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GAVIN

Big Blue Hearts' Romantic Rock & Roll

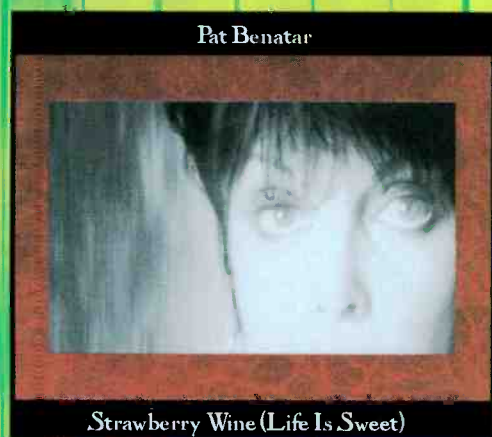
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Traveller's Bill Paxton

And... The New Nashville Skyline



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AS TOLD TO BEN FONG-TORRES

Allen Butler

On Why He's Optimistic About Country Music

Allen Butler has been President of Sony Music Nashville, only since March. He's wasted no time asserting himself and his passion for all kinds of Country music. Besides adding more A&R and marketing muscle to Sony's labels, Columbia (home of Mary Chapin Carpenter) and Epic (Patty Loveless, Collin Raye), he's staffing a new mainstream label with a heritage name, Monument. And, for Americana and alt-country acts, his new Lucky Dog Music has signed David Allen Coe and Asleep at the Wheel, with more signings to be announced.

Butler began as a guitarist, then stepped behind the scenes and up various ladders at MCA, RCA, Arista, and, since 1993, Sony.



Allen Butler

I think we're getting to the point where we've become as contemporary as we're gonna be in this current swing of the format. And I think we probably will see some re-energizing of another neo-traditional sound. I don't profess to know what that would be, or what stage of traditionalism we'll go back to, but I just suspect it'll be more identifiable as a sound that's easier, when you're going through a radio dial, to know you're on a Country station, as opposed to an A/C, Top 40, or other format.

It's not radio's job to recognize when that trend begins to change. We will know about it first. I think, as time goes by, it will be proven that people with vision in any radio format who want to be leaders and trend-setters will eventually enjoy the success of being able to identify those trends, and then doing something about it. Historically, when a

format suffers in sales and ratings, the tendency is to become even more conservative. Those are the times, I believe, that you take more risks rather than less.

What was very exciting about the last time we went into a traditional bent in this format, when Randy Travis, Alan Jackson and those artists came along—it was traditional, yes, but it was being done by much more contemporary-looking and sounding artists. And I think once again, we can see that in the early stages here. It's obvious, as generation after generation comes along in this format, the people making Country music have a wider influence of musical background; every one of us, regardless of age, has grown up in an America that has many varied musical influences, from rock to rap to R&B to blues to traditional Country, and I think what you're seeing with these new generations is a melding of all those influ-

ences. Still, they seem to find themselves a grounding place somewhere within Country music that draws on the tradition of what it's been, but then adding those new influences—which makes it exciting, because it comes out as something different.

We're calling it "alt-country," "roots country," and "Americana," which was coined by GAVIN. But we're trying very hard not to put any boundaries on this music.

Lucky Dog is about finding what makes people excited about music and about being in the music business, and it's about creative freedom, in that we'll be the bank, and we'll be the distribution company, and we'll be like Daddy, but we're not gonna dictate what the kids do every day. We're gonna let them do what they did when we discovered them. Basically, we're not developing talent as much as we do in the other more traditional labels. We're identifying talent that's already out there and that's already done their artist development. They know who they are and they know what they want and where they wanna go.

The thing I want to do more than anything else at Sony Nashville is take the artist development process to another level. It's been very good in the past; we have one of the best marketing teams in the industry, but what I would like to see happen is a more focused, more long-term, high-intensity marketing approach, just to see how far you can develop an artist.

Overall, to say I'm optimistic is an understatement. I'm ecstatic about the opportunities out there. I think they're better than they've been at any time in recent memory. GAVIN

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NEXT WEEK

Radio Improvisation
Urban Editor Quincy McCoy examines how radio—all radio—should and can add creativity to their mix.

GAVIN

Founded by Bill Gavin—1958

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First Words

Country is a weight watchers kind of a music.

Just as it starts getting fat and sassy, along comes a new crop of musicians to offer a stripped down, back-to-the-land version, or artists determined to take the music to new places.

Thus we had the outlaws of the '70s and the "new traditionalists" of the '80s, and such great artists as Wille, Waylon and Jessi, Kris, and Tompall; Dwight, k.d., Randy, and Rodney.

(And, in Black Music Month, let us not forget two other barrier-smashers, Charley Pride and Ray Charles. Brother Ray inspired one Gram Parsons to mix country with rock & roll.)

Now, it's Americana—as coined and charted by Gavin, beginning two years ago. It's also insurgent country or alt-country, as noted in recent pieces in USA Today and the New York Times.

What it comes down to is a passion for music that outweighs commercial considerations. Of course, the big labels are watching, and some, like Sony's Allen Butler, above, possess true Americana zeal. And, hopefully, radio is listening. Even if they're not, the music is finding enthusiastic audiences, just as the outlaws and new traditionalists did. Great music always finds its way.

Ben Fong-Torres
Ben Fong-Torres, Managing Editor



"It's macaroni and cheese from now on."

—Neil Young

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Geffen's Turn to Downsize

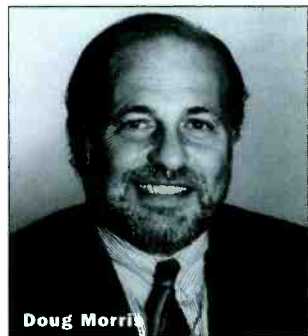
The D-word hit Geffen Records last week.

The company issued pink slips to 20 employees May 30, with the most prominent dismissal being Roberta Peterson, head of A&R.

Responding to what she called inaccuracies about the dismissals on the Internet, Geffen Vice President Bryn Bridenthal issued a statement, which read: "We recognize that in order to stay competitive and ensure future growth, companies have to change. Geffen Records has already re-invented itself several times over the years. To best take advantage of the evolving marketplace, we've made the very difficult decision to re-direct our resources by eliminating 20 staff positions...spread throughout the company on all levels."

The cuts were seen by some as setting the stage for an expected restructuring at

MCA Records. Ironically, in a *Wall Street Journal* article on parent Universal Music and its Chairman/CEO, Doug Morris, the chief was said to be "expanding, sign-



ing promising new artists at a rapid clip." However, Morris also responded to critics of "the big sums being thrown at new executives and talent" by saying that, having invested in Interscope and other labels and artists, Universal is now more frugal than most of its competitors.

At Geffen, no cuts were announced in its artists roster.

McCartney's 'Flaming Pie' Is Cooking

For Paul McCartney, knighthood, public relations, and good music have paid off.

McCartney's new album, *Flaming Pie*, sold more than 121,000 units its first week out, landing him in second place, behind the Spice Girls, whose *Spice* sold 137,443 copies.

For McCartney, the sales figure is a nice jump from his previous album, *Off the Ground*, which sold some 53,000 copies its first week out in 1993 and peaked at number 17.

McCartney helped his own cause with a VH1/Internet appearance that drew a mammoth response from fans and resulted in plenty of ink. But, said Capitol Records' Senior Vice President and General Manager, Lou Mann, it still comes down to the music, and to radio.

"We're getting multi-format airplay," he said, "so we're probably getting airplay on more than 400 radio stations across the country."

Feds Probe Death Row For Drug Money Link

On the eve of Black Music Month, the Justice Department cranked up its investigation of Death Row Records and its jailed founder and President, Suge Knight.

Federal agents are checking a convicted drug dealer's claims that he helped finance the Los Angeles-based label, home of Snoop Doggy Dogg and the late Tupac Shakur.

The FBI, the IRS, and the Bureau of Alcohol, Tobacco and Firearms have interviewed music industry executives about ties between Knight and Michael ("Harrio") Harris, who is in Lancaster State Prison on a 28-year sentence for drug dealing and attempted murder. Harris had said that he invested \$1.5 million to help start Death Row Records in 1991. Knight has denied the claim. Incorporation records indicate that Knight's attorney, David Kenner, and Harris' wife, Lydia, established a company, Godfather

Entertainment (GFE) in 1992. The incarcerated Harris claimed that GFE encompassed Death Row and, in a letter early last year, told Interscope Records, which

distributes Death Row product, that he had provided seed money for Knight's label. Harris threatened to sue Interscope, which ultimately paid \$300,000 to Lydia Harris.

Ms. Harris has started two labels of her own, including New Image Entertainment, which is releasing her debut single, "Closer Than Friends."

"I started (the label) with my own money," said Harris, who performs as "Ms. Lydia."

Meanwhile, the Justice Department has not officially confirmed that it is investigating Death Row, although local law enforcement officials have been looking into racketeering charges against Knight, who is in prison on a parole violation.



Facing the Music

Today's radio general managers are faced with numerous challenges, many of which weren't even imagined five years ago: Do you maintain a vertical or horizontal sales structure? How do you cope with competitive egos? How should space be allocated for maximum business efficiency? What programs do you introduce to develop new non-advertising dollars? How much can you really increase cash flow?

