove Theory (Payday/FFRR)
21	21	12	<b>CHINO XL</b> - No Complex (American)
17	12	13	PHARCYDE - Drop (Delicious Vinyl/Capitol)
14	11	14	THE GENIUS - Shadowboxin' Feat. Method Man (Geffen)
—	20	15	<b>LARGE PROFESSOR</b> - The Mad Scientist (Geffen)
—	18	16	<b>THE CLICK</b> - Scandalous (Sic Wid It/Jive)
13	14	17	SMOOTHE DA HUSTLER - Hustler's Theme (Profile)
19	13	18	BAHAMADIA - Uknowhowwedu (Chrysalis/EMI)
15	15	19	A.Z. - Doe or Die (EMI)
11	16	20	FAT JOE - Envy (Relativity)
10	23	21	<b>REDMAN</b> - Funkorama (Interscope)
—	22	22	25 TA LIFE - LA, LA feat. Capone & Noriega(Mobb Deep) and Tragedy (Dolo/25 Ta Life)
24	25	23	<b>RAPPIN' 4-TAY</b> - Ain't No Playa (Chrysalis/EMI/Rag Top)
—	24	24	8 BALL M.J.G. - Space Age Pimpin' (Suave/Relativity)
<b>NEW</b>	25	25	<b>KRIS KROSS</b> - Live And Die For Hip Hop (Ruffhouse/Columbia/CRG)

2W	LW	TW	Albums
1	1	1	<b>FUGEES (REFUGEE CAMP)</b> - The Score (Ruffhouse/Columbia/CRG)
3	3	2	<b>BUSTA RHYMES</b> - The Coming (Elektra/EEG)
2	2	3	2 PAC - All Eyez On Me (Death Row/Interscope)
—	5	4	<b>THE GETO BOYS</b> - Resurrection (Rap-A-Lot/Noo Trybe)
4	4	5	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
15	7	6	<b>CELLA DWELLAS</b> - Realms 'N Reality (Loud/RCA)
—	9	7	<b>BAHAMADIA</b> - Kollage (Chrysalis/EMI)
<b>NEW</b>	8	8	<b>MC EIHT</b> - Death Threatz (Epic Street)
6	6	9	GOODIE MoB - Soul Food (LaFace/Arista)
5	8	10	THA DOGG POUND - Dogg Food (Death Row/Interscope)
7	12	11	<b>KRIS KROSS</b> - Young, Rich & Dangerous (Ruffhouse/Columbia/CRG)
11	16	12	<b>THE GENIUS</b> - Liquid Swords (Geffen)
21	15	13	<b>RAPPIN' 4-TAY</b> - Off Parole (Chrysalis/EMI/Rag Top)
<b>NEW</b>	14	14	<b>MC REN</b> - The Villain In Black (Ruthless/Relativity)
13	11	15	DONT BE A MENACE...SOUNDTRACK - Various Artists (Island)
10	14	16	MAD SKILLZ - From Where?!?! (Big Beat/Atlantic)
—	13	17	8 BALL M.J.G. - On Top Of The World (Suave/Relativity)
9	10	18	LORD FINESSE - The Awakening (Penalty)
8	18	19	EAZY-E - Str8 Off Tha Muthaphuckin' Streetz Of Compton (Relativity)
18	17	20	CONSCIOUS DAUGHTERS - Gamers (TCD/Priority)
16	21	21	FAT JOE - Jealous One's Envy (Relativity)
12	23	22	<b>COOLIO</b> - Gangster's Paradise (Tommy Boy)
20	25	23	<b>PHARCYDE</b> - Labcabcalfornia (Delicious Vinyl/Capitol)
25	24	24	THE GROUP HOME - Livin' Proof (Payday/FFRR)
<b>NEW</b>	25	25	<b>CELL BLOCK</b> - Various Artists (Cell Block/Priority)

