

THE MOST TRUSTED NAME IN RADIO

ISSUE 2152

APRIL 25 1997

GAVIN

Country Roads

**Gavin Posed Some Tough
Questions for Country**

Now, The Industry Responds

**And George Jones
Answers the Question,
'What Is Country Music?'**



Hungry?



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On the Loss of Country's Heart & Soul

April 11, 1997

Jamie Matteson, Country Editor
GAVIN
209 10th Ave. South
Nashville, TN 37203

Dear Jamie:

You asked me to answer the question "Just what is Country Music? What are the boundaries and who defines it?" My answer to you is, I wish I knew!

From the time I started in this business over thirty years ago, Country music has evolved and changed. The demographics of the audience and fans of Country music have grown dramatically. I have fans in my audience from very young to very mature, and over the past few years, I have toured with some of the finest new artists in Country music like Mark Chesnutt, Tracy Lawrence, Ken Mellons, Daryle Singletary, Alan Jackson, and on and on. The audience seems to love the old and the new, but for me, Country music has lost its heart and soul and has become a cold business which lives by the numbers and revenue generated. If you aren't the hot new act, you are forgotten, especially by Country radio.

I wish the General Managers and Program Directors of Country radio would realize there are a huge number of people who still like to hear traditional music like Waylon Jennings, Merle Haggard, Johnny Paycheck, George Jones. I still sell-out shows everywhere I go, so I know there is an audience for the more mature artists. The young people working in Country radio may find us old and boring, but they are missing the boat with a lot of fans.

I get very tired of hearing, "We play your stuff on the oldies show." That is great, but thanks to the great record label MCA, I also have new product. Unfortunately, my audience doesn't know that because Country radio won't play my new releases.

You asked me to define Country music. A lot of people say *I am* Country music, but they must be wrong.

Sincerely,

George Jones



George Jones

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In early March, Country Editor Jamie Matteson gathered questions from industry insiders, with topics ranging from the serious to the silly. This week, she offers responses from some of the format's best minds.
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NEXT WEEK **Welcome to the Real World**

As college seniors across the country prepare to graduate, Matt and Vinnie take a look at life after college radio. If you're planning to move into the world of record promotion, beware... it's not as easy as it looks.

Plus, *the Supersuckers and Fun Family Facts.*

GAVIN Founded by Bill Gavin—1958

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First Words

We went to press before the Academy of Country Music Awards show took place. But we've got an idea of what happened. The awards were presented in an absolutely upbeat show, with not a hint that the industry feels a little down.

Among some excellent performances, there was a touching tribute to the winner of the ACM's Pioneer Award, a beloved figure whose music is nowhere to be found on today's Country radio.

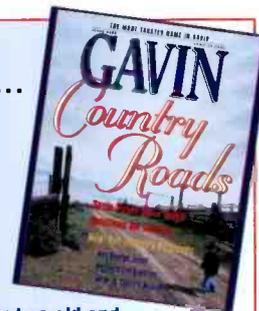
That's the way it is, as George Jones ruefully notes, above. He can't figure out why heritage artists are kept off the air. Neither can we. It'd be like Top 40 junking Journey; A/C banning the Bee Gees, A3 shutting out John Fogerty, Alternative saying "Ixnay" to Iggy, Jazz dropping half its usual playlist, Metal dumping Dokken, Rap knocking Dr. Dre, and Urban ignor-

ing Luther Vandross.

It's stupid; it's ageist, and it keeps great music off the air. It's not only the artists who lose out; so do the listeners. Including a lot who no longer listen.

As Jones says, "The young people working in Country radio today may find us old and boring, but they are missing the boat with a lot of fans."

Ben Fong-Torres
Managing Editor



GAVIN NEWS

"...whenever there is change, there is opportunity. Radio must take advantage of these new opportunities."

— Gary Fries
see page 6

More Winter ARBs: News Tops SF—Again

In San Francisco, it seems, you can add KGO's ARB ranking to the "death and taxes" category; the perennial 12+ leader makes it an incredible 75 in a row. The City by the Bay also sees Alt A/C "Alice" continue to climb, a move that seems to be affecting powerhouse KITS. Elsewhere, WPGC seems headed back to dominance in the nation's capital, and the Dallas Country race seems to be heating up.

San Francisco

		F'97	W'97
KGO/A	N/T	6.9	7.0
KYLD/F	D/T40	4.3	4.8
KCBS/A	News	4.6	4.5
KMEL/F	D/T40	4.3	4.1
KKSF/F	SJ&V	3.3	3.7
KOIT A/F	A/C	4.0	3.7
KFRC A/F	Old	3.5	3.7
KIOI/F	A/C	3.3	3.3
KBLX/F	Urb A/C	3.3	3.2
KFOG/FFG	A3	3.3	3.1
KNBR/A	Tk/Spts	3.5	3.1
KLLC/F	Alt A/C	2.1	2.7
KDFC/F	Class	2.8	2.6
KBGG/F	CI Rk/Old	2.2	2.4
KSFO/A	Talk	2.4	2.2
KABL/A	Nost	1.8	2.1
KOME/F	Alt	2.0	2.0

		F'97	W'97
KSJO/F	Alb	2.4	2.0
KITS/F	Alt	2.4	1.8
KSAN/F	Contry	1.6	1.8
KSOL/ZOL	Span	2.4	1.5
KBAY/F	A/C	1.6	1.4
KLOK/A	Span	1.1	1.3
KEZR/F	A/C	1.1	1.3
KPIX A/F	Talk	1.3	1.2
KYCY/F	Contry	1.2	1.2
KKSJ/A	Nost	0.9	1.1
KNEW/A	Contry	1.0	1.1

Philadelphia

		F'97	W'97
KYW/A	News	7.3	7.1
WBEB/F	A/C	5.7	6.2
WUSL/F	Urb	6.4	6.2
WYSP/F	Alb	4.8	5.5
WDAS/F	Urb A/C	5.1	5.4
WWDB/F	Talk	4.9	5.3
WPEN/A	Nost	4.5	5.0
WIOQ/F	D/T40	4.8	4.5
WUOL/F	Old	5.0	4.5
WXTU/F	Contry	3.9	4.4
WJZZ/F	SJ&V	4.3	4.1
WMGK/F	CI Rk/Old	4.7	4.1
WIP/A	Spts	3.6	3.7
WMMR/F	CI Rk	3.7	3.5
WFLN/F	Class	3.2	3.2
WPLY/F	T40/Alt	2.6	2.8
WDRE/F	Urb	1.9	2.7
WYXR/F	A/C	3.5	2.6
WPST/F	T40	1.4	1.4
WDAS/A	Gosp	0.8	1.1
WHAT/A	Talk	1.4	1.0

Detroit

		F'97	W'97
WJLB/F	Urb	9.1	7.9

		F'97	W'97
WNIC/F	A/C	6.4	6.8
WJR/A	N/T	7.4	6.2
WOMC/F	Old	6.1	5.9
WWJ/A	News	5.4	5.6
WRIF/F	Alb	4.5	4.7
WKQI/F	A/C	4.4	4.6
WWWW/F	Contry	4.0	3.9
WMXD/F	Urb A/C	3.8	3.7
WYCD/F	Contry	3.7	3.7
WVMV/F	SJ&V	4.0	3.3
WCHB/F	Urb	2.6	3.2
WCSX/F	CI Rk	2.9	3.1
WDRQ/F	D/T40	2.7	3.0
WQRS/F	Class	2.6	2.9
WHY/F	T40/Alt	2.1	2.5
WWBR/F	Alb	1.8	2.9
CIMX/F	Alt	1.8	1.4
WGPR/F	Urb A/C	1.2	1.4
WQBH/A	Urb Old	1.5	1.4
WDFN/A	Spts	1.5	1.3
CIDR/F	A3	1.0	1.2
WYST/F	Alb	1.5	1.2

Dallas/Ft. Worth

		F'97	W'97
KHKS/F	T40	6.1	6.8
KKDA/F	Urb	6.2	6.7
KVIL/F	A/C	6.0	6.0
KSCS/F	Contry	4.9	5.8
WBAP/A	N/T	4.9	4.4
KEGL/F	Alb	4.0	4.3
KRLD/A	N/T	4.0	4.3
KLUV/F	Old	3.6	3.6
KDMX/F	A/C	3.7	3.5
KOAI/F	SJ&V	3.7	3.5
KYNG/F	Contry	3.8	3.4
KLTY/F	Rel A/C	2.5	3.2
KPLX/F	Contry	4.0	3.2
WRRR/F	Class	2.8	2.9
KTXQ/F	Alb	2.7	2.8
KDGE/F	Alt	2.5	2.6
KRBV/F	Urb A/C	3.6	2.5
KRRW/F	CI Rk	2.1	2.3
KLIF/A	T/Spts	2.4	2.2
KESS/A	Mex	2.2	2.0
KTCK/A	Spts	2.4	2.0
KZPS/F	CI Rk	3.0	2.0

Washington, D.C.

		F'97	W'97
WPGC/F	D/T40	6.1	6.5
WHUR/F	Urb A/C	5.6	5.6
WKYS/F	Urb	4.8	5.1
WMAL/A	N/T	4.7	4.9
WBGW/F	Old	3.7	4.5
WGAY/F	A/C	2.9	4.5
WMZQ/F	Contry	6.0	4.5
WWZZ/F	T40	3.8	4.5
WMMJ/F	Urb A/C	4.2	4.2
WGMS/F	Class	3.7	4.0
WRQX/F	A/C	3.6	3.9
WASH/F	A/C	4.9	3.8
WJZW/F	SJ&V	3.1	3.8
WJFK/F	Talk	3.6	3.4
WWDC/F	Alb	3.5	3.0
WTOP/A	News	3.4	2.9
WHFS/F	Alt	3.1	2.3
WARW/F	CI Rk	2.1	2.0
WYCB/A	Gosp	1.4	1.4
WPGC/A	Gosp	0.4	1.2
WFRE/F	Contry	0.9	1.1
WTEM/A	Spts	1.0	1.1

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Tupac's Mother Sues Death Row Records

The mother of the late Tupac Shakur has sued his label, Death Row Records, saying the company and its founder/owner, Suge Knight, has cheated Shakur out of millions in royalties. Afeni Shakur also seeks to place 152 unreleased Tupac recordings into a court-appointed receivership.

The suit, filed April 18 in Los Angeles, contends that Knight, who is in prison for violating probation, has refused to provide accounting records of royalties owed to Shakur's estate while spending millions on jewelry and cars. All the estate has received, said attorney Richard Fischbein,

is a "deafening silence."

Actually, Death Row filed a \$7.1 million claim against the estate three weeks ago for reimbursement of money advanced to Shakur, and Knight asked for 20 percent of the artist's earnings over the last 18 months as part of a management fee.

That fee was part of an agreement that Shakur, who was slain in a drive-by

shooting in Las Vegas last September, signed in 1995 while in a prison cell in New York. Fischbein called the handwritten contract "a piece of garbage" and said Shakur died with little more than \$150,000 after helping Death Row earn more than \$100 million from his work.



Heavy D to Senior VP, Universal Music Group

BY KRIS TRIEBSCH

Popular artist/producer Heavy D is Universal Music Group's new Senior Vice President, it was announced recently. Since January 1996, Heavy D has been President of Uptown Records. He will maintain his position as key creative director at Uptown Records, and will continue to sign and produce artists for that label. He will also work on related projects under the various Universal Music Group labels.

Heavy D is also continuing his artistic pursuits, and released his new album *Waterbed Hev* on April 22; his single from this, "Big Daddy," has already reached gold sales status.

"The opportunity to run Uptown Records was an incredible experience," Heavy D said of the promotion, "but I am now excited I will have a larger arena to work in. I look forward to taking a larger role in the future of the Universal Music Group."

In making the announcement, Universal's Chairman and Chief Executive Officer Doug Morris added, "Heavy D is an exceptional producer, songwriter, performer, and recording artist who has continually shown a great gift for discovering and nurturing talent. We are pleased that he will be expanding his duties to apply his skills to the various labels within the Universal Music Group."

Notorious Stays B.I.G. on Charts

Even before he was killed last month, Notorious B.I.G. was expected to sell massive numbers of *Life After Death*.

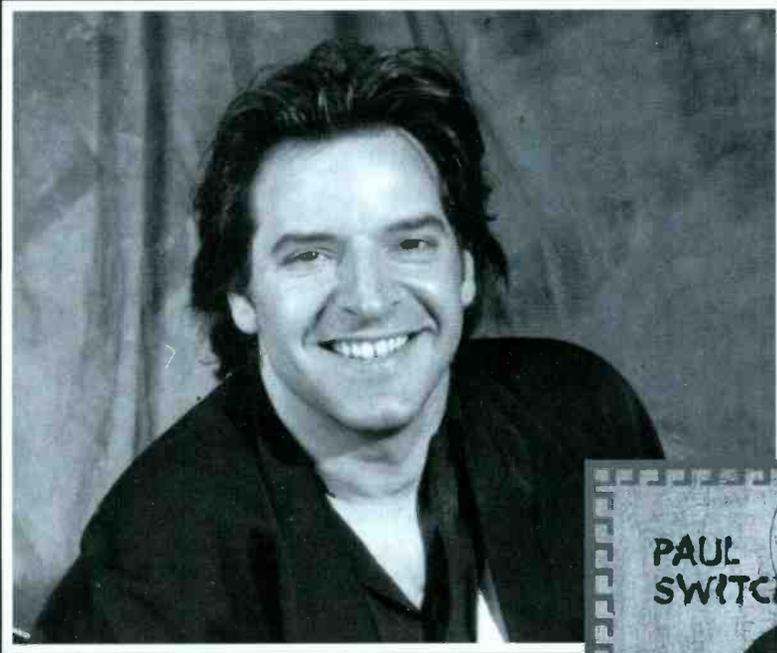
But the double-CD not only debuted at Number One with sales of some 690,000 units; it held the top spot the following week with 307,000 sales, making it the first recording to have consecutive Number One rankings since No Doubt did it in January.

Life After Death then did it again the weeks of April 13 and 20, bringing its four-week total to just under 1.4 million and making it the first month-long chart topper of the year.

This week, the Spice Girls played runners-up to Biggie for the third week in a row, selling 143,000 albums for a ten-week total of some 1.31 million.

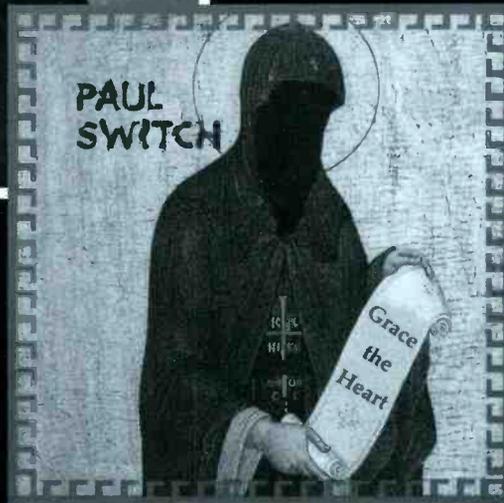
Most of the other top spots also held steady, with the Spice Girls trailed by the *Space Jam* soundtrack, Celine Dion's *Falling Into You*, and the very hot Wallflowers' *Bringing Down the Horse*.

PAUL SWITCH



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Tower of Power Horn player Mike Chichowicz

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BACKSTAGE

BY JAAN UHELSZKI

INSTANT KARMA GETS AEROSMITH?

Who ever thought **Aerosmith**, those Beantown bad boys, would ever kow tow to anyone—but all of a sudden they've gone soft on us. The first evidence was two months ago, when the aging rockers released a special five song-EP titled *Made in America* exclusively for **Wal-Mart** customers—the retail chain that's been very scrupulous about what it will and won't release depending on the acceptability of the album art and content (remember all the hoopla over **Sheryl Crow's** last album?). This Aerosmith sampler contained four tracks from the new album and an exclusive live rendering of "One



Way Street," but you *know* they didn't include their first single off of *Nine Lives*, "Falling in Love (Is Hard on the Knees)." The gesture of appeasement apparently worked for the former free speech advocates (remember all those PSAs on MTV?), since Wal-Mart is hawking *Nine Lives* for the band. Noticing how well that strategy worked, **Steven Tyler** and the gang have now decided that the cover art, although acceptable to Wal-Mart, was offending another segment of the population. In a press release, the band said that until recently they were unaware that the album art from *Nine Lives* was inspired by an original painting in a book written by **His Grace A. C. Bhaktivedanta Swami Prabhupada**, the founder of the International society for Krishna Consciousness. When someone brought this to their attention, they immediately did an about-face, demanded that their record label cease manufacturing the artwork, and asked that the image be replaced in all future runs with a new and completely different design.



Babyface

X NO LONGER HAS TO MARK THE SPOT
We know you must be relieved to hear that the members of **Bush** are no longer marked men—in Canada at least. After shelling out \$20,000 to the charity of **Domenic Trioano's** choice (Trioano's the guitar slinger who put time in during the '70s with the **James Gang** and the **Guess Who**, and headed up a semi-successful band dubbed Bush in the early '70s. He retained the rights to the name in Canada), the guitarist has relented and allowed the platinum-selling band to drop the X from its name, when it performs and releases records in Canada. Trioano claims that he didn't take action until someone told him that he could possibly be prevented from reissuing his band's first—and only—CD as planned.

MADONNA SUMMONS BABYFACE

First producer extraordinaire **Kenneth "Babyface" Edmonds'** name ends up on *Time* magazine's list of the 25 Most Influential People in America, and the next thing we know, his phone is ringing and it's **Madonna** on the line. Edmonds, who has been attracting the rock crowd after he produced **Eric Clapton's** Grammy-winning "Change the World," has recently teamed up with the **Rolling Stones** to lend a hand (along with the **Dust Brothers** and **Don Was**) for their next album, which is being recorded at Ocean Way studio in Los Angeles as you read this. Madonna, never one to be left out, has recently contacted the man of the hour, and told him to get his skinny butt over to London to help her spice up her follow-up to 1995's "Something to Remember." Besides, she can claim she knew him first, since this is not the first time the Maternal Girl has worked with Edmonds—he got his hands dirty producing some of the better tracks on 1994's *Bedtime Stories*.

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JAAN UHELSZKI IS NEWS EDITOR OF MICROSOFT'S *MUSIC CENTRAL*.

Ron Alexenburg Returns To Record Wars at NRC

National Video Center/Recording Studios, Inc., one of the U.S.'s largest television production and post-production conglomerates, has announced the forming of the National Record Company (NRC), to be headed by industry vet **Ron Alexenburg**.

NRC will take advantage of its parent company's state-of-the-art recording facilities to create innovative audio and video projects in a variety of music genres.



"Artist development has always been the most important attribute in the creation of a successful company," says Alexenburg,

who, as Sr. VP/GM of Epic records in the '70s, boosted that company's profits by bringing in high-profile acts like the Jacksons, Boston, and Meat Loaf. "The advantage for us, unlike some record companies, is that we have the resources to provide that support."

Virginia Slams Manson Concert; ACLU Suing

Marilyn Manson has been banned from playing a concert in Richmond, Va., and the American Civil Liberties Union is planning to sue the city, seeking to force officials to allow the show to go on.

Richmond City Manager Robert Bobb announced that he had ordered the cancellation of the concert, scheduled for May 10 in a city-owned auditorium. Some 1,500 tickets had been sold.

City officials said Marilyn Manson, who've been described as "shock rockers," and whose leader has identified himself as a member of the Church of Satan, are "inconsistent with community standards." The band, whose album, *Antichrist Superstar*, has sold more than a million copies, have been known to perform sexual acts on stage, and their song lyrics reportedly include obscenities and references to mutilation.

Mary Bauer, legal director of the ACLU of Virginia, said the organization planned to file a suit "on First Amendment grounds...all of a sudden, the City Council decided they didn't like the content of the lyrics...You cannot, based upon on the content of lyrics, determine who can play in a public forum."

Bobb said that canceling the show was not a First Amendment issue because no contract had yet been signed with the management of the auditorium.

Marilyn Manson concerts have also run into roadblocks in South Carolina and Florida.

Pfeifer Exits Hollywood

Bob Pfeifer, President of the long-troubled Hollywood Records, has departed.

Pfeifer, who joined the Disney-owned label in 1993 as Vice President of A&R was promoted to the presidency two years ago.

Despite recent improvements in his time there, Pfeifer was reportedly fired, and left April 16.

"I started as a musician," said Pfeifer, who's also been a record producer, "and it's time for me to get back to more creative, and less administrative, pursuits."

Richard Leher, the label's Executive Vice President, is interim President. Candidates for the post reportedly include Phil Quartararo, President of Virgin Records, and Roy Lott, Executive VP/GM at Arista Records.

Pfeifer was credited with improving Hollywood's performance by way of new artist signings, among them Gwen Mars, Suicide Machines, and Leftover Salmon, and successful soundtracks, including the one for *The Crow: City of Angels*, which sold more than a million copies.

RAB's Fries to NAB: 'Change is Good'

The National Association of Broadcasters (NAB) recently convened in Las Vegas for its annual gathering, and, for the most part, the news was positive. An address by the Radio Advertising Bureau (RAB) President/CEO Gary Fries, however, also called for action.

"Never before has radio operated in an environment of so much change," he said. "And whenever there is change, there is opportunity. Radio must take advantage of these new opportunities."

Though he declared the overall state of radio sales good, Fries also expressed concern over results of the recent Newspaper Advertiser Perceptual Study, which showed that radio is not perceived as a results medium. Fries urged stations to join with the RAB in its "Radio Gets Results" campaign in order to change this misconception.

"Radio Gets Results" includes promotional graphics, nationwide workshops, and a new musical theme that stations can use to support their local sales efforts. Citing radio's unparalleled connection with local communities, Fries concluded by saying, "We must tell radio's story and convince advertisers we are worthy of a larger investment. That's where our future is."

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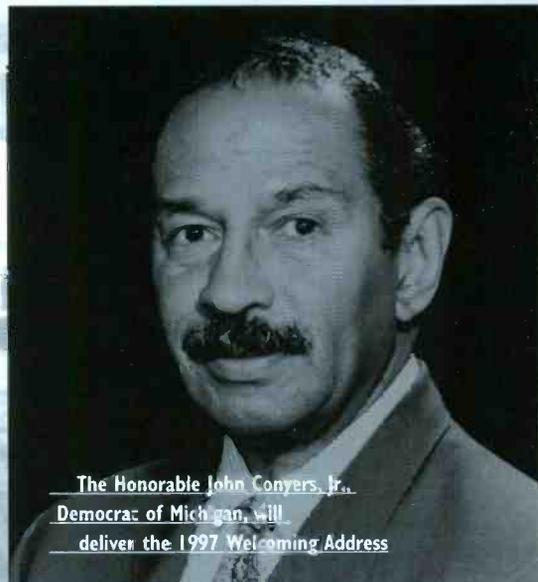
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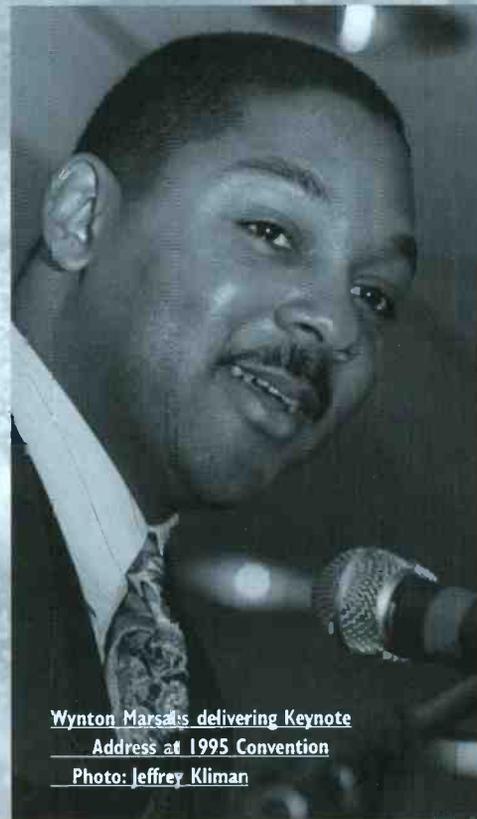
There will be over 30 informative and entertaining panels and workshops on a wide range of practical topics in the jazz business—including radio programming, concert and festival presenting, booking, distribution, marketing, fundraising, publicity and promotion.

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Wynton Marsalis delivering Keynote
Address at 1995 Convention
Photo: Jeffrey Kliman

NARAS Calls For Rap Summit

BY KRIS TRIEBSCHE

The National Academy of Recording Arts & Sciences' recently announced summit to address violence in the rap music industry, was met with mixed reactions from industry executives. The summit will be held within the next two months at a currently undisclosed location.

Michael Greene, President and CEO of the 13,000-member academy, and pop music's Quincy Jones will invite hip-hop artists and industry executives to a closed-door conference to address everything from real world violence to the lyrical content of rap songs. The move to organize the meeting comes in the wake of two unsolved, headline-grabbing rapper deaths: Tupac Shakur last fall in Las Vegas, and Christopher Wallace (the Notorious B.I.G.) last month in Los Angeles.

The summit was arranged due to heavy criticism of hip-hop from politicians and the general public. "You can't hide from the issues of violence and drug abuse," Greene told the *Los Angeles Times*, "and from how much power this form of music has, both positive and negative. So, as opposed

to people shouting at each other in the press or in their own little corners, the opportunity for the people who are creating this music to come together in a neutral setting to simply talk is going to be important."

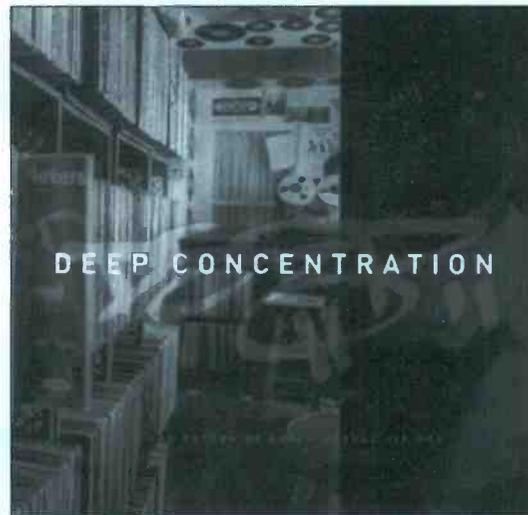
There are many issues to be discussed at the conference. Among them: Do record companies have a responsibility to monitor the lifestyles of their artists? Should labels discontinue contracts with artists who don't meet behavioral standards? At a time when rap music is such a profitable area of the music business, will record companies take any disciplinary action at all?

Record company executives, when contacted, supported an open-format type discussion, but are reluctant to establish any industry-wide policies. Greene was met with a similar resistance in 1995 when he attempted to resolve the issue of drug abuse in the industry through a series of interactive meetings. Eventually, however, the record companies helped fund a drug education and rehabilitation program through the Recording Industry Association of America. Organizers of the upcoming rap summit are hoping for equally successful results.

Onsite Production

On April 11, San Francisco-based OM Records unveiled *Deep Concentration*, its latest CD-ROM release. Designer Eric Kalabacos gave an in-house demonstration of the CD at the company's office in the Financial District.

Unlike the bulk of enhanced and interactive CDs on the market which merely include live footage, videos



CD (*Deep Concentration* retails for \$16.98) you can turn your PC into a home recording studio and liter-

REALITY BYTES

BY SPENCE D.

ally become a residential hip-hop producer.

OM plans to keep releasing new banks of samples via the Web, and the next version of the program will

be multi-user accessible, allowing up to four people to collaborate on tracks over the net.

Deep Concentration hits the stores in early May.



BRIEF BYTES

On Saturday May 17, Paul McCartney will jump online for a worldwide chat in conjunction with a VH1 TV special. If you want to talk to the newly knighted Beatle, just log

and other assorted eye candy, *Deep Concentration* actually keeps to its "interactive" promise by containing a software program which you download onto your hard drive. Once installed, the Digital Beat Box ASS MAX program enables the user to become a hip-hop producer—to literally compose onscreen by remixing and rearranging sounds drawn from two separate banks of samples (each bank contains roughly 120 samples plus 8 underlying rhythm tracks). The program provides the user with 4-track recording ability and the range to create a 16-measure musical composition by manipulating a variety of sounds ranging from drums, horns, vocals, and DJ scratches.

For roughly the price of a regular

onto www.vh1.com and go to AOL Keyword VH1. The chat happens at 1p.m. ET/PT...Los Angeles-based rapper Ice-T enters the Web world with his very own Ice-T Web Site (www.icet.com). The site, in conjunction with VCA Pictures and Babenet, LTD., is filled with adult-oriented fare, including interactive live video, on-line movies, erotic games, and interactive live sex. In addition to the adult entertainment factor, the site will also feature info on Ice-T's career as a rapper, rock singer, lecturer, and film star. The cost for entering the site is just \$9.95 a day...

Next time around, I'll take a look at some of the hip music sites on the Web, including the new Wall of Sound.

KLSX Offers KSCA Light

Responding to listeners upset with the loss of A3 station KSCA/FM-Los Angeles, crosstown KLSX/FM has adopted the former's format on weekends, beginning immediately.

Since the sale of KSCA and its switch by new owner Hefel to Spanish-language programming in

early February, one or two other stations have set aside specific hours for the KSCA brand of eclectic music.

But KLSX, a Classic Rock station before switching to a talk format, is not only turning over weekends, but has hired former KSCA DJs Julio Flores and Anita Gevinson as hosts.

BLAKE MORGAN
"least likely place"
FROM THE DEBUT RELEASE
anger's candy
STREET DATE:
MAY 20TH

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& BLAKE MORGAN
EXECUTIVE PRODUCER:
PHIL RAMONE
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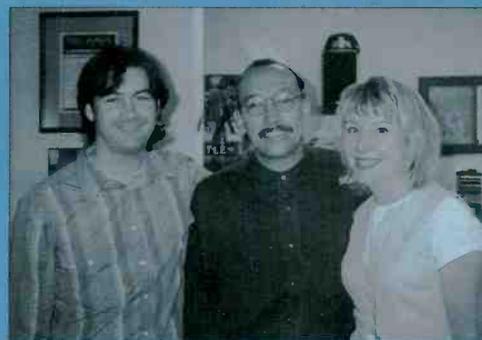
THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

No free lunch, but commuters will get a free ride across the San Francisco Bay Bridge for three days next month. All tolls between 2 a.m. May 13 and 2 a.m. May 16 will be paid by **United Broadcasting**, former owner of then-**KSOL/FM** (now **Wild 107**), as part of a settlement for the now-infamous **Mancow Muller** hair-cutting stunt that caused a huge stall on the bridge nearly four years ago. The tolls, worth some \$500,000 comprise one-third of a \$1.5 million package that also calls for United to pay another \$500K for **Caltrans** improvements and the same figure for the costs of litigation. Mancow himself ponied up a \$500 fine and 100 hours of community service.



There's plenty of chatter out there about who will replace **Bob Pfeiffer** as President of **Hollywood Records**. Expect word of a successor within 30 days. Meanwhile, Executive VP **Richard Leher** oversees things at the label.



No. **Q106**-San Diego PD **Mark Todd** (center) is not welcoming morning team **Jeff & Jer's** replacement. Todd is sandwiched between **Atlantic** artist **Duncan Sheik** and Q106 Promotion Director **Claudine Lewis**. By the way, Jeff & Jer did their last show on the station April 24 and are set to hit the air crosstown on **STAR 100.7** May 12.

President Clinton toured Grand Forks, N.D. earlier this week, and called the flooding the worst disaster of the century. **KKXL** PD **Rick Acker**, like most everyone else, lost all his personal possessions but is physically OK. Acker reports that

just two weeks before the Red River overflowed, the station's tower was blown over during a blizzard. Reach him on his cell phone and cheer him up at (218) 779-2668. Meanwhile, **KROC**-Rochester, Minn. PD **Brent Ackerman** and his staff have put all efforts into helping those affected. The station has suspended all contests, choosing instead to donate all that money to a fund earmarked for use by the **Salvation Army**. Starting \$2,000 of their own, they expected to have \$10,000 within a week. Instead, they had \$25,000 in *one day*. Businesses are helping and Brent encourages others to do what they can to help either the **Salvation Army** or **Red Cross**. Unrelated to the relief effort, Brent notes he has a rare morning drive opening as **Randy Dean** moves to **WQLH**-Green Bay. Rush that T&R to Brent yesterday.

Is **107.7** the only frequency in San Francisco that **Susquehanna** is planning to purchase, or could there be more? AM or FM?

After 11 years on the management side, **WQGN**-New London, Conn. OM/DP **Franco** is stepping down in order to focus all his energy on his concert promotion business, **Emerald Entertainment**. However, he does plan to continue his morning show and will stay on in the PD chair until a replacement is named.

Congrats to **Elaine Locatelli** at **Columbia** on being named VP of A/C. She now has the distinct on of being the first woman on **Big Red's** promo team to ever get VP stripes.

Sweet 98-Omaha ups MD (and **Gavin** Award winner) **Jimi Jamm** to APD/MD, while weekender/swing talent **Eari Johil** takes on additional duties as Research Director.

KKEZ-Ft. Dodge, Iowa flips from Top 40 to Rock.

KICKS/FM-Chattanooga MD **Bobby Corona** gets APD stripes.

Big opening at **WFLZ**-Tampa, where **MJ Kelli** is searching for a morning show producer. Resumes to him ASAP at 4002 Gandy Blvd., Tampa, FL.

Surrounding the plaque signifying platinum-plus status for **Westside**

Connection's "Bow Down" are (l-r): **W.C.**; **Priority's Sean Lynch**; **Power 106's Damion Young** and **Michelle Mercer**; **Priority's Gary Marella**; and **Mack 10**. Sidebar has **Priority Atlanta** rep **Peggy Miles** recuperating from a serious auto accident. She's OK but will be working out of the house for the next month. Connect with her at (770) 939-1155.

WPGC-Washington, D.C. GM **Ben Hill** takes on added GM duties at **V103**-Baltimore

Ken Johnson is out as PD of **WILD**-Boston, replaced by Production Director **Rick Anderson**.

WRDQ-Detroit Marketing Director **Sue Jansik** resigns to go crosstown to **WKQI** in the same capacity.