Without a doubt, consolidation has made many

general managers feel as if they suddenly were dumped in the middle of a vast uncharted desert fraught with life-threatening perils. With millions in debt and equity riding on every move, there's no margin for error.

To help today's managers navigate the high-speed test track known as consolidation, the June issue of GAVIN GM, mailed with this week's GAVIN, examines some specific challenges the radio industry's top GMs have encountered—and solved.



Mariah, Mottola Separate

For Mariah Carey and Thomas D. Mottola, it ain't over till it's over, but, for now, it's a trial separation.

Carey, the mega-successful singer who's on Columbia, and Mottola, President of Columbia's parent Sony Music Entertainment, married four years ago in a glittery ceremony, for which Carey wore a gown modeled after Princess Diana's, announced May 30 that they had agreed "mutual-

ly and amicably" to separate.

The 27 year-old Carey, who signed with Columbia



after sending a demo tape to Mottola, 46, in 1988, recently started her own label,

Grave Records.

The separation, a Sony spokesperson said, does not extend to Carey's relationship with the company, which has a new Carey album scheduled for release this fall.

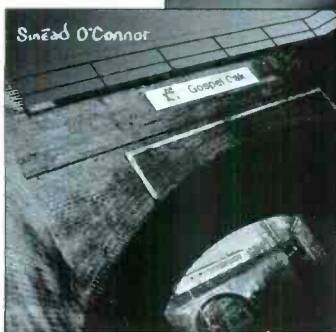
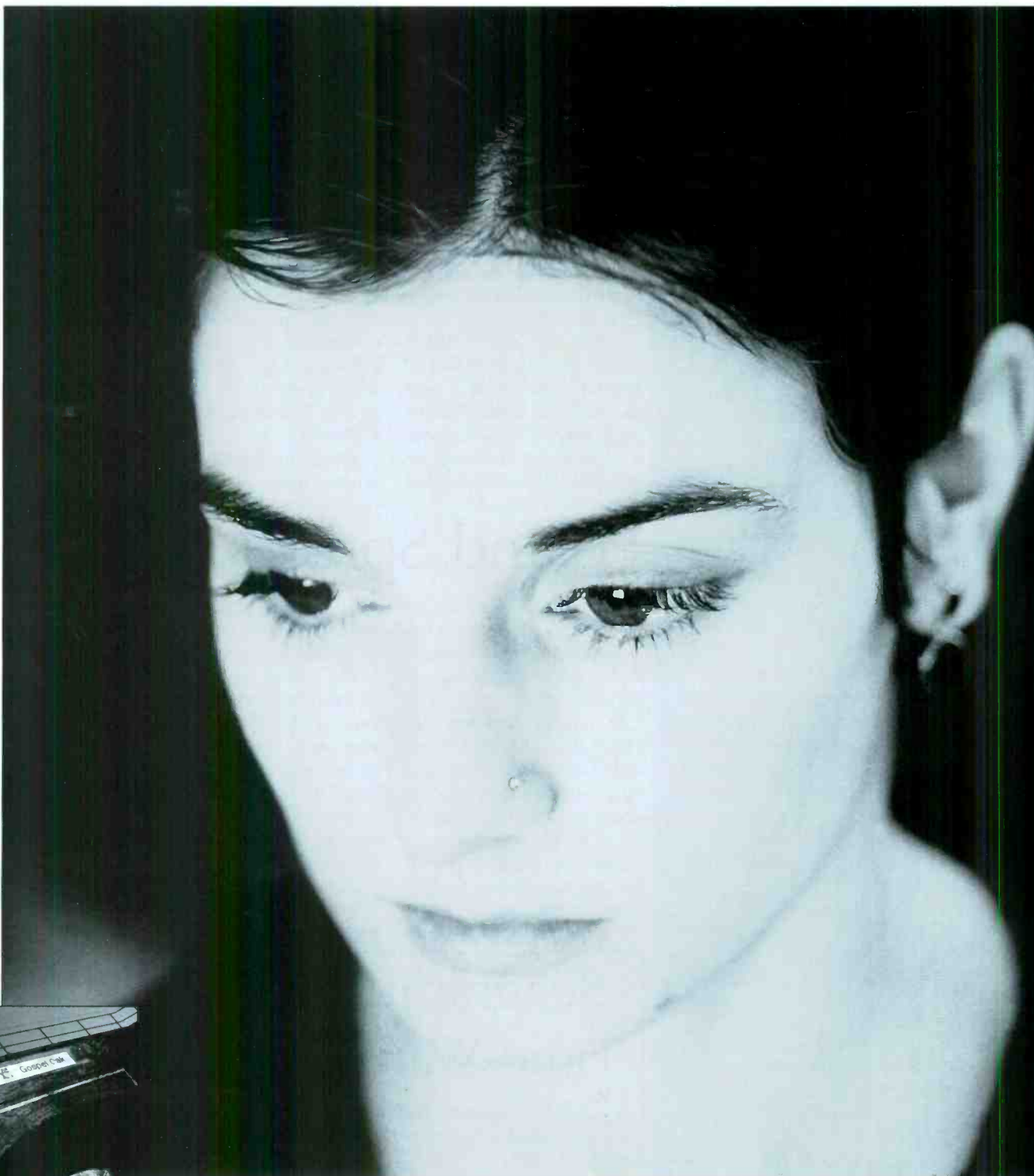
"They look forward to continued success in their professional relationship," their joint statement said.

"This is a very private matter which neither party will discuss further."

Sinead O'Connor

"THIS IS TO MOTHER YOU"

The debut track and video from The Gospel Oak EP



EP InStores: June 3
On Tour

"Sinead is a very special performer. There are few voices that soar as hers does. The new EP is a shining example of what makes her an important voice in rock." — **MIKE MULLANEY/WXRV, THE RIVER-BOSTON**

"What strikes me over the past years are the artists that Sinead influenced. Now we have the real thing—an original!"
— **RITA HOUSTON/WFUV-NEW YORK CITY**

APPEARING ON THE LATE SHOW WITH DAVID LETTERMAN, FRIDAY, JUNE 13TH!

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BACKSTAGE

BY JAAN UHELZKI

THE POWERBOOK OF LOVE

Radiohead has nothing on **Metallica** when it comes to computers. Sure, they've named their upcoming album, *OK Computer*, but the Northern California metallurgists have done them one better, and gave all the members of **Corrosion of Conformity** their very own Mac PowerBooks after they wound up their American tour last week. Metallica's manager, **Cliff Burnstein**, told us that his band "are awfully fond of COC" but wasn't aware of their generosity until he checked with an aide. "I did know they were giving them presents; I just didn't know what." Metallica will now take a month off before they return to the Plant studio in Sausalito, Calif. to resume work on their next album, which is stuck being called *Unload*, no matter how hard anyone tries to rename it. But to tell you the truth, it's hard to call it anything else, since almost all of the tracks were recorded during the exhaustive, year-long recording of last year's *Load*.

FAITH'S MASKED MARAUDER

Faith No More is gearing up for a year-long tour to promote *Album of the Year*, being released this week. This recording is almost a miracle baby, produced over the past year whenever the disparate parts of the band could find time to all be in San Francisco at the same time. But there is none of that catch-as-catch-can quality about this record, despite the fact that keyboardist **Roddy Bottom** spent most of the year touring with his



Ozzy Osbourne

Imperial Teen, **Mike Patton's** outings with his **Mr. Bungle** and appearances with **John Zorn**, and drummer **Mike "Puffy" Bordin's** tour of duty playing with **Ozzy Osbourne**. Most of the band assembled last week and jetted into London to appear on *Top Of The Pops*. Missing was Bordin, who is performing on *Ozzfest*. Undaunted, FNM hired a local UK drummer to fill in, but made him wear a "Puffy" mask—because they didn't want anyone thinking Bordin was out of the band. It seemed like a perfect solution until the stand-in was overheard telling pals that he wasn't going to wear the mask. When Patton confronted him (which is a scary thing in itself) the drummer blanched, but agreed to behave. That was, until Faith No More were five bars into "Ashes to Ashes." Then, somehow, the temp percussionist's mask "accidentally" slipped off. He didn't get the *Spinal Tap* treatment, but, on television, our English brethren got to witness Patton giving the offender a rather rude gesture.

FOO FIGHTING?

Rumors persist that **Pat Smear** has left the **Foo Fighters**. Three weeks ago, the legendary guitarist reportedly left the band, apparently over a worsening rapport with the at-times-autocratic **Dave Grohl**. At that point, Smear was counseled by a friend who's been close to both parties, that it would be good for his profile to stay with the Foos for their May European tour. Smear agreed, completing the tour, and he was reportedly having a high old time at the band's recent Paris gig, entertaining 20 or so backstage guests (including the three surviving members of **Queen**.) But insiders insist that he's left for good this time, and will not accompany the band on their U.S. tour, which kicks off on July 2.