Rap Singles compiled by Spence Abbot  
Rap Albums compiled by Matt Brown

Elektra for bringing the nation's dopest MCs—from 8 Ball & MJG and Wu-Tang Clan to Mobb Deep and Digital Underground—in on the fight against HIV...On a completely joyous final note, congratulate James "The Black Latin" Lopez on his recent engagement to law student Andrea Machette by calling him at (800) 601-5645. He videotaped the moment in true balla fashion, and they'll tie the knot in '97...like that. —ONE LOVE. ●

## Rap Picks

### CONSTANT DEVIANTS "Competition Catch Speedknots" (Vestry)

Wanna flash back to the renaissance of Gang Starr and Main Source without leaving the present? Then get with Constant Deviants. The brother's voice is a fly, stone cold platform for bottom line rhymes: "Raw like beef/rare like beef/and if there's any discrepancies/I'm punchin' out gold teeth." Atop a beat composed only of drums, bass, and a creaking door, this is pure flava! Contact Ken at (800) 774-6236.

### QUEEN LATIFAH "Elements I'm Among" (Flavor Unit/Elektra)



Speaking of flashbacks, I got a serious "Princess of the Posse" or "Evil That Men Do" spine tingle once the needle hit the wax. Believe that Latifah still got it and, like Busta, makes sure everything remains raw. Check her expert balance of earnest concern with rock solid delivery: "I can't let it slide/cuz I'm terrified/that I might be the next homicide/the pound is on my side". Moe Bee provides another signature ear-catching, pulse-pounding track. Ssssssmokin'! Contact Eric at Elektra (212) 275-4058.

### RAS KASS "Miami Life" (Priority)

This gifted young wordsmith proves once more that imagination and skill can easily transcend geography. Carson, California's finest sounds more like Miami's uncut dope as he weaves between flute and percussion. Ras turns a song about life at the bottom into an indictment of those that keep him there, and the result is refreshing. Contact Rod at Priority (800) 235-2300.

## ARTIST PROFILE

### LUKE



#### ALSO KNOWN AS:

Uncle Luke, the Black Hefner

FROM: Miami, Florida

CURRENT SINGLE: "Scarred"

NEXT ALBUM: Uncle Luke

LABEL: Island

#### CAMEOS:

Notorious B.I.G., Doug E. Fresh, and Ice Cube appear on the new album.

#### LAWSUITS:

Luke has often been in court due to his controversial music. Luke was sued by George Lucas for misuse of the Skywalker name, and he won a Supreme Court case after he recorded a parody of the song "Pretty Woman," which the song's writers alleged defamed the original. Luke was also sued by 2 Live Crew for rights to the group's name.

#### LITTLE-KNOWN FACT:

Luke rarely publicizes his community activism. He has sent plane-loads of food to Haitian refugees and to victims of the Hurricane Andrew disaster.

#### ON ARTISTIC FREEDOM:

"No American wants to be told what he can and can't listen to or look at."

ON SEX IN RAP: "Everybody has a freak in them, I just don't hide mine. Nobody else in rap was talking about it. Besides, there's a huge audience for the music I make."

ALBUM IN STORES 4/23  
SHIPPING OVER 175,000 UNITS



FEATURING THE HIT SINGLE  
"FUNKORAMA" BY REDMAN  
3 WEEKS #1 AT GAVIN!  
3 WEEKS #1 AT HITS!  
2 WEEKS #1 AT URBAN NETWORK!  
OVER 100,000 IN SINGLE SALES

"THANK YOU DJ'S FOR YOUR SUPPORT" ...  
NEXT SINGLE L.O.D. "I FEEL IT"  
B/W JAMAL AND CALIF "BEEZ LIKE THAT"  
PLUS THE HOT REMIXES OF "FUNKORAMA"  
RAP RADIO ADD DATE 5/2/96

*featuring*

REDMAN  
XROSS-BREED  
PASSION  
JAMAL & CALIF  
KEITH MURRAY  
THE WIXTONS  
L.O.D.  
DUO  
TOMMY GUNN  
DOMO  
ERICK SERMON

THE  
ERICK  
SERMON  
COMPILATION  
ALBUM

insomnia

OUT DA FRAME, KIDI!