On the Air

Jacor plays musical morning chairs in San Diego: The company will move **Howard Stern's** popular program from Alternative **99X** to **KIOZ "Rock 105.3."** Current **KIOZ** morning team **Dave, Shelly, and Chainsaw** switch back to **KGB (101.5)**, the station from which they originally broadcast the show. **99X** will introduce a new wake-up show, featuring station vet **Robin Roth** and new partners **Chris Cantore** and "D-Day"... **KCXX "X103.9"**-San Bernardino, Calif. switches **Flashback Mornings** to **Extreme Mornings**. Host **Lisa Axe** remains, joined by **Chris Burrous** and **Joe Arnett**, both previously with sister station **KCKC**. **KCKC** changed



format March 24 to Classic Country... **KYLD "Wild 107"**-San Francisco hires **CK** for nights... **Heritage Alternative** outlet **WDST**-Woodstock/Poughkeepsie, N.Y. PD **Dave Leonard** segues to **Woodstock Communications, Inc. (WCI)** as VP of Programming and Special Projects. **WCI** will program music and talk via the Internet and radio syndication. **WDST** MD **Nic Harcourt** takes on PD duties and morning drive. Former PD (Leonard's predecessor) **Jimmy Buff** rejoins as OM... **WSPK**-Poughkeepsie (Beacon), N.Y. PD **Stew Schantz** assumes a.m. duties permanently; he's been filling the time slot since last December. Former station parttimer **Sue Turk** takes over Schantz' old midday slot. "We're very fortunate to have a 'deep bench' here at K104," says GM **Maggie Carbaugh**. "We are taking advantage of that"... **Bob McKay** joins **Nationwide's KTBZ/FM**-Houston as Director of Sales. He jumps from **Trumper Communications' KISN/FM** and **KUMT/FM**-Salt Lake City. **Candace Cinnamon Armstrong** comes aboard as Account Manager.

ROLODEX UPDATES: **Kix 106 (WWXX)**-Providence, R.I. has a new fax. Reach the station at (401) 725-8609... New numbers

for **WLQT/FM**-Dayton, (937) 224-1137; fax (937) 224-3667... **WJBQ "Q97.9"**-Portland, Me. is now on the 'Net at www.wjbq.com... Effective May 1, find **KLUC**-Las Vegas at 6655 W. Sahara, Ste. D-208, Las Vegas, NV 89102; (702) 253-9800, Fax TBA.

In the Grooves

Glen Ballard, the celebrated record producer best known for his work on **Alanis Morissette's Jagged Little Pill**, has created **Java Records**, a



Amos Newman

joint venture with **Capitol Records**. **Amos Newman**, son of **Randy Newman**, will head the label's A&R department...

Verve Records names **Lee Townsend** VP of A&R, after eight years of running his own production company and management firm, **Songline/Tone Field Productions**, which will continue to operate independently... **911**

Entertainment's CEO **Steve Salyer** announces two appointments: **Julie Altman** to CFO, and **Gary Getty** to Marketing Executive... **Regina**

Joskow Dunton is the new VP of Publicity at **London Records**. In her new capacity, she will oversee publicity for the **London, Slash, frrr,** and **Mo Wax** labels... **Sandra Trim-DaCosta** moves from three years as **GRP Recording Company's** VP of Marketing to VP, Artist and Product Development at **N2K**

Encoded Music. **N2K** Senior VP **Chris Hensley** commented, "Sandra is perfectly suited to work with the exciting and diverse group of artists at **N2K Encoded Music**. She will play a vital role in shaping the product management function..." **Jeff Redd** is the new

Senior Director of A&R, **Black Music**, at **MCA Records**... At **EMI Music Publishing** **Paul Morgan** is promoted to Senior Director, Creative, where he'll sign new writers as well as continue to work with **EMI's** existing writers and catalog...

Jive and Verity Records ups **Theola Borden** from Publicity Coordinator to Publicity Manager... And **Brenda Hazell** is named Director, Urban Marketing and Promotion at **RED Distribution** in New York.

Sho-Dates

April 27

Tom Mazzetta Mazzetta Promotion
Annette M. Lai GAVIN 4/27
Bill Klapproth WDBR-Springfield, Ill.
Bob Day KXKZ/FM-Ruston, La.
Julie Ritter (Mary's Danish), **Kate Pierson** (B-52's), **Billy Ray Martin**, **Paul "Ace" Frehley** (Kiss), **Sheena Easton**, **Mica Paris**

April 28

John Lovett KKBN-Twain Harte, Calif.
Larry McFarland (4 P.M.), **Carnie Wilson** (Wilson Sisters), **Howard Donald** (Take That)

April 29

Hal Lieneck Curb Records
Adam Cook XL106.7-Orlando, Fla.
Mike King WRZQ-Columbus, Ind.
Tommy James, **Duane Allen** (Oak Ridge Boys), **David Wu** (Occams Razor)

April 30

Joe Grossman National Music Marketing
Wille Nelson, **Robert Reynolds** (The Mavericks)

May 1

Ken Hopkins KZZU-Spokane, Wash.
Nancy Stein Warner Bros. Records
Judy Collins, **Rita Coolidge**, **Ray Parker Jr.**, **Sonny James**, **Nick Felcman** (Wang Chung), **Tim McGraw**

May 2

Gareth Nicholas
Gerry Cagle Network 40
Garrett Michaels WHYT-Detroit, Mich.
Larry Gatlin, **Lou Gramm** (Foreigner), **Pete Seeger**, **Link Wray**



James Brown

May 3

James Brown, **Bob Seger**, **Frankie Valli**, **Russ Irwin**, **Christopher Cross**

Laugh Tracks

A TV station in Alabama is refusing to air the coming-out episode of *Ellen*. A spokesman said, "Homosexuality is not a topic that two cousins could watch with their children." —**Conan O'Brien**

The Supreme Court has said it is illegal to make political candidates take drug tests. If you're running for office, you cannot be required to take a drug test. You know what that means: *Willie Nelson* for President! —**Jay Leno**

They're releasing 77 never-before-heard songs of *Elvis Presley's*. Are they his movie soundtrack? —**Jim Mullen**, *Entertainment Weekly*

What did *Kenny G* say when he got into the elevator? "Hey, this music ROCKS!" —**Kathi Kamen Goldmark**, *Don't Quit Your Day Job Records*



Sho-Case

DAVE MATTHEWS BAND

Even though the Dave Matthews Band encourages fans to tape its concerts, it doesn't expect anyone to make a profit doing it. The band has recently sued a Manhattan-based tape duplication company charging copyright infringement. Reportedly, the firm charges as much as \$65 per bootleg CD.

Sho-Prep

WILSONS

Beach Boy Brian Wilson and his daughters, Carnie and Wendy, have recorded four songs together as part of the daughters' debut on Mercury Records. Brian wrote some songs for the release which should be out this summer.

DAVID BOWIE



David Bowie has made close to \$100 million in his first three

decades in pop music. His recent Wall Street bond—floating for a \$50 million advance against royalties on his early albums—will earn investors 7.9 percent a year.

RADISH

Radish, the hot new rock band from Greenville, Texas includes two teens: 17 year-old drummer John Kent and 15 year-old guitarist/vocalist Ben Kweller.

The other member of the band, bass player Brian Blur, at 29, is nearly twice Kweller's age.

ELTON JOHN



Next month Elton John makes a guest appearance on an episode of Fran Drescher's sitcom, *The Nanny*.

OMC

Worldwide sales of the OMC single, "How Bizarre," are approaching two million, and the album is nearing a million copies sold.

THOMAS DOLBY

Singer/songwriter/producer Thomas Dolby has returned to using his real name, Thomas Dolby Robertson, to avoid confusion with the Dolby audio processing family.

AARON NEVILLE

Aaron Neville is working on his next album, due for release later this year. It will include a duet with Roberta Flack and at least one new track with Linda Ronstadt.

PAUL SIMON

Casting for *Capeman*, Paul Simon's first musical, is underway but the lead being reserved for veteran actor Ruben Blades.

AEROSMITH

Steve Tyler and Joe Perry of Aerosmith are going to open a restaurant called

Mount Blue in the south-east Massachusetts town of Norwell.

DONNA SUMMER



The new Donna Summer single, "Carry On," reunites her with Giorgio Moroder, the producer who orchestrated almost all of her early hits from 1975's "Love to Love You Baby" through the *Wanderer* album in 1980.

Flashbacks

APRIL 29, 1976

Bruce Springsteen reportedly jumps the fence at **Graceland** in Memphis in a futile attempt to meet **Elvis Presley**.

APRIL 29, 1977

The **Number One** single on the **GAVIN Top 40** chart is **Leo Sayer's** "When I Need You."

MAY 1, 1967

Elvis Presley and **Priscilla Beaulieu** marry in Las Vegas.

MAY 1, 1987

Atlantic Records releases 16 year-old **Debbie Gibson's** first single, "Only in My Dreams."

MAY 1, 1987

The **Number One** single on the **GAVIN Top 40** chart is **U2's** "With or Without You."

Friends of Radio

Sturken & Rogers



Evan Rogers and Carl Sturken (l-r). Songwriters/producers

Hometowns:

Carl—Morristown, N.J.; Evan—Stamford, Conn.

Recent credits:

Dave Koz—“Wake Up Call” and “Let Me Count the Ways”; Wild Orchid—“Supernatural”; Joose—“Who’s Gonna Stop the Rain”; Eternal—“Power of a Woman” (Top Five in the UK)

What radio stations did you grow up listening to?

Carl—WABC-New York; Evan—WTIC/FM and WKND-Hartford.

What stations do you listen to now?

Carl—WBLS and KISS/FM-New York; Evan—Hot 97 and Z100-New York.

What time of day did you have in mind for a “Wake Up Call”?

Maybe about 12 noon, because we work late.

An artist you’d like to work with someday?

Lauryn Hill of the Fugees, because she’s such a great singer and has such a distinctive voice.

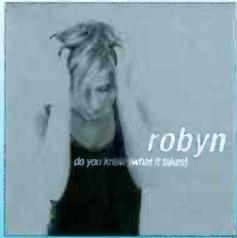
Any current projects that you can talk about?

A solo album with Roland Gift from the Fine Young Cannibals. Three cuts on Rasheed’s CD, a young, Black, Alternative artist that Doug Morris signed to Universal. Don Philip, a young artist signed to our label deal with MCA Records à la Donny Hathaway.

Your proudest career achievement to-date:

Writing, producing, and performing “P.A.S.S.I.O.N.” as Rhythm Syndicate.

MOST ADDED



ROBYN (39)
BLESSID UNION OF SOULS (31)
NO DOUBT (25)
DEPECHE MODE (16)
MARK MORRISON (14)

TOP TIP

DEPECHE MODE
"It's No Good"
 (Mute/Reprise)

Top 15 at Alternative and doubling its spins at Top 40, Depeche Mode is on a mission. Added at 95SX-Charleston, S.C., KJ103-Oklahoma City, KWTX/FM-Waco, WINK 106-Elmira, N.Y., Sweet 98-Omaha, and more.

RECORD TO WATCH

BOB CARLISLE
"Butterfly Kisses"
 (DMG)

Sentimental, sweet, one of A/C Radio's Most Added, and already lighting up the phones for early Top 40 believers that include KHKS-Dallas, WPLJ-New York, The River-Nashville, and WKSE-Buffalo.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	SAVAGE GARDEN - I Want You (Columbia/CRG)	13	163	0	7030	+102
2	THE WALLFLOWERS - One Headlight (Interscope)	22	150	1	6341	+80
3	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	13	162	0	6301	+96
4	CARDIGANS - Lovefool (Mercury)	24	144	0	5893	-346
5	JEWEL - You Were Meant For Me (Atlantic)	26	128	0	5639	-133
6	MONICA - For You I Will (Warner Sunset/Atlantic)	16	147	2	5556	+645
7	SHERYL CROW - Everyday Is A Winding Road (A&M)	18	131	0	5007	-564
8	SPICE GIRLS - Say You'll Be There (Virgin)	7	168	12	4726	+1230
9	HANSON - MIMMBop (Mercury)	5	156	9	4570	+898
10	DUNCAN SHEIK - Barely Breathing (Atlantic)	24	123	0	4528	-345
11	BABYFACE - Every Time I Close My Eyes (Epic)	19	114	0	4251	+2
12	MARK MORRISON - Return Of The Mack (Atlantic)	14	124	14	4011	+462
13	INXS - Elegantly Wasted (Mercury)	7	138	0	3989	+162
14	U2 - Staring At The Sun (Island)	9	144	1	3972	-2
15	NO DOUBT - Don't Speak (Trauma/Interscope)	27	113	0	3960	-520
16	CELINE DION - All By Myself (550 Music)	14	117	0	3721	-1042
17	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	13	130	4	3692	+294
18	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	9	111	2	3688	-27
19	WHITE TOWN - Your Woman (EMI)	10	130	7	3498	+407
20	SPICE GIRLS - Wannabe (Virgin)	17	98	0	3476	-588
21	THE REAL MCCOY - One More Time (Arista)	9	117	1	3279	-171
22	BLACKSTREET - Don't Leave Me (Interscope)	12	98	7	3063	+340
23	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)	15	97	8	2539	+303
24	EN VOGUE - Don't Let Go (Love) (eastwest/EEG)	29	72	0	2539	-100
25	JON SECADA - Too Late Too Soon (SBK/EMI)	12	95	3	2366	-170
26	GINA G. - Ohh Ahh, Just A Little Bit (Warner Bros.)	24	66	0	2183	+126
27	LUSCIOUS JACKSON - Naked Eye (Capitol)	28	88	1	2182	-40
28	COUNTING CROWS - A Long December (DGC)	21	75	0	2154	-506
29	KEITH SWEAT featuring ATHENA CAGE - Nobody (Elektra/EEG)	28	60	0	2115	-124
30	ERASURE - In Your Arms (Maverick/Warner Bros.)	6	111	13	2109	+597
31	THE VERVE PIPE - The Freshmen (RCA)	11	92	10	2003	+263
32	DISHWALLA - Give (A&M)	12	80	1	1954	-80
33	TONI BRAXTON - I Don't Want To (LaFace/Arista)	7	84	3	1940	-13
34	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	29	60	0	1923	-217
35	JOOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	11	75	3	1857	+88
36	SISTER HAZEL - All*For You (Universal)	8	91	13	1765	N
37	MICHAEL JACKSON - Blood On The Dance Floor (Epic)	3	84	13	1637	N
38	OMC - How Bizarre (Mercury)	11	71	12	1605	N
39	R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)	26	53	0	1571	+38
40	BLACKSTREET - No Diggity f/Dr. Dre and Queen Pin (Interscope)	33	42	0	1560	-84

† = Daypart

Total Reports This Week 204 Last Week 204

Chartbound

	Reports	Adds	SPINS	TREND
BLESSID UNION OF SOULS - "I Wanna Be There" (EMI)	84	31	1125	+653
BEE GEES - "Alone" (Polydor/A&M)	62	5	1136	+140

Inside Top 40 BY DAVE SHOLIN



The Criteria for Evaluating a Hit

Early in this century it was easy for those guys in vaudeville to spot a stiff act. Standing in the wings, the boss would wait to hear screams of delight or a chorus of boos. By the time foreign objects were being hurled at whomever was performing, they'd quickly be yanked offstage. Nearly 100 years later, radio programmers are faced with a similar dilemma: determining when listeners have had enough of a particular song.

Of course, with an audience thousands of times larger and in countless locations, the task is a bit tougher. And while the debate is on-going between those on the radio side and those in records about how much exposure is enough to allow or deny continued spins, there's a sense that more and more PDs are quicker to pull the plug on songs they feel aren't working.



Vicki Leben

Island VP of Promotion, **Vicki Leben**, echoes the frustration of many of her peers who have the feeling they need to satisfy a growing number of people who are "looking for instant gratification." She says, "If some PDs see one week of bad research, they immediately say the song isn't testing, and the song either goes off or the rotation is slowed." However in her heart of hearts, Vicki believes that if someone "really, really, really likes a record, they're more inclined to give it the benefit of the doubt." Leben admits she's at a loss as to why PDs have less patience than in years past, but feels there's more of a tendency to "judge active and passive records in a similar manner." She recalls situations where "a song was played less than 40 times and a

station determined it wasn't working." What confuses Leben most are those songs that wind up researching "three months after the fact."



Steve Ellis

Mercury Senior VP of Promotion **Steve Ellis** is a former programmer who was "raised on callout," learning all the nuances from **John Sebastian** and **Steve Casey** in the mid-'70s. He recalls, "The first thing you learn is: A) every hit record isn't a callout record; and B) the callout isn't always right every week." And like Vicki, he "sees people pulling records off after one bad week of research. Next week, it's good so it goes back in." Steve added, "It seems now more than ever good callout stories tend not to impress program directors, but bad callout stories tend to make PDs run scared, and those who listen to callout on a national basis have to listen to the good and the bad. Expecting callout after three weeks, or seeing records pulled when familiarity is low, is scary. If you get high familiarity on 60 spins, you've got a problem with your callout." Ellis says the remedy is for PDs and MDs to remember that "some records are never going to callout, but they're good for the station and add the right sound. It's important to look at the *big picture*."



Don Benson

Looking at that big picture for some time now is **Jefferson Pilot's** Corporate VP of Operations, **Don Benson**, who readily admits that the issue of sticking with a particular title will "always be a dilemma because there are different types of records, and they elicit different

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

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

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
60	2	1360	+89	DURAN DURAN - Out Of My Mind (Virgin)
53	25	646	+396	NO DOUBT - Sunday Morning (Trauma/Interscope)
56	16	784	+399	DEPECHE MODE - It's No Good (Mute/Reprise)
54	4	1272	+114	KEITH SWEAT - Just A Touch (Elektra/EEG)
52	2	1195	-32	BARENAKED LADIES - The Old Apartment (Reprise)
50	2	1106	+72	JANA - What Am I To You (Curb)
47	3	864	+20	JANICE - Memory Lane (N'Zone/Ichiban)
46	39	270	+155	* ROBYN - Do You Know (What It Takes) (RCA)
42	9	1002	+121	MARY J. BLIGE - Love Is All We Need (MCA)
37	—	1195	-56	DRU HILL - In My Bed (Island)
37	1	735	-108	RICHARD MARX - Until I Find You Again (Capitol)
33	1	1063	+107	FREAK NASTY - Da' Dip (Power)
32	3	934	+34	NU FLAVOR - Sweet Sexy Thing (Reprise)
28	1	1280	+106	SWV - Can We (Jive)
28	3	554	+14	CHICAGO - Here In My Heart (Reprise)
27	—	636	-109	GEORGE MICHAEL - Star People (DreamWorks/Geffen)
26	2	951	+76	THE NOTORIOUS B.I.G. - Hypnotize (Bad Boy/Arista)
24	—	560	-44	THE OCEAN BLUE - Slide (Mercury)
24	2	560	+48	LE CLICK - Call Me (Logic/RCA)
24	10	442	+104	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)
23	3	695	+163	AALIYAH - 4 Page Letter (Blackground Ent./Atlantic)
23	3	482	-114	SUBLIME - Santeria (MCA)
22	—	654	+7	PUFF DADDY feat. MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)
21	1	704	+55	GINUWINE - Tell Me Do U Wanna (550 Music)
21	9	304	+114	3rd PARTY - Can You Feel It (DV8/A&M)
20	1	401	-63	TONIC - If I Could Only See (Polydor/A&M)
20	7	302	+165	GINA G. - Gimme Some Love (Warner Bros.)
19	2	551	+179	112 - Cupid (Bad Boy/Arista)
19	5	326	+19	FAITHLESS - Insomnia (Arista)
18	1	526	+47	LIVIN' JOY - Don't Stop Movin' (MCA)
17	1	321	+38	DIONNE FARRIS - Hopeless (Columbia/CRG)
16	—	682	+32	702 - Get It Together (BIV 10/Motown)
16	5	356	+120	ESPN PRESENTS - The Jock Jam (Tommy Boy)
16	3	346	+96	ROBIN S - It Must Be Love (Big Beat/Atlantic)
16	4	242	+77	LaKIESHA BERRI - Like This & Like That (Hollywood)
16	5	234	+130	THE BRAND NEW HEAVIES - Sometimes (eastwest/EEG)
15	3	392	+36	B-ROCK & THE BIZZ - My Baby Daddy (LaFace/Arista)
15	1	351	+19	BILLY MANN - Killed By A Flower (DV8/A&M)
15	—	297	-67	D.J. KOOL - Let Me Clear My Throat (American Recordings)
14	2	290	+47	BILLY LAWRENCE - Come On (eastwest/EEG)
14	—	276	+58	CHEAP TRICK - Say Goodbye (Red Ant)
14	3	238	-10	GIORGIO MORODER & DONNA SUMMER - Carry On (Interhit)
14	4	164	+64	* COUNTING CROWS - Daylight Fading (DGC)
13	1	462	+94	JOCELYN ENRIQUEZ - A Little Bit Of Ecstasy (Classified/Tommy Boy)
13	3	260	+122	* ROME - I Belong To You (RCA)
13	6	238	+48	* MEREDITH BROOKS - Bitch (Capitol)
13	3	208	+28	SNEAKER PIMPS - 6 Underground (Virgin)
13	3	190	+27	dc TALK - Colored People (Virgin)
13	4	177	+61	* FROGPOND - Be (TriStar)
13	11	77	+77	* BROWNSTONE - 5 Miles to Empty (WORK/MJJ)
12	—	263	-103	FOXY BROWN - I'll Be (Def Jam Recording Group)
12	2	204	+16	* MINT CONDITION - You Don't Have To Hurt (Perspective/A&M)
11	—	233	+13	OFFSPRING - Gone Away (Columbia/CRG)
11	4	177	+96	* RHYTHMCENTRIC - Your Love Is With Me (Metropolitan)
11	6	91	+66	* TOAD THE WET SPROCKET - Come Down (Columbia/CRG)
10	6	72	+2	* CARDIGANS - Been It (Mercury)
10	10	0	0	* NO MERCY - When I Die (Arista)

* Indicates Debut

types of responses. Some evoke a more passionate response and react quickly. A lot of times that unfairly becomes the norm." Benson, like Steve Ellis, agrees, "It takes weeks for a song to establish familiarity." Don thinks the practice of labels getting quotes from stations who say a record is "only 40 percent familiar, but looks great, is dangerous because we've found in some cases people vote for a record they don't know. They vote on the hook, and they're not supposed to, but they still do. To get into that 80 percent range of familiarity takes some time." He suggests that stations "be a little more selective about what they add and perhaps a little bit more patient." Benson does not disagree with the fact that personal taste influences keeping a song on longer over one that isn't as well liked; he chalks it up to "human nature." A decision to drop a song comes after "we have given it a decent amount of time and it's not retailing in some form, not calling out, and not eliciting requests, or if it's not performing on other stations. He says that what's been working the past year is "being a bit more cautious in terms of rolling the dice on a song." Benson also advises, "Do better homework then give those records time to develop. It helps the station and in the final analysis, helps the label too."

Next week: thoughts on this subject from this year's GAVIN award-winning MIDs. ●

Signals & Detections

Few songs have taken off as quickly this year as **Bob Carlisle's** "Butterfly Kisses." If you don't have a copy, call **Jive** ASAP! **KHKS**-Dallas (not exactly a station that jumps on ballads quickly) is on the case, as are numerous others who have figured out the power behind the week's Record to Watch. **WPLJ**-New York's **Scott Shannon** confirms it as "a smash" commenting, "It's all our audience wants to talk about; how the song has impacted them, and how they felt the first time they heard it. Number One requests by a three-to-one margin!"... **Mark Morrison's** "Return of the Mack" and **Blackstreet's** "Don't Leave Me" are both huge for **Cat Thomas** at **KLUC**-Las Vegas... **KHOM**-New Orleans has put together a hot rhythmic remix of **Luscious Jackson's** "Naked Eye." Call **Bill Thorman** for a copy... **Robyn's** "Do You Know" is already generating calls at **Sweet 98**-Omaha... **Fernando Ventura** at **KHFI**-Austin says, "I think it's headed to Number One." It was added at **KDWB**-Minneapolis along with **Shawn Colvin's** "Sunny Came Home," **ESPN's** "Jock Jams," and **3rd Party's** "Can You Feel It"... The newest **Cardigans** track, "Been It," is a five-night champion on **WABB**-Mobile's *New Music Challenge*.

ARTIST PROFILE

JANICE



FULL NAME: Janice M. Bonner

HOMETOWN:

Oxford, Miss./Atlanta

BIRTHDATE: October 15, 1972

LABEL: N'Zone/Ichiban

CURRENT SINGLE:

"Memory Lane"

MAJOR MUSICAL INFLUENCES:

"Church music, Aretha Franklin, Patti La Belle, Whitney Houston, and Minnie Riperton."

HOW WERE YOU DISCOVERED?

"I sang for my manager and the rest is history."

LIKES: "Singing, meeting people, traveling, helping others."

DISLIKES:

"Being disrespected."

BEST PERSONALITY TRAIT:

"Love."

WORST PERSONALITY TRAIT:

"I don't like to get up early."

FAVORITE WAYS TO RELAX:

"Taking a nice, hot bath while listening to music."

FAVORITE JUNK FOOD:

"Hamburgers."

FAVORITE COLOR: "Black."

FAVORITE MOVIE OF ALL-

TIME: "Gone With the Wind."

BEST ADVICE YOU EVER

RECEIVED: "To always keep

God first, believe in myself, and always respect others."

THREE ESSENTIALS YOU'D

NEED TO LIVE ON A DESERT

ISLAND: "Music, food, and

water."

FUTURE AMBITIONS:

"To be a great entertainer."

JANICE ON HER MUSIC:

"I hope that, through my music, I can touch someone and leave a positive message in their life."

GO Chart

GO MOST ADDED
BLESSID UNION OF SOULS
 (19)
NO DOUBT (18)
ROBYN (14)

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

TW		SPINS	TREND
1	SAVAGE GARDEN - I Want You (Columbia/CRG)	4088	+153
2	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	3806	+265
3	THE WALLFLOWERS - One Headlight (Interscope)	3535	+85
4	SHERYL CROW - Everyday Is A Winding Road (A&M)	2776	-58
5	INXS - Elegantly Wasted (Mercury)	2735	+240
6	U2 - Staring At The Sun (Island)	2703	+127
7	CARDIGANS - Lovefool (Mercury)	2697	+90
8	MONICA - For You I Will (Warner Sunset/Atlantic)	2528	+407
9	HANSON - MMMBop (Mercury)	2503	+612
10	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	2477	+152
11	SPICE GIRLS - Say You'll Be There (Virgin)	2435	+737
12	DUNCAN SHEIK - Barely Breathing (Atlantic)	2429	+27
13	JEWEL - You Were Meant For Me (Atlantic)	2365	+123
14	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	2186	+266
15	CELINE DION - All By Myself (550 Music)	2115	+38
16	WHITE TOWN - Your Woman (EMI)	1931	+316
17	MARK MORRISON - Return Of The Mack (Atlantic)	1926	+346
18	BABYFACE - Every Time I Close My Eyes (Epic)	1907	+190
19	THE REAL McCOY - One More Time (Arista)	1904	+170
20	DISHWALLA - Give (A&M)	1659	+101
21	JON SECADA - Too Late Too Soon (SBK/EMI)	1654	+67
22	NO DOUBT - Don't Speak (Trauma/Interscope)	1519	+37
23	SPICE GIRLS - Wannabe (Virgin)	1417	+118
24	THE VERVE PIPE - The Freshmen (RCA)	1369	+214
25	COUNTING CROWS - A Long December (DGC)	1314	-33
26	TONI BRAXTON - I Don't Want To (LaFace/Arista)	1276	+137
27	SISTER HAZEL - All For You (Universal)	1263	+265
28	ERASURE - In Your Arms (Maverick/Warner Bros.)	1226	+352
29	WILD ORCHID - Talk To Me (RCA)	1173	+12
30	GINA G. - Ohh Ahh, Just A Little Bit (Warner Bros.)	1155	+181
31	JOOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	1152	+244
32	LUSCIOUS JACKSON - Naked Eye (Capitol)	1115	+98
33	DURAN DURAN - Out Of My Mind (Virgin)	1086	+130
34	LEAH ANDREONE - It's Alright, It's OK (RCA)	1040	-35
35	BLACKSTREET - Don't Leave Me (Interscope)	1035	+229
36	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)	1004	+238
37	MICHAEL JACKSON - Blood On The Dance Floor (Epic)	972	NEW
38	JOURNEY - If He Should Break Your Heart (Columbia/CRG)	963	-15
39	JANA - What Am I To You (Curb)	876	NEW
40	JANICE - Memory Lane (NZone/Ichiban)	854	+79

Crossover

URBAN/DANCE

MARY J. BLIGE - "Love Is All We Need" (MCA)
SWV - "Can We" (Jive)
AALIYAH - "4-Page Letter" (Blackground Ent./Atlantic)
112 - "Cupid" (Bad Boy/Arista)
KEITH SWEAT - "Just a Touch" (Elektra/EEG)
FAITHLESS - "Insomnia" (Arista)
LaKIESHA BERRI - "Like This and Like That" (Hollywood)

ALTERNATIVE

DEPECHE MODE - "It's No Good" (Mute/Reprise)
THIRD-EYE BLIND - "Semi-Charmed Life" (Elektra/EEG)
MEREDITH BROOKS - "Bitch" (Capitol)
COUNTING CROWS - "Daylight Fading" (DGC)
TOAD THE WET SPROCKET - "Come Down" (Columbia/CRG)

Every indie label knows there's no such thing as a



- But you can join NAIRD for
- free by buying one ad in
- Gavin (1/2 page minimum).
-
- Gavin will pay your first
- year dues (worth \$300)
- to the National Association
- of Independent Record
- Distributors which, among
- other benefits, will qualify
- you for the NAIRD discount
- of up to 26% in all future
- issues of Gavin, including
- the special Independent
- Label issue of May 23.
-
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- (415) 459-3703. He'll take
- care of it for you...but he
- still won't buy you lunch.

Small print: some restrictions may apply (of course). For instance, this offer cannot be used for renewing your NAIRD membership or as a credit against existing ad commitments with Gavin.

MOST ADDED



**** BLESSID UNION OF SOULS (37)**
**** BOB CARLISLE (37)**
PETER CETERA (35)
JIM BRICKMAN (30)
MONICA (22)

TOP TIP

BLESSID UNION OF SOULS

"I Wanna to Be There"
 (EMI/ERG)

Spins more than double this week thanks to play from 98Q, WMJQ, WWLI, WAHR, WMTX, WQSM, WFMK, WKDD, WQLH, KQXT, and KKLJ.

RECORD TO WATCH

OMC

"How Bizarre"
 (Mercury)

This charming song deserves our complete support. "How bizarre" should become words to live by. Calls include WMTX, WMEE, WQLH, KMGQ, KOSO, KPLZ, WKTJ, WTTR, WZDQ, KAYL, KDEC, KQIC, WDUX, KVIC, and KBVI.

Gavin A/C

Adult Contemporary

Inside A/C



BY RON FELL

Spring Welcomes

We welcome the following stations as our Spring additions to GAVIN'S Adult Contemporary reporting panel:

Larry Anderson, Program Director; **KCWD**, P. O. Box 850, 600 Pine St., Harrison, AR 72601; (501) 741-1402, fax (501) 741-9702.

Jim Egert, Program Director, **KDIO**, 264 Route 1, Ortonville, MN 56278; (320) 839-2581, fax (320) 839-2571.

Scott Maguire, Program Director; **Scott Allen**, APD; **KMXC**, 2600 South Spring Ave., Sioux Falls, SD 57105; (605) 339-1140, fax (605) 339-2735.

Mike Michaels, Program Director; **Terry Edwards**, Music Director; **WBBE**, 3771 S.E. Jennings Road, Port St. Lucie, FL 34952; (561) 335-9300, fax (561) 335-3291.

Mike Phillips, Program Director; **WCZT**, 1575 Route 9, Cape May Court House, NJ 08210; (609) 465-9400, fax (609) 465-4956.

Eric Stock, Program Director; **WHCO**, P. O. Box 255, Sparta, IL 62286; (618) 443-2121, fax (618) 443-2280.

Steve Murphy, Operations Manager; **Jason Taylor**, Music Director; **WINC/FM**, P. O. Box 3300, Winchester, VA 22604; (540) 667-2224, fax (540) 722-3295.

Tom O'Brien Program Director; **Fred Buchalter**, Music Director; **WKQI**, 15401 W. 10 Mile Rd., Oak Park (Detroit), MI 48237; (810) 967-3750, fax (810) 967-0840.

Jim Ryan, Program Director; **Morgan**, Program Coordinator; **WLTW**-New York City 1515 Broadway, 40th floor, New York, NY 10036; (212) 258-7000, fax (212) 258-7084.

R.C. McBride, Program Director; **Steve Fast**, Music Director; **WPXN**, 361 N. Railroad Ave., Paxton, IL 60957; (217) 379-4333, fax (217) 379-4334.