JAAN UHELZKI IS NEWS EDITOR OF MICROSOFT'S *MUSIC CENTRAL*

NEIL YOUNG INJURED

Bob Dylan Doesn't See Elvis

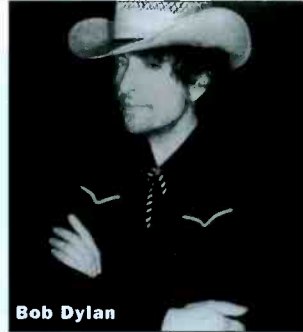
Bob Dylan has been released from a hospital where he was treated for a heart condition that forced the cancellation of his European tour.

After suffering severe chest pains and being diagnosed as having histoplasmosis, an infection that creates a potentially fatal swelling of the sac surrounding the heart, Dylan's doctors said last week that he should make a full recovery in a month or so.

"I'm just glad to be feeling better," Dylan said. "I really thought I'd be seeing Elvis soon."

Although the fabled singer-songwriter's tour of Ireland, the U.K., and Switzerland, scheduled to begin May 30, was canceled, a statement issued by Columbia Records indicated

that a planned tour of the U.S. in August remains scheduled, pending Dylan's condition.

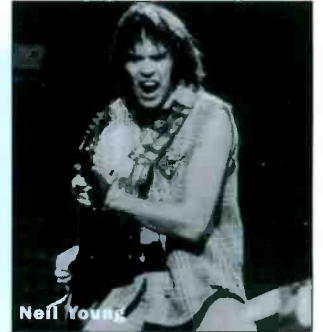


Bob Dylan

Meantime, Neil Young, scheduled to headline the H.O.R.D.E. tour this summer, has postponed a 16-country European tour after cutting the tip of his left index finger in an accident at his home in Northern California.

Young apparently slipped while cutting a sandwich

and will need three weeks away from guitar playing to heal. Young, who is 51, is expected to be ready for the



Neil Young

H.O.R.D.E. tour, which begins July 11 at the Shoreline Amphitheatre in Mountain View, Calif.

Young, promising to reschedule the European tour, expressed regrets for trying to cut his ham sandwich. "It's macaroni and cheese from now on," he said.

Poland Springs for Michael

Declaring that Poland is "full of love," Michael Jackson has announced plans to build a theme park in the capital city, Warsaw.

At a press conference in City Hall on May 28, Jackson and Mayor Marcin Swiecicki signed a preliminary letter of intent to develop a concept for a "family entertainment" center over the next year. If the parties choose to proceed, Jackson would invest an estimated minimum of

\$100 million, while Poland would add a contribution of an undisclosed amount.

"My dream," said Jackson, "is to appeal to the child that lives in the heart of every man and woman on this planet, and to create something in Poland that is so unique and so unusual that it cannot be experienced in any other place."

Jackson formed a partnership last year with a Saudi prince to develop theme

parks around the world, and has spoken with potential developers in Italy, China, Korea, and the U.S.



Why Poland? Tarak Ben Ammar, a business manager of Jackson's, told the *Los Angeles Times*, "The demand is so big. Hundreds of millions of people live around Poland. The economic growth. The dedication Polish people have to children. The family values. And the lack of entertainment, because they have just changed their economy."

Jackson also looked into acquiring a castle in southwestern Poland. No price was given for the 12th Century monastery in Lubiaz, but, with 300 rooms, needed restoration alone is said to be estimated at \$20 million.

"I would love to live here," said Jackson.

Seagram Reduces Time-Warner Stake

Seagram Co., majority owner of Universal Studios, has also had about a ten percent stake in Time Warner Inc.—until last week.

The entertainment/beverage conglomerate sold more than half of its Time Warner stocks—30 million shares in all—for \$1.39 billion to Merrill Lynch & Co.

The sale should pave the way for Seagram, which is a 50-50 partner with Viacom Inc. in the USA Networks, to acquire the cable network for itself. Seagram officially said the money from the stock sale would go for general corporate purposes, but the company is known to want to join its major competitors in ownership of television networks as distribution channels for its film and TV product. (The USA Networks deal also includes the Sci-Fi Channel.)

WORD ON THE STREET... **'LOVE IS'** **SUMMER '97 SIZZLER!**

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Jeff Buckley is Presumed Dead

Jeff Buckley, the singer/songwriter son of Tim Buckley who was an artist on Columbia Records, disappeared after swimming in a marina in Memphis, Tenn. May 29 and is presumed to have drowned.

The 30-year-old Mr. Buckley was in town to prepare for a recording. After dinner, he and a friend, Keith Foti, stopped at the harbor, where Memphis is joined with the Mississippi River. Mr. Buckley waded in the water and swam. When passing boats created big waves, Foti, who stayed on shore,

talking with Mr. Buckley, turned to move a boombox. When he looked for his friend again, the singer had disappeared. Foti searched for his friend, then called police, who could not find him after a long search with boats, helicopters and divers.

Mr. Buckley's mother, Mary Guilbert, began planning a memorial service. "It is now time to make plans to celebrate a life that was golden," she said.

Tim Buckley, whose 1967 album, *Goodbye & Hello*, was an FM staple, died in 1975 at age 28 of a drug overdose.

Reggae Sunsplash Creator Dies at 56

One of reggae's greatest champions, Tony Johnson, died of a heart attack May 26 in Pasadena. The Jamaican-born Mr. Johnson, who was 56, founded and produced Reggae Sunsplash in Jamaica in 1978, and spread the idea around the world beginning in 1985.

Artists who received important exposure through Mr. Johnson's festivals and tours included Bob Marley and the Wailers, Third World, Steel Pulse, Maxi Priest, Judy Mowatt, Dennis Brown, Aswad, and Marcia Griffiths.

"Tony was a great pioneer in bringing reggae music to the rest of the world," said Chris Blackwell, Chairman of Island Records. "He will be deeply missed." Sunsplash spread to Japan, England, Mexico, Canada, Malaysia, Australia, and Bermuda. Ironically, Mr. Johnson died during the kickoff weekend of the annual Sunsplash tour.

Mr. Johnson is survived by his wife Sonia and four children.

The Johnson family has requested that, in lieu of flowers, memorial donations be sent to Soka Gakkai International/USA (SGI USA), c/o 115 West California Blvd., #177, Pasadena, CA 91105.

CBS TV May Get Stern Late Nights

With Mel Karmazin, the Chairman/CEO of CBS Radio, now in charge of the company's owned and operated TV stations as well, Howard Stern's dreams of a late-night show may come true.

CBS executives are reportedly talking about starting Stern off on the 14 O&O's and growing his show into a syndicated offering.

Stern had a low-budget, local show out of New York and a short-lived interview program on E! before his current run on that channel with edited broadcasts of his radio show.

While CBS affiliates are said to be wary of Stern, Karmazin is a champion of his. While Karmazin ran Infinity Broadcasting, which syndicates Stern's radio show, the company paid \$1.7 million to have FCC obscenity charges against Stern set aside.

Evolution Records Nurtures Its Young

Tallahassee-based Evolution Records was founded just last year, but already the label is experiencing enviable success. Hudson Young's *What If*, Evolution's debut release, is getting airplay on select Smooth Jazz and Urban stations across the country, and critical response has been overwhelmingly positive. It's the kind of bow that turns heads.

"When Evolution was launched," says Director of National Promotion Shawn McKnight, "we sat down and asked ourselves, 'What will people respond to?' The answer was integrity and quality. That's what we have to offer. Our doors are always open, to our artists and to the industry."

Of course, many labels, large and small, claim to have this kind of a familial vibe, but Evolution takes the notion one step farther. At Evolution, artists are encouraged—practically *required*,

in fact—to take an active role in the company. "We offer a platform that welcomes artists and encourages them to become



involved in the decisions that affect their careers," says McKnight.

Young, for instance, co-owns his master tapes with Evolution founder Andrew Tarr and is a partner in the business. Jazzmen Peter Cole and Brian O'Brian, who will be the next to release product on the label, each have contracts that are individually tailored to their situations.

McKnight sums it up: "Of course we want to run a profitable business," he says, "but we don't have to be sharks to succeed."

—ALEXANDRA HASLAM

1997 Indie Award Winners

At the recent NAIRD Convention in New Orleans, the organization debuted its new name (Association for Independent Music or AFIM), and handed out awards in 45 categories, from music and spoken word to packaging, liner notes, and videos. Winners included:

Adult Contemporary: Rory Block, *Tornado* (Rounder)

Alternative: Versus, *Secret Swingers* (Caroline)

Americana: Various Artists, *Rig Rock Deluxe* (Upstart/Diesel Only)

Country: Don Walser, *Texas Top Hand* (Watermelon)

Dance: Bomb the Bass, *Clear* (Quango)

Hard Music: Sepultura, *Roots* (Roadrunner)

Contemporary Jazz: Medeski Martin & Wood, *Shack-man* (Gramavision)

Mainstream Jazz: Sonny Rollins, *+3* (Milestone)

Pop: Yazbek, *The Lightning Man* (W.A.R.? Ltd.)