# Gavin Mixshow

## Like Fax?!

**James "Squeak" Bell**, beloved citizen of the hip-hop nation, was brutally shot in front of his own home Friday night. He interned at **American Recordings**, was part owner of **Heavyweights Record Pool** and co-hosted **Small J's** show on **KSCR**. I only met him once, and I miss him already. Condolences to his family...**ON THE AIR: EMZ** is enjoying **Rakim's** return via bootleg of unreleased studio cuts: "New York to Cali" is Ra rhyming over an **SOS Band** cut. It's just cool to hear his voice again! **Talib's** rockin' **Onyx's** latest joint, 'Pursesnatchers'. "Kinda phat..." Props, Talib for askin' me and **Zenobia** about women in radio for his appearance on a **Spelman** panel on the subject. **WVEE's Ramona** and **Princess Ivory** also represented...**Freaknik** update: Bring a bike this weekend 'cause that's the only way you can get

around to promote, unless you're on foot. 400K are expected at the citywide party...**WNOV's Wolf D.'s** spectacular on the talkbox-a **Roger** sound-a-like fa sho'...**Like Fax. Be Safe...**—ONE LOVE.

## Let The Mixshow Begin

Recently, we profiled **RCA's Kim Hughes**, but we neglected to mention that although Kim was hired as a Programming Assistant at **KBLX**, she became Music Director within six months. Currently, Kim's busy with **Kristine W.'s** "One More Try" on **Champion/RCA**, which is gaining in the mix show arena, and **Ke's**, "Strange World," which is working at **KTFM, Power 96**, and **KMEL** amongst others. Kim also says that the new **La Bouche**, "Sweet Dreams," has more staying power than "Be My Lover."

Congratulations to **American's Chino XL**, as "No Complex" takes Number One in the **GAVIN** rap chart for the second week!

- Ent./Island)  
**BTW:** Bone, Thugs N Harmony, "Crossroad" (Relativity)  
**Tim "Spinnin" Schommer, WBBM-Chicago**  
**Hot:** CZR Abstract Muzik EP, Various cuts (International House)  
**MR:** E Sensual, "You Should Be Dancing" (Nu Muzik)  
**BTW:** Jason Nevins, "Unreleased Project #1" (White Label)  
**Kosta G. WXKS and WJMN-Boston**  
**Hot:** Lina Santiago, "Feels So Good" (Universal)  
**MR:** Fugees, "Killing Me Softly"  
**BTW:** Frankie Cutlass, "You & You & You"  
**Geoffrey C. WERQ-Baltimore**  
**Hot:** DJ Kool, "Let Me Clear My Throat" (CLR)  
**MR:** SWW, "You're The One" (RCA)  
**BTW:** De La Soul, "The Bizness" (Tommy Boy)  
**Ross Wilson, WOWI-Norfolk**  
**Hot:** 2-Unlimited, "Do What's Good For Me" (Radikal)  
**MR:** Angelina, "Release Me" (Upstairs)  
**BTW:** Livin Joy, "Don't Stop Movin'" (MCA)  
**Alex Cabrales, KKFR-Phoenix**  
**Hot:** Remy, "Roll Wit Us" (Scotti Bros.)  
**MR:** Fat Joe, "Envy" (Relativity)  
**BTW:** Remy, "Roll Wit Us"  
**G. Sharp, WPGC-Washington DC**  
**Hot:** Horace Brown, "One For The Money" (Remix feat. Lost Boyz) (Motown)  
**MR:** DJ Kool, "Let Me Clear My Throat"  
**BTW:** Mic Geronimo, "Men Vs. Many"  
**Shawn Phillips, KZHT-Salt Lake City**  
**Hot:** Doctor Love, "Stay Out All Night" (Cutting)  
**MR:** Ill Mentality, "Luvin U 4 Dayz" (Phat Wax)  
**BTW:** 12 Gauge, "Let Me Ride" (Remixes) (Scotti Bros.)  
**Matt "The Brat" Bradley, WFLZ-Tampa**  
**Hot:** Kristine W. "One More Try" (Champion/RCA)  
**MR:** DJ Boom, "To The Top" (Strictly Rhythm)  
**BTW:** Master Boy, "Land Of Dreaming" (Club Zone)  
**DJ Groove, XHTZ-San Diego**  
**Hot:** Todd Terry, "Finger Trips '96" (Henry Street)  
**MR:** Ralphie Rosario, "Energy Factor V" (Pitch Records)  
**BTW:** The Meatmen, "House-House" EP (A V 8)  
**Markus Schulz, Hotmix-Scottsdale**  
**Hot:** Groove Theory, "Baby Luv" (Remixes)(Epic)  
 Robert Miles, "Children" (Arista)  
**MR:** Fugees, "Killing Me Softly"  
**BTW:** Groove Theory, "Baby Luv"  
**Frankie E.D., KPRR-EI Paso**  
**Hot:** Delinquent Habits, "Tres Delinquentes" (Loud/RCA)  
**MR:** LL Cool J, "Doin It"  
**BTW:** Quad City Djs, "Come On Ride The Train" (Big Beat)  
**Juan Rojas, KPRR-EI Paso**  
**Hot:** That Kid Chris, "Feel The Vibe" (Digital Dungeon)  
**MR:** Los Illegales, "La Morena" (BMG Latin)  
**BTW:** Judy Torres, "No Reason To Cry" (Remix) (Profile)