Jim Mackey, Operations

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	14	181	9	5032	+258	104	34	31	10
2	JEWEL - You Were Meant For Me (Atlantic)	26	165	2	4673	-161	92	28	30	13
3	JON SECADA - Too Late Too Soon (SBK/EMI)	14	178	2	4493	-173	74	51	42	8
4	CELINE DION - All By Myself (550 Music)	17	177	0	4373	-654	65	60	36	15
5	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	13	150	2	4355	+79	98	29	15	6
6	RICHARD MARX - Until I Find You Again (Capitol)	11	183	3	4353	+39	66	52	48	15
7	SAVAGE GARDEN - I Want You (Columbia/CRG)	16	131	5	3905	+228	85	31	12	2
8	BRYAN ADAMS - I'll Always Be Right There (A&M)	13	166	0	3905	-729	55	52	49	8
9	THE WALLFLOWERS - One Headlight (Interscope)	16	121	2	3724	+160	80	19	15	6
10	DUNCAN SHEIK - Barely Breathing (Atlantic)	24	122	2	3435	-222	65	23	24	9
11	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	8	149	18	3360	+499	45	40	43	20
12	CHICAGO - Here In My Heart (Reprise)	4	166	10	3125	+614	21	50	65	26
13	SHERYL CROW - Everyday Is A Winding Road (A&M)	15	107	0	3103	-383	62	24	15	6
14	JOURNEY - If He Should Break Your Heart (Columbia/CRG)	11	138	3	3015	-120	38	44	40	15
15	INXS - Elegantly Wasted (Mercury)	7	116	7	2675	+258	38	30	39	8
16	TONI BRAXTON - I Don't Want To (LaFace/Arista)	8	139	19	2621	+484	24	38	44	30
17	U2 - Staring At The Sun (Island)	8	107	3	2567	+38	41	30	28	7
18	NO DOUBT - Don't Speak (Trauma/Interscope)	28	85	0	2429	-266	45	14	20	5
19	CARDIGANS - Lovefool (Mercury)	24	93	1	2365	-311	41	22	20	8
20	TONI BRAXTON - Un-Break My Heart (LaFace/Arista)	30	107	0	2303	-403	28	25	33	19
21	R. KELLY - I Believe I Can Fly (Jive/Atlantic/Warner Sunset)	29	105	1	2283	-97	27	24	42	10
22	HANSON - MMMBop (Mercury)	6	110	12	2198	+492	21	32	37	20
23	BEE GEES - Alone (Polydor/A&M)	6	132	17	2194	+386	12	29	51	35
24	KENNY G - Havana (Arista)	12	106	1	2131	-185	25	26	41	12
25	KENNY LOGGINS - For The First Time (Columbia/CRG)	21	96	2	2120	-298	30	21	29	13
26	PHIL COLLINS - It's In Your Eyes (Any Time At All) (Atlantic)	16	100	0	2100	-763	20	32	33	15
27	WARREN HILL - Shelter From The Storm (Discovery)	13	114	4	2022	+27	18	25	38	28
28	JOOSE - If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	11	106	5	2019	+147	14	30	44	15
29	WHITNEY HOUSTON - Step By Step (Arista)	12	92	0	1989	-823	25	23	31	11
30	THE OCEAN BLUE - Slide (Mercury)	9	97	1	1950	+121	16	35	31	14
31	PATTY CABRERA - Home (Wherever Your Heart Is) (Curb)	9	105	3	1910	+88	12	37	31	23
32	DALIA - It Ain't Easy (Pure/Mercury)	10	91	2	1646	+26	11	26	34	19
33	DISHWALLA - Give (A&M)	12	87	7	1587	+73	11	24	33	15
34	COUNTING CROWS - A Long December (DGC)	22	64	0	1476	-279	19	19	18	7
35	MONICA - For You I Will (Warner Sunset/Atlantic)	6	89	22	1474	N	14	10	29	32
36	HARRY MANILOW - I'd Really Love To See You Tonight (Arista)	10	87	4	1472	+122	9	21	30	25
37	BABYFACE - Every Time I Close My Eyes (Epic)	18	77	2	1468	-322	11	21	25	17
38	BRIAN MCKNIGHT and DIANA KING - When We Were Kings (Mercury)	9	90	7	1394	N	3	18	39	28
39	AMANDA MARSHALL - Fall From Grace (Epic)	16	64	0	1367	-808	17	18	23	5
40	B.E. TAYLOR - This Time (Christae)	13	76	7	1333	N	9	15	33	19

Chartbound

	Reports	Adds	SPINS	TREND
KYLE VINCENT - "Wake Me Up" (Capitol/Hollywood)	82	15	1207	+277
BLESSID UNION OF SOULS - "I Wanna to Be There" (EMI/ERG)	80	37	1061	+551
MICHAEL LEARNS TO ROCK - "Someday" (Cleveland Int.)	72	2	1190	+122
DIONNE FARRIS - "Hopeless" (Columbia/CRG)	73	9	1054	+154
REGINA BELLE/JEFFREY OSBORNE - "Men Are From Mars,..." (Guardian)	68	9	945	+225
DAVE MATHEWS BAND - "Crash Into Me" (RCA)	63	19	1103	+299

Total Reports This Week: 243 Last Week: 248

Editor: **RON FELL**

Associate Editor: **ANNETTE M. LAI**

A/C reports accepted: Mondays

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

Station Reporting Phone: (415) 495-1990

GAVIN Fax: (415) 495-2580

PETER CETERA

*"do
you
love
me
that
much"*

First Week at Radio!

R&R #1 New & Active

#3 Most Added

#4 Most Increased Airplay

Govin #3 Most Added

35 Adds, 44 $\frac{2}{3}$ Spins

THE NEW SINGLE FROM HIS
LATEST SOLO RELEASE

YOU'RE THE
INSPIRATION

A Collection

IN STORES 5/20



RIVER
NORTH
RECORDS



A/C Up & Coming

Reports	Adds	SPINS	TRENDS	
56	5	964	+38	RENEGADE BLUE - Who's Your Lover Now? (Magnet)
55	7	809	+171	BRIAN HOWE - Touch (Touchwood)
51	4	839	+145	BILLY MANN - Killed By A Flower (DVB/A&M)
49	3	781	+42	JEFF KRASSNER - Lovin' You Is A Natural Thing (Identity)
45	4	709	+98	GEORGE MICHAEL - Star People (DreamWorks/Geffen)
45	6	534	+126	JOHN TESH - Halcyon Days (GTSP)
43	5	578	+99	MAC CHARLES - The Last (FT)
42	35	443	+366 *	PETER CETERA - Do You Love Me That Much (River North)
41	7	514	+78	ANDI HARRISON - Spoke In The Wheel (Nosirrah/Coast)
39	14	683	+312	SPICE GIRLS - Say You'll Be There (Virgin)
37	37	402	+402 *	BOB CARLISLE - Butterfly Kisses (DMG)
37	3	451	+49	LEIGH ANN LOMBARDO - It's You! (Deff House/Elle Ent.)
32	7	562	+137	WHITE TOWN - Your Woman (EMI)
31	4	374	+88	ERIC MARTIN - I Love The Way You Love Me (Atlantic)
30	30	312	+312 *	JIM BRICKMAN - Picture This (Windham Hill)
29	13	305	+183	TINA TURNER - On Silent Wings (Virgin)
28	9	387	+95	ERASURE - In Your Arms (Maverick/Warner Bros.)
22	10	247	+137	BRUCE COCKBURN - Night Train (Rykodisc)
22	9	207	+120	JAMIE & THE JURY - Holdin' On To Someone Else (Rocktopia)
21	5	257	+111	FRAZIER CHORUS - Wide Awake (Pure/Mercury)
20	6	391	+142	SISTER HAZEL - All For You (Universal)
20	7	278	+49	MICHAEL JACKSON - Blood On The Dance Floor (Epic)
20	20	187	+187 *	ZUCCHERO - Diamond (Mercury)
19	7	230	+79	THE VERVE PIPE - The Freshmen (RCA)
17	6	295	+120 *	TORI AMOS - Silent All These Years (Atlantic)
16	2	370	+35	THE REAL MCCOY - One More Time (Arista)
15	6	227	+95 *	OMC - How Bizarre (Mercury)
11	3	226	+8 *	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)
10	2	120	+15 *	LITTLE RICHARD - Grand Slam (Dimiti Music)
10	10	114	+114 *	MICHAEL BOLTON - Go The Distance (Columbia/CRG)

Dropped: Brickman/McBride, Rick Monroe, Maxi Priest, Dave Koz, Duran Duran,

Sarah McLachlan.

* Indicates Debut

Manager; **WRWC**, P. O. Box 345
Rockton, IL 61702; (815) 624-2603,
fax (815) 624-7777.

NO LONGER REPORTING:

**KFLX, KCMX, KSDN, WHLG, KIYS,
KRAV, KZRQ, WXLN, WVOK, and
KGRC.** ●

A/C Picks

MICHAEL BOLTON
"Go the Distance"
(Columbia/CRG)

The latest animated Disney feature, *Hercules*, gets a mighty performance from Mr. Bolton with this marvelous soundtrack centerpiece. Produced and arranged with Walter Afanasieff, this fully-orchestrated single is at the same time Olympically theatric and heroic. It's a song about patience and pace and living for more than the moment.

PAUL McCARTNEY
"The World Tonight"
(Capitol)

McCartney was so impressed with producer Jeff Lynne's work on the Beatles' "Free as a Bird" sessions, that he retained the former Wilbury to make new music for his new solo album, *Flaming Pie*. It's teased here with this new single. This guitar-based pop/rock track is still singularly McCartney, even with Lynne's patented drum sound.

UB40

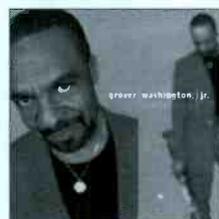
"Tell Me Is It True" (Virgin)

This first single to surface from the *Speed 2* soundtrack appears twice in the film. The track is that kind of infectious, unadulterated reggae that has credibility with purists and yet still offers accessibility to less demanding listeners. It's also on the band's forthcoming *Guns in the Ghetto* album.

DARDEN SMITH
"Broken Branches" (Plump)

Darden Smith finds inspiration for song in the there-but-for-the-grace-of-God go-I attitude and the fact that some of the disenfranchised homeless and their kin are "somebody's son or daughter." His take on his fellow man is touching and offers a perspective seldom presented in today's music. Good goin', Darden.

GROVER WASHINGTON, JR.
"Soulful Strut" (Columbia/CRG)



It should be "Groover" Washington when he sets this kind of rhythm track behind him.

The old Young Holt Unlimited track hasn't sounded this perky and vital since the original came to play back in early '69.

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S/P/W

SPINS PER WEEK PER STATION

THE WALLFLOWERS - One Headlight (Interscope)	30.44
SAVAGE GARDEN - I Want You (Columbia/CRG)	29.71
SHERYL CROW - Everyday Is A Winding Road (A&M)	29.06
PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	29.05
DUNCAN SHEIK - Barely Breathing (Atlantic)	28.32
NO DOUBT - Don't Speak (Trauma/Interscope)	28.31
JEWEL - You Were Meant For Me (Atlantic)	28.12
SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	27.70
EW VOGUE - Don't Let Go (Love) (eastwest/EEG)	26.37
CARDIGANS - Lovefool (Mercury)	25.33
JON SECADA - Too Late Too Soon (SBK/EMI)	24.90
CELINE DION - All By Myself (550 Music)	24.63
HOOTIE & THE BLOWFISH - I Go Blind (from Friends soundtrack) (Reprise)	24.29

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

CHICAGO - Here In My Heart (Reprise)	614
BLESSID UNION OF SOULS - I Wanna Be There (EMI)	551
BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	499
HANSON - MMMBop (Mercury)	492
TONI BRAXTON - I Don't Want To (LaFace/Arista)	484
BOB CARLISLE - Butterfly Kisses (DMG)	402
BEE GEES - Alone (Polydor/A&M)	386
PETER CETERA - Do You Love Me That Much (River North)	366
MONICA - For You I Will (Warner Sunset/Atlantic)	342
SPICE GIRLS - Say You'll Be There (Virgin)	312
JIM BRICKMAN - Picture This (Windham Hill)	312
DAVE MATTHEWS BAND - Crash Into Me (RCA)	299
KYLE VINCENT - Wake Me Up (Carport/Hollywood)	277

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

JOHN TESH

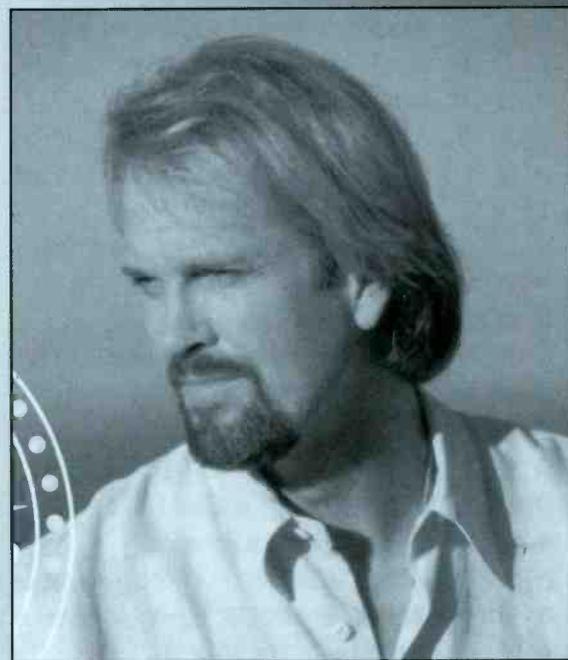
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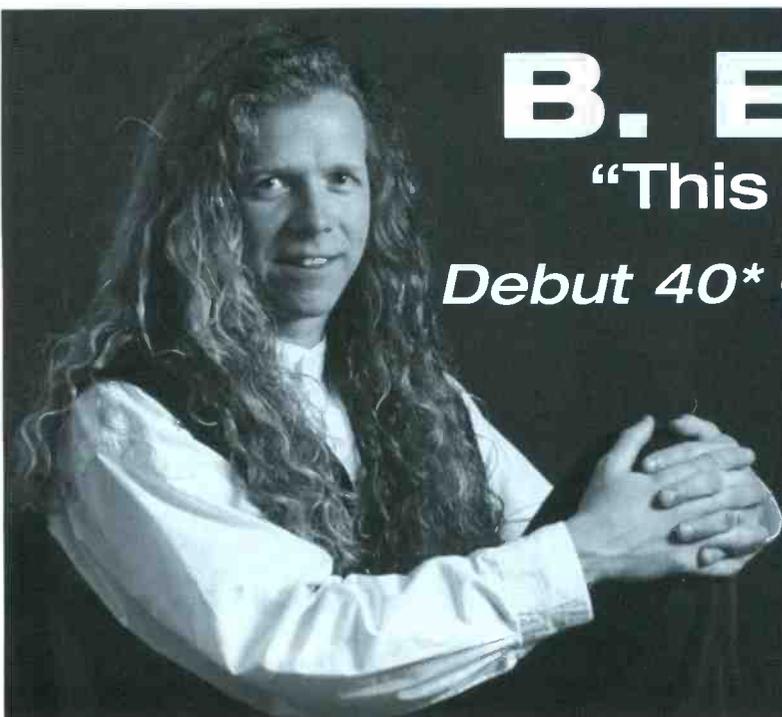
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MOST ADDED

ALKAHOLIKS
Hip-Hop Drunkies
 (Loud)
BEATNUTS
Do You Believe/Give Up The Ass
 (Violator/Relativity)

TOP TIP

SPRUNG SOUNDTRACK
Jay-Z: Who You Wit
 (Qwest/WB)
 Jay-Z springs into the top tip this week with 10 adds.

RECORD TO WATCH

RASCO
The Unassisted/Hip Hop Essentials
 (Stone's Throw)
 Scoring 9 adds for this week with an assist from Peanut Butter Wolf's production.

Gavin Rap

2W	LW	TW	
\$ 1	1	1	KRS-ONE - Step Into A World (Raptures Delight) (Jive)
9 3	2	2	GRIDLOCK'D SOUNDTRACK - Lady Of Rage: Sho Shot (Death Row)
2 2	3	3	BUCKSHOT - No Joke (Loud)
\$ 4	4	4	THE NOTORIOUS B.I.G. - Hypnotize (Bad Boy/Arista)
\$ 5	5	5	CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)
\$ 14	6	6	TRACEY LEE - The Theme (ByStorm/Universal)
6 6	7	7	RHYME & REASON SOUNDTRACK - Various Artists (BuzzTone/Priority)
13 9	8	8	MR. COMPLEX - Visualize/Why Don't You (Raw Shack)
\$ 7	9	9	LIL' KIM - Crush On You/Dreams (Undeas/Big Beat/Atlantic)
11 10	10	10	SHAMUS - Tight Team (Raw Track)
\$ 8	11	11	JERU THE DAMAJA - Me Or The Papes (Payday/FFRR)
16 12	12	12	DJ MUGGS - Various Artists: The Soul Assassins (Ruffhouse/Columbia/CRG)
\$ 11	13	13	ARTIFACTS - The Ultimate (Big Beat/Atlantic)
10 13	14	14	RAMPAGE: The Last Boy Scout - Wild 4 Da Night (Flipmode/Violator/Elektra)
29 19	15	15	JUNGLE BROTHERS - Brain (Gee Street/Island)
19 16	16	16	CRU - Pronto (Def Jam Recording Group)
\$ 15	17	17	JAY-Z - Feelin' It (Roc-A-Fella/Freeze/Priority)
24 20	18	18	ALL NATURAL - 50 Years/MC Avenger (All Natural Recordings)
15 17	19	19	ORIGINOO GUNN CLAPPAZ - Hurricane Starang (Duck Down/Priority)
14 18	20	20	REDMAN - Whateva Man (Def Jam Recording Group)
17 23	21	21	GHOSTFACE KILLAH - Iron Maiden/All I Got Iz You (Razor Sharp/Epic Street)
\$ 22	22	22	HEAVY D. - Big Daddy (Uptown/Universal)
21 21	23	23	BOOTY CALL SOUNDTRACK - Too Short & Lil' Kim: Call Me (Jive)
25 24	24	24	DANGEROUS GROUND SDTRK. - Various Artists: Jay-Z, Keith Murray, KRS-ONE (Jive)
NEW	25	25	GP WU - Black-On-Black Crime (MCA)
\$ 28	26	26	KILLARMY - Wu-Renegades (Wu-Tang Records/Red Ant)
23 25	27	27	CAMP LO - Luchini (Remix) (Profile)
34 31	28	28	CORMEGA - Dead Man Walking/Mega Funk (Def Jam Recording Group)
\$ 29	29	29	FOXY BROWN - I'll Be Feat. Jay-Z/La Familia (Def Jam Recording Group)
\$ 30	30	30	BLACK ATTACK - Verbal Attack (Correct/Grindstone Ent.)
22 26	31	31	DERELICT CAMP - Move It In, Move It Out (Next Plateau)
32 27	32	32	3 X KRAZY - Keep It On The Real (Noo Trybe/Virgin)
36 34	33	33	PMD - It's The Pee '97 Feat. Mobb Deep (Boondox/Relativity)
— 36	34	34	GODFATHER DON - Piece Of The Action/Seeds Of Hate (Hydra)
— 32	35	35	FUNKY FOUR PLUS ONE - It's The Joint (Rhino)
NEW	36	36	BIG PUNISHER - You Ain't A Killer (Loud)
NEW	37	37	RAWCOTIKS - Nevertheless (Opposition)
\$ 35	38	38	MOBB DEEP - G.O.D. Pt III (Loud)
NEW	39	39	SCARFACE - Game Over Feat. Dr. Dre & Ice Cube (Rap-A-Lot/Noo Trybe)
28 33	40	40	WHORIDAS - Taxin' (Delicious Vinyl/Red Ant)

\$ — Indicates GAVIN Rap Retail Action.

Chartbound

SHOK THERAPY - Padlock (Mass Vinyl) **UNEK** - Above Water (DBS/Tape Kingz)
RASCALZ - Dreaded Fist/Clockwork (Figure IV/BMG) **TEFLON** - Get Mine (Relativity)
HURRICANE G - Underground Lockdown
 (H.O.L.A./Island)

Like That!

BY THEMBISA S. MSHAKA



Welcome Back? Not Yet.

The new Mrs. **Thembisa Mshaka-Morris** and her happy hubby are delayed at LAX, so **Matt Brown** and I will be handling the column this week.

—JUSTIN TORRES

MAD LION
Ghetto Gold & Platinum Respect (Nervous Records)



It's been three years since the Reggae/Hip-Hop don Mad Lion has released anything new, but *Ghetto Gold & Platinum Respect*,

his new 12-track CD, was well worth the wait. Mad delivers the same fat-sack smoking, 9mm-bucking style we all remember, but with a few new twists that may stem from his growing maturity (since his last release, ML has married and started a family). All you DJs who loved the last album will be spinning "New York," "Carpenter," and "Hip-Hoppers" to get your shows started on the right vibe. Plus, Lion has come up with more commercial tracks this time around, which should do well with the ladies: "I Don't Want You," "You Got It Coming" featuring Gerald Levert, and "Hardcore," which samples the Police's "Wrapped Around Your Finger." Nearly the whole package was produced by the masterful KRS-ONE, so if you're still pulling his last from your milkcrates on a regular basis, check out *Ghetto Gold & Platinum Respect*.



Shot Callin' and Big Ballin' with the Fat Sacks are (l-r): Mr. Taylor & King San of Whoridas, Hakim, Tee Reek, Lil Clown, and BJ from Patchwerk.



BASS Record Pool representin' the Haystack! Pictured are some of the members of Bay Area Sound Service Record Pool with the always fly Glna Cano of No-Kneez Productions and DJ Muggs from the Soul Assassins/Cypress Hill.

Editor: THEMBISA S. MSHAKA • Rap Assistant: JUSTIN TORRES
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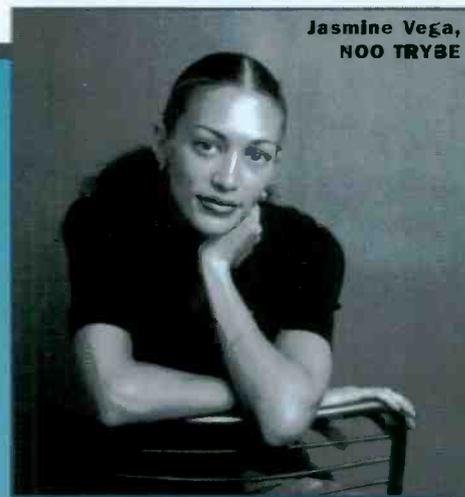
2W LW TW Singles

16	8	1	THE NOTORIOUS B.I.G. - Hypnotize (Bad Boy/Arista)
1	1	2	PUFF DADDY featuring MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)
2	2	3	HEAVY D. - Big Daddy (Uptown/Universal)
5	6	4	KRS-ONE - Step Into A World (Rapture's Delight) (Jive)
3	3	5	FOXY BROWN - I'll Be (Def Jam Recording Group)
11	5	6	OUTKAST - Jazzy Belle (LaFace/Arista)
4	4	7	TRACEY LEE - The Theme (ByStorm/Universal)
6	7	8	WARREN G. - I Shot The Sheriff (G-Funk/Def Jam Recording Group)
7	9	9	DA BRAT - Ghetto Love (So So Def/Columbia/CRG)
—	12	10	B-ROCK & THE BIZZ - My Baby Daddy (LaFace/Arista)
17	15	11	LIL' KIM - Crush On You (Undeas/Big Beat/Atlantic)
12	13	12	JERU THE DAMAJA - Me Or The Papes/ Da Bitches (Payday/FFRR)
15	16	13	KILLARMY - Wu-Renegades (Wu-Tang Records/Red Ant)
13	10	14	CAPONE N NOREAGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)
9	11	15	REDMAN - Whateva Man (Def Jam Recording Group)
21	19	16	FREAK NASTY - Da' Dip (Power)
14	18	17	WESTSIDE CONNECTION - Gangstas Make The World Go Round (Priority)
10	14	18	D.J. KOOL - Let Me Clear My Throat (American Recordings)
NEW	19	19	MOBB DEEP - G.O.D. Part III (Loud)
NEW	20	20	JAY-Z - Feelin' It (Roc-A-Fella/Priority)
NEW	21	21	TELA - Sho Nuff (Suave/Relativity)
22	20	22	TRU - I Always Feel Like (No Limit/Priority)
19	—	23	ARTIFACTS - The Ultimate (Big Beat/Atlantic)
23	22	24	RICHIE RICH - Do G's Get To Go To Heaven (Def Jam Recording Group)
25	24	25	BLACK ATTACK - Verbal Attack (Correct/Grindstone Ent.)

2W LW TW Albums

1	1	1	THE NOTORIOUS B.I.G. - Life After Death (Bad Boy/Arista)
2	2	2	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
4	4	3	WARREN G. - Take A Look Over Your... (Reality) (G-Funk/Def Jam Recording Group)
3	3	4	MAKAVELI (THE DON KILLUMINATI) - The 7 Day Theory (Death Row/Interscope)
7	5	5	TRU - Tru 2 Da Game (No Limit/Priority)
8	6	6	LIL' KIM - Hardcore (Undeas/Big Beat/Atlantic)
—	19	7	BIG MIKE - Still Serious (Rap-A-Lot/Noo Trybe)
6	10	8	BOOTY CALL SOUNDTRACK - Various Artists (Jive)
9	9	9	FOXY BROWN - III Na Na (Def Jam Recording Group)
—	17	10	TRACEY LEE - Many Facez (ByStorm/Universal)
0	7	11	CAMP LO - Uptown Saturday Night (Profile)
1	14	12	REDMAN - Muddy Waters (Def Jam Recording Group)
5	8	13	DJ MUGGS - The Soul Assassins (Ruffhouse/Columbia/CRG)
17	16	14	TELA - Piece Of Mind (Suave/Relativity)
12	11	15	RHYME & REASON SOUNDTRACK - Various Artists (BuzzTone/Priority)
3	12	16	FUNKMASTER FLEX - Mix Tape Vol. II (Loud)
13	13	17	FRANKIE CUTLASS - Politics And Bullshit (Violator/Relativity)
NEW	18	18	ARTIFACTS - That's Them (Big Beat/Atlantic)
15	18	19	WEST COAST BADD BOYZ - Master P Presents: West Coast Badd... (No Limit/Priority)
14	15	20	WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority)
NEW	21	21	CRIME BOSS - Conflicts & Confusion (Suave/Relativity)
19	20	22	C-BO - One Life 2 Live (AWOL)
NEW	23	23	3 X KRAZY - Stackin Chips (Noo Trybe/Virgin)
—	22	24	GHOSTFACE KILLAH - Ironman (Razor Sharp/Epic Street)
22	21	25	DANGEROUS GROUND SOUNDTRACK - Various Artists (Jive)

Compiled by Matt Brown and Justin Torres



Jasmine Vega,
NOO TRYBE

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WEST COAST

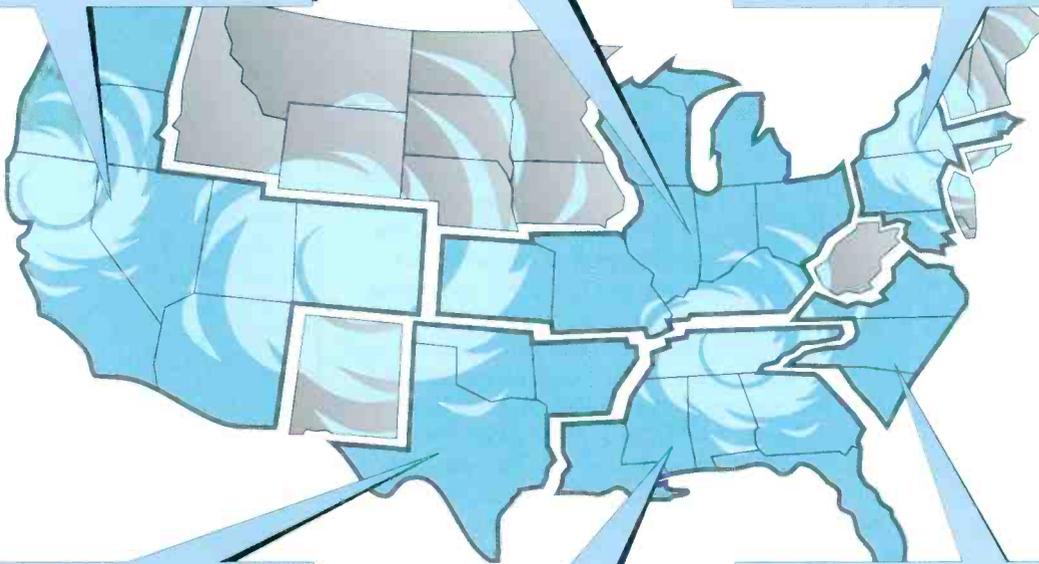
SWV +77 "Can We" (RCA)
MICHAEL JACKSON +39 "Blood On The Dance Floor" (Epic)
BLACKSTREET +34 "Don't Leave Me" (Interscope)
AFTER 7 +30 "Sara Smile" (Virgin)
ERIC BENET +30 "Femininity" (Warner Bros.)

MIDWEST

CHANGING FACES +77 "G.H.E.T.T.O.U.T." (Atlantic)
AALIYAH +73 "4 Page Letter" (Blackground Ent./Atlantic)
LAUREN HILL +60 "The Sweetest Thing" (Columbia/CRG)
TONI BRAXTON +53 "I Don't Want To" (Arista)
MARY J. BLIGE +52 "Love Is All We Need" (MCA)

EAST COAST

CHANGING FACES +78 "G.H.E.T.T.O.U.T." (Atlantic)
SWV +59 "Can We" (RCA)
LADY OF RAGE +58 "Sho Shot" (Death Row)
MINT CONDITION +49 "You Don't Have To Hurt" (Perspective)
BRAND NEW HEAVIES +48 "Sometimes" (Red Ant)



SOUTHWEST

SWV +85 "Can We" (RCA)
CHANGING FACES +78 "G.H.E.T.T.O.U.T." (Atlantic)
LADY OF RAGE +68 "Sho Shot" (Death Row)
CHRISTION +24 "Full Of Smoke" (Def Jam)
SOUNDS OF BLACKNESS +23 "Spirit" (A&M/Perspective)

SOUTHEAST

SWV +208 "Can We" (RCA)
CHANGING FACES +178 "G.H.E.T.T.O.U.T." (Atlantic)
LAUREN HILL +154 "The Sweetest Thing" (Columbia/CRG)
MARY J. BLIGE +147 "Love Is All We Need" (MCA)
ERYKAH BADU +104 "Next Lifetime" (Kedar)

CAROLINAS/VIRGINIA

SWV +109 "Can We" (RCA)
KENNY LATTIMORE +94 "For You" (Columbia/CRG)
CHANGING FACES +93 "G.H.E.T.T.O.U.T." (Atlantic)
MONTELL JORDAN +89 "What's On Tonight" (Def Jam)
ERYKAH BADU +80 "Next Lifetime" (Kedar)



MOST ADDED

LEVERT (43)
Sorry Is (Atlantic)
 WKYS, WJMG, WJNN, WBLX, WAMO, WCKX, WJTT, WCDX, WFXE, WEDR, WPAL, WGZB, WHRK, WQHH, WIZF, WJZD, WDZZ, KJMM, KVSP, WRNB, WIBB, KXZZ, KXOK, KMJJ, WUSL, WENN, KPSS, WWDM, WUFO, KSJL, KDKO, WDAS, WEUP, WVAZ, KBCE, WPLZ, WROU, WTCC, WYNN, WFXA, WKKV, WKGN, WXQL

ZHANE (34)
Crush (Alltown/Motown)
 WJMG, WJNN, WAMO, WCKX, WJTT, WCDX, WFXE, WPAL, WGZB, WQHH, WJZD, WDZZ, KJMM, KVSP, KRIZ, WDKX, WRNB, WIBB, KXZZ, KXOK, KMJJ, WUSL, WENN, WWDM, KSJL, KDKO, WDAS, KBCE, WPLZ, KHRN, WFXA, KCEP, WKGN, WXQL

MAXWELL (24)
SuiteLady (Columbia/CRG)
 KBMS, KZWA, WALR, WJMG, WFXE, WPAL, WJZD, KJMM, KVSP, WIBB, KMJJ, WENN, KPSS, WWDM, KSJL, KDKO, WVAZ, KBCE, WTCC, WYNN, KHRN, KCEP, WKGN, WXQL

ZAKIYA (22)
Love Like Mine (A&M)
 WJMG, WJNN, WCKX, WJTT, WNFQ, WPAL, WGZB, WHRK, WQHH, WIZF, WJZD, KJMM, KVSP, WIBB, KMJJ, WENN, KSJL, WPLZ, WYNN, KHRN, WKGN, WXQL

LAURYN HILL (9)
The Sweetest Thing (Columbia/CRG)
 WVEE, WJBT, KRIZ, WJIZ, KXZZ, WALT, WYLD, WROU, WTUG

BLACK A/C

Most Played Current Hits
KENNY LATTIMORE
"For You" (Columbia/CRG)
TONY TONI TONE
"Thinking Of You" (Mercury)
LUTHER VANDROSS
"Love Don't Live Here" (Epic)
AFTER 7
"Sara Smile" (Virgin)
MONTELL JORDAN
"What's On Tonight" (Def Jam)

TOP TEN SPINZ

Rank	Artist	Title	SPINZ LAST WEEK	SPINZ THIS WEEK
1	MARY J. BLIGE	"Love Is All We Need"	2710	3070
2	SWV	"Can We"	1736	2490
3	MONTELL JORDAN	"What's On Tonight"	2248	2474
4	BLACKSTREET	"Don't Leave Me"		2429
5	112	"Cupid"	2104	2419
6	ROME	"I Belong To You"	2150	2399
7	KENNY LATTIMORE	"For You"	2121	2360
8	AALIYAH	"4 Page Letter"	1870	2243
9	GINUWINE	"Tell Me Do You Wanna"	1923	2111
10	THE NOTORIOUS B.I.G.	"Hypnotize"	1931	2040

Q-FILE



Congratulations to MCA Records and Mary J. Blige. "Love Is All We Need" is the number one record for two weeks in a row from the "Share My World" Album.



On-line

BY QUINCY MCCOY

Straight Talk Makes an Impact

The Impact Convention in Miami Beach almost went down in history as the biggest—and the most uneventful—ever, but the gathering was saved by Steve Harvey, who hosted the awards luncheon. Harvey, the well-known comedian, actor, and former morning personality on WGCI/FM in Chicago, provoked the crowd with his personal condemnation of black radio. Harvey did what the panelists and moderators had failed to do all weekend. He took off his gloves, bared his feelings, and passionately addressed his concerns for the health of black radio and the community it serves.

Harvey was a focus group gone wild. Somehow a real person from the street got into the ballroom and was telling-it-like-it-is to the dressed up hippie crowd. At times Harvey sounded like a frustrated black preacher who expected more assistance from the local black station. Other times, he was like a grandmother advising a child that's gone astray. But mostly, he was the wise brother on the corner, keeping a watchful eye on all the kids from the neighborhood, pointing his finger in the faces of programmers, reminding them to take control of their destiny.

Harvey opened his remarks by talking about his time at WGCI, which he eventually left because of his television and movie commitments. He thanked Elroy Smith, the station's PD, for allowing him—someone who was ignorant about radio formatics—a chance to do his thing in morning drive without formatic restrictions. He then segued into his first observation: Black radio should return to the strong on-air personalities of its past and eliminate the inane 15-in-a-row music formula. Radio has relied on too much research, and Harvey said, every station is playing the same music, so now more than ever, what happens between the songs is what will draw listeners. Black radio has always been about entertaining and personalities that are larger than life, and Harvey believes that the absence of these key ingredients has led

black radio to lose contact with their communities.

Harvey challenged Urban and Churban stations to be real—if your goal is to get black people to listen to your station then you're a black radio station. It's your job to superserve that community, be protective of it, and supply it with news and information to help it thrive.

Steve Harvey did what the panelists and moderators had failed to do all weekend. He took off his gloves, bared his feelings, and passionately addressed his concerns for the health of black radio and the community it serves.

Anyone familiar with this column knows that Harvey was speaking my language. Two things that I've always stressed in my columns are the need for black radio to return to a more creative agenda (it's what's between the records that counts) plus dedicate itself to the community. Harvey had everyone in the room fired up, and I was one of the first people out of my chair applauding him.

Harvey's mixture of humor and criticism was working: he had penetrated our jaded convention demeanors and had our full attention. He joked that this would be the last time Impact would ask him to emcee, so he was going to let it all hang out. Then he dropped the bomb: Harvey said it was

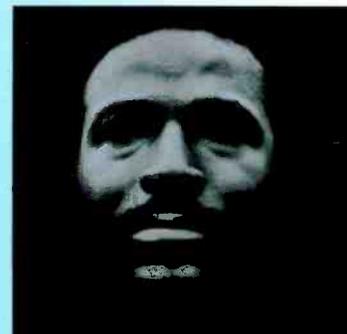
an absurd concept for white consultants to advise black radio stations on how to reach black listeners; That just doesn't work. The room exploded with applause, cheers, hoots, and howls. Everyone was on their feet. I looked around the huge ballroom and began counting the PDs, OMs, and GMs—many of them with white radio consultants on their payrolls—who were cheering their agreement.