R&B: Johnnie Taylor, *Good Love* (Malaco)

Rap: De La Soul, *Stakes Is High* (Tommy Boy)

Rock: Graham Parker, *Acid Bubblegum* (Razor & Tie)

Single: Amber, "This Is Your Night" (Tommy Boy)

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THAT'S SHO-BIZ

That's Sho Biz By Dave Sholin

One question many are pondering... where will **Dan Kieley** land? The highly successful programmer announced to his staff at **KDW3/FM** that he was resigning his position at the Twin Cities Top 40, instantly fueling rumors about his next destination. Might that be the West Coast? Meanwhile, APD/MD **Rob Morris** takes charge on an interim basis and is the most likely candidate to be officially named to the coveted post.



Why has consultant **Mike Joseph** been spending so much time in L.A. recently? Answer could be coming soon.



A crowd of nearly 20,000 spent 11 hours soaking up rays while being treated to performances from **Shawn Colvin**, **Lisa Loeb**, **10,000 Maniacs**, the reunited **Night Ranger**, and **Susanna Hoffs** (who wowed everyone when she broke into "Walk Like an Egyptian") at **KISS 108**-Boston's mega bash Concert 18. Also on the bill, which raised over \$50,000 for the **Genesis Fund**, were **Cheap Trick**, **Jamie Walters**, **Paula Cole**, **OMC**, **Erasure**, **Real McCoy**, **Sister Hazel**, **Livin' Joy**, **Richard Marx**, **Duncan Sheik**, **Le Click**, **Amber**, **B'essid Union of Souls**, and **Bob Carlisle**, who's seen here with (l-r): **KISS 108's Dale Dorman**, PD **John**

Ivey and at far right, MD **Kid David**. Closing out the marathon show were **Jon Bon Jovi** and **Jon Secada**.

McVeigh on Monday and **McClure** on Tuesday. Emotions ran high during the sentencing of **Suzette McClure**, convicted killer of **Charlie Minor**, with the judge denying a request for a reduction in prison time. That means 85 percent of her 19-to-life sentence must be carried out (two years have already been served) before she can be considered for parole.

Could a performance by **112** at a **WILD 107**-San Francisco event earlier this week have anything to do with crosstown **KMEL** dropping all **Bad Boy Entertainment** artists? And will new duties and titles be announced shortly for **KMEL** APD **Michael Erickson** and MD **Joey Arbagey**?

Changes at **Z100**-New York, where APD **Ryan Chase** has left the building. PD **Tom Poleman** says the search is on for "someone with two to three years of PD experience, who can handle all the details of the day-to-day operation." He needs iflat T&R yesterday if you're interested. Is **WBHT** programmer/talent **Kid Kelly** on the short list?

Condolences to **Time Warner, Inc.** CEO **Gerald Levin** and his family on the tragic loss of his son, **Jonathan**, who was found shot to death in his Manhattan apartment. The young Levin was a favorite of students at **Bronx High School** where he taught English.

Jeff McClusky and Associates purchase **Ralph Tashjian's** S.F.-based marketing firm **Modern Music**, with **Marcie Tashjian** joining the McClusky fold.

Hats off to **Columbia** group **Soul Asylum**, who are donating their services to play the senior prom for two high schools in flood-ravaged Grand Forks. The schools are making this a joint celebration, something that's never happened before. Also, good news from **Rick Acker** at **KKXL**, who reports the Top 40 is only about two weeks from getting back on the air. He needs to replace the station's library, but rather than labels sending product, he's requesting catalogs so he can receive only the music he plans on playing. Address material to: 505 University Avenue, Grand Forks, ND 58203.

KKBT-Los Angeles recently honored music labels and execs at their "First Annual 92.3 the Beat Industry Awards." Major Label of the Year went to **Arista**, while **Def Jam** picked up Independent Label honors. **MCA's Allen Carroll** (pictured here second from right) took home the Promotion Legend Award. Alongside are: APD **Maurice DeVoe**, MD **Mariama Snider**, and at far right, PD **Harold Austin**.



Chicago comes to San Francisco in the form of Hot A/C **WTMX**. While **Bonneville** gets its new frequency 95.7 FM up and running, they blew up Talk-formatted **KPIX/FM**, put on temporary calls **KOYT** (close enough to possibly get a bit of diary credit for soft A/C sister station **KOIT** during the interim period) and simulcast their Windy City property. Bet on some form of Top 40 and the handle "Q95."

Several months after his appearance on the "Legends of the Airwaves" panel in New Orleans, our buddy **Jack Armstrong** lands at **WMQX (Oldies 93)**-Greensboro.

In the Grooves



Blue Note/Metro Blue Records taps **Tom Evered** as VP/GM.

He'll be responsible for supervising all aspects of marketing and administration worldwide for the sister labels, as well as for the newly-acquired **Hemisphere** imprint...Nashville's **Step One Records (SOR)** promotes **Linda Johnson** to VP of Promotion, replacing the departing **Buzz Ledford**, and **Todd Mooring** becomes National Manager. Says President **Ray Pennington**, "We're restructuring our promotion team. It's apparent we've needed to make some changes. We will continue to seek innovative and creative means to promote, market, and sell Country and other genres of music." Additionally, the label will now rely on **GAVIN** Independent Promoter **Jerry Duncan** instead of sharing those duties with an in-house staffer...

Joanne Grand leaves **Castle Communications** for a post at **Red Ant Entertainment**; she'll become National Director of Rock Promotion.



"Joanne's affinity for devil music is a little more than that of the average tax-paying American citizen," says

Senior VP **Nancy Levin**. "She rocks, in all meanings of the word"...**Elektra Entertainment Group** brings **Q107**-Toronto's **Joey Vendetta** in as Director of National Rock Promotion. "Joey's vast knowledge of radio and his energetic personality will make him a perfect match for the Elektra rock department," says Senior VP of Promotion **Greg Thompson**. "His tenacious passion for music will help the rock department reach new heights"...

Howard Greer becomes National Promotion Director at **Wild Pitch Records**. Greer comes to the indie from **EMI's** promo department, where he's served various duties since 1993. **Wild Pitch**, which is owned by **Valley Records Distributors**,

has also just signed with **DNA** for national distribution.

Red Ant Entertainment joins forces with rap/television star **L.L. Cool J** to form **Illion Records**. "I've known and worked with L.L. as an artist since he exploded on the rap scene over a decade ago," says Red Ant's CEO **Al Teller**. "I'm very excited to now be working with him to build his Illion label." Red Ant and Illion will act as full partners in marketing, A&R, and promotion. The first release is scheduled for early 1998...**Virgin** signs a label deal with



Illion forms (back row, l-r): Red Ant Entertainment's Al Teller, Ruben Rodriguez, Raady Phillips, and Randy Miller; (seated l-r): L.L. Cool J, manager Charles Fisher.

production/songwriting duo **SoulShock & Karlin (Toni Braxton, Monica, Madonna, and Brandy)**. **Soulpower Records**, whose first release will come from female artist **Shiro**, will be distributed and marketed by **Virgin** worldwide...**Radiouniverse** is a new label formed by **Gary Kurfirst**, Chairman of **Radioactive Records**, and **Universal Records**. "Gary has been very successful with the Radioactive label through **MCA Records**," says **Universal Music Group** Chairman/CEO **Doug Morris** "and now **Radiouniverse** through **Universal** will give him an additional outlet for his creativity." **Universal** has also packed with **Celtic Heartbeat** to provide marketing, promotion, and backroom support to the Dublin-based indie...**HighTone Records** signs a distribution deal with the **REF Company** to handle the indie's new imprint, **HMG**

Ark 21 Records has moved. Find them at 14724 Ventura Blvd., Penthouse, Sherman Oaks, CA 91403. Phone (818) 325-1281; fax (818) 461-1745...**Wilkins Management, Inc.** also relocates. New contacts are 323 Broadway, Cambridge, MA 02139. Phone (617) 354-2736; fax (617) 354-2396; e-mail is WilkinsMgt@aol.com. ON THE AIR WILL RETURN NEXT WEEK.

Sho-Dates

June 8

Skip Carr WAVT-Pottsville, Pa.
Steve Rennie Ren Management
Will Schutte KFRC AM/FM-San Francisco

Reed Bunzel GAVIN GM

Boz Scaggs, Nancy Sinatra, Bonnie Tyler, Nick Rhodes (Duran Duran),
Chuck Negron

June 9

Robert Barone KUSF-San Francisco
Ken Navarro Positive Music
Dean Dinning (Toad The Wet Sprocket)

June 10

Brian Bridgman WNKS-Charlotte, NC
Dino Barbis

June 11

Stacy Kay WUTK-Knoxville, Tenn.
Graham Russell (Air Supply), **Penny Ford, Ed Winters** (Judybats)

June 12

Michael Moryc Matrix Promotion
Rick Chase KMEL-San Francisco
Dennis Cruz KKBT-Los Angeles
Rick Ewing WHMS-Champaign, Ill.
Robyn, Dan Fisherman (Mommyheads),
John Linnell (They Might Be Giants)

June 13

Brian Phillips 99X-Atlanta
Lori Dawes-Hartigan Arista Records
Jamie Walters

June 14

Nico Leone KWBU-Waco, Tex.
René Bruckner GAVIN
Linda Kirishjian New Art Promotions
Carl Schnieder KQFC-Boise, Idaho
Boy George, James Nash (Occams Razor)

Our **WEDDING BELLS** rang on June 7 for **Etoile Shapiro**, National Director of A/C Promotion for EMI Records, and her fiancé, **Marc Zisselman**. They are honeymooning in Tahiti. Congrats and best wishes!