## Caller, You Play What?

- Warren Peace, KUNV-Las Vegas**  
**Hot:** Inl "Fakin' Jax" (Elektra)  
 L.A. Nash "Car Busta U" (rmx) (Menes)  
**MR:** Large Professor "Mad Scientist" (DGC)  
**BTW:** Ricky General "Skettle Combo" (Hot Ice)  
**Michael London, WZHT-Montgomery, WXBI-Montgomery**  
**Hot:** Quad City Djs "C'Mon & Ride It" (Big Beat)  
**MR:** Luke "Scarred" (Island)  
 Nonchalant "5 O'Clock" (MCA)  
**BTW:** Disco & The City Boys "Da Train" (Rip-It)  
**D Street, KSJL-San Antonio**  
**Hot:** De La Soul "Tha Bizness" (Tommy Boy)  
 Geto Boys "The World Is A Ghetto" (Noo Trybe)  
**MR:** Bone Thugs 'N Harmony "Crossroad" (Ruthless/Relativity)  
**BTW:** Luciano & Shaggy Wonder "The Program" (Signet)

- EMZ, KKBT-Los Angeles**  
**Hot:** Mobb Deep "Back At You" (Flavor Unit/Elektra)  
 Sadat X "Hang 'Em High" (Loud)  
**MR:** Rakim Bootleg! Leaks unreleased  
**BTW:** Onyx Feat. Method Man "Evil Streetz" (rmx)  
**Jam Master D, KZRB-New Boston, TX.**  
**Hot:** Mystikal "Here I Go" (Big Boy/Jive)  
 Disco & The City Boys "Da Train"  
**MR:** Bone Thugs 'N Harmony "Crossroad"  
**BTW:** D-Roc "Bounce Shorty Bounce" (Ichiban)  
**Zenobia Simmons, KKBT-Los Angeles**  
**Hot:** Junior M.A.F.I.A. "Gettin' Money" (Big Beat)  
 De La Soul "Tha Bizness"  
**MR:** Bone Thugs 'N Harmony  
**BTW:** Frankie Cutlass "You & You & You" (Relativity)  
**Talib Shabazz, WVEE-Atlanta**  
**Hot:** Quad City Djs "Come On & Ride It" (Big Beat)  
 WC MAAD Circle "The One" (Payday)  
**MR:** Luke "Scarred"  
**BTW:** Jigmastas "Beyond Real" (Beyond Real)  
**Wolf D., WNOV-Milwaukee**  
**Hot:** Goodie Mob "Soul Food" rmx (LaFace)  
**MR:** Luke "Scarred"  
**BTW:** De La Soul "Tha Bizness"  
**Jeff Lee, MD, WJBT-Jacksonville**  
**Hot:** Mic Geronimo, "Wherever You Are" (Blunt)  
 De La Soul, "The Bizness" (Tommy Boy)  
**MR:** Luke, "Scarred" (Luther Campbell)