Steve Harvey is an outsider who once spent some quality time behind the lines of black radio. Radio doesn't pay his bills anymore, and this allowed him the freedom to say the things that many who cheered his comments are afraid to articulate or take action on. The crowd was demonstrative in its approval, but jumping up and down in a room full of compatriots is safe. But who will lead the charge for creativity over the hills of mediocrity, and challenge the complacent enemy head on in the Valley of Change.

Urban Picks

BY QUINCY MCCOY

MARVIN GAYE
Vulnerable
(Motown)



Marvin Gaye's dream was to be a pop/jazz singer like his idols Nat "King" Cole and Frank Sinatra, but it wasn't to be in his lifetime. Instead, he became a huge rhythm and blues star whose influence is evident in the new styles of crooners like D'Angelo and Maxwell. Finally, 12 years after his death, the release of these delicious ballads make Marvin Gaye's dream of being recognized as a jazz singer a reality.

The initial session for this album was January 31, 1967, but Marvin was unhappy with his original vocal tracks and so they were set aside. Biographer David Ritz writes in the album's liner notes that Marvin said, "I didn't want them released. Emotionally, I needed to live a lot more to understand what the songs were about, I had to suffer."

All of us who loved Marvin's music are well aware of his life as an artist at war with himself. From the slums of Washington, D.C., to the top of the charts, Marvin's life was complicated, and he exorcised his demons in song. He was a man who needed to sing about his intimate feelings—about sex, race, death, and spirituality, but above all else, about love.

Marvin recut the vocals for these songs in the late 70s, and in these, Marvin's final recordings, you can hear all of his life's lessons—plus the full range of his vocal genius—wrapped around an intoxicating orchestral blend of violins and horns. Marvin once said to Ritz, "Don't let them forget the ballads." Not to worry. *Vulnerable* is music for the ages.

Boston's Computer Corner

The Urban Landscape's computer expert Earl Boston was also at the Impact Convention, meeting with several record companies to demystify the Selector program and explain the mysteries of categories and rotations. Boston also held an informative open workshop with programmers that offered the following tips:

Database Maintenance

To keep your database in good working order, check your song information screen and write down all the segue rules that are in use. Next, run an analysis of each segue or characteristic, and look for the amount of songs that don't have a coding. Any title that does not have a code will be ignored when the system tests for that segue rule.

Back-ups

People often forget to make back-ups of their work and end up losing whole day's work or worse. The simple solution is to get five floppy disks and label them Monday through Friday. At the end of programming the music each day, the last thing you should do before turning off the computer is make a back-up on the corresponding disc. If more than one person is responsible for the music, keep a log book and have everyone check off that they have made a back-up before leaving the office.

Artist Separation Problems

If your separation rules are in place but the same artists are being sched-

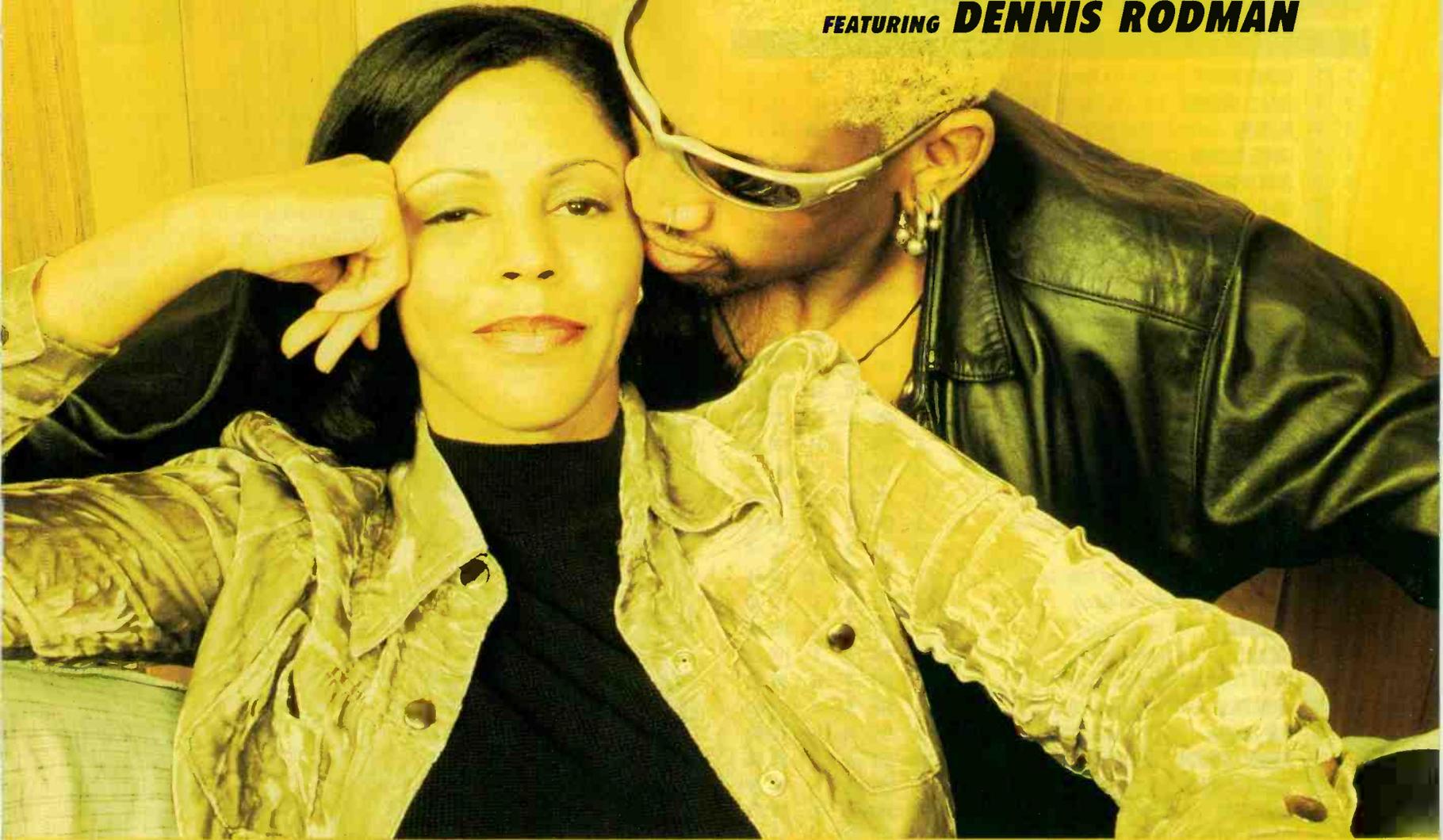
uled too close to one another anyway check the spelling of the group or artist's name. If the spelling is off by one letter, space, or punctuation mark, the scheduler software will ignore the separation rules.

The Fear of Computing

For personal use, buy a computer that's compatible with what you have at work and that fits your needs. There are hundreds of schools and classes available that offer easy information to help get you started with basics and more difficult applications. Most major manufacturers now offer low end computers for around a \$1,000. If that's too expensive, there are places to buy used computers with warranties. Look in your local phone directory.

JUST A FREAK

CRYSTAL WATERS
FEATURING **DENNIS RODMAN**



featured in **DOUBLE TEAM**
and on **CRYSTAL WATERS**, the new studio album
coming in June.

Produced by Crystal Waters, and by Doug Smith and Richard Payton for 95 North Productions
Management: Vito Bruno for AM/PM Entertainment



a PolyGram company

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MOST ADDED
REBA McENTIRE (146)
TRACE ADKINS (87)
CLAY WALKER (53)
RICOCHE (51)
LONESTAR (50)

TOP REQUESTS
GEORGE STRAIT
TRACY LAWRENCE
JOHN MICHAEL MONTGOMERY
LORRIE MORGAN
DAVID KERSH

RECORD TO WATCH
LONESTAR
"Come Cryin' To Me"
(BNA)
 A sure fire smash to kick off the second album for these Texas boys. An impressive first week with 50 adds; look for lots more action next week!

Gavin Country

LW	TW		W	R	Adds	H	M	L
1	1	GEORGE STRAIT - One Night At A Time (MCA)	8	201	0	199	2	0
3	2	TRACY LAWRENCE - Better Man Better Off (Atlantic)	11	201	0	187	13	1
5	3	ALABAMA - Sad Lookin' Moon (RCA)	11	201	0	185	14	2
6	4	LORRIE MORGAN - Good As I Was To You (BNA Records)	16	201	1	171	26	4
8	5	JOHN MICHAEL MONTGOMERY - I Miss You A Little (Atlantic)	9	201	0	163	36	2
2	6	DAVID KERSH - Another You (Curb)	16	189	1	179	9	1
7	7	THE BUFFALO CLUB - If She Don't Love You (Rising Tide)	15	199	0	145	45	9
9	8	KEVIN SHARP - She's Sure Taking It Well (Asylum)	11	201	0	115	85	1
10	9	BRYAN WHITE - Sittin' On Go (Asylum)	9	201	0	106	94	1
12	10	BROOKS AND DUNN - Why Would I Say Goodbye (Arista)	7	201	0	82	115	4
11	11	MILA MASON - Dark Horse (Atlantic)	13	198	0	96	85	17
13	12	VINCE GILL - A Little More Love (MCA)	6	201	0	63	134	4
14	13	LEANN RIMES - The Light In Your Eyes (MCG/Curb)	7	200	0	67	118	15
15	14	MINDY McCREADY - A Girl's Gotta Do What A... (BNA Records)	10	201	1	57	132	12
16	15	SAWYER BROWN - Six Days On The Road (Curb)	9	199	1	54	129	16
18	16	ALAN JACKSON - Who's Cheatin' Who (Arista)	4	198	2	21	169	8
17	17	TANYA TUCKER - Little Things (Capitol Nashville)	11	199	1	26	145	28
19	18	DEANA CARTER - Count Me In (Capitol Nashville)	6	197	2	16	148	33
4	19	COLLIN RAYE - On The Verge (Epic)	12	149	0	122	23	4
21	20	LEE ANN WOMACK - Never Again, Again (Decca)	7	191	2	12	118	61
23	21	MARK CHESNUTT - Let It Rain (Decca)	6	197	6	5	113	79
25	22	TY HERNDON - Loved Too Much (Epic)	6	191	7	4	107	80
24	23	JOE DIFFIE - This is Your Brain (Epic)	8	184	2	1	100	83
22	24	TRISHA YEARWOOD - I Need You (MCA)	10	167	2	19	89	59
26	25	MARK WILLS - Places I've Never Been (Mercury)	11	175	8	2	93	80
27	26	RICK TREVINO - I Only Get This Way With You (Columbia/CRG)	7	185	10	0	78	107
29	27	BURNIN' DAYLIGHT - Say Yes (Curb)	12	152	4	2	86	64
32	28	TAMMY GRAHAM - A Dozen Red Roses (Career)	6	158	9	0	64	94
34	29	JOHN BERRY - I Will, If You Will (Capitol Nashville)	3	162	21	0	51	111
36	30	TRAVIS TRITT - She's Goin' Home With Me (Warner Bros.)	4	159	31	0	37	122
41	31	PAM TILLIS - All The Good Ones Are... (Arista)	2	163	48	0	25	138
N	32	REBA McENTIRE - I'd Rather Ride Around With You (MCA)	1	155	146	0	26	129
33	33	SUZY BOGGUSS - She Said, He Heard (Capitol Nashville)	8	127	3	1	64	62
39	34	SAMMY KERSHAW - Fit To Be Tied Down (Mercury)	4	142	18	0	33	109
45	35	PATTY LOVELESS - The Trouble With The Truth (Epic)	2	141	38	0	23	118
37	36	PAUL BRANDT - Take It From Me (Reprise)	6	126	8	0	33	93
38	37	DARYLE SINGLETARY - The Used To Be's (Giant)	8	121	3	0	37	84
35	38	JEFF WOOD - Use Mine (Imprint)	9	102	5	3	55	44
43	39	JEFF CARSON - Do It Again (MCG/Curb)	5	109	10	0	37	72
44	40	GARY ALLAN - From Where I'm Sittin' (Decca)	3	115	11	0	22	93
46	41	LEE ROY PARNELL - Lucky Me, Lucky You (Career)	2	117	25	0	14	103
N	42	TRACE ADKINS - I Left Something Turned On... (Capitol Nashville)	2	118	87	0	8	110
47	43	KIPPI BRANNON - Daddy's Little Girl (Curb/Universal)	13	92	16	2	27	63
30	44	CLAY WALKER - Rumor Has It (Giant)	14	59	0	43	10	6
48	45	RANDY TRAVIS - King Of The Road (Asylum)	3	101	15	0	11	90
50	46	JAMES BONAMY - The Swing (Epic)	4	97	14	0	16	81
31	47	KATHY MATTEA - 455 Rocket (Mercury)	15	78	3	7	49	22
28	48	KENNY CHESNEY - When I Close My Eyes (BNA Records)	17	58	0	39	11	8
49	49	SONS OF THE DESERT - Whatever Comes First (Epic)	10	80	3	1	22	57
N	50	AARON TIPPIN - A Door (RCA)	3	81	13	0	8	73

Total Reports This Week 201 Last Week 201

Inside Country BY JAMIE MATTESON



Time Flies

This special issue coincides with my one-year anniversary as Country Editor at Gavin, so I'm naturally feeling a bit reflective. When I moved to Nashville, everyone said it would take a year to make the adjustment, and that is so true. But between getting settled, getting sick (mono), and replacing my new Jeep Grand Cherokee (stolen), the year has literally flown by. Thanks to Rising Tide's Tim Murphy, I found Jeff House, who has become my M.V.R.A. (most valued right arm), and together we've made a dynamic team.

It's no secret that my getting used to Nashville didn't come easily. I quickly became exasperated with Nashville drivers (self admittedly the nation's worst), the lack of Starbucks Coffee, high humidity, bad hair days, the lack of favorite stores and restaurants, Kroger's not selling eggs by the half dozen, bad hair days, the slower pace, all the chirpy friendly people— did I mention bad hair days? People kept telling me to give it time, and not having much choice, I did.

So you can imagine my surprise when I found myself on the telephone to my sister last week explaining the reasons she should move here. I told her that you can buy the American dream (a house) in Nashville, which was never a reality in my hometown of Santa Monica. I never worry about being carjacked while driving home at night (a very real fear in L.A.). Yes, people are chirpy and friendly, but what's so bad about that? Folks will tell you their life story in line at the grocery store, so I've learned to go when I'm not in a hurry. The fall and spring seasons have just amazed me. I swear there isn't a prettier city than Nashville this spring. Everywhere you look are

tulips and dogwood trees, and after experiencing my first official winter, I am much more appreciative of the nice weather. Nashville does have some cool coffee joints (Bongo Java and Bean Central), and with the Oilers coming soon, my beloved Starbucks arrival is inevitable.

As for the past year of working in Nashville, there isn't a nicer community of people to do business with. Not growing up in a small town, I missed out on the everyone-knows-everyone thing. I enjoy attending events and knowing that I'll know half the people there.

Jeff and I have spent a lot of time talking with radio and record labels to find out which needs we are currently meeting and how we can improve in the future. We opened dialogue on a variety of subjects, and have led the campaign to promote the positives of Country music. We said a tearful goodbye to our Sales & Marketing Director Jimmy Harnen, but our new Director, Paula Erickson, has proven the silver lining theory. While Gavin can't make a song a hit, we can help to identify a potential hit by providing information and responses from programmers. In the very near future, we expect to implement some new features.

Even though my feelings about living in the South wavered some in the beginning, one thing never has. I came to the Country format because of the music, and I am continually knocked out by the amount of talent here. Being in this city and meeting so many different artists, songwriters, and producers has only intensified that feeling. I've been called a "cheerleader" for Country music. It's a label I wear with pride. And hey, bad hair days happen everywhere. That's why baseball caps were invented! ●

Editor: JAMIE MATTESON

Consulting Editor: LISA SMITH • Chart Editor: JEFF HOUSE

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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Nashville Office: (615) 255-5010. Nashville Fax: (615) 255-5020.

*It's what
they're all saying
that continues
to make*

LITTLE THINGS
*such a **big** record..*

TANYA TUCKER



*"With determination and passion,
Tanya Tucker still reveals
the heart and pain of what
country music is all about."*

—OPRAH WINFREY

*"Tucker has now released
the best album of a long career,
Complicated."*

—WASHINGTON POST

*"A breathtaking CD...
Complicated is one of the
most stunning of her career."*

—NEWSWEEK

*"Tucker remains one of the
most distinctive stylists in
country music. **Complicated**
is one of the best albums
of her career."*

—BOB OERMANN

*"Not only can she sing,
Tanya Tucker is smart,
funny, sexy and beneath that
'Tucker Tough' exterior,
a remarkably sensitive person.*

*She was one of my favorite
'Dateline' interviews."*

—STONE PHILLIPS/
DATELINE NBC

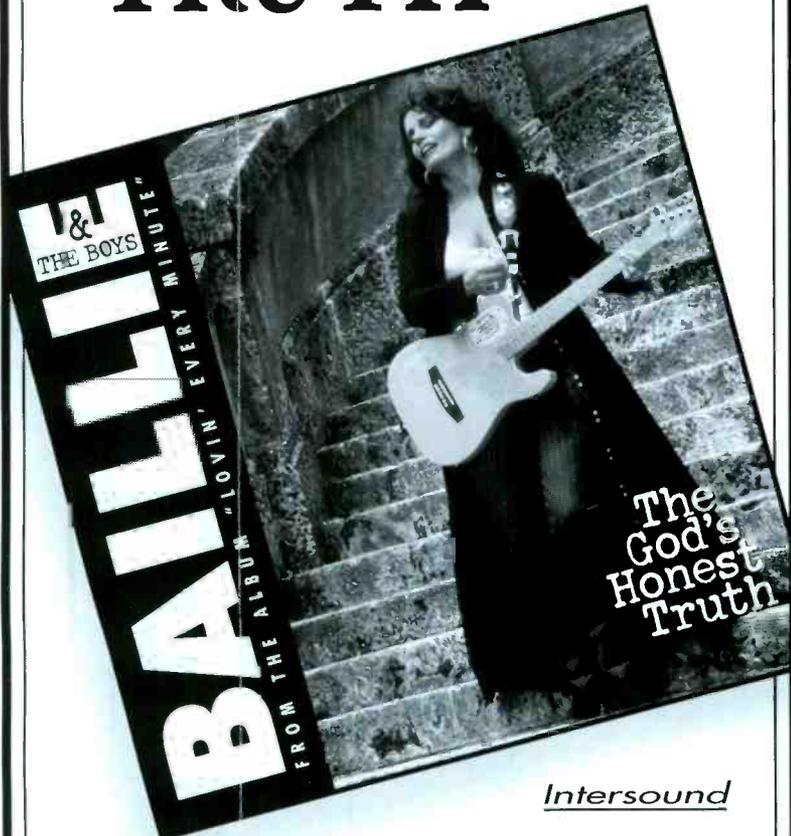
*"Tucker has always had
one of country music's
most distinctive voices, and
she shines on this warm,
sweet ballad, **Little Things.**"*

—BILLBOARD



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Management:
Tanya Tucker, Inc.

You know them
by their hits,
but the best
is yet to come
and that's . . .
**THE GOD'S
HONEST
TRUTH**



ADD IT NOW!

GO Chart

GO MOST ADDED

- REBA MCENTIRE (89)
- TRACE ADKINS (58)
- RICOCHET (35)
- LONESTAR (32)
- CLAY WALKER (31)

GO STATION PANEL:

The GO Chart is based on reports by GAVIN correspondents who are not part of Radio & Record's or Billboard's panels.

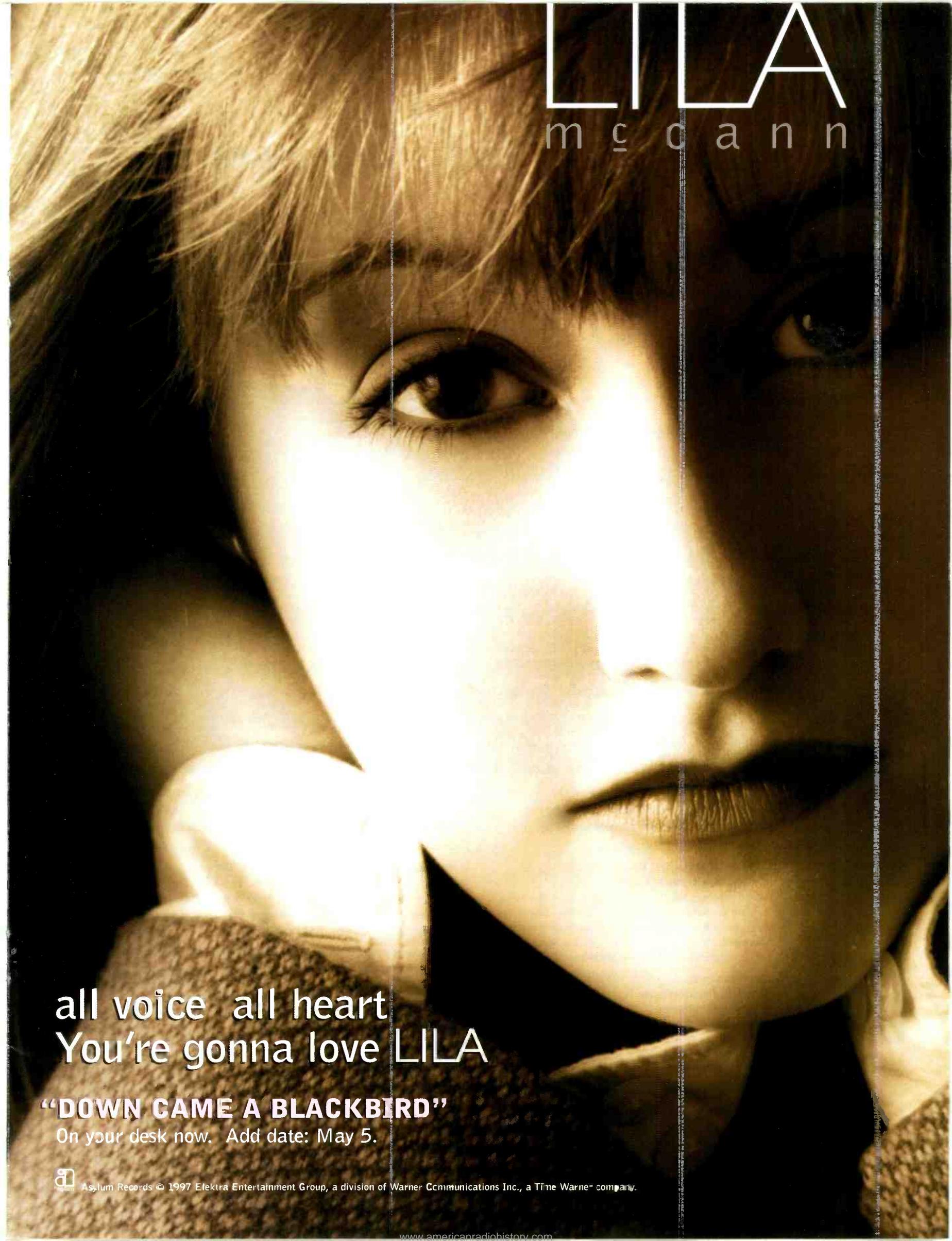
LW	TW		W	R	Adds	H	M	L
1	1	GEORGE STRAIT - One Night At A Time (MCA)	8	120	0	120	0	0
2	2	TRACY LAWRENCE - Better Man Better Off (Atlantic)	11	120	0	117	3	0
4	3	ALABAMA - Sad Lookin' Moon (RCA)	11	120	0	116	4	0
5	4	LORRIE MORGAN - Good As I Was To You (BNA Records)	15	120	0	109	11	0
7	5	JOHN MICHAEL MONTGOMERY - I Miss You A Little (Atlantic)	9	120	0	109	10	1
8	6	THE BUFFALO CLUB - If She Don't Love You (Rising Tide)	16	120	0	100	17	3
9	7	MILA MASON - Dark Horse (Atlantic)	13	120	0	85	33	2
11	8	BRYAN WHITE - Sittin' On Go (Asylum)	9	120	0	82	38	0
10	9	KEVIN SHARP - She's Sure Taking It Well (Asylum)	11	120	0	82	38	0
3	10	DAVID KERSH - Another You (Curb)	16	110	1	105	5	0
12	11	BROOKS AND DUNN - Why Would I Say Goodbye (Arista)	7	120	0	69	50	1
13	12	LEANN RIMES - The Light In Your Eyes (MCG/Curb)	7	119	0	61	55	3
14	13	VINCE GILL - A Little More Love (MCA)	6	120	0	53	66	1
15	14	SAWYER BROWN - Six Days On The Road (Curb)	9	120	0	46	70	4
17	15	MINDY MCCREADY - A Girl's Gotta Do What A... (BNA Records)	10	120	0	38	80	2
18	16	TANYA TUCKER - Little Things (Capitol Nashville)	11	119	0	25	87	7
21	17	ALAN JACKSON - Who's Cheatin' Who (Arista)	4	119	2	16	100	3
19	18	DEANA CARTER - Count Me In (Capitol Nashville)	6	120	2	15	97	8
22	19	LEE ANN WOMACK - Never Again, Again (Decca)	7	119	0	12	83	24
20	20	TRISHA YEARWOOD - I Need You (MCA)	10	114	1	19	74	21
23	21	MARK CHESNUTT - Let It Rain (Decca)	6	119	0	5	81	33
24	22	JOE DIFFIE - This Is Your Brain (Epic)	8	115	0	1	77	37
27	23	TY HERNDON - Loved Too Much (Epic)	6	115	2	2	72	41
26	24	RICK TREVINO - I Only Get This Way With You (Columbia/CRG)	7	116	2	0	65	51
25	25	BURNIN' DAYLIGHT - Say Yes (Curb)	12	103	3	2	74	27
28	26	MARK WILLS - Places I've Never Been (Mercury)	11	102	4	0	68	34
30	27	TAMMY GRAHAM - A Dozen Red Roses (Career)	6	107	7	0	52	55
29	28	SUZY BOGDUSS - She Said, He Heard (Capitol Nashville)	8	99	2	1	58	40
32	29	JOHN BERRY - I Will, If You Will (Capitol Nashville)	3	106	7	0	47	59
6	30	COLLIN RAYE - On The Verge (Epic)	12	68	0	47	17	4
31	31	JEFF WOOD - Use Mine (Imprint)	9	86	4	2	52	32
38	32	TRAVIS TRITT - She's Goin' Home With Me (Warner Bros.)	4	99	19	0	30	69
40	33	PAM TILLIS - All The Good Ones Are... (Arista)	2	103	27	0	18	85
36	34	SAMMY KERSHAW - Fit To Be Tied Down (Mercury)	4	93	13	0	28	65
35	35	JEFF CARSON - Do It Again (MCG/Curb)	5	84	6	0	36	48
34	36	DARYLE SINGLETARY - The Used To Be's (Giant)	8	84	3	0	33	51
41	37	LEE ROY PARNELL - Lucky Me, Lucky You (Career)	2	93	20	0	13	80
43	38	PATTY LOVELESS - The Trouble With The Truth (Epic)	2	91	26	0	16	75
~	39	REBA MCENTIRE - I'd Rather Ride Around With You (MCA)	1	93	89	0	11	82
37	40	PAUL BRANDT - Take It From Me (Reprise)	7	79	5	0	26	53
42	41	GARY ALLAN - From Where I'm Sittin' (Decca)	4	79	9	0	19	60
33	42	PERFECT STRANGER - Fire When Ready (Curb)	6	64	0	0	37	27
~	43	TRACE ADKINS - I Left Something Turned On... (Capitol Nashville)	1	76	58	0	3	73
48	44	RANDY TRAVIS - King Of The Road (Asylum)	3	69	8	0	9	60
49	45	JODEE MESSINA - He'd Never Seen Julie Cry (Curb)	2	68	11	0	7	61
50	46	AARON TIPPIN - A Door (RCA)	3	67	11	0	6	61
~	47	JAMES BONAMY - The Swing (Epic)	4	58	9	0	11	47
—	48	KIPPI BRANNON - Daddy's Little Girl (Curb/Universal)	13	48	13	1	17	30
16	49	BIG HOUSE - Cold Outside (MCA)	13	46	0	18	18	10
~	50	MARY CHAPIN CARPENTER - The Better To... (Columbia/CRG)	3	54	3	0	6	48

Up & Coming

Reports	Adds	Weeks	
79	13	2	JODEE MESSINA - He'd Never Seen Julie Cry (Curb)
70	4	3	MARY CHAPIN CARPENTER - The Better To Dream Of You (Columbia/CRG)
68	26	2	SKIP EWING - Mary Go Round (Word Nashville)
62	8	5	JOHN AND AUDREY WIGGINS - Somewhere In Love (Mercury)
60	53	1	* CLAY WALKER - One, Two, I Love You (Giant)
54	50	1	* LONESTAR - Come Cryin' To Me (BNA Records)
53	4	3	KRIS TYLER - Keeping Your Kisses (Rising Tide)
53	51	1	* RICOCHET - He Left A Lot To Be Desired (Columbia/CRG)
41	7	3	RAY VEGA - I Can Dream (BNA Records)
37	11	1	* ALISON KRAUSS & UNION STATION - Find My Way Back To My Heart (Rounder)
37	7	2	VICTORIA SHAW - Different Drum (Reprise)
33	13	1	* NOEL HAGGARD - One Lifetime (Atlantic)

DROPPED: #20 Big House, #40 Tracy Byrd, #42 Perfect Stranger, Joe Nichols, Regina Regina

* Indicates Debut



LILA
m c c a n n

all voice all heart
You're gonna love LILA

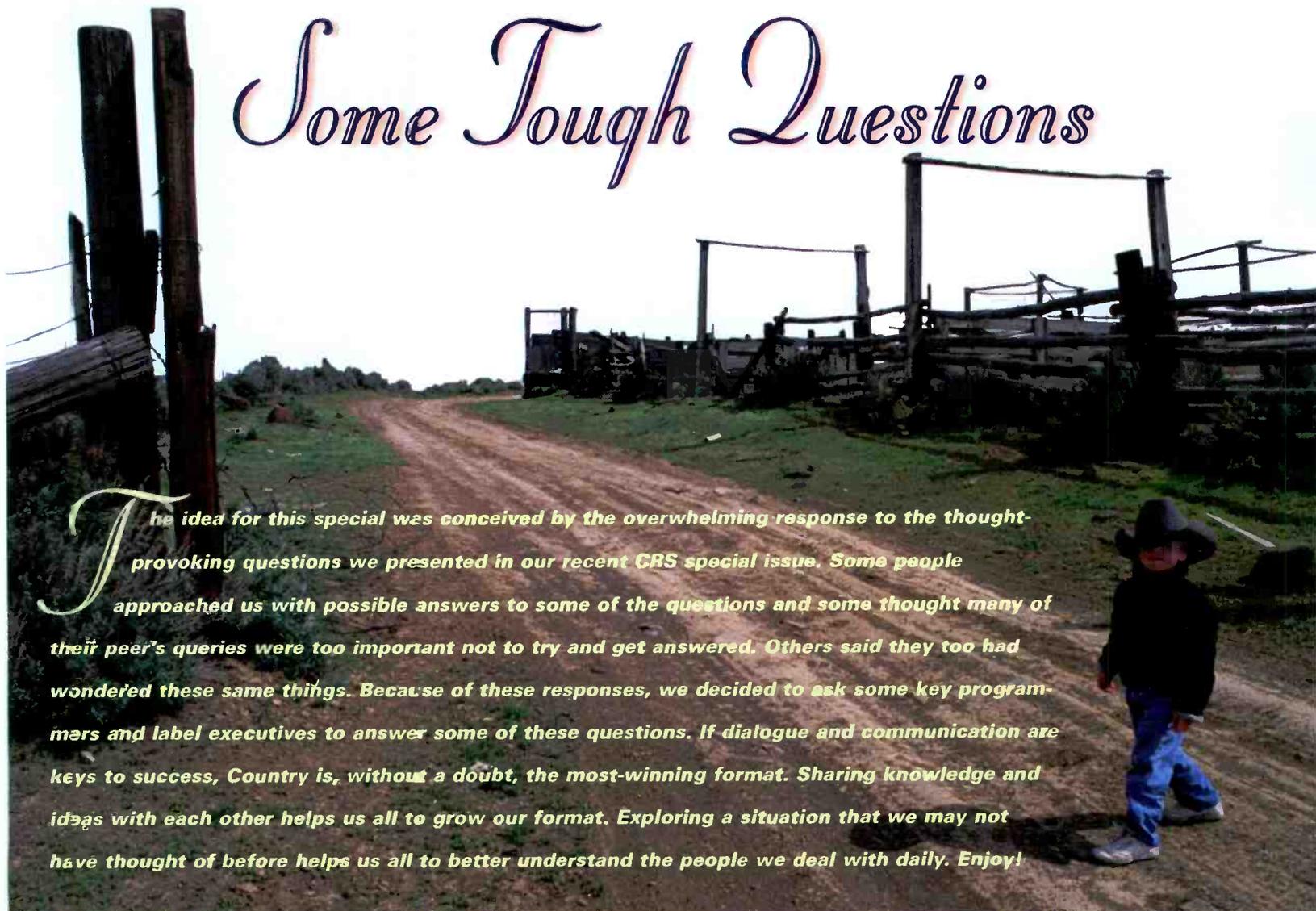
"DOWN CAME A BLACKBIRD"

On your desk now. Add date: May 5.



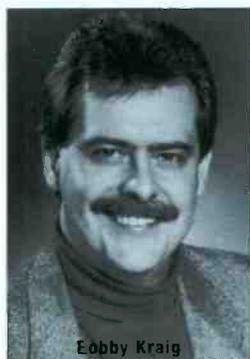
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Gavin Gets the Answers to Some Tough Questions



The idea for this special was conceived by the overwhelming response to the thought-provoking questions we presented in our recent CRS special issue. Some people approached us with possible answers to some of the questions and some thought many of their peer's queries were too important not to try and get answered. Others said they too had wondered these same things. Because of these responses, we decided to ask some key programmers and label executives to answer some of these questions. If dialogue and communication are keys to success, Country is, without a doubt, the most-winning format. Sharing knowledge and ideas with each other helps us all to grow our format. Exploring a situation that we may not have thought of before helps us all to better understand the people we deal with daily. Enjoy!

Barry Mardit, former PD WITL-Lansing, Mich: Some CD singles serviced to radio are special mixes and are established that way on the radio. Why, after a label is finished working the song, is the single no longer available?