Laugh Tracks

There's a new restaurant in New York that features recipes made of hemp. Marijuana. I think it's called Planet Willie Nelson. —**Jay Leno, Tonight**

Michael Jackson wants to build a \$100 million theme park in Poland. It's hard to believe Michael Eisner didn't think of that first. —**Jim Mullen, Entertainment Weekly**

The President just can't get away from Paula Jones. He was in Holland, and children were singing to him, "Don't stop thinking about tomorrow." And then they broke into Chuck Berry's "My Ding-a-ling." —**Bill Maher, Politically Incorrect**

Kathi Lee and Frank Gifford announced that they are now seeing a marriage counselor. The bad news is: It's Charlie Sheen. —**Conan O'Brien**



Sho-Case

HERBIE HANCOCK

Herbie Hancock has been appointed Artistic Director for a downtown Los Angeles partnership between the Thelonious Monk Institute for Jazz and the Music Center of Los Angeles County.

Sho-Prep

ALANIS MORISSETTE

Coming to a video store near you on July 1 is a 90-minute video featuring all the songs from Alanis Morissette's *Jagged Little Pill* and plenty of behind-the-scenes clips from her recent world tour.

ME'SHELL N'DEGEOCELLO



Me'shell N'degeocello was recently invited to play bass on a track being recorded by the Rolling Stones for their new album.

STEVE WINWOOD

Steve Winwood says he named his new album *Junction 7*, because it's his seventh album and Junction 7's the exit he'd take to visit his father's home near Birmingham, England.

10,000 MANIACS

In late 1994, before clear title to the name 10,000 Maniacs was determined, the Natalie Merchant-less Maniacs, with new lead singer Mary Ramsey, briefly performed under the cumbersome stage name of John & Mary, Rob, Dennis, Steve, and Jerry.

PUFFY COMBS

In the late '80s, Puffy Combs was a business major at Howard University. He got his first professional experiences in the music business by producing hip-hop dances at the university. In 1990, Combs was an unpaid intern at Uptown Records in New York City.

KATHY TROCCOLI

Singer/songwriter Kathy Troccoli will soon add "author" to her résumé when her first book, *My Life is in Your Hands*, is published later this year by Zondervan.

SINEAD O'CONNOR

Never short on opinions, Sinead O'Connor is now ripping the media for building up the Spice Girls' "Girl Power." O'Connor said in the June issue of *Q*, "It's insulting of the media to suggest that 'Girl Power' has only come along since the Spice Girls. It's been there since the Virgin Mary."

JON BON JOVI

The new 30-minute plus "concept" video from Jon Bon Jovi for his new album, *Destination Anywhere*, cost \$2 million.

RICHIE SAMBORA

Bon Jovi guitarist Richie Sambora is working on a solo album with producer Don Was. Sambora and wife, Heather Locklear, are expecting a child this fall.

JAMIROQUAI

The five-man band known as Jamiroquai invented its name from a combination of "jam" and the Native American tribe, the Iroquai.

Flashbacks

JUNE 9, 1972

Bruce Springsteen signs with Columbia Records for an advance of \$25,000 and a recording budget of \$40,000 per album for ten albums.

JUNE 9, 1994

TLC's Lisa "Left Eye" Lopes sets fire to the mansion of her then-boyfriend, Atlanta Falcon wide receiver Andre Rison. Resulting damage is estimated at more than \$700,000.

JUNE 10, 1986

Bob Geldof is knighted by Queen Elizabeth for his work to aid the starving people of Ethiopia which culminated in the worldwide concert, Live Aid.

JUNE 11, 1989

An all-star concert in London's Wembley Stadium is staged to honor South African political prisoner Nelson Mandela's 70th birthday. Among the superstar performers are Whitney Houston, Stevie Wonder, Dire Straits, and Tracy Chapman.

JUNE 13, 1995

Alanis Morissette's *Jagged Little Pill* is released and in less than two years becomes the best-selling major label debut by any act in pop music history.

JUNE 14, 1971

The first Hard Rock Cafe opens in London.

F.O.R. #191

Friends of Radio

Chris Blake



Artist manager. Blake & Bradford, Malibu, Calif.

Hometown:

San Francisco Bay Area

Roster of clients:

Toad the Wet Sprocket, the Odds, Marcy Playground.

What radio station did you grow up listening to?
KFRC, when it was Top 40.

What stations do you listen to now?
91X, KROQ, Star 98, KNX, KABC (baseball).

The first artist you ever managed?
Norman Allan. A New Wave band from Santa Barbara fronted by my roommate.

The last album you went out of your way to listen to and why?
*Emmylou Harris' *Wrecking Ball*. I'm in awe.*

Someone you'd like to work with/represent someday and why?
I like working with new, rather than established artists, and am honestly very happy with the bands I currently represent. I don't long to work with anyone else.

Proudest career achievement so far:
Thus far, I'm most pleased by the depth and warmth of the relationship between the bands I represent and their respective labels.

Future ambitions:
To own (and help program) KMTN-Jackson, Wyoming.

MOST ADDED



- **SAVAGE GARDEN (31)
- **WILL SMITH (31)
- JAMIROQUAI (29)
- **BACKSTREET BOYS (20)
- **EN VOGUE (20)
- BABYFACE (18)
- **DEL AMITRI (16)
- **COLLECTIVE SOUL (16)

TOP TIP

DAVE MATTHEWS BAND
"Crash Into Me"
 (RCA)

Will this track wind up earning the title "Biggest Turnaround in '97?" Stats indicate that's the case. Adds at: Q93-Alexandria, La., WPST-Trenton, Q106-San Diego, WNKS-Charlotte, N.C., and WFLZ-Tampa.

RECORD TO WATCH

GOD'S PROPERTY
 FEATURING KIRK FRANKLIN
"Stomp" (B-Rite/Interscope)

The buzz has quickly turned into a roar as backed up by massive first-week album sales. On a roll at Urban with early Top 40 believers including WPGC-Washington, D.C., KUBE-Seattle, KIX106-Providence, OC104-Ocean City, Md., KWIN-Stockton, and more.

Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	HANSON - MMMBop (Mercury)	11	176	1	8305	+266
2	SPICE GIRLS - Say You'll Be There (Virgin)	13	168	1	7304	-86
3	SAVAGE GARDEN - I Want You (Columbia/CRG)	19	152	0	6325	-436
4	MARK MORRISON - Return Of The Mack (Atlantic)	20	139	1	5755	+21
5	THE WALLFLOWERS - One Headlight (Interscope)	28	132	1	5642	-117
6	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	19	148	0	5632	+280
7	WHITE TOWN - Your Woman (EMI)	16	148	1	5561	+90
8	ROBYN - Do You Know (What It Takes) (RCA)	7	157	2	5234	+405
9	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	19	137	0	5022	-749
10	MONICA - For You I Will (Warner Sunset/Atlantic)	22	125	0	4755	-361
11	BOB CARLISLE - Butterfly Kisses (DMG)	6	137	2	4344	+591
12	THE VERVE PIPE - The Freshmen (RCA)	17	140	7	4252	+501
13	SISTER HAZEL - All For You (Universal)	14	136	2	4155	+451
14	MEREDITH BROOKS - Bitch (Capitol)	7	134	6	4137	+624
15	JEWEL - You Were Meant For Me (Atlantic)	32	104	1	4092	-276
16	OMC - How Bizarre (Mercury)	17	127	8	3882	+474
17	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)	21	111	1	3871	+187
18	BLESSID UNION OF SOULS - I Wanna Be There (EMI)	9	131	2	3764	+180
19	BLACKSTREET - Don't Leave Me (Interscope)	18	110	1	3664	+17
20	SHERYL CROW - A Change Would Do You Good (A&M)	6	135	4	3489	+608
21	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)	9	136	7	3452	+491
22	DUNCAN SHEIK - Barely Breathing (Atlantic)	30	93	0	3207	-126
23	EN VOGUE - Whatever (eastwest/EEG)	3	123	20	2469	+912
24	BACKSTREET BOYS - Quit Playing Games (With My Heart) (Jive)	6	115	20	2453	+1007
25	CARDIGANS - Lovefool (Mercury)	30	80	0	2235	-489
26	U2 - Staring At The Sun (Island)	15	82	0	2200	-925
27	COUNTING CROWS - Daylight Fading (DGC)	7	105	12	2107	+312
28	GINA G. - Gimme Some Love (Eternal/Warner Bros.)	8	95	14	1932	+279
29	NO DOUBT - Sunday Morning (Trauma/Interscope) †	8	83	1	1899	+34
30	ERASURE - In Your Arms (Maverick/Warner Bros.)	12	69	0	1823	-794
31	BEE GEES - Alone (Polydor/A&M)	11	72	0	1786	+9
32	TONI BRAXTON - I Don't Want To (LaFace/Arista)	13	78	1	1783	-213
33	BABYFACE - Every Time I Close My Eyes (Epic)	25	51	0	1751	-338
34	JON BON JOVI - Midnight In Chelsea (Mercury)	4	88	11	1714	+451
35	DEPECHE MODE - It's No Good (Mute/Reprise) †	9	76	1	1709	-45
36	NO DOUBT - Don't Speak (Trauma/Interscope)	33	57	0	1588	-190
37	3rd PARTY - Can You Feel It (DVB/A&M)	8	67	8	1508	N
38	INXS - Elegantly Wasted (Mercury)	13	51	0	1422	-590
39	BABYFACE - How Come, How Long (Epic)	3	75	18	1375	N
40	SHERYL CROW - Everyday Is A Winding Road (A&M)	24	53	0	1368	-591