## FLICK OF THE WEEK



Rap editor Thembisa Mshaka snaps a quick one with GZA as they build on his next Wu-Banger: Killah Priest. "Shadowboxin'" his latest single with Method Man, is steady knockin' mixers out!

## MIXSHOW PROFILE

### JEFF LEE



**TITLE:** Music Director  
**HOMETOWN:** Jacksonville, Fla.  
**STATION:** WJBT-Jacksonville.  
**Urban format. 12-24 Females.**  
**PROGRAM:** The Jeff Lee Show airs Monday through Thursday from 7 -10 pm. Friday Night Street Jam Fresh Express runs from 8-Midnight on Fridays.

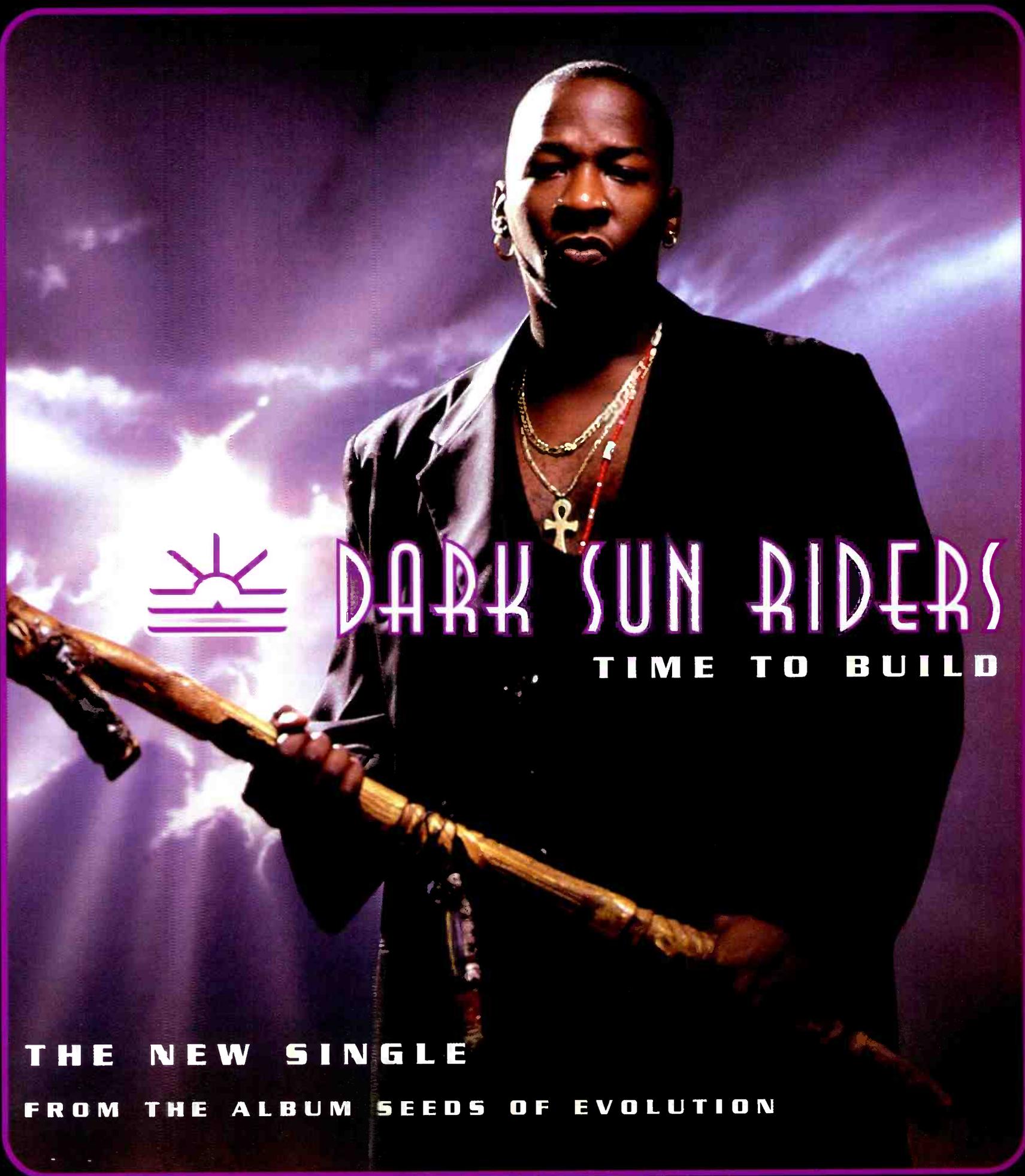
As a 14-year old runner at Jacksonville's WZAZ in 1983, Jeff Lee was moving up when he became a WPDQ runner. He became a morning show sidekick at WPDQ after being allowed to tell an onair joke. DJing his own 16th birthday party launched him into the clubs before he used a music scholarship to study Mass Communications at Bethune Cookman University in Daytona Beach. He returned to Jacksonville as a paid intern at WHJX doing late nights before programming the Quiet Storm. Upon WHJX's format change, Jeff moved to WJBT where he moved from Quiet Storm to late nights to nights and MD in December of 1995. He calls his PD Paco Lopez, "A blessing in disguise, for he has opened every door for me."