BOBBY KRAIG, VP PROMOTION, ARISTA/CAREER RECORDS

While I can't speak for all labels, we generally keep a small amount of singles in storage for quite some time. However, there seems to be little demand for them and after a period of time, we are forced to make space. Eventually they are cleaned out.

BILL MAYNE, SR. VP PROMOTION, WARNER/REPRISE NASHVILLE RECORDS



CD singles are released solely as a promotion tool to sell albums. The singles are released to create an emotional connection from the consumer to the larger body of work—the album. Artists are not in the singles business and neither are record companies. Singles are marketing tools. There is no profit and, therefore, no singles catalogs. It is just a marketing tool.

Ted Wagner, National Promotion Director, Columbia Records: What is the best information or documentation (not including documents with ten digit serial numbers) that a promoter can provide to a programmer who is not playing a record?

DAVE KELLY, PD, WSIX-NASHVILLE, TENN.

The best thing a label can provide to me on a record that I'm not on is sales information. If a song is selling really well in my market but is not being played on my station, I would know that the audience is hearing it somewhere else like CMT, TNN, or the competition.

ROB CARPENTER, PD, WPZM-HUNTSVILLE, ALA.:

I am very interested in request and retail information on new songs. This indicates that a song may be someone's new favorite. It also shows that this is a song that a listener may travel from radio station to radio station looking for. This means this song could be a competitive advantage. We also know that call-out research is useless until after at least 10 weeks of airplay.

Dale Turner, VP Promotion, RLG: If passion is important in music research, why wouldn't sales and requests mean more than call-out? If listeners are laying down \$15 to buy a CD they heard on the radio or actively requesting a song heard on the radio, wouldn't these folks be more likely to fill out an Arbitron diary than a passive listener participating in a call-out hook test?



ALISON KRAUSS & UNION STATION

find my way back to my heart

Country Radio Single

From their brand new release, *So Long So Wrong*

Over 70,000 scans in the first three weeks!

#5 Billboard Country Albums Chart

Appearing on The Conan O'Brien show on May 8th

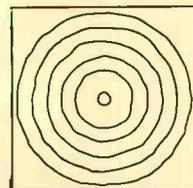
Already on it:

**WWYZ
KTTS
WGGY
WBKR
WATZ
KMON
KKAJ
WRSF
KIML**

**WDEN
WKML
KFLG
KQDY
KMHL
KXTC
KICE
KMIT
KSOP**

**KFDI
KVOO
WWRK
KSJB
KMZU
KRJC
KRWQ
KOXE**

**KRRV
WCTK
WDGG
WYII
KPQX
WPAY
WHYL
KJAM**



ROUNDER®

ERIC LOGAN, PD, KYCY-SAN FRANCISCO, CALIF.:

On the one hand, I have to agree with Dale's point about sales and requests. While I watch SoundScan in my market, I do know some PDs who totally ignore the data altogether, which is a mistake. I believe that you must completely understand everything related to radio in your market and that means sales.

I think that Dale makes a huge unfounded assumption that passive listeners are the ones being surveyed for radio station call-out. What data shows that "passives" are the ones being surveyed? Doesn't it make more sense that someone who is an "active" would want to have their input into what song their favorite radio station is playing?

Furthermore, we all know that call-out is a survey, and since Arbitron recruits people via the telephone, doesn't it seem logical to cater toward the people who say yes to the survey and fill out the Arbitron diaries? You can choose to ignore this group of people with your research, or you can acknowledge that they are the true voters in the Arbitron world. The choice is yours.

We operate in a world where we live and die by people agreeing to participate in surveys, not by purchasing records and making requests. We must provide a product that encompasses all three elements as one cohesive data pool. All three must be evaluated with their own pros and cons.



Dan Pearman, PD, KYNG-Dallas, Tex. and Rick Walker, PD WKCQ-Saginaw, Mich.: Why do labels release so many new artists so quickly while current acts are not yet established?

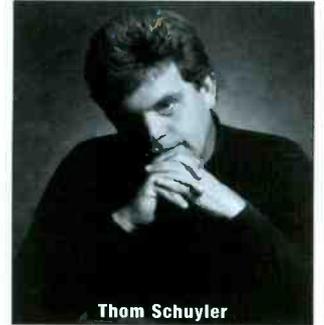
SCOTT HENDRICKS, PRESIDENT/CEO, CAPITOL NASHVILLE

We don't. Capitol Nashville made a promise to radio that we would only release two new acts per year, and

that's what we've done. We are very critical in determining who those two acts will be, and we wouldn't have signed them if we did not believe they deserved to be heard. It's important to continue the growth of Country music at a realistic level.

THOM SCHUYLER, SR. VP A&R, RCA LABEL GROUP

Unfortunately, given the crowded and competitive marketplace we face, the cold reality is that some artists will not make it through. We enter every relationship with a new artist with a great and sincere belief in their talent and our own expectations for success. However, for all of our good intentions, we occasionally meet resistance that we deem almost insurmountable. It is sometimes immediately evident that our efforts will be frustrated and signs of hope do not exist. In these rare circumstances, it has become our belief that facing the situation head on and dealing with the truth sooner rather than later is the healthiest decision for both the label and the artist. Re-manufacturing an artist to meet the criteria of the marketplace is, to me, the antithesis of our challenge.



Thom Schuyler

Michael Moore, OM, WWKA-Orlando, Fla.: How can I help my audience to better distinguish between all the new artists on my station?



MIKE KENNEDY, PD, KBEQ-KANSAS CITY, MO.

It's no revelation that our listeners are confused about all of the new artists they are hearing on the radio and there are no signs that the introduction of new artists and new music will slow down in 1997 or beyond.

Thanks to Country Radio, there'll be
"NO GOODBYES" for

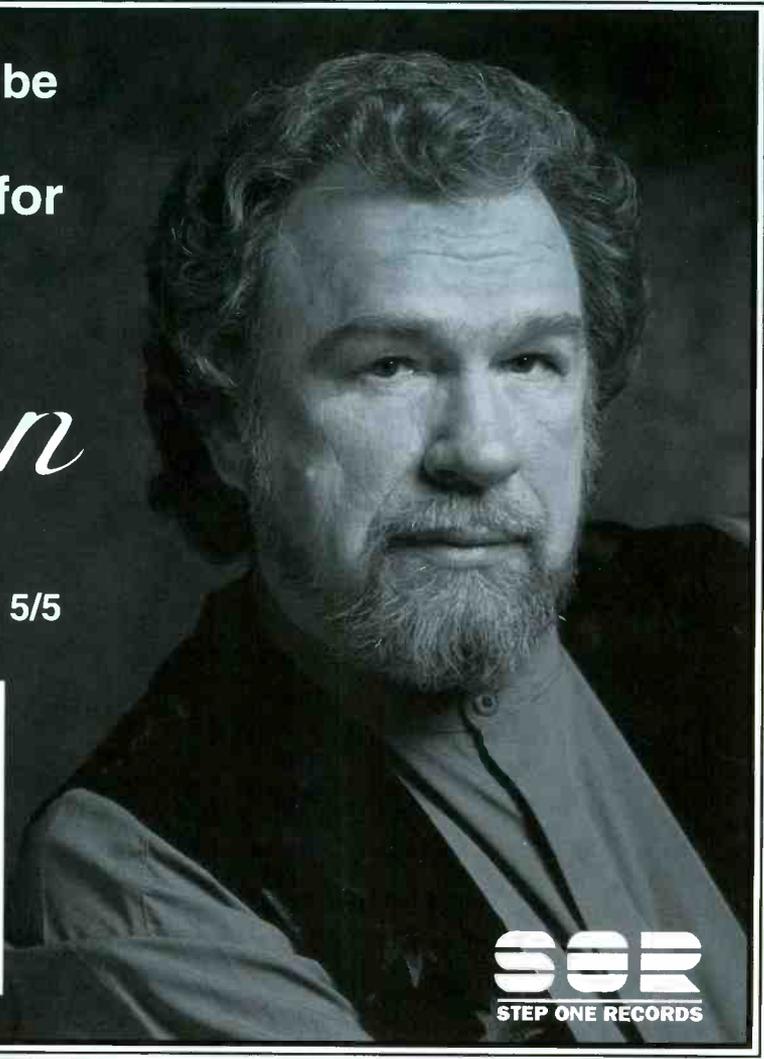
Gene Watson

GENE WATSON "NO GOODBYES"

Gavin Only Add Date: 5/2 • Gavin Add Date: 5/5



ONE SPIN-BIG PHONES!
"big kat" kaylor
"I'M SCATTERED"



They're more than just killer singles - they're Career Records.

Now more than ever, he's that rare kind of hitmaker - a true original.

"He consistently creates passionate music that combines heart and soul with roadhouse fun, and this is another prime example of his unique artistry." -Billboard 4/12/97

"It's Smokin'! Lee Roy at his best!"

-Katie Marroso, WYCD / Detroit

The lead single from his forthcoming album,
Every Night's A Saturday Night.

Produced by Lee Roy Parnell & The Hot Links
Co-produced by Mike Bradley and John Kunz

Lee Roy Parnell

"Lucky Me, Lucky You"

BILLBOARD 53*
R&R 46* *DEBUT*
GAVIN 41*



BILLBOARD 41*
R&R 36* *BREAKER*
GAVIN 28*

Tammy Graham

"A Dozen Red Roses"

You want stories? We've got dozens from all over the country on one of the most reactive records of the year!

"If it doesn't ring your phones, your request line is probably broken!"
-Les Acree, WIVK/Knoxville

"The hottest song of the week and the most requested!"
-John Roberts, Young Country/Houston

From her self-titled debut album, in-stores 4/29 - initial orders already over 100,000!

Produced by Barry Beckett for Beckett Productions

How do we help the audience determine who is who? I wish there was a magical answer. I don't think there is. I can only tell you what we do here at KBEQ. Our audience accepts and enjoys the introduction of new artists, to a point.

When we add a new song, we showcase it every hour outside of morning drive. That includes a distinguishable open, a bed for the jock to talk about the new artist and/or song, then a distinguishable close into the song. We then backsell the song again going into the break. This happens once per hour for all new music added to the station. New songs/acts sometimes stay in this category for three weeks or until we feel the audience has a decent grip on it. When we add a new song, we *play it*. We give it enough spins so the listeners hear it. There is no one spin-per-day category on KBEQ. It's not realistic to expect to introduce and familiarize music or artists by playing the song once per day. That's not fair to the artist, listener, or the station.

We highlight unfamiliar artists and songs continually through the evolution process. Even when songs become 8 to 10 weeks old, we still find people don't know who the artist is. Our on-air talent is instructed to look for the highlighted songs and front and/or backsell the songs even as they become much older and familiar. Especially if it's a debut single from an act I know we'll play more music from, based on a strong project.

KBEO is very proactive in the introduction of new artists to Kansas City. We will give almost every new artist an opportunity to go on-air and introduce themselves to the market. Although it's no new revolution, we ask the artist to play acoustically for us. If it sounds like something we can do on-the-air, then we'll do that too. One of our biggest draws is having artists play for our *Young Country Cafe*. We'll take the show out to a restaurant and invite the artist to play some acoustic songs for us over the lunch hour. This accomplishes what most radio formats don't offer—the chance for listeners to get a close look at some of the new artists they hear on the radio. It's yet another way to help build the relationship with the new artist and the radio station.

We are also very aggressive in bringing in new artists to do shows. I don't know of a better way to help support a new act and benefit your radio station than to host a free show. Certainly, the artist should be someone that you have given airplay to and plan on supporting in the future, not someone you give airplay just to get a free show—that's bad business. We think it's a wise investment to team up with a club to help you with the cost and then host a free show. The listeners like it, it's good for the station, and the club can recoup their cost in business and everybody's happy.

Don't be bashful about running new music promos, either. If you add new songs, then build a promo. Highlight the new songs and artists. We preach to advertisers about frequency—why wouldn't we follow our own advice?

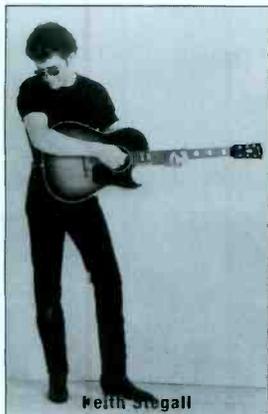
I have one final thought. I heard second hand about a programmer who said it's time to start investing in our artists again. I could not agree more—but let's take it one step further. There are a great number of new artists we can invest in. Unfortunately, we can't invest in them all. We must pick the artists that are right for our station and our market, make the investment and then stick with that investment. You won't hit a home run with them all. You might make a bad investment and have to dump

it and move on. The key is making more good investments than bad. Then you'll make it in the long-haul.

J.D. Frye, PD, WFRB-Frostburg, Md.: What criteria do record labels use to sign new artists?

KEITH STEGALL, VP A&R, MERCURY NASHVILLE

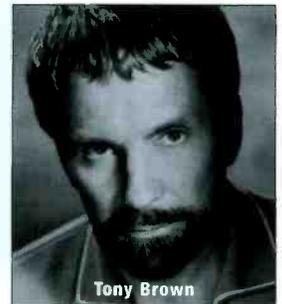
I believe each record label's vision is determined by the people who are in positions to make things happen. As for myself, I look for someone who has a gift for communicating lyrics in a way that moves you to laughter or tears, and whether that



person has something unique in their voice that compels you to listen to them. In addition, the artist should have a strong sense of who they are and know where they want to go. This allows me to assist the artist in realizing and creating the music they want to make.

TONY BROWN, PRESIDENT, MCA NASHVILLE

It depends on the A&R person. I always first consider if I think the artist is an incredible talent, and do I have the room in my roster for another artist? When I sign an artist, it's usually for a seven or eight album deal, so they have to be something special. I hate the "shotgun" approach that some labels have.



L.J. Smith, Consultant, BP Consulting: Will stations playing a niche form of Country have success in the next year?

CHRIS MARINO, PD, WMLB-CUMMING, GA.



Emphatically yes. WMLB is certainly an example of niche Country success. For instance, what happens when a Country listener looks for something fresh and five other "hot," "new," or "young" Country stations are playing exactly the same thing and very often at the same time? From my office at WMLB (located about 25 minutes north of Atlanta), I can tune in those five "hot" Country stations. This convergence of signals made things difficult for a 5,000 watt AM station—with essentially the same playlist—to generate much interest.

About three years ago, I came to the station and started to change its direction. I added artists who were not, or were no longer, getting airplay on so-called "mainstream" Country stations. Artists like Merle Haggard, Johnny Cash, Alison Krauss, Willie Nelson, Emmylou Harris, Steve Earle, Dolly Parton, Lyle Lovett, Kevin Welch, and Billy Joe Shaver, to name a few. In fact, the Shaver record, *Tramp on Your Street*, was the first new release added that got a great response.

While putting greater emphasis on these artists, we continued to play unique mainstream artists like Patty Loveless, Dwight Yoakam, the Mavericks, Mary Chapin Carpenter, Hal Ketchum, and John Anderson, as well as some Country and Bluegrass classics.

As I began soliciting records from labels, word got out about what we were doing, and subsequently, we were asked to report to Gavin's Americana chart. Since reporting to Gavin, our playlist has expanded to include artists such as Kim Richey, the Cigar Store Indians, Jack Ingram, Kate Wallace, Junior Brown, Don Walser, and Robert Earl Keen to name a few. We also play some music on the edge of Country, such as Whiskeytown, Bad Livers, and the Backsliders.

So how does all of this add up to success? Well, revenues are up significantly. In fact, over the last 20 months, a station that was losing money is now showing a steadily increasing profit. Listener response has improved dramatically, and anyone in the music industry in Atlanta can vouch for the amount of press the format and WMLB generates.

DEAN JAMES, PD, KSCS-DALLAS, TEX.

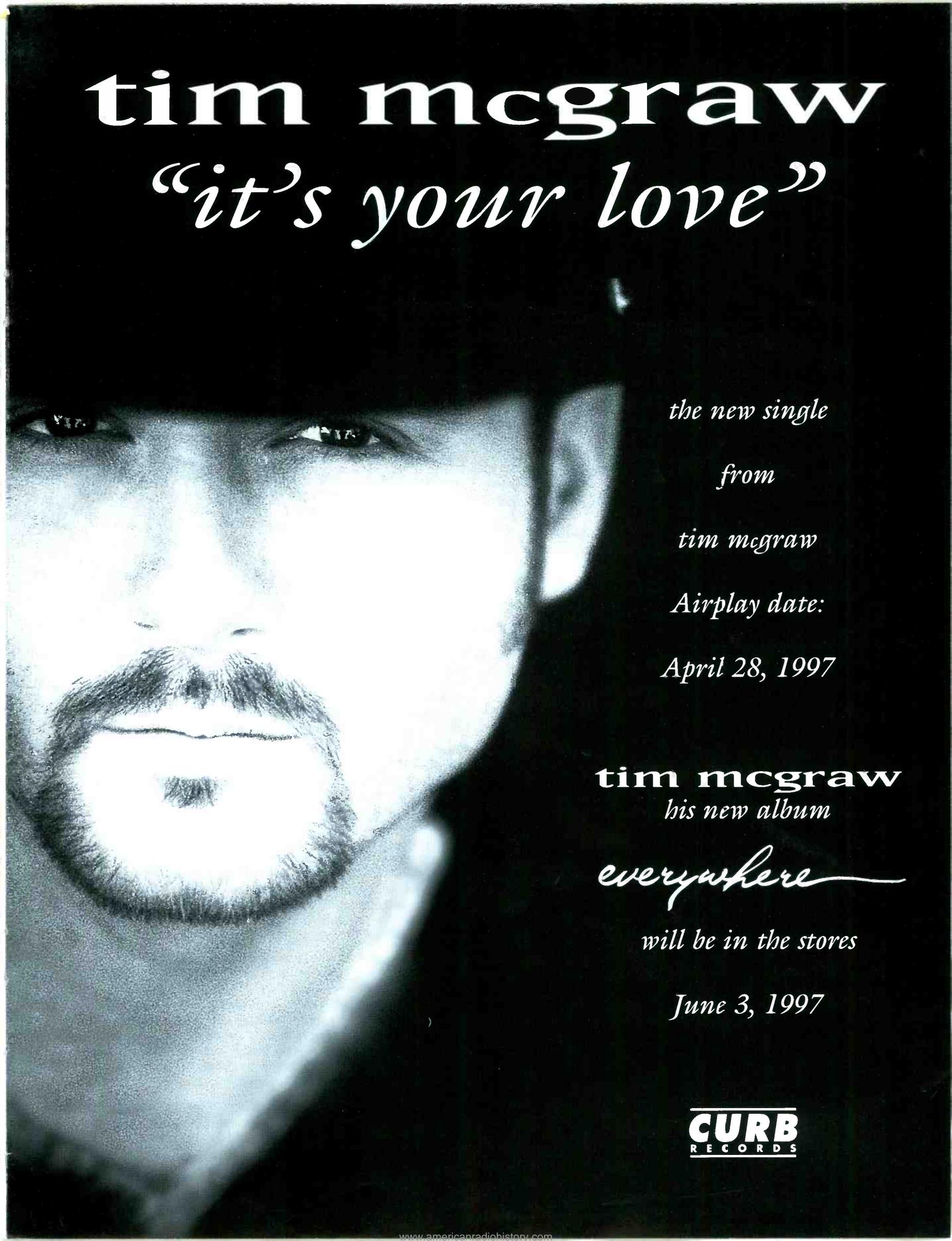
In a major market—or any compressed market—will a one-or two-share station survive in the current economy? I don't see how. I thought niche formats came from the natural evolution of a format. Are folks trying to force a new niche because some of the current music can't survive in the mainstream formats? I'm not sure that's the way it works.

Marita O'Donnell, Gavin Specialist, Curb Records: Why does the full-time air staff have to work weekends, excluding paid remotes?

H. LINCOLN ZEVE, OWNER, WHYLCARLISLE, PENN.

Currently, all three of my 'prime-time' jocks have weekends off. It's not a





tim mcgraw
"it's your love"

the new single

from

tim mcgraw

Airplay date:

April 28, 1997

tim mcgraw
his new album

everywhere

will be in the stores

June 3, 1997

CURB
RECORDS



Lincoln Zeve

hard and fast rule, but here are some of the factors in the decision:

1. Length of time on-air with the station. Among my full-timers, two of three have five-plus years with the company. Another ties in performance issues that trigger weekends off when fulfilled. Typically, a new hire would pull some weekend shifts, possibly two a month.

2. Having weekends off is nourishing for the soul. If I expect to have and keep people who have families and lives outside radio, and expect them not to be burnt out, then downtime away from the studio is good. This enables them to bring more to their on-air personalities and gives them the time they need to develop a life outside of the station. I feel this is an impossibility if they live at the station.

3. In one case, weekend time off might allow one of my people to get a foothold in a larger nearby market through part-time weekend shifts on another station. Recognizing that for some, WHYL might not be their final stop in the career of radio, I need to be able to facilitate people's growth, to help people fulfill their dreams. To do anything other than this is to unfairly take advantage of people's commitment to the station.

DAN HALYBURTON, VP/GM, KPLX-DALLAS, TEX.

1. Tradition 2. Product Quality 3. Bottom Line.



Dan Halyburton

Tradition... Ask anyone who's an old-timer. It's always been that way, and once a custom is ingrained, it's likely to continue.

Product Quality... The full-timers are the station's best talent. Weekends sound better with your full-time staff on the air.

Bottom Line... Since full-timers are seen as annually compensated employees, you'd like to get the maximum impact out of them. Six shifts versus five mean fewer part-timers and more money added to the bottom line.

Terry Stevens, VP Promotion, Capitol Records: A Country music radio station on average plays about 384 songs per day. That's 2688 songs per week. Why then, is it such a problem to get a station to sit down and listen to new music?

JOHN CRENSHAW, MD, WCOL-COLUMBUS, OHIO

Firstly, you can't express it in terms of songs per day, because plenty of songs repeat during a day, and even more in a week. A better term is "position." There are about 2,688 positions per week. Why is listening to new music such a problem? We don't have that problem/reputation here, because we do listen to new music. When music is 80 percent of your on-air product, it's silly not to make sure you have the best songs on the air. We accomplish that by auditorium testing, weekly call-out, and previewing of new songs. Not every song that comes out of a package goes directly into a CD player. Perhaps the problem revolves around when I listen to the music vs. when Terry wants to know what I think of it. Example: if I listen to the week's music and do my list on Friday, then get a single in Tuesday's mail, and then talk with my rep on Wednesday, I get knocked for not listening to the music. With all we have to do in today's deregulated world, I set aside time every week to listen to songs. It's usually the same time each week, just like my record rep calls and my bowling league.



John Crenshaw

Ginny Rogers, APD/MD, WKLB-Boston, Mass.: What is the most exciting process a Country radio station in a very conservative market can embark upon to motivate new listeners to sample a format they think will typecast them?



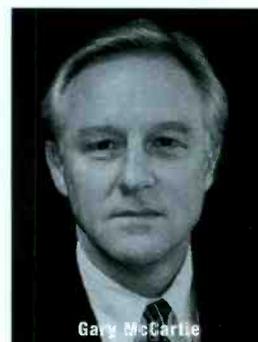
Bob Moody

BOB MOODY, VP COUNTRY, MCVAY MEDIA

In Baltimore, we were successful with a "Discover Country" campaign, which motivated our core listeners to become missionaries on behalf of the station. This included a television campaign and contests which required winners to name friends they had helped discover the format. It is also important not to play songs which, although intended to be tongue in cheek, may reinforce the stereotypes.

GARY MCCARTIE, OM/PD, WXTU-PHILADELPHIA, PENN.

Mass marketing television, even with its expense and limitations, is undeniably the fastest way to reach a great number of potential cumers with your message. In your market, I would use a series of spots that sell the benefits of the format while also stressing the antithesis of any negative stereotypes that might still be evident. I would ask a couple of format superstars (with high Q scores in your market) to be your spokespersons. In Boston, you may want to consider Vince, Mary Chapin, Wynonna, Shania, or even Clint. Or, have real people do the spots.



Gary McCartie

Some themes might be how broad Country music is today: "Now that I've grown up, Country music is perfect for my taste, contemporary music with words I can understand," or "A friend of mine asked me to try it and now I'm hooked. It's not what I thought," or "You don't have to be from Texas to love Country music."

V-Lite/Tape Boxes. Niche formats like Smooth Jazz have been using this method successfully, and considering your typecast concern, this could be an effective method to get people to sample the product when you have been unsuccessful at getting them to listen to your station. You will spend a few hundred dollars producing an audio cassette that is then mailed to a select, geocoded database of potential Country listeners, indexed to have a positive response to the message. Better yet, spend a few thousand dollars producing a two to four minute videotape, including some great Country videos. Use an "instant winner" hook at the end of the sell so people will listen/watch the entire tape. It's been said that up to 90 percent of the recipients will actually listen to or watch your message, so the database and the content are *critical*.

The image—on-air and in person. There is a sensitive balance to be reached when it comes to your presentation on the air and the first impressions of potential cumers in public. In Boston and other markets where you must look to win hills that traditionally belong to out-of-format competitors, I would seek to incorporate local media personalities who are not necessarily known to be in the Country life group. For example, President Bush was very vocal about listening to Country and, as a result, his testimonials made Country more acceptable to the masses in Washington, D.C. We also hired the best known television meteorologist and sports anchors to be part of our total station image. Eventually, we became a mainstream station that played Country music. What is important then is to be consistently at your best when people come to sample.

I would also stress the importance of every station representative looking their best when the station goes on the road. If we know there are some parts of the country that, ignorantly, harbor old stereotypes of Country music lovers, let's be scrupulous about sounding better and looking better (the station vehicles, what we wear, our remote booths and tents, etc.) than any other radio station in the market. One of the benefits of consolidation in cities like Boston is that now we can concentrate on getting our—fair and unfair—share of listening from the whole market, instead of from the other Country station.

Tony Thomas, MD, KMPS-Seattle, Wash.: What can we do to better market Country music? How can the industry work together to increase the size of the pie?

RISING TIDE



MATRACA BERG

JACK INGRAM

J. C. JONES

DELBERT McCLINTON

DOLLY PARTON

KEITH SEWELL

KRIS TYLER

NITTY GRITTY DIRT BAND

THE BUFFALO CLUB



RISING TIDE

Country's Next Wave

48 Music Square East Nashville, TN 37203 615.254.5050 Fax 615.313.3700

Rising Tide ©1997 Universal Records, Inc., A Universal Music Group Company.



JOE MANSFIELD, CO-PRESIDENT/CEO, ASYLUM RECORDS

Partnership, partnership, partnership. Like it or not, radio and record companies are truly partners. Unless a station's format is talk, we do need each other. Music is what makes everybody tick and enables each of us to forget our day-to-day problems and anxieties, albeit for three minutes at a time.

The lack of song and artist intros and/or outros certainly does not help the problem. Even I don't know who the artist is when I hear it on the radio.

I have to wait to see the charts to figure out the artist name by looking at the song listing, a luxury most listeners don't have.

Breaking and developing new artists is the backbone of our business. At a cost of nearly \$750,000 per artist for recording, marketing, press, videos, tour support, promotion, etc., it has become an enormous task to sign an artist when you really know in front that radio will probably not give the artist a shot. Without airplay on a single, the artist cannot even tour with the ability to earn money to feed a family. On the other hand, I'm aware that radio station management has an edict that, unless that radio station's ratings increase, that radio programmer will be looking for a new job. Until radio management allows programmers to test records by new artists, we will be forever pointing the finger at each other saying it's the other person's fault. Thank God that radio listeners purchased LeAnn Rimes' product, even though her first single was not allowed to go top 10.

Buzz Ledford, VP Promotion, Step One Records: When a record is a proven hit across the states, why do radio programmers not believe their fellow programmers?

TIM ROBERTS, PD, KSAN-SAN FRANCISCO, CALIF.

First, I must assume that "proven hit" means "researches well" in various regions of the country. The bottom line for every programmer must be "Will this work in my market?" Pay attention to other programmers, but first and foremost, always do what is best for your listeners, in your market, and for your station. Always keep the focus on your market.

CHUCK URBAN, PD, WBKR-OWENSBORO, KEN.

A proven hit by whose standards? Sales? Because enough Gavin or R&R panelists play it? Because some PDs or MDs say it's doing well in their market?



I should think a record could be a success in one part of the country and a flop elsewhere. I believe most of us who have been around for a few years and know our markets can make an intelligent decision on the music without that faxed hype sent each week on what some other PD or MD thinks of a record. I will say

that there are some veterans in this business I respect, and their opinions are taken into consideration. If we're smart, we use every resource available to make a judgement, but the final decision on any music has to be made by the PD for his or her market.

Anne Weaver, VP Promotion, Imprint Records: If record labels are the primary source of programming for radio, why is listening to the music the lowest priority for a lot of stations?

JOHN CRENSHAW, MD, WCOL-COLUMBUS, OHIO

It's unfortunate that listening to new music is low on the priority list at some stations. When providing entertainment, you must constantly look for the best sounding, most interesting material. Some programmers are now trying to program two or three stations at once. It's like their boss is really telling them, "You had a part-time job just doing one station, now you will do three." Many programmers in that situation feel they must do the music themselves, and can't listen to everything. I submit: if you

are responsible for programming three radio stations, your company is saving enough money for you to hire a great music director and let them do the job.

JAY MICHAELS, MD, WTRS-OCALA, FLA.

I believe the answer lies in the question. Because the labels, through promotion and marketing, dictate so much of what occurs at radio, many programmers don't feel they need to listen to new product. As ridiculous as this may sound at first, once it is considered, it begins to make sense. Because of the influence that trade charts have in determining radio airplay across the country, it is now possible to program a radio station with little or no knowledge of the artists, much less the material they are turning out.

In addition, with the glut of material coming out of Nashville, it is becoming increasingly difficult to listen to all of it, and outside influences, whether in the form of research, label and independent promotion calls, or charts, become more important to programmers as they decide what to play.

I don't personally believe this is right, because we as programmers have a responsibility to the people we program for, not to the labels or even the artists. It is up to us to provide our listeners with the best possible on-air product, and by not listening to all of the new material, we are depriving the general public.

Norbert Nix, VP Promotion, Mercury Records: What new things would radio like from record companies in 1997?

TOM RIVERS, OM, WQYK-TAMPA/ST. PETERSBURG, FLA.

Slow down the singles releases. I know the arguments for quick follow-up include trying to keep the slot and avoid a dip in sales, but a successful single will continue to generate sales while in current or recurrent rotation, and it allows radio to get the most utility out of the songs.



R.J. CURTIS, PD, KCY-Y-SAN ANTONIO, TEX.

I'd like the labels to realize that it takes a long time for listeners to become familiar with a new song, and I'd like radio to keep playing a song that is working well instead of just bailing when the label is through working the record. I think it's great that there are more labels and artists, because I believe that it gives us more choices and more music to listen to, but it appears that there is a bigger buzz in the minds of us in the industry on new artists than there is on the street. We need to keep in mind that listeners don't know who most of these new artists are. It's tough when the labels get off one single and immediately release another when the first record is still in a heavy rotation. Even after six weeks of heavy rotation listeners are just *beginning* to get familiar with the song. We need to give these songs more life and build familiarity with them so they can become catalogue songs that radio is still playing a year from now.

David Haley, VP Promotion, MCA Records: Name five new or mid-level artists that will move to superstar status in the next five years.

STAN GOMAN, PRESIDENT, TOWER RECORDS

Our Country gurus at the office predict the Mavericks, Mandy Barnett, David Ball, Ty Herndon, and Mindy McCready. Our company's sales predict LeAnn Rimes, Lyle Lovett, Mary Chapin Carpenter, Deana Carter, and k.d. lang. These are in no particular order. ●

*Thanks to all those who took the time
to participate in this special.*

— Jamie Matteson

MOST ADDED

- SON VOLT (39)**
- DARRELL SCOTT (22)**
- BILL & BONNIE HEARNE (21)**
- TRAVELLER SOUNDTRACK (15)**
- BEKKA & BILLY (14)**
- 5 CHINESE BROTHERS (12)**

TOP TIP

BILL & BONNIE HEARNE
Diamonds In The Rough (Warner Western)
 Long time Austin favorites make their national debut with a heartfelt production full of terrific songs. Guest appearances from old friends Lyle Lovett, Nanci Griffith, and Jerry Jeff Walker only enhance this already fine outing. This week's top entry at #25.

RECORD TO WATCH

RED MEAT
Meet Red Meat (Ranchero)
 The tastiest of twang with a twist. It's high time for everyone to channel their "Inner Redneck" and watch the phones light up with this disc. Debuts this week at #39 and is ready to climb.

Gavin Americana™

LW	TW		Reports	Adds
1	1	ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)	79	0
6	2	ROBERT EARL KEEN - Picnic (Arista Austin)	73	8
2	3	KIM RICHEY - Bitter Sweet (Mercury)	72	3
4	4	GUY CLARK - Keepers (Sugar Hill)	73	0
3	5	JACK INGRAM - Livin' Or Dyin' (Rising Tide)	69	0
5	6	THE DEAD RECKONERS - A Night Of Reckoning (Dead Reckoning)	73	1
13	7	NANCI GRIFFITH - Blue Roses from the Moons (Elektra/EEG)	56	1
14	8	BRUCE ROBISON - Wrapped (Boar's Nest)	58	2
7	9	SLAID CLEAVES - No Angel Knows (Philo)	58	0
11	10	BOB WOODRUFF - Desire Road (Imprint)	56	0
8	11	JIMMY LaFAVE - Road Novel (Bohemia Beat/Rounder)	58	0
9	12	BACKSLIDERS - Throwin' Rocks At The Moon (Mammoth)	54	0
10	13	BAD LIVERS - Hogs On The Highway (Sugar Hill)	55	0
15	14	PRAIRIE OYSTER - Blue Plate Special (Velvet)	54	0
16	15	RICHARD BUCKNER - Devotion & Doubt (MCA)	52	0
17	16	VARIOUS ARTISTS - Straight Outta Boone County (Bloodshot)	49	4
12	17	KATE CAMPBELL - Moonpie Dreams (Compass)	50	0
19	18	JOHN PRINE - Live On Tour (Oh Boy!)	42	3
29	19	JOY LYNN WHITE - The Lucky Few (Little Dog)	45	10
21	20	LEFTOVER SALMON - Euphoria (Mountain Division/Hollywood)	39	1
33	21	5 CHINESE BROTHERS - Let's Kill Saturday Night (1-800-PrimeCD)	48	12
18	22	THE VIDALIAS - Stayin' In The Doghouse (Upstart/Rounder)	40	0
27	23	RANGER DOUG - Songs of the Sage (Warner Western)	40	4
38	24	THE LONESOME STRANGERS - Land Of Opportunity (Little Dog)	38	8
N	25	BILL AND BONNIE HEARNE - Diamonds In The Rough (Warner Western)	43	21
32	26	BARRY & HOLLY TASHIAN - Harmony (Rounder)	34	3
24	27	TERRI BINION - Leavin' This Town (Shinola)	41	3
20	28	JOHN JENNINGS - Buddy (Vanguard)	35	0
30	29	TOWNES VAN ZANDT - The Highway Kind (Sugar Hill)	34	3
28	30	CHRISTINE LAVIN - Shining My Flashlight On The Moon (Shanachie)	39	1
23	31	NEIL MOONEY - Ranchstyle (Strawdog)	36	1
22	32	RUTHIE AND THE WRANGLERS - Wrangler City (Lasso)	36	0
N	33	SON VOLT - Straightaways (Warner Bros.)	39	39
34	34	TONY FURTADO - Roll My Blues Away (Rounder)	30	0
N	35	FARMER NOT SO JOHN - Farmer Not So John (Compass)	36	9
39	36	KENTUCKY HEADHUNTERS - Stompin' Grounds (BNA Records)	27	1
25	37	CHRIS SMITHER - Small Revelations (HighTone)	26	0
31	38	STEVE EARLE & THE V-ROYS - Johnny Too Bad (E-Squared)	29	0
N	39	RED MEAT - Meet Red Meat (Ranchero)	32	9
N	40	SUPERSUCKERS - Must've Been High (Sub Pop)	30	4

Chartbound

- RADIO SWEETHEARTS** (St. Roch)
- CHRIS THILE** (Sugar Hill)
- KAREN ALMQUIST** (Althia)
- PETE ANDERSON** (Little Dog)
- TARNATION** (Reprise)
- VOLEBEATS** (Safe House)
- HIGH NOON** (Watermelon)
- Dropped:** #26 Robert Shafer, #35 Out of the Woodwork, #36 Phil Cody, #37 The Gourds, #40 Mary Black.