† = Daypart

Total Reports This Week 202 Last Week 205

Chartbound

	Reports	Adds	SPINS	TREND
INDIGO GIRLS - "Shame on You" (Epic)	64	9	1271	+163
ROME - "I Belong to You" (RCA)	31	1	1269	+207
PUFF DADDY & FAITH EVANS feat. 112 - "I'll Be Missing You" (Bad Boy/Arista)	30	5	1001	+270

Inside Top 40 BY DAVE SHOLIN



It's Almost Summer And the Stars Are Out

This time of year, it's easy to get confused about whether the department designated "promotion" at a label refers to records or concerts. As the number of stations sponsoring their own events escalates, so do the demands for artists to enhance the line-ups. In a perfect world, both labels and stations would work together for the mutual benefit of the artist and the station.

But often this doesn't happen. Everyone has heard the horror stories. Lately, these tales involve competing programmers shrugging off airplay under the misperception that the only reason the song is being played is because that artist (or some other act signed to the label) is performing at that station's concert.

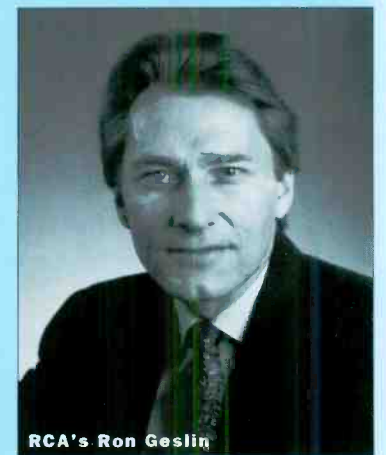
As head of promotion at **Geffen/DGC**, **Bob Catania** evaluates each station event on an individual basis and judges how it will relate to a particular artist. The decision, he says, "comes down to whether or not doing a show is in the best interests of the artist(s)." His primary considerations are: 1) Could it help secure airplay?; and 2) Is it building a real relationship between an artist and a station, getting them to see the act as real people, not just a name on a CD?

Thanks to shows which, he says, "have become so sophisticated," there is now a "tremendous opportunity to put your act in front of tens of thousands of people. In a three-day period, [Beck recently] played for over 100,000 people at radio festivals! It's hard to argue against that being valid." But, Catania is also quick to point out, "There has to be a *clear* understanding between the radio station and the record company as to the mutual agenda."

In his opinion, being up front about the goals that each party has goes a long way toward making station concerts work for everyone. Bob's experience has proven that many PDs know how to draw boundaries, but, he also admits, "I'm not sure everyone has that ability."



Geffen/DGC's Bob Catania



RCA's Ron Geslin

RCA's newly-named Senior VP, Promotion, **Ron Geslin**, is a big believer in doing shows. He reasons, "If you can get a huge amount of promos and 20-40 spins for three to four weeks prior to the event, two things are accomplished. The artists get great exposure and the station gets a successful event." For Geslin, it all boils down to [informed] decisions being made

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 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	
62	29	741	+292	JAMIROQUAI - Virtual Insanity (WORK)
58	4	1009	+76	AEROSMITH - Hole In My Soul (Columbia/CRG)
53	31	466	+422	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)
51	9	983	+266	PAUL McCARTNEY - The World Tonight (Capitol)
51	16	741	+384	COLLECTIVE SOUL - Listen (Atlantic)
50	3	1067	+94	TOAD THE WET SPROCKET - Come Down (Columbia/CRG)
43	5	874	+85	CULTURE BEAT - Take Me Away (Interhit)
40	—	905	-79	MARY J. BLIGE - Love Is All We Need (MCA)
38	9	883	+129	DAVE MATTHEWS BAND - Crash Into Me (RCA)
36	2	869	+3	FREAK NASTY - Da' Dip (Power)
33	—	689	+22	THE MIGHTY MIGHTY BOSSTONES - The Impression That I Get (Mercury)
33	31	137	+137	* WILL SMITH - Men In Black (Columbia/CRG)
31	1	617	+160	ANNA VISSI - Forgive Me This (Epic)
30	1	1190	-14	112 - Cupid (Bad Boy/Arista)
28	3	648	+26	NEW EDITION - One More Day (MCA)
28	2	504	+195	FIVESTONES - Turn The Radio Up (Midnight Fantasy)
28	14	368	+47	KYLE VINCENT - Wake Me Up (Capitol/Hollywood)
26	1	673	-28	LE CLICK - Call Me (Logic/RCA)
26	6	417	+84	DJ COMPANY - Rhythm Of Love (Crave)
26	5	391	+71	NO MERCY - When I Die (Arista)
25	—	610	+13	JOCELYN ENRIQUEZ - Do You Miss Me (Classified/Tommy Boy)
25	6	524	+180	DAMAGE - Love II Love (Critique/BMG)
24	1	546	+19	ESPN PRESENTS - The Jock Jam (Tommy Boy)
24	4	362	+98	ONE SMALL FAVOR - Love Is (Aura)
23	3	425	+173	JONNY LANG - Lie To Me (A&M)
22	1	463	+14	TONIC - If I Could Only See (Polydor/A&M)
21	13	267	+92	* PAT BENATAR - Strawberry Wine (Life Is Sweet) (CMC International)
21	16	173	+75	* DEL AMITRI - Not Where It's At (A&M)
18	2	605	+3	BILLY LAWRENCE - Come On (eastwest/EEG)
17	2	517	+78	THE NOTORIOUS B.I.G. - Mo Money Mo Problems (Bad Boy/Arista)
17	—	361	-56	SNEAKER PIMPS - 6 Underground (Virgin)
17	1	338	+93	STEVE WINWOOD - Spy In The House Of Love (Virgin)
17	3	289	+49	UB40 - Tell Me Is It True? (Virgin)
16	6	390	+136	CHANGING FACES - G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
16	4	225	+32	RENEGADE BLUE - Who's Your Lover Now? (Magnet)
15	1	321	+54	THE WALLFLOWERS - The Difference (Interscope)
15	10	198	+186	* 10,000 MANIACS - More Than This (Geffen)
15	5	155	+82	THE REAL McCOY - I Wanna Come (With You) (Arista)
14	1	568	-143	702 - Get It Together (BIV 10/Motown)
14	1	318	-14	BROWNSTONE - 5 Miles to Empty (WORK/MJJ)
14	4	305	+87	CORINA - Summertime (Columbia/CRG)
14	4	200	+101	ALISHA'S ATTIC - I Am, I Feel (Mercury)
13	—	428	-93	AALIYAH - 4 Page Letter (Blackground Ent./Atlantic)
13	1	281	+66	WYCLEF feat. REFUGEE ALL STARS - We're Tryin' To Stay Alive (Columbia/CRG)
13	2	264	+62	* VERONICA - No One But You (H.O.L.A./Island)
12	1	278	+109	SHADES - Serenade (Motown)
11	2	236	+44	* SQUIRREL NUT ZIPPERS - Hell (Mammoth)
11	1	220	+87	BONE THUGS N' HARMONY - Look Into My Eyes (Relativity/Ruthless)
11	6	178	+97	* LAURNEA - Can't Let Go (Yab Yum/Epic)
11	3	155	+74	* SCHUGARS - Probably (Spirulina)
11	6	112	+69	* LEANN RIMES - How Do I Live (MCG/Curb)
10	6	120	-10	* K's CHOICE - Not An Addict (550 Music)
10	9	54	+54	* JAMIE WALTERS - I'd Do Anything For You (Atlantic)

* Indicates Debut

by both sides. But, he emphasizes, "There is no question about the value of doing this."



Columbia Senior VP of Promotion, **Jerry Blair**, isn't quite as positive. "If I had wanted to go into concert promotion, I would have made that choice in life," he says. Blair is most upset by those stations who book acts for "name recognition," even when they don't really fit the format.

As for radio's side of the story, **KMXV-Kansas City PD Jon Zellner** says he "never looks at acts doing shows as negative,"



KMXV's Jon Zellner (standing, second from left), with EMI's Blessid Union of Souls and the station's morning co-hosts

and feels, "It's very important for acts to get out and meet the public." Zellner says, "The only problem I have is when I'm expected to play songs by *other* artists in order to get a particular act [on the same label] to perform."

Clarke Ingram, OM/PD of **98PXY-Rochester**, warns, "Stations need to be careful and only pick acts who they truly believe have hit potential." The flag should go up, he says, when a station does something out of character, like when a rhythmic station adds something that leans Alternative.