**ADVICE TO PROGRAMMERS:**  
 "Be open-minded and remember that the way you came up will affect the way you could go down. Pay your dues and remain on solid ground."

**FAVORITE ARTISTS:** R. Kelly, Prince, D'Angelo, and the Fugees.

**Caller You Say What Key:**  
**Hot:** Mixer's hottest records of the week  
**MR:** Most Requested  
**BTW:** Breaker To Watch, i.e. testing well and/or a DJ favorite

**Editor:** THEMBISA S. MSHAKA •  
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**Editorial Assistant:** JACKIE JONES MCWILLIAMS  
 Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.



# DARK SUN RIDERS

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# GAVIN PICKS

## Singles

BY DAVE SHOLIN



**BILLIE RAY MARTIN**  
"Your Loving Arms"  
(Sire/EEG)

Was it Yogi Berra who once said, "It feels like déjà vu all over again?" Whatever. A year after writing up this brilliant slice of pop/dance, it's getting the attention it deserved a year ago. It's a confirmed smash in Miami and Chicago, where B96 tracked it as their seventh most-played song of 1995, and it's been in powers for three weeks now at KTU-New York. Comebacks—such as this and Everything But the Girl's "Missing" only go to prove that a hit will eventually surface somewhere, some time.

**JEWEL**  
"Who Will Save Your Soul" (Atlantic)

Remember when a psychic friend of ours predicted big

things for Jewel at the start of the year? And she hadn't even heard her sing? She knows just how to turn a phrase here or hit a high note there. Alternative story is impressive, and appearances like the one scheduled for Monday (April 22) on Letterman can only help spread the word about this amazing artist and her music.

**ADAM CLAYTON & LARRY MULLEN**  
"Theme From Mission: Impossible" (Mother/Island)

Those not familiar with this piece of music (A) are under five years of age. (B) have been living with Theodore Kaczynski for the past 25 years, or (C) are not aware of television. This interpretation by half of U2 will be heard by millions of moviegoers expected to see what's been anticipated as the film of the summer. Try cranking this up and driving around the hills of San Francisco! Very cool.

**THE NIXONS**  
"Sister" (MCA)

Traveling the country the Nixons began creating a buzz among programmers last year. Now along comes the song they've been preparing to unleash on Top 40 when the time was right. That time is now, as sales figures continue to grow in proportion to increased exposure. Edgy, yet very accessible.