Americana Inroads BY ROB BLEETSTEIN



Tomorrow Never Knows

As I sit here at a great loss for words, I figured who else but **Bob Dylan** should own claim to this week's title.

When the world suffers a loss of a popular figure, the effect is always wide ranging and often shocking. When it hits closer to home, it's magnified to a degree that is inconceivable. This past week, I lost one of my dearest, closest, most talented, and best friends I've ever had the pleasure of knowing.

Stu Marks may not be someone you've heard of before, but if you ever had the pleasure of meeting him for even the briefest of times, you

both shared a strong love of not only the **Grateful Dead**, but also the **New Riders of the Purple Sage**. He was one of the only people I ever met who loved that band as much as I did, and we could pick on one of their tunes at any moment. We both found musical inspiration in the Riders former steel player **Buddy Cage**—so much that he pretty much referred to me by that name most of the time. So, as in that fitting Grateful Dead way, God has called another keyboard player home.

But Stu Marks' big heart of music extended into every aspect of his all too short life. He loved when I could turn him onto much of the great music that we now call Americana. He opened his heart and house to



The Butcher Boys: (l-r) Stu Marks, Bob Sarles, Rob Bleetstein

would have never forgotten his giant heart, his love of music, and his lust for life. We had one of those instant brotherly bonds when he moved out to San Francisco from New York 10 years ago. Stu had a fabulous talent at the piano, rattling off those New Orleans-style **Professor Longhair** boogie riffs. He was an elemental force in any band he was in, and there were a few. From his college days in New Paltz, New York with **Cosmic Trigger**, to the Santa Cruz, California based **Murphy's Planet** and **Highway 84**.

Then there were those rare occasions that I'm grateful for when he'd jam with amateurs like myself. On those rare occasions, we called ourselves the **Butcher Boys**—we could butcher any song ever written. We

years ago when Keen would swing through town. And only recently I found out that he was close buddies years ago with **Slim** from the **Hangdogs** when they both worked at **MTV** in its infancy. He was a regular figure at every **KPIG Fat Fry**, **Strawberry Music Festival**, and just about any other great show that played either in Santa Cruz, or at the **Fillmore**. Thankfully, he got to play that famed stage during his time. His favorite song the past few years was **Daniel Lanois'** "The Maker," which we also knew from our kindred soul, **Jerry Garcia**.

Moments like this leave nothing but numbness now, but Stu's energy, outrageous sense of humor, his music, his love of a good party, and his remarkable love for his family and friends will be forever a guiding spirit in my life. He may not have ever strived for popular musical success, but there's no question he's on the same stage right now with his idols Longhair, Garcia, and **John Lennon**. Peace, Bro. ●

Editor: **ROB BLEETSTEIN**
 Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.
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MOST ADDED

SON VOLT (29)

THE MINUS 5 (29)

BETH ORTON (24)

THIRD EYE FOUNDATION (24)

MAGNET (23)

BUCK-O-NINE (23)

TOP TIP

SLEATER-KINNEY

Dig Me Out
(Kill Rock Stars)

Good God! This trio of femme rockers has managed to debut in the Top 10 this week at number 7. This is the highest debut we've ever seen on the College Charts. You go girls!

RECORD TO WATCH

BELLE AND SEBASTIAN

If You're Feeling Sinister
(The Enclave)

This eclectic group of musicians is beginning to pick up some serious steam. Five new stations add their American debut: KCMU, KFSR, KTRU, WNYU, and WXDU.

Gavin College

2W LW TW

2W	LW	TW	
17	4	1	DAFT PUNK - Homework (Virgin)
1	1	2	MORPHINE - Like Swimming (DreamWorks/Ryko)
8	3	3	ATARI TEENAGE RIOT - Burn, Berlin, Burn! (Grand Royal)
24	11	4	CHEMICAL BROTHERS - Dig Your Own Hole (Astralwerks)
14	6	5	THE SEA & CAKE - the fawn (Thrill Jockey)
19	8	6	PALACE MUSIC - Lost Blues And Other Songs (Drag City)
NEW	7	7	SLEATER-KINNEY - Dig Me Out (Kill Rock Stars)
2	2	8	PAVEMENT - Brighten The Corners (Matador/Capitol)
5	5	9	BLUR - Blur (Virgin)
11	13	10	BETTIE SERVEERT - Dust Bunnies (Matador/Capitol)
—	22	11	THAT DOG - Retreat From The Sun (DGC)
20	19	12	BEN FOLDS FIVE - Whatever and Ever Amen (550 Music)
28	34	13	MATTHEW SWEET - Blue Sky On Mars (Volcano Recordings)
6	10	14	NICK CAVE & THE BAD SEEDS - The Boatman's Call (Mute/Reprise)
45	21	15	MOGWAI - Ten Rapid (Jet Set/Big Cat)
18	14	16	DINOSAUR JR. - Hand It Over (Sire/Reprise)
26	16	17	POLARA - C'Est La Vie (Interscope)
7	18	18	ELLIOTT SMITH - Either/Or (Kill Rock Stars)
10	15	19	THE ORB - Orblivion (Island)
27	24	20	SLOAN - One Chord To Another (Enclave)
13	27	21	PORTASTATIC - The Nature Of Sap (Merge)
NEW	22	22	PAPAS FRITAS - Heliosef (Minty Fresh)
49	29	23	GUS GUS - Polydistortion (4-AD)
4	9	24	R.L. BURNSIDE - Mr. Wizard (Fat Possum/Epitaph)
3	7	25	BLONDE REDHEAD - Fake Can Be Just as Good (Touch & Go)
—	33	26	PENNYWISE - Full Circle (Epitaph)
22	31	27	SUPERSUCKERS - Must've Been High (Sub Pop)
15	20	28	THE MIGHTY MIGHTY BOSSTONES - Let's Face It (Mercury)
34	28	29	ROLLINS BAND - Come In and Burn (Dreamworks)
25	23	30	FOLK IMPLOSION - Pole Position (Communion)
9	25	31	TIPSY - Trip Tease (Asphodel)
23	12	32	HALF JAPANESE - Bone Head (Alternative Tentacles)
21	37	33	JAMES - Whiplash (Mercury)
NEW	34	34	LAND OF THE LOOPS - Retried Treats (Up)
16	17	35	SHONEN KNIFE - Brand New Knife (Big Deal)
NEW	36	36	CAGNEY AND LACEE - Six Feet Of Chain (No. 6)
NEW	37	37	MAN OR ASTROMAN? - 1000x (Touch & Go)
NEW	38	38	SUPERGRASS - In It For The Money (Capitol)
33	36	39	PIZZICATO FIVE - Combinaison Spaciale (Matador)
12	26	40	TAKAKO MINEKAWA - Roomic Cube (March)
NEW	41	41	PULSARS - Pulsars (Almo Sounds/Geffen)
37	41	42	JOSEPH ARTHUR - Big City Secrets (Real World)
—	39	43	SKELETON KEY - Fantastic Spikes Through Balloon (Capitol)
NEW	44	44	KARP - Karp (K)
NEW	45	45	TARNATION - Mirador (Reprise)
41	—	46	POND - Rock Collection (WORK)
NEW	47	47	IDAHO - The Forbidden (Buzz)
NEW	48	48	MAKERS - Hunger (Estrus)
NEW	49	49	VARIOUS ARTISTS - Kerouac: Kicks Joy Darkness (Rykodisc)
—	45	50	BIM SKALA BIM - Universal (BIB Records)

Inside College

BY MATT BROWN
& VINNIE ESPARZA

Show us the Mickey's®



"Hey boys, we wanna fly you to St. Louis..." said the always effervescent **Jordan Richter** from **Universal Records**. "We want you to see a phenomenon taking over the "Show Me State" *right now*; yes, that's right, it's **Radio Iodine** baby!"



Jordan "Malt liquor will get you in the mood for Radio Iodine much quicker" Richter, Universal Records, The Pimp of Libation.

So we asked the next logical question: "Will there be food and beverage?" We were assured there would be, and the trip was on!



Al Davis, owner of the Oakland Raiders, toasts his new number one draft pick, Touchdown Whitey. But seriously folks, that's one of the Jaegermeister Girls with CMJ's Colin Helms.

So, we get to St. Louis after a five hour flight where we sat next to the toilet.

Yes, the complementary turkey sausages smelled better the second time around; the odeur de funk wafted gingerly down the aisle, and into our nasal passages.

We arrived and were welcomed by the local Universal college rep **Jason "Survival Kit" Miller**, who made us feel like we actually mattered by holding up a sign that read "Hookers & Gin," and we knew we had found our man.

We were to meet all of the big wigs of Universal, Radioactive, and Uni. "Be on your best behavior, smell good, and wear something nice," Jordan told us. Yeah, right.

The restaurant was located in beautiful downtown St. Louis, and was called the Hot Locust. Nice place, good food, and great conversation. The best part, however, was that this swanky joint served the home-town taste sensation known as Mickey's Malt Liquor in Big Mouth bottles! I'm sorry, are we in heaven? Oh hell no, you know we was trippin'! (Ebonics, for the ghetto impaired.) We were well aware that we could have had any beer we wanted, but we stuck with the hornet for the simple fact that you can't get Mickey's with your meal around here.

Jordan, not really aware of the power of Mickey's, managed to buy us four six packs (that's a case!) over dinner. What's this about good behavior? Yeah, right. **Colin** "They have Mickey's?" **Helms** of **CMJ** fame, was also in the house. He started with a New Castle and then joined the *dark side*,

then was lured into the GAVIN booze trough, and it was all downhill from there. Our alternative editor, **Max "Chicken Burgular" Talkoff**, was in the mix with a video camera to make things that much more surreal.

So, after we were nice and sauced, it was time for the band to hit the stage at the Side Door Club, attached to the restaurant. **Radio Iodine** played selections from their current EP and soon-to-be released full length to a frenzied sold-out crowd. Lead vocalist **Ellen Persyn** had the crowd under her command as she sang with fierce intensity, while the band provided an ecstasy of aural delights.

Then we blacked out and ended up in Centerville, Illinois. THE END? ●



The ever-charming Ellen Persyn from Radio Iodine wows the crowd at another sold-out performance.

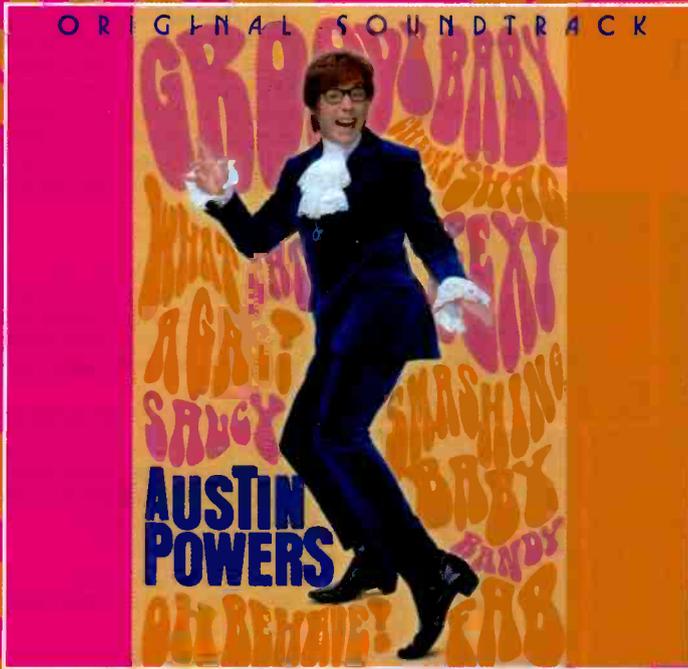
College Crew: MATT BROWN and VINNIE ESPARZA

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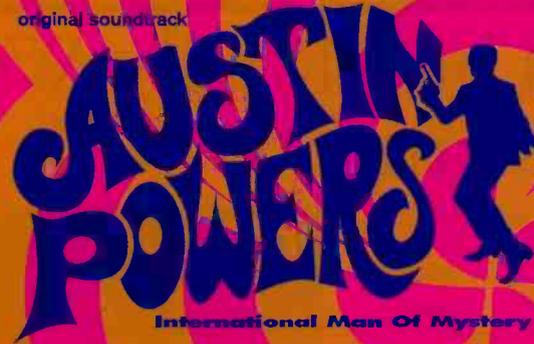
IT'S SHAG-A-DELIC, BABY!

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- The Cardigans
- Space
- Susanna Hoffs
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- Lightning Seeds
- Luxury
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- Wondermints
- Strawberry Alarm Clock
- Sergio Mendes & Brasil 66
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music and lyrics by Scott McCaughey and Peter Buck

produced and directed by Scott McCaughey

associate producers: Peter Buck, Ed Brooks

Characterization

- Buck McCoy ~ Scott McCaughey
- Streetsinger ~ Peter Buck
- Martha ~ Kenneth Stringfellow
- Santouri ~ Barrett Martin
- Miss Polly ~ Christine Wilson
- Admiral Boot ~ Jonathan Auer
- Mr. Dawes, Jr. ~ John Keane
- Ancient Roamer ~ Robert Pollard
- Calliope Bird ~ John Crist
- Winthrop ~ Mike McDready



mail Hollywood
RECORDS

Gavin Alternative

Static BY MAX TOLKOFF

Are They Really Worth a Thousand Words?

Frankly, I'm spent. After three weeks of writing about one road trip, I need a break. I need to look at some pictures. We haven't run any photos for a very long time. I thought this might be a good week to catch up, before our visit to the American heartland next week. Besides, I want you looking at the latest GAVIN Video Magazine (#24) this week, instead of reading the column. The video reel was shipped to you with this issue, and should be in the same envelope. It's the video version of the road trip I just wrote about.

WQXA, WFNX, and WXDX all get exposed. Plus, cool new videos from Kula Shaker, Naked, Sparkler, Moist, Descendents, Chemical Brothers, Pond, Cardigans, and That Dog. And, if you watch carefully, you'll see why Robbie Handjobbie from Epitaph should never be allowed inside any radio station ever again.

#1: JEWEL AT THE PLANET
It was discovered recently that Garrett and Alex hang out at the airport in Detroit preying on unsuspecting artists who just happen to be making connections to other cities. They then lure the celebrity in question to a WHYT cardboard set for pictures. Jewel was on her way back to San Diego from New York. It was her misfortune to be changing planes in Detroit, when Garrett Michaels jumped out from behind a fake bush at gate 39B.

Pictured from top left is: Eric, The Engineer, 96.3's Nic, Steve Zoltz from The Rugburns, 96.3's Johnny,



Zito, and Hadji. Down in front it's Garrett, Alex, and Jewel.

#2: MATTHEW SWEET AT THE PLANET We've only just begun the photo feast at The Planet in Detroit. This time it's Matthew Sweet in the lens with Alex Tear (left) and Garrett Michaels (right).

#3: FIONA APPLE AT THE PLANET Yes, more from The Planet. Fiona Apple lands on The Planet (96.3 WHYT) in Detroit. She brought the whole band, and did three full mixes of "Sleep To Dream," "Shadowboxer," and "Criminal." Left to right it's: APD/MD Alex Tear, PD Garrett Michaels, Fiona Apple, Chuck Swaney of WORK Group, and 96.3's Nic, Hadji, Johnny, and Zito (the missing sixth Marx brother).

#4: ROCCO AS SHERYL CROW Will it never end? This one was just

too good to pass up. WHYT (The Planet, in case you forgot from the last photo) in Detroit had two pairs of "win 'em before you can buy 'em" Sheryl Crow tickets to give away. The only thing that this contestant had to do was be male, sing a Sheryl Crow song, and dress up to look like Sheryl Crow. Rocco (his real name) had to stand outside in 20 degree weather at the corner of 11 Mile and Woodward for 96 minutes to win these tickets.

#5: SHERYL CROW AT ROCK THE VOTE Meanwhile, Sheryl Crow has no idea The Planet even exists. Obviously she's never had to make a connection through Detroit. Instead, Sheryl poses here with Q101 Marketing Director Ray Mena at the Rock The Vote bash at The Roxy in NYC.

WARNING!

Do not throw away the envelope this week's GAVIN came in without checking for the new GAVIN ALTERNATIVE VIDEO MAGAZINE. It's on a VHS cassette. Go ahead and check, we'll wait.

- **EXPERIENCE** WQXA PD John Moschitta's head on a stick!
- **SEE** WQXA AMD Claudine DeLorenzo get a radiation headache!
- **GO UNDERCOVER** at WFNX to watch the Lime-A-Tron 5000 in action!
- **LISTEN** as WFNX MD Laurie Gail asks "Is that thing on?"
- **VIEW** never-before-seen footage of WXDX PD Ali Castellini's office door!
- **AND**, WXDX's "Refrigerator of Doom"!

Plus much more as Max Tolko... the road with his trusty Sony camcorder. **NO STATION IS SAFE. NOTHING IS SACRED. LOCK UP YOUR EDIBLES.**

You'll also witness some **groovy** new videos from Pond, Naked, Sparkler, That Dog, Cardigans, Descendents, Chemical Brothers, Moist, and Kula Shaker.



Data

MOST ADDED

FOO FIGHTERS (56)

Monkey Wrench (Roswell/Capitol)
KACV, WQBK, KMYZ, CIMX, WDST, WOSC, KKND, CFNY, KFRR, WBZU, WPBZ, WOBR, WMAD, WNNX, WEQX, KSPI, WWDX, WBRU, KTBZ, WQXA, WRLG, WIXO, KISF, WPGU, KTEG, KPNT, KPOI, WRXQ, WXDX, WEJE, WZRH, KLZR, WHTG, WHFS, WGRD, KCHZ, KXRK, KNRK, WXS, WBCN, WENZ, WLUM, WROX, WEND, KJEE, WNTX, WFNX, WHMP, KGDE, KEDJ, KOME, KITS, WKRO, KDGE, KRZQ, KXTE

7 MARY 3 (24)

Rock Crown (Mammoth)
KACV, KMYZ, KKND, CFNY, WBZU, WPBZ, WOBR, WMAD, WEQX, WRLG, WPGU, KPNT, KKDM, WRXQ, WEJE, WGRD, KXRK, WLUM, WROX, WHMP, KGDE, KEDJ, WKRO, KXTE

TOAD THE WET SPROCKET (13)

Come Down (Columbia/CRG)
WDST, KKND, KNDD, WIXO, KPOI, WRXQ, KLZR, WBCN, WLUM, WROX, KJEE, WNTX, WMRQ

LIVE (8)

Freaks (Radioactive)
WOSC, KFRR, WMAD, WAQZ, KISF, KKDM, WBCN, XHRM

ABRA MOORE

"Four Leaf Clover" (Arista Austin)
WPBZ, KDGE, WDX, KTEG, WXEL, WENZ, WXRT, KTCL

MOST REQUESTED

MEREDITH BROOKS

"Bitch" (Capitol)
BLUR

"Song 2" (Virgin)

WHITE TOWN

"Your Woman" (EMI)

VERVE PIPE

"Freshman" (RCA)

SQUIRREL NUT ZIPPERS

"Hell" (Mammoth)

MOST BUH-UZZ

We asked a bunch o' programmers what's REALLY working at radio.

"Or Ooooo, baby baby, I can feel the power!"

FOO FIGHTERS

"Monkey Wrench" (Capitol)

ORBIT

"Medicine" (A&M)

MEREDITH BROOKS

"Bitch" (Capitol)

BLUR

"Song 2" (Virgin)

SQUIRREL NUT ZIPPERS

"Hell" (Mammoth)

MOST LIKELY TO

SUCCEED

REEL BIG FISH

"Sell Out" (Mojo)

THAT DOG

"Never Say Never" (DGC)

TOAD THE WET SPROCKET

"Come Down" (Columbia)

SEVEN MARY THREE

"Rock Crown"

(Mammoth/Atlantic)

FOLK IMPLOSION

"Insinuation" (Communion)



#6: NERFHERDER AND MIGUEL FERRER Acclaimed actor Miguel Ferrer has to be thinking, "Why am I, acclaimed actor Miguel Ferrer, hanging out with some rock band named Nerfherder?" Maybe it's because he starred in Nerfherder's acclaimed "Sorry" video. Miguel and the band appeared recently at a meet-and-greet at L.A.'s famous Rainbow Bar & Grill. Left to right it's: Arista VP of A&R/West Coast Lonny Friend, band members Steve and Parry, Miguel Ferrer, and band member Charlie. In front it's Arista A&R rep Jason Markey.



#7: MEREDITH BROOKS AT KNRK Mark Hamilton, whose Green Card is apparently in order, welcomes hometown girl Meredith Brooks back to Portland for a visit to KNRK.

This was her first return to Portland since leaving for L.A. over a decade ago, after growing up in the suburbs of Portland. Left to right it's: KNRK afternoon personality JAYN, Capitol

dude Stan Foreman, Meredith Brooks, KNRK Promo Director Patty Pastor, and KNRK PD Mark Hamilton.

#8: BILL PAXTON AT 99X There just might be three people left in this format who remember that before Twister, Apollo 13, Aliens, and other screen gems, Bill Paxton was in the band Martini Ranch. All this, and more, was revealed recently on the Morning X on 99X, when he was in Atlanta to promote his new movie *Traveller*. Paxton stars in, and produces the film; he'll also wind up at the bottom of the sea in *Titanic* coming up later this summer. (Left to right: Leslie Fram, Jimmy Baron, Bill Paxton, and Barnes). ●

Jil Flirter
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Send any and all goodies (gear, toons, etc.) to: Spence D. c/o The GAVIN Alt. Dept.; 140 Second St., 2nd Floor; SF, CA 94105

APRIL 28

v/a

- Automatic
- Beth Orton
- The Hang Ups
- Indigo Girls
- James
- Long River Train
- Masters of Reality

- Miracle Mile
- Moloko
- Pulsars
- Radar Bros.

v/a

MAY 5

- Camus
- Carmina Piranha
- Concrete Blonde
- Empirion
- Hanson
- Junior Cottonmouth
- Life After Life
- Lunar Drive
- Magnet
- Magoo
- Meredith Brooks
- Moby
- Sterling Moss
- Summertime
- Supergrass
- Tearaways
- UB40
- Varnaline
- Voodoo Glowskulls

MAY 12

- Dan Bern
- Faith No More
- Jil Flirter
- Lamb
- Laura Love
- Moist
- Pond
- Souls
- Texas

MAY 19

- Ben Lee
- Blake Morgan
- Blunted Boy Wonder
- Cunninghams
- Eva Trout
- Grammatrain
- gusGus
- Lauren Christy
- Lauren Hoffman
- Notwist
- Rayvon
- v/a
- Skunk Anansie
- v/a
- Toad The Wet Sprocket

MAY 26

- v/a
- Ugly Beauty

JUNE 2

- Fiona Apple
- Brad

JUNE 9

- Dandy Warhols
- Darren Price
- Shallow

JUNE 16

- Agnes Gooch
- Catherine Wheel
- Chopper One
- Clay Harper
- Grammatrain
- Maypole

JUNE 23

- Amateur Lovers
- Madder Rose
- Reservoir

All Over Me:

- Original Motion Picture Soundtrack (TVT)
- Transmitter (550)
- Trailer Park (Dedicated)
- So We Go (Restless)
- Shaming of the Sun (Epic)
- "Tomorrow" (Mercury)
- Infernal Heart (Dedicated)
- How High The Moon-Live at the Viper Room (Malicious Vinyl)
- To Burn Together (Pinch Hit)
- "Fun For Me" (Warner Bros.)
- "Tunnel SONG" (DGC)
- Radar Bros. (Restless)
- Show & Tell: A Stormy Remembrance of TV Theme Songs (Which?)

- Sins of the Father (Atlantic)
- untitled CD (Tim/Kerr)
- Concrete Bloned Y Los Illegals (Ark21)
- Advanced Technology (Beggars Banquet)
- Middle Of Nowhere (Mercury)
- Bespoke (Atlantic)
- Just Trip (Alternative Tentacles)
- Here At Black Mesa, Arizona (Beggars Banquet)
- Don't Be A Penguin (PC)
- A-Z And Back Again (Beggars Banquet)
- Blurring The Edges (Capitol)
- "Come On Baby" (Elektra)
- Monster Lingo (Beggars Banquet)
- "Drawer" (Maverick)
- In It For The Money (Capitol)
- The Ground Is The Limit (Pinch Hit)
- "Tell Me Is It True" (Virgin)
- Varnaline (Zero Hour)
- Baile De Los Locos (Epitaph)

- "I'm Not The Guy" (WORK)
- "Last Cup of Sorrow" (Slash)
- God Bless America (SRG)
- Lamb (Mercury)
- "Resurrection" (Mercury)
- "Spokes" (Arista)
- Souls (WORK)
- Texas (Trauma)
- White on Blond (Mercury)

- Something To Remember Me By (Grand Royal)
- Anger's Candy (N2K)
- "Cross Roads" (Nova/Mute)
- Zeroed Out (Revolution)
- "Beautiful South" (Trauma)
- Flying (ForeFront)
- "Believe" (4AD)
- "Breed" (Mercury)
- Megiddo (Virgin)
- 12 (Zero Hour)
- Hear My Cry (Virgin)
- Sacrilege: The Can Remix Album (Mute)
- Stoosh (Epic)
- Speed II soundtrack (Virgin)
- Coll (Columbia)

- Ovum Sampler (Ovum/Ruffhouse/Columbia)
- The Sweetness (Atlantic)

- "Criminal" (WORK)
- Interiors (LooseGroove)

- ...The Dandy Warhols Come Down (Capitol)
- Under The Flightpath (Nova/Mute)
- High Flyin' Kid Stuff (Zero Hour)

- Blind (Revolution)
- "Delicious" (Mercury)
- Now Playing (Restless)
- East of Easter (Casino/Altered)
- Flying (Forefront)
- "Concrete Shoes" (WORK)

- Virgin White Lies (LooseGroove)
- Tragic Magic (Atlantic)
- "American Tune"/"Back In NYC" 7" (Zero Hour)

MOST ADDED**W.A.S.P. (58)****SUGARTOOTH (56)****FORBIDDEN (53)****SHED (47)****OS101 (39)****TOP TIP****SLO BURN***Amazing the Amusing
(Malicious Vinyl/Red Ant)*

Smokin' spins from WELH(35), WVCB(21), KOFX(11) and WGLZ(10) help Slo Burn snag this week's highest debut spot. This band will stick on the chart like resin on Gill's bong.

RECORD TO WATCH**SNOT***Get Some
(Geffen)*

Hard-hitting and aggressive slabs of mutated Santa Barbara rock is Snot's specialty. The *Get Some* sampler is just a preview of what's on the full-length which is going for adds on May 27.

Gavin Rocks

TW		SPINS	TREND
1	SEVENDUST - Seven Dust (TVT)	664	+58
2	MACHINE HEAD - The More Things Change... (Roadrunner)	641	+19
3	ROLLINS BAND - Come In and Burn (Dreamworks)	608	+28
4	GRIP INC. - Nemesis (Metal Blade)	572	-64
5	SICK OF IT ALL - Built To Last (eastwest/EEG)	498	-47
6	GLENN TIPTON - Baptizm of Fire (Atlantic)	490	-29
7	HANDSOME - Handsome (Epic)	477	-44
8	GIWAR - Carnival of Chaos (Metal Blade)	474	+8
9	QUEENSRYCHE - Here In the Now Frontier (EMI)	438	+12
10	HELMET - Aftertaste (Interscope)	437	-58
11	POWERMAN 5000 - Mega!! Kung Fu Radio (Geffen)	435	-25
12	COAL CHAMBER - Coal Chamber (Roadrunner)	432	-20
13	STILLSUIT - At The Speed Of Light (Building/TVT)	407	-35
14	OBITUARY - Back from the Dead (Roadrunner)	396	+38
15	DOGMA - Feeding The Future (Mercury)	379	-20
16	PIST*ON - Number One (Mayhem/Atlantic)	337	+37
17	BODYCOUNT - Violent Demise (Virgin)	335	-22
18	DRAIN S.T.H. - I Don't Mind (The Enclave)	310	-10
19	MY DYING BRIDE - Like Gods Of The Sun (Futurist)	303	-22
20	KORN - Life is Peachy (Immortal/Epic)	283	-42
21	KARMA TO BURN - Karma to Burn (Roadrunner)	273	-43
22	KILLINGCULTURE - Killing Culture (Edel America)	268	+4
23	SNAPCASE - Progression Through Unlearning (Victory)	268	-4
24	SIX FEET DEEP - The Road Less Traveled (Flying Tar)	264	-9
25	DOWNSET - Do We Speak A Dead Language? (Mercury)	263	+101
26	EL GOPA - United In States Of Narcolepsy (Conscience)	260	-18
27	ANTHROPHOBIA - Pulse (Oxygen)	258	-19
28	DUB WAR - Pain (Earache)	236	-13
29	LIT - Tripping the Light Fantastic (Malicious Vinyl/Red Ant)	233	-54
30	CRADLE OF FILTH - Dusk and Her Embrace (Fierce/FLG)	231	-34
31	KISS IT GOODBYE - She Loves Me, She Loves Me Not (Revelation)	229	+10
32	APOCALYPTICA - Plays Metallica By Four Cellos (Mercury)	223	+30
33	FUELED - In the House of the Enemy (Energy)	215	-3
34	DOKKEN - Shadow Life (CMC International)	208	+39
35	BILE - Biledegradable (Energy)	198	-4
36	WITHSTAND - United Brotherhood Scenesters (Mayhem/Fierce)	190	+47
37	SLO BURN - Amazing the Amusing (Malicious Vinyl/Red Ant)	186	NEW
38	HOWARD STERN SOUNDTRACK - Private Parts (Warner Bros.)	185	-14
39	CHASTAIN - In Dementia (Leviathan)	180	-1
40	TOOL - Aenima (Zoo)	176	-43
41	SKUNK ANANSIE - Milk is My Sugar (Epic)	175	NEW
42	ENTOMBED - Entombed (Earache)	175	-10
43	MINDSET - Mindset (Noise)	163	NEW
44	SALMON - Paco Drop The Chicken (Red Ant)	152	-38
45	BROKEN HOPE - Loathing (Metal Blade)	141	-41
46	ACID BATH - Paegan Terrorism Tactics (Rotten Records)	140	-19
47	FATES WARNING - Pleasant Shade of Grey (Metal Blade)	137	NEW
48	SEXPOD - Goddess Blue (Slab)	135	-1
49	XYSMA - Lotto (Relapse)	135	-5
50	VISION OF DISORDER - Vision of Disorder (Roadrunner)	130	-15

Hard Kopy BY ROB FIEND

Metallic Merriment



Last Thursday (April 17) night, **Metal Blade's Grip Inc.** blew into town to demonstrate its metallic prowess and ability to draw babes. Unfortunately, the show took place in Fremont—an eerie suburb across the bay from San Francisco. If *Lego Land* was a reality, Fremont would be it. During my short stay, I cringed whenever a siren or car alarm blared, because I expected to see neatly dressed women emerge from their perfect houses, down a vile of pills, and then walk absent-mindedly towards the center of town, brandishing knives much like in the movie *the Stepford Wives*. Another thing I noticed was that all the dogs were identical, and that there wasn't one fire hydrant in sight—very strange.

Why the show was scheduled for suburbia instead of Baghdad by the Bay I'll never know. It was probably a political thing, because bad venue choices plague San Francisco's hard rock/metal scene like maggots festering in an open wound. It's really quite disheartening, not only for metal enthusiasts, but for hard rock/metal bands who struggle to find places to play in a land that is hostile to aggressive music. When the earth opens up and swallows all the Gap and Starbuck chains, hard rock and metal shows will make a comeback. This is why I look forward to the next big quake—it's time to wipe the slate clean, and to re-build S.F. into something resembling the set of the *Road Warrior*.

Basic laziness, and a strong desire to annoy someone inspired me to bum a ride to the show with **D-Train** frontman **Joe Liszt**. D-Train

was scheduled to open up the show, so it was a convenient way to get to the club and a great way to drive Liszt batty with my incessant babbling. A heated discussion about the pros and cons of horizontal versus vertical people ensued while we were stuck in traffic, and I can safely say I won that one—you had to be there.

D-Train stormed the stage and surprised the unsuspecting audience with a barrage of metallic carnage. The band's CD *Aggression S.F.* is good, but doesn't capture the band's intense live performance. The fiery display even got the attention of Grip Inc.'s guitarist **Waldemar Sorychta**, who left that night with a couple of D-Train CDs. **KVIK-The Rocks' Dan Angelo** was on hand and also gave the Train a nod of approval. They'll be touring soon so be on the look out.

It was a small crowd, but the low turnout was countered by their reeling enthusiasm for Grip Inc. The band's angst-riddled and upbeat performance was greeted by shouts, hollers, and a modest pit. It was a good show; I just hope that on the next round that Grip play in the city, and at a club with good sound.