Bob Catania echoes this sentiment, saying, "I'm most frustrated by stations who say they don't have room for my record, because all their slots are taken due to commitments made because of a show they're putting on."

Jon Zellner counters, "If I'm convinced a song is a hit, I'll play it no matter what." ●

ARTIST PROFILE

ROBYN



HOMETOWN:

Stockholm, Sweden

BIRTHDATE: June 12, 1979

LABEL: RCA

SENIOR VP, PROMOTION:

Ron Geslin

DEBUT SINGLE:

"Do You Know [What It Takes]"

DEBUT ALBUM:

Robyn Is Here

(release date: June 24)

MAJOR MUSICAL

INFLUENCES:

"Aretha Franklin, Sting and the Police, Mary J. Blige, Stevie Wonder, Brandy, and Edith Piaf."

THINGS THAT

MAKE YOU HAPPY:

"My little sister and brother, spring and summer, nice clothes."

THINGS THAT

MAKE YOU SAD:

"Winter, bad music, and narrow-minded people."

FAVORITE WAYS TO

RELAX/HAVE FUN:

"Hang out with my best friend, spend time with my sister."

FAVORITE MOVIES

OF ALL-TIME:

"The Usual Suspects and Scarface."

FAVORITE JUNK FOOD:

"Big Macs."

THE ODDEST JOB

YOU'VE EVER HAD:

"This one."

YOUR MOST

TREASURED POSSESSION:

"My voice."

PROUDEST CAREER

ACHIEVEMENT SO FAR:

"My album, Robyn Is Here."

GO Chart

GO MOST ADDED

- ** SAVAGE GARDEN (23)
- ** JAMIROQUAI (23)
- BACKSTREET BOYS (15)
- COLLECTIVE SOUL (13)

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	HANSON - MMBop (Mercury)	4294	+86
2	SPICE GIRLS - Say You'll Be There (Virgin)	3825	-8
3	SAVAGE GARDEN - I Want You (Columbia/CRG)	3390	-228
4	<u>SHAWN COLVIN</u> - Sunny Came Home (Columbia/CRG)	3271	-10
5	<u>WHITE TOWN</u> - Your Woman (EMI)	3061	+76
6	<u>ROBYN</u> - Do You Know (What It Takes) (RCA)	2969	+228
7	<u>SISTER HAZEL</u> - All For You (Universal)	2849	+183
8	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	2805	-169
9	THE WALLFLOWERS - One Headlight (Interscope)	2750	-51
10	<u>THE VERVE PIPE</u> - The Freshmen (RCA)	2708	+233
11	MARK MORRISON - Return Of The Mack (Atlantic)	2702	+53
12	<u>BLESSID UNION OF SOULS</u> - I Wanna Be There (EMI)	2526	+91
13	<u>BOB CARLISLE</u> - Butterfly Kisses (DMG)	2506	+323
14	<u>SHERYL CROW</u> - A Change Would Do You Good (A&M)	2331	+406
15	MONICA - For You I Will (Warner Sunset/Atlantic)	2267	-89
16	<u>MEREDITH BROOKS</u> - Bitch (Capitol)	1955	+224
17	<u>THIRD EYE BLIND</u> - Semi-Charmed Life (Elektra/EEG)	1940	+239
18	OMC - How Bizarre (Mercury)	1915	+151
19	U2 - Staring At The Sun (Island)	1859	-245
20	<u>AZ YET</u> - Harc To Say I'm Sorry (LaFace/Arista)	1709	+184
21	<u>COUNTING CROWS</u> - Daylight Fading (DGC)	1520	+258
22	JEWEL - You Were Meant For Me (Atlantic)	1499	-34
23	ERASURE - In Your Arms (Maverick/Warner Bros.)	1492	-49
24	DUNCAN SHEIK - Barely Breathing (Atlantic)	1479	-11
25	<u>NO DOUBT</u> - Sunday Morning (Trauma/Interscope)	1462	+115
26	DEPECHE MODE - It's No Good (Mute/Reprise)	1434	+95
27	BLACKSTREET - Don't Leave Me (Interscope)	1423	+29
28	BEE GEES - Alone (Polydor/A&M)	1396	+81
29	<u>JON BON JOVI</u> - Midnight In Chelsea (Mercury)	1279	+392
30	INXS - Elegantly Wasted (Mercury)	1220	-141
31	<u>GINA G.</u> - Gimme Some Love (Eternal/Warner Bros.)	1209	+231
32	TONI BRAXTON - I Don't Want To (LaFace/Arista)	1183	-50
33	<u>BACKSTREET BOYS</u> - Quit Playing Games (With My Heart) (Jive)	1083	NEW
34	<u>EN VOGUE</u> - Whatever (eastwest/EEG)	1047	NEW
35	CARDIGANS - Lovefool (Mercury)	991	-46
36	<u>INDIGO GIRLS</u> - Shame On You (Epic)	882	+121
37	<u>PAUL McCARTNEY</u> - The World Tonight (Capitol)	852	NEW
38	<u>3rd PARTY</u> - Can You Feel It (DVB/A&M)	780	NEW
39	TOAD THE WET SPROCKET - Come Down (Columbia/CRG)	777	+92
40	SHERYL CROW - Everyday Is A Winding Road (A&M)	746	-22

Crossover

URBAN/DANCE

- CULTURE BEAT - "Take Me Away" (Interhit)
- NEW EDITION - "One More Day" (MCA)
- WILL SMITH - "Men in Black" (Columbia/CRG)
- DAMAGE - "Love II Love" (Critique/BMG)
- DJ COMPANY - "Rhythm of Love" (Crave)
- CHANGING FACES - "G.H.E.T.T.O.U.T." (Big Beat/Atlantic)

ALTERNATIVE

- TOAD THE WET SPROCKET - "Come Down" (Columbia/CRG)
- COLLECTIVE SOUL - "Listen" (Atlantic)
- THE WALLFLOWERS - "The Difference" (Interscope)
- THE MIGHTY MIGHTY BOSSTONES - "The Impression That I Get" (Mercury)
- SQUIRREL NUT ZIPPERS - "Hell" (Mammoth)




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Produced and Engineered by Steven Haigler
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MOST ADDED
NAPALM DEATH (59)

SEVENDUST (53)

POWERFACE (45)

WORKHORSE (35)

AMORPHIS (33)

TOP TIP
LIMP BIZKIT

Three Dollar Bill Y'all\$
(Flip/Interscope)

Generous spins from WRBC(37), WMHB(26), WVCB(21), WELH(15), DMX (14), and WKKL(11) helped Limp Bizkit claim this week's highest debut spot.

RECORD TO WATCH
TESTAMENT

Demonic

(Burnt Offerings/Mayhem/Fierce)

Chuck Billy and company dish up a huge helping of metal on their latest release *Demonic*. Loaded with chunky low-end hooks, grizzly melodies, and ill-tempered vocals, Testament reminds us what metal really is.

Gavin Rocks

TW		SPINS	TREND
1	SEVENDUST - Seven Dust (TVT)	617	-1
2	MACHINE HEAD - The More Things Change... (Roadrunner)	471	-34
3	OZZFEST - Sepultura-"Attitude" (Red Ant/Ozz)	433	+43
4	ROLLINS BAND - Come In and Burn (Dreamworks)	432	-1
5	W.A.S.P. - Kill Fuck Die (Castle)	389	+11
6	GWAR - Carnival of Chaos (Metal Blade)	377	-23
7	QUEENSRYCHE - Here In the Now Frontier (EMI)	372	-12
8	SHOT - Get Some (Geffen)	364	+69
9	BRUCE DICKINSON - Accident of Birth (CMC International)	353	+44
10	MOTLEY CRUE - Swine Sampler (Elektra/EEG)	350	+35
11	FEAR FACTORY - Remanufacture (Roadrunner)	346	0
12	OBITUARY - Back from the Dead (Roadrunner)	336	-16
13	MEGADETH - Trust (Capitol)	324	+12
14	GRIP INC. - Nemesis (Metal Blade)	304	-23
15	SLO BURN - Amazing the Amusing (Malicious Vinyl/Red Ant)	286	-2
16	CRUSHED - Crushed (911)	285	+16
17	SNAPCASE - Progression Through Unlearning (Victory)	281	+2
18	FATES WARNING - Pleasant Shade of Grey (Metal Blade)	280	+6
19	FLOTSAM AND JETSAM - High (Metal Blade)	278	+35
20	GLENN TIPTON - Baptizm of Fire (Atlantic)	274	-43
21	THE MISFITS - American Psycho (Geffen)	272	+21
22	COAL CHAMBER - Coal Chamber (Roadrunner)	265	-75
23	POWERMAN 5000 - Mega!! Kung Fu Radio (Geffen)	243	-37
24	PRIMUS - The Brown Album (Interscope/AG)	233	+21
25	FORBIDDEN - Green (Pavement)	232	-18
26	DOGMA - Feeding The Future (Mercury)	225	-48
27	SICK OF IT ALL - Built To Last (eastwest/EEG)	224	-44
28	HANDSOME - Handsome (Epic)	219	-71
29	PIST*ON - Number One (Mayhem/Atlantic)	215	-19
30	SHED - Unashamed (Deadsheephead)	207	-29
31	LIMP BIZKIT - Three Dollar Bill Y'all\$ (Interscope)	205	NEW
32	SKUNK ANANSIE - Milk is My Sugar (Epic)	199	-17
33	KILLINGCULTURE - Killing Culture (Edel America)	198	-36
34	WITHSTAND - An Anger Was a Warm Place to Hide (Mayhem/Fierce)	184	-10
35	MINDSET - Mindset (Noise)	182	+8
36	SUGARTOOTH - The Sounds of Solid (Geffen)	176	-34
37	N17 - Trust No One (Slipdisc)	172	NEW
38	DOWNSET - Do We Speak A Dead Language? (Mercury)	172	-28
39	MY DYING BRIDE - Like Gods Of The Sun (Futurist)	167	-17
40	BODYCOUNT - Violent Demise (Virgin)	167	-35
41	HELMET - Aftertaste (Interscope)	165	-29
42	SUGAR RAY - American Pig (Atlantic)	158	+36
43	FUELED - In the House of the Enemy (Energy)	156	-31
44	KISS IT GOODBYE - She Loves Me, She Loves Me Not (Revelation)	152	-25
45	FAT - Fat EP (A&M)	144	NEW
46	NAPALM DEATH - Inside the Torn Apart (Earache)	142	NEW
47	DOKKEN - Shadow Life (CMC International)	139	-18
48	HANZEL UND GRETYL - Transmissions From Uranus (Enemy)	134	-7
49	SLAUGHTER - Revolution (CMC International)	129	NEW
50	CRADLE OF FILTH - Dusk and Her Embrace (Fierce/FLG)	127	-11