## Albums



**DAVID GRAY**  
"Sell, Sell, Sell" (EMI)

David Gray is a Welsh Londoner full of piss and vinegar and his intensity comes through loud and clear on *Sell, Sell, Sell*. It was the original punk movement that first lit Gray's wick, illuminating advantage of expressing oneself economically. His first album on the Caroline label was largely acoustic-based, with a rhythm section. His next album is best not mentioned. However, *Sell, Sell, Sell* reveals Gray's talent as an acoustic writer and an electrifying performer. Operating as a trio, Gray's music is intermittently A3 and Alternative. "Late Night Radio" and "Faster, Sooner, Now" are the immediate standouts. We hope this sells, sells, sells.

—KENT ZIMMERMAN

**RICHARD THOMPSON**  
"you?me?us?" (Capitol)

"I suddenly realized I had two brains," Richard Thompson told GAVIN's Jennie Ruggles, "and it was time to use both of them." In this case, Thompson is referring to the electric and acoustic sides of his music. Two CDs (one electric, deemed "voltage enhanced," the other acoustic, "nude") and 20 songs later, RT has assembled a true gem of a package with *you?me?us?*. With enough material to feed his rabid fans and enough airplay nuggets to keep radio at bay, Thompson reaches one of his highest creative plateaus with the help of producers Mitchell Froom and Tchad Blake, who recently ignited A3 radio by working with Los Lobos. On the electric side is "Razor Dance," "Dark Hand Over My Heart," and "She Steers By Lightning." Our fave, "Hide It Away" reveals how sweet the Thompson/Froom/Blake match really is. The acoustic portion is equally stunning.

—KEITH ZIMMERMAN

**HOOTIE & THE BLOWFISH**  
"Fairweather Johnson" (Atlantic)

I still don't know what the hell a hootie is, but damn if this South Carolina based quartet doesn't crank out some of the most accessible (and downright catchy) folk-based rock-n-roll since the heydays of Crosby, Stills & Nash. Singer Darius Rucker fills the songs on their sophomore major label effort with an impassioned vocal spirit that provides the backbone and much of the soul for the group's late '60s-mid '70s rock inclined sound. The current chart buster, "Old Man & Me (When I Get To Heaven)" is an upbeat honky-tonk infused hand clapper that'll bring you to your feet. While the rest of the album covers the spectrum from introspective insight ("Earth Stopped Cold at Dawn") to mid-tempo rockers ("Honey-screw"), be sure and give the title track a listen. It's a funny Bee Gees' derived ode to all the American armchair quarterbacks who throw back brews on lazy Sunday afternoons. —SPENCE D.

**SOCIETY OF SOUL**  
"E.M.B.R.A.C.E. (Da Da Dah Dah)" (LaFace/Arista)



It's groups like Society of Soul that make today's R&B scene so exciting. This five member group has emerged from the underground of Atlanta and has bridged the sounds of classic soul with the urgency of today's hip-hop grooves. Three members of the group, Rico Wade, Ray Murray, and Patrick "Sleepy" Brown are also known as the hit-making production team Organized Noise, responsible for their labelmates, TLC's Number One hit single, "Waterfalls." If laid-back music with a Southern funky edge, with a splash of old school gets to you, Society of Soul is for you. —QUINCY MCCOY