Elemental's Floater played in S.F. over the weekend, and by the time you read this, or use this column to line your kitty litter box, they will have performed in front of a Pollstar crowd and at another show, for Variety, CAA, F.B.I., and several major labels. What's going on here? Is Floater being tapped by big budget labels, management, and booking agencies? Elemental's tight-lipped **Stephen Woodard** would only say, "Floater is levitating to the next level." I hope it's a good trip...Adds for April 28/29 include **Crushed**, **Crusbel** (911); **Ozzfest-Sepultura** "Attitude" (Red Ant); and **Snot**, *Get Some Sampler* (Geffen)...Add for May 5/6 is **Hanzel and Gretyl**, *Transmissions from Uranus* (Energy). ●

Editor: **ROB FIEND** • Rock reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-2 p.m. • Station Reporting Phone: (415) 495-1990 Ext. 618
GAVIN FAX: (415) 495-2580



The Snot Sampler

Featuring:

"Stoopid"

(Radio Version)

"Snooze Button"

(Radio Version)

"I Jus' Lie"

(Radio Version)

IMPACT DATE: April 28-29

CONTACT: Dennis Blair
(310) 285-2769 dblair@geffen.com

Produced by T-Ray
Executive Producers: Nic Adler & Sean Henning
Managed by Nova Entertainment
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GEFFEN

Rock Picks

CRUSHED
Crushed (911)

Crushed comes out of Phoenix, Arizona, and is a four-piece hard rock unit that lives up to its name. Combining melodic licks with gritty hook-laden rhythms, Crush takes a straightforward approach to rock & roll. Absent are bloated sampling frills, repetitive thrash elements, and the pitfalls of alternative pop hooks. Instead, Crushed focuses on delivering meaty rock & roll supported by strong skin beats, intricate guitars, and prodigious vocals. The group's

solid sound and smooth transitions are not only apparent on the EP, but also earned them an award for Metal Band of the Year in 1996 from Phoenix's music mag the *New Times*. The self-titled EP contains five tracks, and marks the band's debut as well as 911 Records first hard rock release. All five tracks could be considered for Active Rock airplay, but metal radio should focus on "Lit" and "Crescent Draggin Wagon" for its generous metal content.

SNOT
Get Some Sampler (Geffen)

The teaser to Snot's debut full-length, *Get Some*, comes in the form of a

ARTIST PROFILE

SNOT



Snot played extensively in Southern California. It was during this time that the band fine-tuned its SoCal thrash sound into a respectable hard rock slant which piqued the interest of several record labels. After several packed shows in the Los Angeles area, Snot was signed to Geffen in 1996. *Get Some* is the group's debut full-length.

ABOUT THE ALBUM: *Get Some* was recorded in North Brookfield, Mass. in October and November of 1996 and was produced by T-Ray (House of Pain, Helmet). The CD contains 15 tracks that feature crunch-filled grooves and heaps of funkadelia.
GENERAL: "We're a mixture of what we all grew up playing. We ingest it and then we blow it out our noses." —Fahnestock
TOURING: Appearing with the Urge and Sugar Ray on 4/25 in Phoenix, Ariz. and on 4/26 in Los Angeles.

FROM: Santa Barbara
LABEL: Geffen Records
LATEST RELEASE: *Get Some*
RADIO PROMOTION CONTACT: Dennis Blair (310) 285-2769
ADD DATE: April 28/29, 1997
SNOT IS Lynn Strait, vocals; Mike Doling, guitar; Sonny Mayo, guitar; John Fahnestock, bass; Jamie Miller, drums.
BACKGROUND: After forming in 1995 purely in the interest of fun,

three song CD appropriately titled *Get Some Sampler*. The full CD doesn't go for adds until May 27, so you'll have to make do with this until that time. If ears could salivate, your head would be swimming in spit after one Snot listen. The Santa Barbara-based quartet is nothing short of volatile. Armed with crunchy guitars, low-end rhythms, and mutated funk grinds, Snot conjures up an original sound that's aggressive and addictive. The only problem with this release is that it's not the full-length. "Stoopid," "Snooze Button," and "I Just Lie" are the featured tracks which will keep your request lit and your grandma covering in the basement.

TOP REQUESTS
MACHINE HEAD
SEVENDUST
GRIP INC.
ROLLINS BAND
GWAR

Rocks Chartbound

*THE NEWLYDEADS (110) Mutiny
*W.A.S.P. (#09) Castle
TESTIFY (#9) VanRichter
*FORBIDDEN (#64) Pavement
*SHED (53) Deadsheephead
*SUGARTOOTH (44) Geffen
Dropped: #40 D-Train, #44 L7, #45 Shades Apart, #50 Monstrosity

SLO BURN
AMUSING THE AMAZING

Radio Promotion
contact: Rudy Provencio 310.246.5962
and Joanne Grand 212.685.6303

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Crushed

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(510) 440-9292
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MOST ADDED



**BOBBY SHEW
QUINTET (50)**
**NICHOLAS PAYTON &
DOC CHEATHAM (38)**
FRANK SINATRA (21)
With the Red Norvo
RUSSELL GUNN (19)
KELLYE GRAY (15)

TOP TIP
KURT ELLING

The Messenger
(Blue Note)

The new vocal master of jive poetry and swing squeaks in as this week's top jazz debut at #45. We really dig his snappy version of "April in Paris."

RECORD TO WATCH

NICHOLAS PAYTON & DOC CHEATHAM
(Verve)

Nicholas Payton and Doc Cheatham bump heads on separate channels of your stereo. There's plenty here for jazz stations that are looking for melodic stuff to counteract the bebop edge.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
1	1	MICHEL CAMILO (Tropijazz)	76	0	73	2	1
2	2	CHICK COREA & FRIENDS (Stretch/Concord)	76	0	67	7	2
5	3	LEROY JONES (Columbia/CRG)	73	0	62	10	1
3	4	DAVID NEWMAN (Kokopelli)	73	0	63	9	1
6	5	CHARLIE HADEN & PAT METHENY (Verve)	73	0	55	14	4
7	6	SHIRLEY HORN (Verve)	70	0	55	11	4
8	7	BENNY CARTER (Music Masters)	70	1	53	11	5
12	8	GENERAL MUSIC PROJECT (Evidence)	67	0	51	13	3
16	9	MARK ELF (Jen Bay)	75	0	29	40	6
17	10	JIMMY McGRUFF (Milestone)	70	1	44	20	5
10	11	HILTON RUIZ (Tropijazz)	69	1	48	15	5
13	12	ROLAND VAZQUEZ (RVCD)	66	1	50	10	5
20	13	ANTONIO HART (Impulse!)	71	2	33	30	6
14	14	MARK WHITFIELD (Verve)	72	0	33	32	7
9	15	CARIBBEAN JAZZ PROJECT (Heads Up)	66	0	48	16	2
21	16	GARY BURTON & FRIENDS (Concord Jazz)	76	1	13	50	12
28	17	OSCAR PETERSON (Telarc Jazz)	75	2	19	35	19
25	18	CHARLIE HUNTER QUARTET (Blue Note)	71	1	20	37	13
19	19	DIANE SCHUUR (GRP)	66	3	38	18	7
23	20	HERBIE MANN (Lightyear)	67	2	30	25	10
22	21	ELIAS HASLANGER (Heart Music)	69	3	28	27	11
4	22	BRAD MEHLDAU (Warner Bros.)	63	0	37	21	5
18	23	EDDIE DANIELS (Shanachie/Cachet)	59	1	29	26	3
15	24	BOB FLORENCE LIMITED EDITION (MAMA Foundation)	58	0	32	20	6
26	25	CECIL McBEE BAND (Palmetto)	58	0	27	24	7
32	26	TURK MAURO (Milestone)	65	5	17	31	12
35	27	NEW YORK HARD BOP QUINTET (TCB)	60	1	10	37	12
11	28	BENNY GREEN (Blue Note)	52	0	28	17	7
41	29	NAT ADDERLEY QUINTET (Evidence)	66	7	5	34	20
43	30	RALPH PETERSON FO'TET (Evidence)	58	0	3	35	20
38	31	JEFF COFFIN ENSEMBLE (Artifax)	55	1	10	29	15
42	32	LEONARD HOCHMAN (Jazzheads)	65	4	2	31	28
24	33	TONY BENNETT (Columbia/CRG)	45	0	20	13	12
33	34	YELLOWJACKETS (Warner Bros.)	43	1	17	22	3
47	35	GRAND CENTRAL (Evidence)	57	7	4	25	21
30	36	FRANK MORGAN (Telarc Jazz)	43	1	18	18	6
36	37	KENNY WHEELER/KONITZ/HOLLAND/FRISELL (ECM)	47	0	14	18	15
48	38	MARY STALLINGS (Concord Jazz)	51	4	4	24	19
40	39	A TWIST OF JOBIM (i.e. music)	45	1	9	22	13
31	40	JUNKO ONISHI (Blue Note)	42	0	13	18	11
27	41	MARC CARY (Arabesque)	40	0	16	15	9
46	42	K-JAZZ ALLSTARS (K-JAZ)	54	5	0	25	24
29	43	STEPHEN SCOTT (Verve)	37	0	15	12	10
49	44	BILL STEWART (Blue Note)	45	1	2	23	19
—	45	KURT ELLING (Blue Note)	62	7	1	8	46
—	46	ESSENCE ALL STARS (Hip Bop Essence)	39	1	5	20	13
—	47	FAREED HAQUE (Blue Note)	36	0	8	15	13
37	48	FRANK FOSTER (Arabesque)	34	0	10	16	8
—	49	BILLY MARCUS (Contemporary)	41	7	6	15	13
39	50	JOHN HART (Concord Jazz)	35	1	8	15	11

On Z Corner BY KEITH ZIMMERMAN



Ratings, Rants and Reviews

Here are some Smooth Jazz Arbitron results for the winter ratings period, 1997's first book of the year. As usual, being a music intensive format and still growing in cume, we're subject to those crazy ratings bounces, both up and down. Of the following 24 markets measuring 12+ audiences, Smooth Jazz went up in 10, stayed the same in 3, and went down in 11. Smooth Jazz finished admirably in many 25-54 contests, including Washington, D.C., Philadelphia, San Francisco, San Jose, San Diego, New York City, Los Angeles, and Chicago. Life looks good in the top three markets. WQCD placed twelfth overall 12+ in New York City with a 3.1 rating, down from the Fall 1996 3.3 share. In the money demos, 25-54, CD101.9 ranked seventh. Its Nassau-Suffolk 12+ numbers rose from 2.6 to 2.8. In Los Angeles, KTWV/The Wave's 12+ rating moved up from a 3.6 to a 3.8, fifth overall. The station is now number two, 25-54. In the Riverside market, The Wave lost half a point, from 3.3 to 2.8. In Chicago, WNUA held their 3.5 for 12+, placing ninth overall. However, WNUA placed fifth in the 25-54 derby. In Washington D.C., WJZW gained over half a point 12+, rising from 3.1 to 3.8. With 25-54 listeners, WJZW finished seventh. KWJZ-Seattle also moved up in 12+ demos, from 2.4 to 3.0. WJJI in Pittsburgh remained at 3.8 12+, tenth overall. WSJZ in Buffalo made a nice .8 jump 12+, from 2.5 to 3.3. WJJZ-Philadelphia stayed in the fours, 12+, from fall to winter, but slipped a little, from 4.3 to 4.1. They placed seventh in the 25-54 ratings. WVMV in Detroit's dropped from 4.0 to 3.3 in 12+, while Boston's WOAZ moved up from a 1.6 to 2.0.

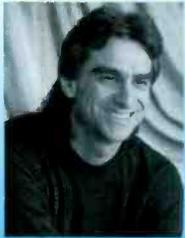
KKSF in San Francisco scored fifth overall in 12+ demos, raising its 3.3 share to a 3.7 and placing second in 24-54 rankings. Up the street, KBLX slipped one-tenth of a point from a 3.3 to 3.2, placing ninth overall in 12+. KBLX finished in seventh place for 25-54 demos. In nearby San Jose, KKSF gained a full point, moving from 2.3 to 3.3, and entered fifth place in the 25-54 category. In Cleveland, WNWV shed .3 of a point, finishing with a 3.6 12+ rating. KIFM placed fourth overall in 12+ numbers for the San Diego market, even though they dropped a tad from 4.4 to 4.3. In the 25-54 hunt, KIFM came in second place. KOAI (The Oasis) in Dallas placed ninth overall 12+, but dropped from 3.7 to 3.5. In Minneapolis, KMJZ stayed level at 2.4. KHIH in Denver slipped one and one-half points, down from a five share to 3.5 12+. KXDC in Monterey slipped from 2.6 to 2.5. In Atlanta, WJZF moved from a 2.6 to a 2.3. In Portland, KKJZ boosted their 12+ ratings from 3.1 to 3.7. KCIY in Kansas City also increased their share, from 4.3 to 4.6.

* * *
We'd like to welcome a new Smooth Jazz station to our SJ&V roster. We're happy to add KOSJ in Omaha as a new GAVIN reporter. Give PD Kurt Owens a ring at (402) 592-5300. His fax number is (402) 592-6605, and Smooth Jazz 97.7 KOSJ's address is 11128 John Galt Blvd., Suite 192, Omaha, NE 68137. Also, starting in May, jazz reporter WCLK in Atlanta will be back after a shift in station personnel. Deborah Moore will be in charge of jazz programming when the station resumes reporting in a few weeks.

* * *
A new compilation of funky jazz sides from the Vanguard Records vaults has our esteemed GAVIN col-

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

MOST ADDED



KEN NAVARRO
(38/31 spins)
JEFF KASHIWA
(13/12 spins)
GEORGE BENSON
(11/147 spins)
MARK PORTMANN
(10/326 spins)

TOP TIP

NELSON RANGELL
Turning Night Into Day
(GRP)

Initial response on the title track.
Highest debut at #34, with a 39%
jump in spins, 299, +119.

RECORD TO WATCH

PETE ESCOVEDO
E Street
(Concord Jazz)

Starting to build a track record on Smooth
Jazz radio. Already spinning at KBLX, KIFM,
KSBR, KXDC, KQBR, WSNC, WLOQ,
KNWB and seven more.

Gavin Smooth Jazz & Vocals

LW	TW		Reports	Adds	Spins	Differences
1	1	A TWIST OF JOBIM - Various Artists (i.e. music)	62	9	1203	+85
5	2	RICK BRAUN - Body and Soul (Bluemoon)	65	0	914	+152
2	3	JIM BRICKMAN - Picture This (Windham Hill)	55	1	885	+10
3	4	GOTA - It's So Different Here (Instinct)	54	2	881	+50
4	5	SOUL BALLET - Soul Ballet (Countdown/Unity)	47	0	735	-32
10	6	KENNY G - The Moment (Arista)	50	4	702	+29
7	7	ALFONZO BLACKWELL - Alfonzo Blackwell (Street Life)	44	0	686	-6
8	8	TOMMY EMMANUEL - Midnight Drive (Higher Octave)	60	1	661	-28
11	9	ZACHARY BREAUX - Uptown Groove (Zebra)	55	2	629	+6
12	10	3RD FORCE - Vital Force (Higher Octave)	58	0	625	+8
13	11	INCOGNITO - Beneath the Surface (Verve Forecast/Tallin Loud)	58	0	603	+11
15	12	WARREN HILL - Shelter (Discovery)	61	5	566	-6
6	13	THE BRAXTON BROTHERS - Steppin' Out (Hokopelli)	46	0	555	-156
14	14	MICHAEL PAULO - My Heart and Soul (Noteworthy)	45	0	548	-44
9	15	PAUL HARDCASTLE - Hardcastle 2 (JVC)	42	0	510	-178
17	16	PETER WHITE - Caravan of Dreams (Columbia/CRG)	43	0	508	+11
25	17	GATO BARBIERI - Que Pasa (Columbia/CRG)	61	5	500	+108
16	18	CHUCK LOEB - The Music Inside (Shanachie)	41	0	494	-12
18	19	BOBBY LYLE - The Power of Touch (Atlantic)	55	0	492	-3
24	20	MICHAEL LINGTON - Michael Lington (Nu Groove)	48	2	458	+54
22	21	THE FANTASY BAND - The Kiss (Shanachie)	57	1	447	+17
21	22	TIM BOWMAN - Love Joy Peace (In Sync)	42	0	424	-12
23	23	ANDY SNITZER - In the Eye of the Storm (Warner Bros.)	42	0	417	+8
19	24	NORMAN BROWN - Better Days Ahead (MoJAZZ/Motown)	40	1	414	-64
27	25	JOHN TESH - Avalon (GTSF)	47	1	412	+37
28	26	URBAN KNIGHTS - Urban Knights II (GRP)	53	2	375	+11
29	27	DIRK RICHTER - Vibes Alive (Sin-Drome)	49	1	369	+32
34	28	WHEN WE WERE KINGS SDTRK. - Various Artists (Mercury)	40	3	356	+76
32	29	EVERETTE HARP - What's Going On (Blue Note)	45	1	346	+38
50	30	SPECIAL EFX - Here to Stay (JVC)	51	4	335	+137
26	31	MARK PORTMANN - No Truer Words (Zebra)	40	10	326	-60
31	32	TONI BRAXTON - How Could An Angel Break My Heart (LaFace/Arista)	34	2	322	-8
20	33	GROVER WASHINGTON, JR. - Soulful Strut (Columbia/CRG)	31	0	322	-123
—	34	NELSON RANGELL - Turning Night Into Day (GRP)	49	4	299	NEW
30	35	PAOLO - Mystic Man (Island)	32	0	292	-43
33	36	BRIAN HUGHES - Straight to You (Higher Octave)	38	1	279	-5
40	37	VAL GARDENA - Migration (Mercury)	37	0	247	+14
44	38	TDF - Retail Therapy (Reprise)	32	2	246	+32
42	39	LUIS SALINAS - Salinas (GRP)	30	2	230	+7
43	40	MARCUS JOHNSON - Love (Positive Music)	25	0	227	+6
36	41	KENNY BLAKE - An Intimate Affair (Heads Up)	22	0	223	-31
—	42	NORMAN CONNORS - Easy Living (MoJAZZ/Motown)	34	4	210	NEW
47	43	WHITNEY HOUSTON - Preacher's Wife Soundtrack (Arista)	22	0	210	-2
45	44	BABYFACE - The Day (Epic)	21	0	201	-12
46	45	LOU PARDINI - A Night to Remember (JVC)	22	0	198	-14
41	46	WINDOWS - A Funky Distinction (DA Music)	19	0	197	-29
—	47	DANCING FANTASY - ...Love Letters... (I.C.D.A.)	37	7	195	NEW
35	48	SOUNDSCAPE - Life Force (Instinct)	22	1	194	-75
39	49	SLIM MAN - Secret Rendezvous (GES)	21	0	191	-46
—	50	OZZIE AHLERS - Fingerpainting (Higher Octave)	21	0	184	NEW

league Vinnie Esparza especially well chuffed. It's called *Loose & Juicy*, and the reason Vinnie is so excited is that he put the compilation—complete with liner notes—together.

"This is a compilation of funky grooves that, until now, were very difficult to find and, even when you could find them, were rather pricey and sought after in collectors' circles and with the club deejay set," says Vinnie. "This set, available on CD and red vinyl, includes cuts by James Moody, Elvin Jones, the Pazant Brothers, and Bunky Green. It's jazz juice for the dance floor!"

The release date is set for the first week of May. If you have a specialty show and need a copy of *Loose & Juicy*, phone Esparza at (415) 495-1990, extension 607, and he'll pass the info on to Vanguard Records.

Congratulations to the Vin-Man, as we hope this will be the first of many reissue projects for him.

* * *

In an interview last week with jazz vocalist Kurt Elling, we asked why music and art have become so political in the United States, especially at a time when Congress wants to dismantle the National Endowment for the Arts.

"I don't think it's that great of a time for art right now," said Elling. "We're in a time where the culture isn't really calling for great art. People are more interested in watching cop shows than anything else, and we're not training our young people to be aware enough to appreciate great art, let alone to create great art."

"Our true artists really aren't respected the way they are in other countries, or the way they were in America during earlier times."

SJ&V Chartbound

- *KEN NAVARRO (Positive Music)
- ED HAMILTON (Telarc Jazz Zone)
- BYRON MILLER (Discovery)
- PETE ESCOVEDO (Concord Jazz)
- DIRK K (Countdown/Unity)
- *JEFF KASHIWA (Fahrenheit)

Dropped: #37 David Sanborn, #38 Vanessa Daou, #48 Dave Koz, #49 Doc Powell, Mark Johnson, Goin' Public, Doug Cameron.

"It's because our values system is changing so rapidly. The artistic world—along with our social and humanistic side—is being assaulted by the technosphere right now. Stuff like the Internet is all potentially for the good, but we're at a crucial time in human history, where evolution is advancing a lot faster than anybody's ability to comprehend it."

"A lot of things have become really cynical. Certainly television programming and, ultimately, the record industry is about making money. Artists are about making art. Sometimes those two things don't necessarily work together that well. If you couple the will to make money with our throwaway society and its desire for immediate gratification, then you have a potential problem. It can be bad for young artists. Quite often, artists have to make their own way."

Elling, the subject of this week's artist profile, is right. It is a tough time to be in the arts—or in any creative sector for that matter. There's so much competition and sensory

SJ&V Spin Trends

1. RICK BRAUN +152
2. SPECIAL EFX +137
3. NELSON RANGELL +119
4. GATO BARBIERI +108
5. A TWIST OF JOBIM +85
6. WHEN WE WERE KINGS SOUNDTRACK +76

Jazz Chartbound

- RUSSELL GUNN (HighNote)
- CLAYTON BROTHERS (Qwest/Warner Bros.)
- *BOBBY SHEW QUINTET (MAMA Foundation)
- *NICHOLAS PAYTON & DOC CHEATHAM (Verve)
- CONSUELO-JON QUINTET (Accurate)
- *KELLYE GRAY (Proteus)
- FREDDIE COLE (Fantasy)
- *CARLOS GARNETT (HighNote)
- *NIELS-HENNING ORSTED PEDERSEN (Milestone)
- LANNY MORGAN QUARTET (Contemporary)
- *RONNIE LAWS (Blue Note)
- *DAVE STRYKER QUINTET (Steeplechase)
- Dropped:** #34 Stevens, Siegel & Ferguson, #44 New Orleans CAC Jazz Orchestra, #45 Gerry Mulligan, #50 Michael Tompkins.

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

overload these days that we need to develop new ways to stimulate the public's artistic curiosity and keep us insiders from becoming too jaded. ●

Jazz/Smooth Jazz Picks

DOC CHEATHAM & NICHOLAS PAYTON (Verve)

It's the young virtuoso trumpet player Nicholas Payton on the left channel of your stereo system, and the veteran Doc Cheatham on the right. Our question is: Who decides which person gets which channel—and why? Here's a jazz record that will satisfy those stations who desire a little more melody and dis-

tinctive flash. Cheatham's vocals are as comfortable as an old pair of loafers you can't throw away. Doc's tones are less clean and piercing than Payton's, and sometimes he blows a few off-notes, but hey, what the heck, this duet CD is a charming journey through jazz history. When they play the standards like "Stardust," they often keep the original intros intact. If you liked the authenticity of Dick Hyman's *Swing Is Here*, then you'll love this set.



Discovery's new discovery: Bassist Byron Miller, who has played with folks like Roy Ayers, George Duke, and Luther Vandross, celebrates the release of his own solo project, *Until...*, on Discovery Records. On hand are (l-r): Discovery promotion person Leigh Armistead, label mate Doc Powell, Discovery prez Syd Birenbaum, Byron Miller, Cliff Gorov of All That Jazz Promotions, and keyboardist George Duke. (photo by Cary Baker)

ARTIST PROFILE

KURT ELLING



long time to work on. I wrote some things in that dream space

between waking and sleeping. I'd wake myself up and write down ideas."

"I transcribe the notes of the original solos—sounds that I fall in love with, players that I like, and work that's most moving to me. I have a computer that I work with, because otherwise, I can't be sure that I'm getting it right. You have to really know the music, and

you can't fake it."

FROM: Chicago

LATEST RELEASE:
The Messenger

LABEL: Blue Note

"For the vocalese [on 'Tanya Jean'], I first had to learn Dexter Gordon's solo. As the solo becomes three-dimensional and real for me, then words naturally attach themselves to the notes. 'Tanya Jean' took a

"We're doing 33 dates and 47 days in and around New York City, from May 2 to June 17. We'll also be in Boston and Washington, D.C. for a couple of days. We're going straight to the people, the same way we did in L.A. and San Francisco—play a lot of dates, take it to as many people as you can, and try to be real with them."

Roy MERIWETHER

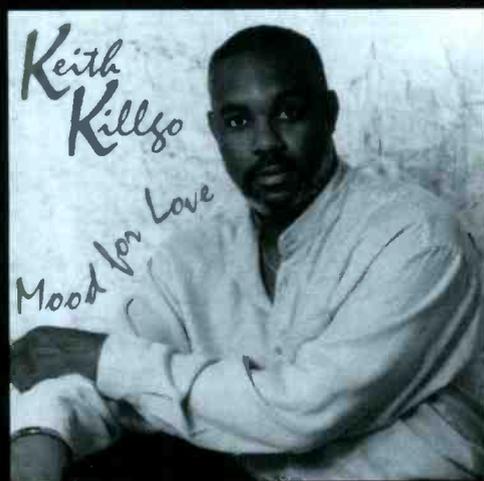
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All That Jazz Consulting & Marketing

MOST ADDED

- ABRA MOORE (14/372 spins)**
- THE JAYHAWKS (14/277 spins)**
- LAURA LOVE (11/40 spins)**
- THE BONESHAKERS (10/97 spins)**
- THE CICADAS (10/25 spins)**

TOP TIP

TOAD THE WET SPROCKET
Coil (Columbia)
ABRA MOORE
"Four Leaf Clover" (Arista Austin)
 The one-two punch; highest debuts and Spin Trends. Toad hops 40-24 with a number one Spin Trend of +184 followed by Abra, 44-30, +153.

RECORD TO WATCH

ANI DIFRANCO
Living in Clip (Righteous Babe)
 Spinnin' it because they wanna, not 'cause they hafta: KGSR, K-OTTER, WXPX, WYEP, KRVM, WXRV, WEBX, WYSO, KSUT, and 14 more.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3

EDITORS:

KENT/KEITH ZIMMERMAN



LW	TW	COMBINED
1	1	U2 (Island)
2	2	SHAWN COLVIN (Columbia/CRG)
8	3	BOZ SCAGGS (Virgin)
6	4	COUNTING CROWS (DGC)
5	5	THE VERVE PIPE (RCA)
3	6	VAN MORRISON (A&M)
4	7	BIG HEAD TODD & THE MONSTERS (Revolution)
11	8	INXS (Mercury)
9	9	THE WALLFLOWERS (Interscope)
15	10	INDIGO GIRLS (Epic)
12	11	MORPHINE (DreamWorks/Rykko)
7	12	SHERYL CROW (A&M)
13	13	JONNY LANG (A&M)
16	14	FIONA APPLE (Clean Slate/WORK)
10	15	WIDESPREAD PANIC (Capricorn)
17	16	ODDS (Elektra/EEG)
24	17	ROBERT EARL KEEN (Arista Austin)
14	18	BRUCE COCKBURN (Rykodisc)
20	19	ROOMFUL OF BLUES (Rounder)
21	20	WILLIAM TOPLEY (Mercury)
19	21	COLLECTIVE SOUL (Atlantic)
31	22	SON VOLT (Warner Bros.)
18	23	JOHN LEE HOOKER (Point Blank/Virgin)
40	24	TOAD THE WET SPROCKET (Columbia/CRG)
25	25	SISTER HAZEL (Universal)
22	26	PAULA COLE (Warner Bros.)
27	27	BEN FOLDS FIVE (550 Music)
26	28	FREEDY JOHNSTON (Elektra/EEG)
23	29	MATTHEW SWEET (Volcano Recordings)
44	30	ABRA MOORE (Arista Austin)
29	31	NANCI GRIFFITH (Elektra/EEG)
28	32	JOHN MELLENCAMP (Mercury)
30	33	DUNCAN SHEIK (Atlantic)
34	34	DAVE MATTHEWS BAND (RCA)
36	35	KIM RICHEY (Mercury)
32	36	ALISON KRAUSS & UNION STATION (Rounder)
43	37	JAYHAWKS (American/Reprise)
42	38	JAMIROQUOI (WORK)
45	39	ROBERT CRAY (Mercury)
35	40	JEWEL (Atlantic)
38	41	DAN BERN (WORK)
41	42	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)
33	43	WILCO (Reprise)
39	44	MARY BLACK (Curb)
37	45	CHRIS WHITLEY (WORK)
50	46	THIRD EYE BLIND (Elektra/EEG)
48	47	STEVE EARLE & THE V-ROYS (E-Squared)
NEW	48	OMC (Mercury)
46	49	PHIL CODY (Interscope)
47	50	CHRIS SMITHER (HighTone)

LW	TW	COMMERCIAL
1	1	U2 (Island)
2	2	SHAWN COLVIN (Columbia/CRG)
3	3	THE VERVE PIPE (RCA)
4	4	COUNTING CROWS (DGC)
5	5	THE WALLFLOWERS (Interscope)
6	6	INXS (Mercury)
8	7	BIG HEAD TODD & THE MONSTERS (Revolution)
11	8	BOZ SCAGGS (Virgin)
9	9	VAN MORRISON (A&M)
7	10	SHERYL CROW (A&M)
13	11	INDIGO GIRLS (Epic)
14	12	FIONA APPLE (Clean Slate/WORK)
12	13	ODDS (Elektra/EEG)
15	14	JONNY LANG (A&M)
10	15	WIDESPREAD PANIC (Capricorn)
33	16	TOAD THE WET SPROCKET (Columbia/CRG)
17	17	COLLECTIVE SOUL (Atlantic)
16	18	MORPHINE (DreamWorks/Rykko)
21	19	ROOMFUL OF BLUES (Rounder)
20	20	WILLIAM TOPLEY (Mercury)
22	21	JOHN MELLENCAMP (Mercury)
23	22	MATTHEW SWEET (Volcano Recordings)
32	23	SON VOLT (Warner Bros.)
18	24	BRUCE COCKBURN (Rykodisc)
27	25	DAVE MATTHEWS BAND (RCA)
19	26	PAULA COLE (Warner Bros.)
24	27	SISTER HAZEL (Universal)
26	28	DUNCAN SHEIK (Atlantic)
29	29	ROBERT EARL KEEN (Arista Austin)
36	30	ABRA MOORE (Arista Austin)
30	31	BEN FOLDS FIVE (550 Music)
28	32	JEWEL (Atlantic)
25	33	JOHN LEE HOOKER (Point Blank/Virgin)
31	34	FREEDY JOHNSTON (Elektra/EEG)
34	35	WILCO (Reprise)
42	36	THIRD EYE BLIND (Elektra/EEG)
43	37	JAYHAWKS (American/Reprise)
38	38	ROBERT CRAY (Mercury)
37	39	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)
35	40	CHRIS WHITLEY (WORK)
45	41	JAMIROQUOI (WORK)
39	42	R.E.M. (Warner Bros.)
48	43	OMC (Mercury)
40	44	NANCI GRIFFITH (Elektra/EEG)
NEW	45	WHITE TOWN (EMI)
46	46	WHY STORE (Way Cool/MCA)
NEW	47	DAVID GROW (Back Nine Records)
NEW	48	STEVE EARLE & THE V-ROYS (E-Squared)
44	49	SUBLIME (MCA)
NEW	50	MATCHBOX 20 (Lava/Atlantic)

LW	TW	NON-COMMERCIAL
8	1	KIM RICHEY (Mercury)
2	2	NANCI GRIFFITH (Elektra/EEG)
7	3	BOZ SCAGGS (Virgin)
1	4	VAN MORRISON (A&M)
5	5	ALISON KRAUSS & UNION STATION (Rounder)
3	6	MORPHINE (DreamWorks/Rykko)
6	7	JOHN LEE HOOKER (Point Blank/Virgin)
10	8	ROBERT EARL KEEN (Arista Austin)
11	9	FREEDY JOHNSTON (Elektra/EEG)
4	10	BRUCE COCKBURN (Rykodisc)
9	11	MARY BLACK (Curb)
12	12	BEN FOLDS FIVE (550 Music)
25	13	SON VOLT (Warner Bros.)
18	14	ZAP MAMA (Warner Bros.)
24	15	INDIGO GIRLS (Epic)
19	16	U2 (Island)
17	17	DAN BERN (WORK)
18	18	JONNY LANG (A&M)
13	19	JILL SOBULE (Lava/Atlantic)
15	20	WILLIAM TOPLEY (Mercury)
NEW	21	SUBDUDES (High Street)
14	22	ROOMFUL OF BLUES (Rounder)
21	23	BIG HEAD TODD & THE MONSTERS (Revolution)
26	24	JAMIROQUOI (WORK)
37	25	JOE LOUIS WALKER (Verve)
16	26	WIDESPREAD PANIC (Capricorn)
22	27	PHIL CODY (Interscope)
47	28	JAYHAWKS (American/Reprise)
NEW	29	JOHN PRINE (Oh Boy!)
NEW	30	ROBERT CRAY (Mercury)
27	31	BEN VAUGHN (Rhino)
NEW	32	ABRA MOORE (Arista Austin)
32	33	STEVE EARLE & THE V-ROYS (E-Squared)
39	34	SISTER HAZEL (Universal)
30	35	PAULA COLE (Warner Bros.)
NEW	36	ANI DIFRANCO (Righteous Babe)
42	37	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)
23	38	CHRIS SMITHER (HighTone)
34	39	GREY EYE GLANCES (Mercury)
35	40	LEFTOVER SALMON (Mountain Division/Hollywood)
49	41	LORI CARSON (Restless)
28	42	FIONA APPLE (Clean Slate/WORK)
38	43	MATTHEW SWEET (Volcano Recordings)
29	44	ORQUESTRA WAS (Verve Forecast)
45	45	JEREMY TOBACK (RCA)
31	46	KATE CAMPBELL (Compass)
NEW	47	CESARIA EVORA (Nonesuch)
33	48	SHAWN COLVIN (Columbia/CRG)
36	49	ODDS (Elektra/EEG)
40	50	COLLECTIVE SOUL (Atlantic)

To The Moon
The New Album

200,000 albums sold in America — it's time for lift-off.

Capercaillie ON TOUR...

5/21 New York	<i>The Bottom Line</i>
5/22 Toronto	<i>Bamboo Club</i>
5/23 Raleigh, NC	<i>Museum of Art</i>
5/25 Washington, DC	<i>Wolftrap</i>
5/27 San Francisco	<i>Great American Music Hall</i>
5/28 Seattle	<i>The Backstage</i>
5/29 Vancouver	<i>Centennial Hall</i>
5/30 Portland	<i>Aladdin Theater</i>

...IN ORBIT:
KBAC, KSUT, KTAO, KXCI, WCBE, WEBX, WFPK, WKZE, WMNF, WNKU, and scores of others
Going for adds now (of course)

Gavin A3 Boomer Grid

EDITORS:
KENT/KEITH
ZIMMERMAN



WT	Title (Label)	Spins	Trend	CIDR	KACV	KBCO	KBYR	KCNY	KEPC	KFAN	KFOG	KFYD	KGBC	KGSR	KHKK	KXZN	KLCC	KLRQ	KMMR	KMTT	KMBA	KOTR	KPPT	KPIG	KQPT	KRQL	KRSH	KRVM	KSMF	KSPN	KSUT	KTAO	KTCZ	KTHK
1	U2 (Island)	1009	-41	24	18	36	23	7			23			32	23	19	15	16	28	13	12			18	3	22	20	13		13	22	10		
2	SHAWN COLVIN (Columbia/CRG)	768	+1	31		24	23			15	7	32		11	23	27	7	9	25		9		6	47	3	23	10	4	20	7	4	21	8	
3	BOZ SCAGGS (Virgin)	707	+56	5					10	20	12	13		11	26	8	7	8	10	12	11	10	4	13	4	38	15	5	20	8	10	12	12	
4	COUNTING CROWS (DGC)	695	+12	33		34	22				21	16		16	26		12	9	28	8			6	41		26	20		10		27	8		
5	THE VERVE PIPE (RCA)	692	-29	12		13	23				22	17		22		28		17	7	10				26		24	7		20		5	9	7	
6	VAN MORRISON (A&M)	671	-65	14		14	6		12	10	27	31		12	24		7		29	4	9	7	12		3	16	15	7	20	11	14	7	18	
7	BIG HEAD TODD & THE MONSTERS (Revolution)	641	-87	22		25	8		9	15	29	29		13	6	19	7	16	9	7	14		4		5	15	7	20	12	13	18			
8	INXS (Mercury)	635	+9	31	19	14	22		4		21				26		20	9	10							23	15		13		14		9	
9	THE WALLFLOWERS (Interscope)	623	-25	30		28			6		8			22	11	8		10	25				4	49		12			13			32		
10	INDIGO GIRLS (Epic)	598	+72	3	6	14	23		5	5	16	16		21	23		8	9	22	14	4	2	9		15	20		13	5	5	11	12		
11	MORPHINE (DreamWorks/Rykko)	557	-28	24	18		9	4	12		7	17		23		10	4	17	6	22	13	11			2	16	15		5	8		11		
12	SHERYL CROW (A&M)	546	-107	11		13	9			10	17				14	37			9	8				83		11	10	2	10			15	7	
13	JOHNNY LANG (A&M)	521	-39	4	16	11	8			15	9	10		12		11	5	19	11	10		7	11		22	10		20	4	8	20	8		
14	FIONA APPLE (Clean Slate/WORK)	516	-4	22	18	18	23					16				11		7	12	11	9			10		20	15	2	20			7		
15	WIDESPREAD PANIC (Capricorn)	500	-130				8			20							4	18	15	14			7		2	7	15	20	4	10	11	18		
16	ODDS (Elektra/EEG)	496	-23	28		11	22		7		13	10		4		16		25	7	8		4				14	5		20		7	7		
17	ROBERT EARL KEEN (Arista Austin)	469	+45		18				8	20	16			20		11	4	9	7	9	12	7	15		8	7			11	8	16			
18	BRUCE COCKBURN (Rykodisc)	468	-82				8		10		5	25		3	19		7	18	8	5	12			13		14		5	10	11	10	8		
19	ROOMFUL OF BLUES (Rouder)	455	-19		16					20	9					5	9			6			11			9	7		20	11	8	11	9	
20	WILLIAM TOPLEY (Mercury)	452	-15	17			5			20				13	6	9	7	20	9	7	4		4	7		10		13	8	9		9		
21	COLLECTIVE SOUL (Atlantic)	446	-32		14	13	6		4			11		11				23						25		15				9				
22	SON VOLT (Warner Bros.)	445	+115	5	13		9	15	6	15		30		21			8	7	7		16	4	6		4			10	8	9				
23	JOHN LEE HOOKER (Point Blank/Virgin)	438	-43		18	14			9	10	10	7			12		7		10	14	4	11			3	10	15	4	13	9	7			
24	TOAD THE WET SPROCKET (Columbia/CRG)	425	+184	12	13	12	9			10	16	8		4		16		6	6	7		4				11			10	6	13	7		
25	SISTER HAZEL (Universal)	421	+10		6				7	15	28					28		6		11			2			11	10		10		6	15		
26	PAULA COLE (Warner Bros.)	420	-15	20	16		7							17	30			10						43		7	15	4	20					
27	BEN FOLDS FIVE (550 Music)	417	+32	28	17			7	11								12	18		9	7	2			4	14	10	13	7		9			
28	FREEDY JOHNSTON (Elektra/EEG)	417	+20			14	24	10	5					11			14	9	6	10	12		2			7	10	4	13	7	10	8		
29	MATTHEW SWEET (Volcano Recordings)	377	-51		18		8		5	10	11			21			23	9	11	8					14			13	6	7				
30	ABRA MOORE (Arista Austin)	372	+153	3	13				3	10		7		10		14		5	6	7	9			3				10	8	7				
31	NANCI GRIFFITH (Elektra/EEG)	372	+12		14				11	15		16		12								7	7	10	8		15	2	10	8		9		
32	JOHN MELLENCAMP (Mercury)	343	-18	31		15	8					10			18		16	10	8	15			10			12					12			
33	DUNCAN SHEIK (Atlantic)	342	-12	15			7							14	8	35		6		9	4			38		6						7		
34	DAVE MATTHEWS BAND (RCA)	334	+37	21		11	23							5	33									50		11					5			
35	KIM RICHEY (Mercury)	331	+56		14				11	15				3			5				11		7	7		3				11				
36	ALISON KRAUSS & UNION STATION (Rouder)	318	-1		15			4	9			11		11			7					4		5		6		2		11	8	7		
37	JAYHAWKS (American/Reprise)	277	+56		11		3	7	7	5				13		13		4	10			8		6	3	10			10	11	7			
38	JAMIROQUOI (WORK)	267	+43		14			10	8			11		22			5	6		11	11			2					10	4	5			
39	ROBERT CRAY (Mercury)	258	+43					8			7	17		11			5			7	10	4	2	4			15	7	10	5	7			
40	JEWEL (Atlantic)	256	-34	11		24	13												10					48		4						5		
41	DAN BERN (WORK)	245	-2						4						5		12	10			8				2		5	4	13	7	6			
42	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)	243	+7			6			8	10							5									9				13	9	8		7
43	WILCO (Reprise)	238	-65	7		11	18				10	20		10		7						7		6		2	10							
44	MARY BLACK (Curb)	233	-10						12	5							7						7	10		2				8			9	
45	CHRIS WHITLEY (WORK)	228	-41						7	5	4	10														4	10		20				8	
46	THIRD EYE BLIND (Elektra/EEG)	226	+34		19												23			12						16					5			
47	STEVE EARLE & THE V-RDYS (E-Squared)	212	+8		17					15												6	4	12		8			13	7	6	9		
48	DMC (Mercury)	198	NEW			11								12				7	10							10	15			9			8	
49	PHIL CODY (Interscope)	198	-11							15		9					7						2	4		6	5			4	7	2	9	
50	CHRIS SMITHER (HighTone)	190	-17						7	10							7							11		18	10	2	13	10			8	

CONCRETE BLONDE Y LOS ILLEGALS

"100 YEARS OF SOLITUDE"

With **Johnette Napolitano's** sinister vocals, **Jim Mankey's** trainwreck meets flamenco guitar riffs and **Los Illegals** heavy mambo/psycho cha-cha sounds, this recording creates a new musical hybrid, bridging the gap between two cultures. An idea whose time has certainly come.

GOING FOR ADDS MAY 13TH

contact

Karen Lee (310) 841-4115 . . . email: kalee@ark21.com
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"Johnette is the only artist I've been associated with who has thrown a pie at me in anger--and missed"

Miles Copeland

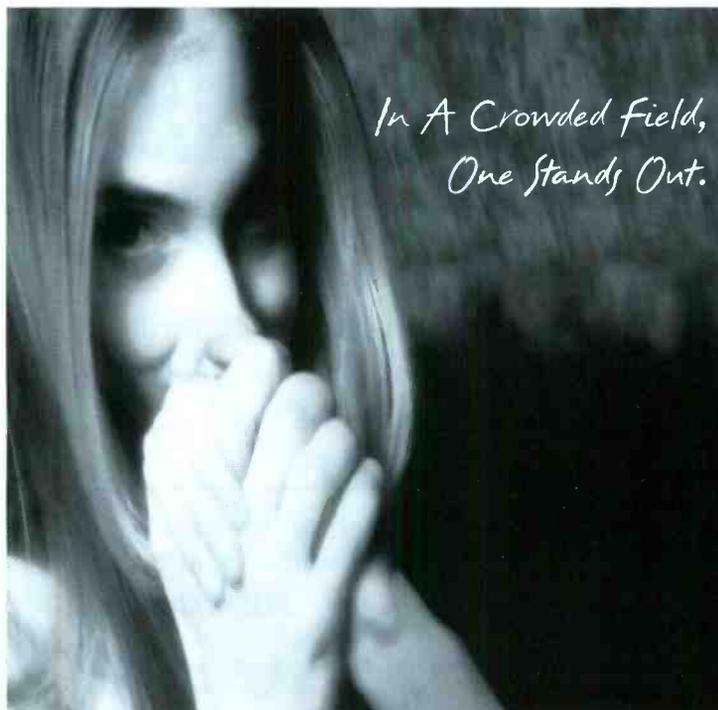
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Gavin A3 Boomer Grid

SPINS in BLUE are ADDS

Artist - Title (Label)	KTMN	KTUN	KUWR	KRPT	WBOS	WBZC	WCFE	WCLZ	WDET	WEBK	WFUV	WUIS	WKZE	WMAX	WMMH	WMPY	WNCS	WNCW	WNUK	WOXF	WRLT	WRIR	WRKX	WRSI	WYRV	WVCO	WXLE	WXPB	WXRT	WXRW	WYEP	
U2 (Island)	23	13		31	15	45	13	9		12			24	16	35	37	17	27	16		15	23		22	18	28	41	8	16	28	25	10
SHAWN COLVIN (Columbia/CRG)		20		12	8	45		5		7		9	25		7	16	14	19		43	5	7	18		36		7		13	18	9	
BOZ SCAGGS (Virgin)	13	20	7		5	24		3	4	14	16	7	8	19	16		9	13	17	16	15		15	23	11	10	18		13	6	1	9
COUNTING CROWS (DGC)	26	10		26				5		9		5	13	12	7	8	14	11		16	18		22		26	25	16	5	10	13	8	
THE VERVE PIPE (RCA)	24	20		25		45		6		12		3	24	23	26	13	10		3	34	23		20		39		8	4	11	19	8	
VAN MORRISON (A&M)		20	7		6			9	5	10	13	17	10	22	16		15	14	17	16	15		4	16	8	18		16	6	11	9	
BIG HEAD TODD & THE MONSTERS (Revolution)	13	20	6		11			6		22	24		18	12	25	15	7	18	8	6		35	6	8				16	10	17	9	
INXS (Mercury)	21	13	6	13	5	45		3		13			23	6	6	27	11	10			30	22		20		39	15	7		10	17	
THE WALLFLOWERS (Interscope)		13		39		45	11	6		12			14	21	14	4	16				19	20		20	6	28	30	18		13	4	
INDIGO GIRLS (Epic)	7	13	7	14	9		4	6	4	8	17	24	9	13	6	7	14	7	19	4	3		16		20	6		6	3	20	7	
MORPHINE (DreamWorks/Ryko)	20		7	10				9		13	12		14	6	6	15	4	15	16	15		8	17	13	7	6		6	8	10	12	
SHERYL CROW (A&M)		10		16				4		8			13		6		14	23			16	6		21		37	26	17	9	13	13	6
JONNY LANG (A&M)	15	20	7	25	4	7	9	4		7			20			14	6		8	3		23	15					13	7	18	8	
FIONA APPLE (Clean Slate/WORK)	23	20			45			5			9	23	6			14	7	15			16	26		18	33	14	3	14		9		
WIDESPREAD PANIC (Capricorn)	12	20	7		7			9	6		21	24	12	12	14	13	17	16	3		20	4	20		18				14		10	
ODDS (Elektra/EEG)	26	20		12	10			6		18			23	16	7	9	8	12			10	24		5		14		5	9	11	9	
ROBERT EARL KEEN (Arista Austin)	9		7		9	7	3	9	4	8	14	7	8	9	16		8	5	8	16	15		6	9	18			5	13	6		
BRUCE COCKBURN (Pykodisc)	6	10	7		5	7	9	5	14	13	7	9	13	16		15	7	3	16	15		6	16		18			15	3	7	8	
ROOMFUL OF BLUES (Rounder)	18	20	6	4		6	6	6		7	24	3	23	12		27	8	9	16			21	16	8	10	12			5	9		
WILLIAM TOPLEY (Mercury)		13	6		9		19	3	5	22	24		18	12		10	6	14			17		7	18			6	17		12	7	
COLLECTIVE SOUL (Atlantic)	15			10	8	24	7	4		16				29	32						35	19				27	6		25	18		
SON VOLT (Warner Bros.)	7	10	7		4		8	4	7	19	17	8	8	6		8	7	12	4	15		4	14		18			4	13	1	13	
JOHN LEE HOOKER (Point Blank/Virgin)	7	13	7		5			9	6	15	12	17	3	8	12		7	7	16	6		5		12				3	6	12	7	
TOAD THE WET SPROCKET (Columbia/CRG)	12	10	6	12	9	24				17			11	6	7		4	16			5	7		10		27	16	7	2	10	19	6
SISTER HAZEL (Universal)	15	10	6	13	8	24	17	4		13	36		19			8	13				17	16			1		6		10	6		
PAULA CHILE (Warner Bros.)	7	20						6					8	12		15	12				15	19	5		12	18	13		18	11		
BEN FOLDS FIVE (550 Music)	9	13	7		4			6	12	12	7	2	17	12	9		9	8	15			18	10		6	15	3	14	10	13		
FREEDY JOHNSTON (Elektra/EEG)		13	7		6		14	6	6	16	17	5		16		16	5	10	16	6			12		12			14	9	13		
MATTHEW SWEET (Volcano Recordings)	14	13			10				22	17		10	6	6	9	3	10		6	5	18					16	3	3	7	11	9	
ABRA MOORE (Arista Austin)	12	10	5		9	24	3	5		16	36	4	5	12			14	4		5	6			28		7	7		10	4		
NANCI GRIFFITH (Elektra/EEG)			7		6			9	12	13		8	8	16			6		16	15			8	10		12		8		10		
JOHN McLENCAMP (Mercury)	13				24			5					15				14	5			16	7		10		33			18	18		
DUNCAN SHEIK (Atlantic)	15			4		7		6					13		7	10	14	12			21	18		6	41		6	4	9			
DAVE MATTHEWS BAND (RCA)					45								14			5					22			39	11	8		15	1			
KIM RICHIEY (Mercury)	7		7		4		11	6		12	14		4	8	16				8	15								31		5	8	
ALISON BRAUSS & UNION STATION (Rounder)			7					9		15	12	7	8				5		16	6							8			12		
JAYHAWKS (American/Reprise)	12		6		4			9		3	23					8		7	4			17	4					3	9	8	10	
JAMIROQUAI (WORK)		10	6					6		13	7					5										15		5	4	20	11	
ROBERT CRAY (Mercury)	7	10	5					5	5	16				6	6	8												5	4	8		
JEWEL (Atlantic)				24									13		11	14					8			20		14	16		10			
DAN BERG (WORK)	7	13	7		4		11	6		13	17	5	9						15									4			7	
JOHN MAYALL & THE BLUEBREAKERS (Silverline)	7	13	5		5	7		3	4	13	16		7				4	8				18	8							8		
WILCO (Reprise)								3								19	4					7	9					5	19			
MARY BLACK (Curb)			7		11		9	9		9	14		3	12			2		8	15											8	
CHRIS WHITLEY (WORK)		20	6					9		13	36	3	7									17						7	7			
THIRD EYE BLIND (Elektra/EEG)			5			24	10			21						8			9		15				25	13	3			9		
STEVE EARLE & THE V-ROYS (E-Squared)	7	13	6		9		9	3			2	3	12						9	4	3		5	5				7	7			
OMC (Mercury)	7		6		4			9		22			6		7		6	13									3			19	9	
PHIL CODY (Interscope)	7		7					6	4	9			4	12			4	14	16	6			5							6		
CHRIS SMITHER (HighTone)		13	6					9					8				12					7		18								



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Government Funding Hassles: Is It Really Worth \$103,825?

Sometimes, in the recesses of our minds, we wonder about the true impact of public radio stations broadcasting A3 music. Then we heard this:

WMNF in Tampa is a public radio station broadcasting a variety of music, principally Triple A. Across the street, non-commercial WUSF—a GAVIN Jazz reporter—concentrates on Jazz and Classical. Twelve percent of WMNF's total 1997 budget, roughly \$104,000, came from a state government public broadcasting fund pool, one WMNF qualified for after several years of bureaucratic paperwork. According to the *St. Petersburg Times*, one of the Florida Public Broadcasting funding guidelines stipulates "that [a] station not duplicate the programming of another public station in the area."

No problem for WMNF. In addition to its unique A3 programming, a good portion of WMNF's public affairs programming is locally generated. In addition, WMNF regularly presents lectures, films, and special musical events. After years of being locked out of a 1.2 million dollar funding circle, WMNF had finally won a seat next to the rest of the Florida NPR big boys.

Trouble began when a prominent conservative state senator, John Grant, took exception to WMNF's funding on economic grounds, stating that the funding of two Tampa area public radio stations represented a budgetary extravagance.

"I'm looking at it from an economic standpoint," Grant told the *Times*. "This is an exercise in drawing the budget, not a debate in philosophy."

Grant made these comments, however, after taking a kicking—both in the local press and on WMNF—over his opposition to a state-funded lecture at the University of South Florida by gay Olympic diver Greg Louganis. There is local conjecture that WMNF's on-air coverage of his non-PC attitudes provoked the Senator into budgetary retaliation.

Tuning into WMNF for an hour, Senator Grant got a crash course on the diversity of Non-Comm Triple A. Dan Bern sang about the late Kurt Cobain. Robert Earl Keen launched into a song called "Undone," with references to "backseat sex" and a "son of a bitch." Then a plug for a folk duo—the Nudes—appearing at



Dan Bern: his tribute to Kurt Cobain ultimately riled a member of the Florida State Senate.

a local church. Mr. Senator, sensing the use of public funds to promote indecency, blew a stink, going so far as to introduce an amendment on the state Senate floor to pull WMNF's funding.

Public support for WMNF poured into the station, in the form of letters, e-mail, and phone calls. Both of the area's major newspapers—including the generally conservative *Tampa Tribune*—devoted sympathetic editorial space ("Give WMNF Another Listen" and "Don't Single Out Little WMNF"). The subject was hotly debated throughout the station's marketplace.

What to do? We talked to WMNF's Randy Wynne.



WMNF's Randy Wynne: "We're the red-headed stepson."

"This opens up a lot of philosophical questions about whether government should support the arts," Wynne told us. "The whole conservative attack on the N.E.A. and the CPB, the whole debate of a couple of years ago seems to be rearing its head."

"The conservatives' case is that public broadcasting shouldn't be funded by the state, rather supported by the listeners. That's a consistent, conservative principal. On the other hand, we question whether we should be taking money if we're asked to compromise our programming. Our position is that we're serious about what we do."

A lot of WMNF's situation might also have to do with its populist musical approach and the listeners they attract. After all, Dan Bern and Robert Earl Keen are a far cry from Beethoven and Ella Fitzgerald.

"We're not a normal public radio station. [State Senator Grant's] idea of public radio is Classical music and NPR; He doesn't relate to us. But also, we offend him because we cover things on our public affairs shows that don't always show the Christian conservative movement in a good light. Our music has a lyrical edge

Kim Richey
"I Know"
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that he doesn't appreciate," Wynne summarizes.

"Also, we attract a younger, hipper, and more activist audience than the standard NPR classical public stations in this state. It's not like in California where you have a public radio mix. Here, it's them and us. We're the red-headed stepson."

As for the money, it's not like WMNF is addicted to government subsidies. "We only got [the funding] for one year after qualifying for the money for eight. We're very self-sufficient and well-supported by the community."

Evidently, qualifying wasn't enough. For those eight years, such funding became the proverbial carrot on a stick for "little WMNF."

"We were frozen out by the system, line-item vetoed twice by governors. Finally we got the money last year, and now Senator Grant's trying to take it away from us."

Currently, WMNF's 104 G's has been thrown into committee—the result of any budgetary disagreement between the Florida Senate and House—and Wynne and his staff

aren't confident of the outcome. But neither are they held hostage to whims of opportunistic politicians.

"We're very listener-supported when compared to other stations. While we do very little underwriting—because we view that as commercial intrusion—last month we raised \$255,000 in eight days. Our listeners are loyal."

Still, we're talking 104,000 clams.

"The money really helps us. It's the difference between crunching things and having a little money for growth and equipment."

★ ★ ★

After we spoke initially, Wynne contacted us again after WMNF GM Rich Eiswerth sat face to face with Senator Grant. The meeting was civil, with Grant saying something to the effect of, "Thanks for being the first reasonable person to talk about this issue." Eiswerth was confident his diplomatic approach would create a win-win situation for everyone. The Senator agreed to give the situation more thought.

Then came the music, again.

Grant, tuning in WMNF, happened

to hear Iris DeMent's "Wasteland of the Free," her musical tirade attacking not only zealous patriots, preachers, the United States' role in the Gulf War, but also the mindlessness of pop culture, public education, and MTV. According to Wynne, after hearing that song, Senator Grant is back on the warpath. The WMNF board has since met, contemplating an immediate emergency fund drive. Wynne reckons the station could raise the amount in about two days, and be done with the whole rigma-role. Still, he wonders.

"It's an interesting case, when public stations take state money. What is it to be a public station, and do you have to play only Classical music?"

With all the news clippings and the media coverage, I guess our original query about whether Non Comm A3 has impact or not is moot. "Little WMNF" is causing a first-class emotional stir that shows they're in touch with their marketplace and all its various communities. ●

Spin Trends

- 1 **TOAD THE WET SPROCKET** +184
- 2 **ABRA MOORE** +153
- 3 **SON VOLT** +115
- 4 **SUBDUDES** +94
- 5 **FOOL'S PROGRESS** +81
- 6 **INDIGO GIRLS** +72

A3 Gridbound

JOE LOUIS WALKER (Verve)	ZAP MAMA (Warner Bros.)	*SUBDUDES (High Street)
*JEREMY TOBACK (RCA)	*MATCHBOX 20 (Lava/Atlantic)	*FOOL'S PROGRESS (Capricorn)
JOHN PRINE (Oh Boy!)	*THE BONESHAKERS (Pointblank/Virgin)	*ABRAXAS POOL (Miramar)
ANI DI FRANCO (Righteous Babe)	*VENICE (Vanguard)	Dropped: #49 David Grow, Jill Sobule, Leftover Salmon, Ben Vaughn.
LUTHER ALLISON (Alligator)	LORI CARSON (Restless)	

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A3 Picks

PAUL McCARTNEY
"The World Tonight" (Capitol)

Paul McCartney turns in a juvenescent performance tailor-made for Triple A. With flow and contagious singability, Jeff Lynne's production gives those recent Beatles tracks a severe run for their money. Lately, we've been deeply into McCartney's remastered solo discs (specifically the *McCartney*, *Tug of War*, and *Band on the Run*), and lemme tell you, this baby stands up to the some of the stone classics. Paul, come home; there's an American radio format that loves you for who you are—yeah, yeah, yeah.

DAN BERN
"I'm Not the Guy"
(WORK)



Dan Bern is the guy—a great writer and one of the most heroic performers to pick up a fascist-busting guitar and wheeze into a harmonica. With an album full of cool tunes—and even more where those came from, bub—"I'm Not the Guy" is the catchy ditty of the moment. The radio remix turns up a driving bass.

TWO MORE
RIGHTEOUS BABES
SHERRI JACKSON
(Hybrid)

Whoa! One of '97's most blatantly aggressive A3 releases whirls out of Colorado. Reared in Denver, Sherri Jackson engaged producer (and well-loved Lobo) Steve Berlin to record one of the slamm'nest adult rock records of the year. There's a bevy of airplay on "Maple Tree," a song that's bound to make Sherri the hottest new artist entry of the year. She's got the sizzling power trio going, including bassist Glenn Esparza and drummer Brian McRae, a one man wrecking machine. We have tons of faves,

including "Maple Tree," "World Away," and "What an Ego." Trivia note: Is the opening "What an Ego" really about our buddy Don at the Fox Theater, or he so vain, he probably thinks this song is about him?

LAURA LOVE
Octoroon Sampler (Mercury)

Dan Storper of Putamayo turned us on to Laura Love, convincing us to catch her live act. After releasing her own stuff, Mercury came in at the right time, giving Love the necessary budget to record her opus. Of the highlights, "All the Pushin'" is nicely nestled as track two. Trust us, you'll be hearing more about Laura in GAVIN.

Weather Vane

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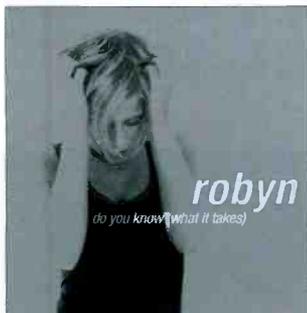
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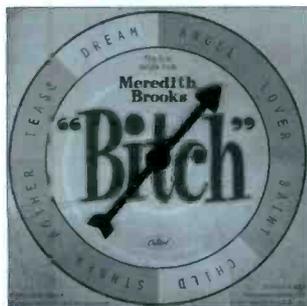
ROBYN
"Do You Know (What It Takes)" (RCA)

Rarely does word about a record spread as quickly as it has for this Swedish production. Plus, getting a big thumbs-up from nearly everyone at the Top 40 Jukebox July 2000 during the GAVIN in February certainly didn't hurt. No such thing as sure thing—wanna bet?

THIRD-EYE BLIND
"Semi-Charmed Life" (Elektra/EEG)

Moving into the top three at Alternative, here is yet another track that scored high marks at the Jukebox Jury. Now, the San Francisco Bay Area natives are primed for a full-on Top 40 barrage. Wonder how many listeners will ever figure out that the subject of this uptempo Pop/Rock ditty is addiction to speed.

MEREDITH BROOKS
"Bitch" (Capitol)



Last week's Record to Watch is wasting no time building a solid base at Top 40, even as it inches closer to the top five at Alternative. In addition to being the week's only add at Q102-Cincinnati, it's getting significant play at Kiss

108-Boston, 104 KRBE-Houston, Alice 106-Denver, and 99X-Atlanta. As for anyone worried about the title, wasn't it the Stones who had a different song with the same title more than quarter of a century ago? And, didn't Elton John get a few zillion spins with "The Bitch Is Back" in '74? Let's just say Meredith Brooks' debut is going...going...gone!

NO MERCY
"When I Die" (Arista)



Proving they're also adept when it comes to tackling a ballad, this Miami trio slows it down and blends some sweet harmony into a pretty melody.

Albums



MARY J. BLIGE
Share My World (MCA)

MCA records has rolled out the publicity machine big time on this one—you can find Mary J. Blige's lovely face and figure everywhere. So, what ya'll scared of? Why you trippin'? Oh yeah, this is her first album without Puffy at the controls—is that why you're buggin'? Well, the suits can chill, sit back and watch the spins increase and SoundScan soar, because the new disc from the Queen of Hip-Hop Soul new disc is not at risk.

Blige is back with her sexy, whiskey-soaked voice, bending notes and singing sad stories of lost love.

But comparisons to earlier albums don't work here; she's changed. Mary J.'s voice has matured; it has a new intimacy. She's more spiritual, and the material on this album helps showcase the changes. A perfect example of this are the Babyface-penned, gospel-inspired "Missing You" and the upbeat debut single, "Love Is All We Need."

This time out, Mary J. criss-crossed the country, working with the best producers the suits could afford. Jimmy Jam & Terry Lewis, R. Kelly, Malik Pendleton, Rodney Jerkins, and Babyface all collaborated with Mary to produce an album rich in substance and style. *Share My World* proves that MJB is one of the great R&B singers of modern times.

—QUINCY MCCOY

SUGAR TOOTH
The Sounds of Solid (Geffen)

Three long years have passed since we last heard from Sugartooth. The band's debut self-titled album enjoyed modest success at rock radio back in 1994, so it's should be no surprise that rock radio is all over *The Sounds of Solid*. The first single, "Booty Street," which has Active Rock written all over it, showcases the band's new approach to recording. Co-produced with the Dust Brothers (Beck, Beastie Boys, Korn), Sugar Tooth now offers a bit more funk and lot more experimental techniques, including drum loops, seductive scratching, and other technical wizardry. What remains the same is the band's tight grinds, full-bodied rhythms, and melodic hooks. *The Sounds of Solid* will receive spins at metal radio—especially the stretched licks of "Come on In" and the spirited guitars of "Harajuana" and "Solid"—but it will be commercial rock radio that will show Sugar Tooth the most love.

—ROB FIEND

INDIGO GIRLS
Shaming of the Sun (Epic)

It's been almost three years to the day since the Indigo Girls—Amy Ray and Emily Saliers—last released a bona fide studio album. On *Shaming of the Sun*, the Indigos augment their ranks



with guest appearances from Steve Earle, Michelle Malone, Lisa Germano, and fragments of Ani DiFranco's band. "Shame on You" is already off to a rapid Top Ten start on A3 radio. This is power acoustics with a buzz of activism. Layers and layers of vocals co-exist with a bright mix of acoustic and electric instruments. "Get Out the Map" even has a remote African feel, a first for the Indigos. —KENT ZIMMERMAN
GEORGE STRAIT
Carrying Your Love With Me (MCA)

If you thought that Strait is changing his style and attitude by hosting this year's Hollywood-based ACM Awards, you can rest easy. His new album is pure country—sorry I couldn't resist that. His current single, "One Night at a Time," may be the longest running Number One song of the year, but don't be surprised to see some competition from other singles to follow.

The title track, "Carrying Your Love With Me," may not set right with you on the first listen because Strait uses some unfamiliar vocal licks and phrasing. But, the next several listens will win you over and may score big with Country listeners who may not already be big Strait fans. "She'll Leave You With a Smile" is classical Strait: sad, but melodic and smooth. You'll be singing along before you know it. "Won't You Come Home" sounds like a return to "Unwound" days.

Perhaps the biggest surprise on the album is a cover of Vern Gosdin's heartbreaker, "Today My World Slipped Away." This is one of the saddest songs ever to chart, and is a forgotten tune that may well live forever now that Strait has recorded it. Bobby Braddock's "The Nerve" and the final track "Real Good Place to Start" are also strong contenders for hit singles.

—ROB CARPENTER, PD,
 WPZM-Huntsville, Ala.

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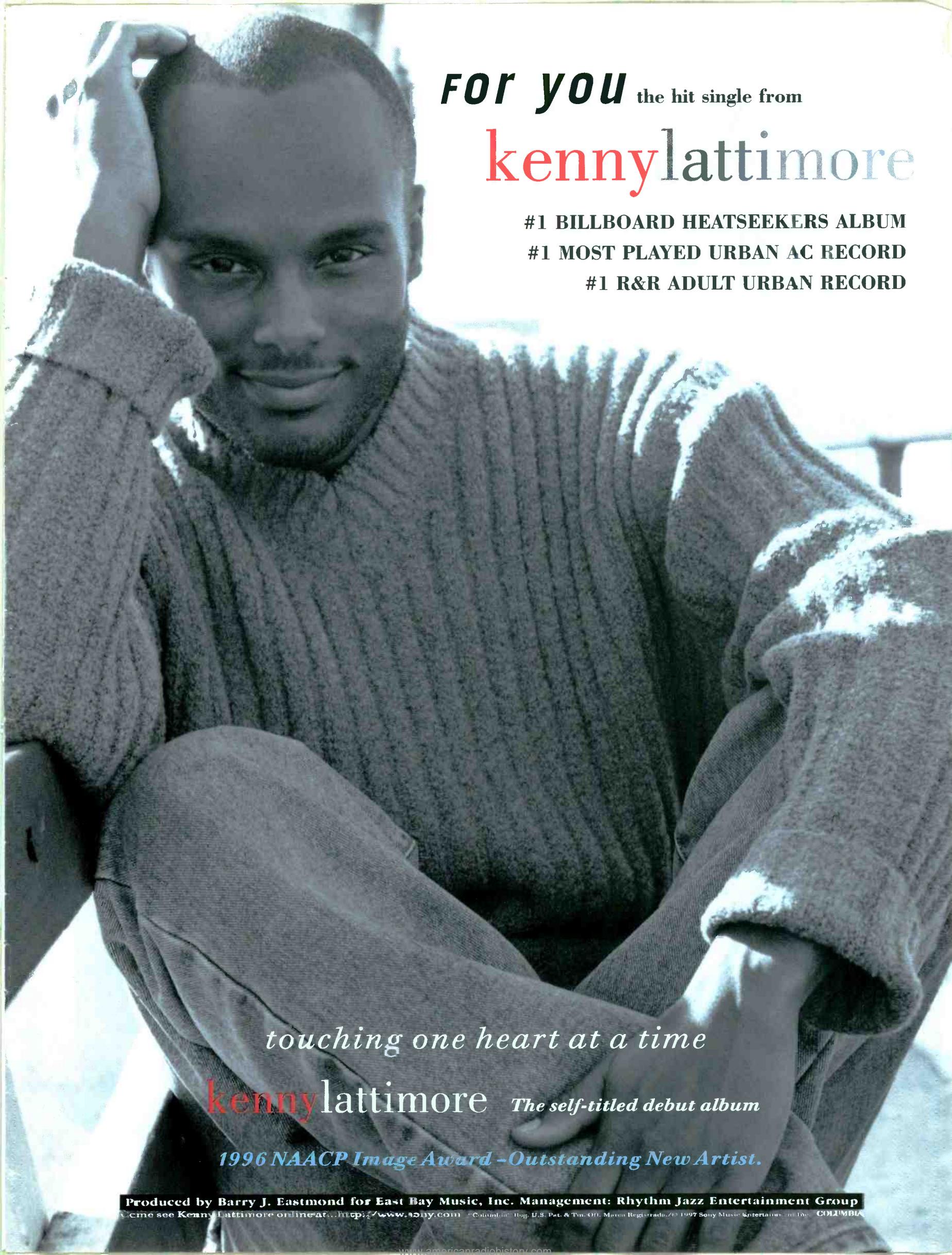
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