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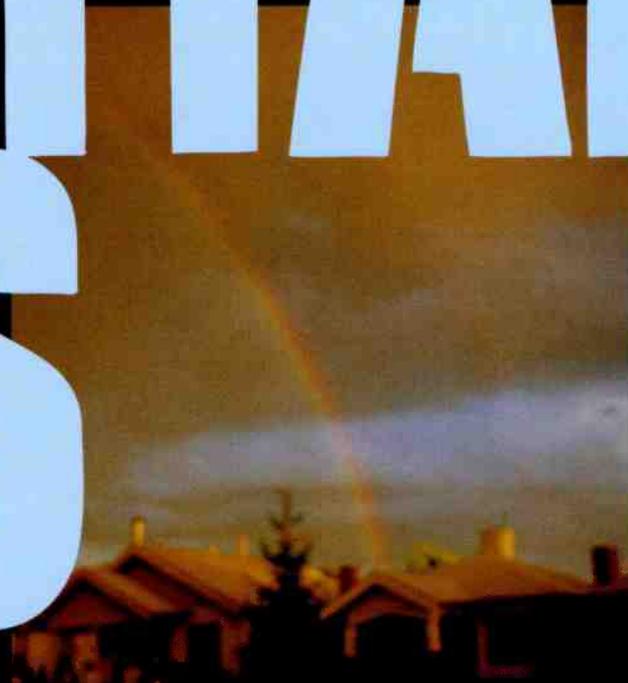
<b>Ray Franklin</b> KNTI-Lakeport/Ukiah, CA 4/21	<b>Julie Deppish</b> KKIQ-Livermore, CA 4/23	<b>Gary Lawrence</b> KKYR-Texarkana, AR 4/25
<b>Jason Martin</b> Rhino Records 4/21	<b>Bob Lewis</b> KGGI-Riverside, CA 4/23	<b>Eva Pfaff</b> Capitol Records 4/25
<b>Hilary Shaev</b> 550 Music 4/21	<b>Bob Davis</b> WNNC-Newton, NC 4/23	<b>Andy Bell</b> (Erasure), <b>Ella Fitzgerald</b> 4/25
<b>Robert Smith</b> (The Cure), <b>Iggy Pop</b> 4/21	<b>Narada Michael Walden</b> , <b>Paul Clifford</b> (The Wonderstuff) 4/23	<b>Jennifer Matthews</b> Virgin Records 4/26
<b>Dana Keil</b> Elektra Entertainment 4/22	<b>Corey Hayze</b> KSKZ-Garden City, KS 4/24	<b>David W. Hughes</b> (Trash Can Sinatras), <b>Monte Warden</b> , <b>T-Boz</b> (TLC), <b>Roger Taylor</b> (Duran Duran), <b>Duane Eddy</b> , <b>Bobby Rydell</b> , <b>Michael Damian</b> , <b>Giorgio Moroder</b> , <b>Gary Wright</b> 4/26
<b>Jeff Trager</b> 4/22	<b>Doc Remer</b> Soundwings 4/24	<b>Tom Mazzetta</b> Mazzetta Promotion 4/27
<b>Ron Fell</b> Gavin 4/22	<b>Brian Hamlynn</b> WAAG-Galesburg, IL 4/24	<b>Annette M. Lai</b> Gavin 4/27
<b>Brent Ackerman</b> KROC/FM-Rochester, MN 4/22	<b>Charlie Foster</b> Arista Records 4/24	<b>Bill Klaproth</b> WDBR-Springfield, IL 4/27
<b>Scott Stevens</b> WKXD-Cookeville, TN 4/22	<b>Tim Kasper</b> (The Blenders), <b>Aaron Comess</b> (Spin Doctors), <b>Boris Williams</b> (The Cure), <b>Barbra Streisand</b> , <b>Richard Sterban</b> (Oak Ridge Boys) 4/24	<b>Bob Day</b> KXKZ/FM-Ruston, LA 4/27
<b>Stan Smith</b> WQNN-Columbus, MS 4/22	<b>Sonia Jimenez</b> 4/25	<b>Julie Ritter</b> (Mary's Danish), <b>Kate Pierson</b> (B-52's), <b>Paul "Ace" Frehley</b> (Kiss), <b>Sheena Easton</b> , <b>Mica Paris</b> 4/27
<b>Mike Stewart</b> WIBZ-Sumter, SC 4/22	<b>Debbie Campisi</b> Capitol Records 4/25	
<b>Paul Carrack</b> , <b>Glen Campbell</b> , <b>Peter Frampton</b> 4/22		
<b>Mark Pollitt</b> WMYI-Greenville, SC 4/23		

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