Hard Kopy BY ROB FIEND



Dear Radio

Once or twice a year, I like to take time out from my usual banter to chastise those radio people who still don't grasp the concept of reporting. This week's tirade does not apply to all GAVIN reporters, especially not to those new metal directors who are still getting the hang of things—just to the veterans who should know better.

Fist off, all hard rock/metal reports are accepted Mondays 9-5 p.m. and Tuesday 8-2p .m. PST. They can be faxed (GAVIN Rocks or my name must be on the fax) to (415) 495-2580 or phoned in at (415) 495-1990 Extension 618.

Because GAVIN is still in the dark ages, my e-mail does not go directly to my computer. Please do not attempt to e-mail reports, because chances are, I won't receive it. If you try to report after 2 p.m. on Tuesday, your playlist will be frozen because you missed the deadline. If the meaning of deadline eludes you, here's the definition according to *Webster's Second Edition*: "a time limit before which something must be finished."

Hopefully, this written explanation will discourage you from faxing your reports on Thursday, which makes it as useless as a paper hat in the rain.

If you fail to report two weeks in a row without talking to me first, you will be dropped indefinitely. The key word here is "communication," which means the idea of exchanging ideas, messages, or information. So if you can't or don't feel like reporting on any given week, please call an inform me. It's easy. Pick up the phone, dial my number, and say, "Yo Rob, I drank too much beer last night and flushed a portion of my ass down the toilet, so I can't report this week."

I would respond. "I hate it when that happens. I'll go ahead and freeze you this week and let people in Label Land know what's up.

I hope your ass feels better and I'll talk to you next week."

The reporting procedure is about as simple and time effective as dissing your least favorite band, but let's review again for the mentally challenged: Report everything that got spun (I don't care if it got 1/2 a spin, report it), list your adds (indicate if any were spun), and note your top five requests. That's it, you're done. No mess, no hassle, and you become eligible to receive an "I'm Not an Idiot" T-shirt (x-large only).

Since many of you insist on adding records before or after their intended add date, please allow me to enlighten you as to why add dates are important. They exist in part to assist labels with artist marketing plans (touring, sales, etc), but mainly, add dates provide labels with information regarding how many stations got on a new record in one week. You and I know that add dates are a bunch of crap, but at labels they mean the difference between a pat on the back or an ass-chewing from their boss. Show labels the same courtesy they show you (by keeping you on their mailing list) and add records on the requested date.

Here's a little hint, add everything on its add date, and if the record sucks, just drop it the next week. The advantage to adding everything is two-fold. First, everybody loves you because you add everything on time without being bought—there's nothing worse than being a radio whore, because that kind of pay for play bullshit will eventually bite you in the ass. Second, you have a strong defense against any over zealous promo rep that's trying to get you to beef up spins on a crappy record. All you have to say is, "I already gave you the add and I spun it a couple of times. I generated nothing but death threats from my listeners."

If you're truly a professional,

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
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JUNE 15 NEW YORK CITY, NY / GIANT STADIUM
JUNE 17 COLUMBUS, OH / POLARIS
JUNE 19 CHICAGO, ILL / THE WORLD
JUNE 21 MILWAUKEE, WI / ALPINE
JUNE 22 MINNEAPOLIS, MI / APPLE VALLEY AMP THEATER
JUNE 24 DENVER, CO / MILE HIGH
JUNE 26 PHOENIX, AZ / DESERT SKY
JUNE 28 LAS VEGAS, NV / SAM BOYD
JUNE 29 SAN BERNADINO, CA / BLOCKBUSTER

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 **red ant**
RECORDS entertainment

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though, you'll go ahead and spin records that aren't necessarily your cup of tea, because your listeners may like them.

Well, that covers all aspects of the reporting procedure, but I'd like to tell you one more thing. Return phone calls. When five or more labels complain that one of my reporters doesn't return music calls, I seriously consider dropping that station. Returning music calls is just as important a part of reporting to GAVIN Rocks as getting your list in on time. Everybody is busy, but if you can't bother to return calls or report correct, get out and let someone in who will...Adds for June 9/10 include **Cast Iron Hike**, *Watch It Burn* (Victory); **Integrity**, *Seasons in the Size of Days* (Victory); **Limp Bizkit**, *Three Dollar Bill Y'All\$* (Interscope); **Prunella Scales**, *Dressing Up the Idiot* (Mutiny); **Shutdown**, *Turning the Tide* (SFT); **Testament**, *Demonic* (Burnt Offerings/Mayhem/Fierce)...Adds for June 16/17 are **Fall From Grace**, *Fall From Grace* (Mayhem/Fierce) ●

Rock Picks

WORKHORSE Dopamine (Overcore)

Crispy grinds and taunt, low-end rhythms explode from this Michigan-based band like fire from a well-oiled flame thrower. The Workhorse

experience consists of tight hooks that flutter around driving bass lines and crashing drums. Vocalist Matthew Rea puts on the finishing touch with throaty yells and an uncompromising attitude. If you crave large doses of aggro guitars, *Dopamine* is your salvation. Twelve tracks long and several meters under the low-end hook scale, *Dopamine*



is a rockin' composition. From the fingering licks of "Last Oupost" to the metallic melee of "Seventh Layer" to the brash, groove-filled grinds of "Buried," Workhorse delivers an impressive hard rock listen. If there is a leafy-inclined group within your listenership, give "Chaka" a spin, and if you want some reality, check out the two live tracks, "Sub Love" and "2nd Messenger System." "Holy Moses" is a pleasant heavy tune that showcases the band's metallic strength and aggressive prowess. Don't look this horse in the mouth—it's liable to bite your head off.

ARTIST PROFILE

LIMP BIZKIT



FROM: Jacksonville, Florida
LABEL: Flip/Interscope Records
LATEST: *Three Dollar Bill, Y'All\$*
ADD DATE: June 9/10
RADIO PROMOTION CONTACT: Yigal, Xavier, Lenny, and Brent 1-800-992-6553
LIMP BIZKIT IS Fred Durst, vocals; Sam Rivers, bass; John Otto, drums; Wes Borland, guitar, and DJ Lethal, sound development.
BACKGROUND: Formed in 1994, Limp Bizkit received its first break after Korn's debut Jacksonville gig. After the show, Korn's bassist Fieldy and guitarist Head bonded with

Durst—an accomplished tattoo artist—over a few tattoos. When Korn returned to Jacksonville for another show, Durst played the Limp Bizkit demo to Fieldy and Head, who were immediately impressed. The buzz started to swell after the Korn boys handed the tape to their producer Ross Robinson, whose praise helped solidify a tour with House of Pain and later the Deftones. The exposure brought many offers, but the band chose to sign with Flip Records, which brought them to Interscope.

ABOUT THE ALBUM: Produced by Ross Robinson (Korn, Sepultura) and Andy Wallace (Nirvana, Smashing Pumpkins) *Three Dollar Bill, Y'All\$* blends street-wise attitude with slammin' grinds, infectious grooves, and powerful lyrics.
TOURING: Will be performing on the Warped Tour which kicks off on July 2 in San Diego, Calif. and ends August 6 in San Antonio or Dallas.

NAPALM DEATH

INSIDE THE TORN APART

1 Most Added Across The Board
Debut #46—Gavin Rocks

FOR MORE INFO CONTACT ROB GILL:
PH: 212.343.9090
or GillAche@aol.com

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MOST ADDED
BILL HOLMAN BAND (41)
KITTY MARGOLIS (27)
RAY BROWN (19)
KENNY GARRETT (17)
JOE LOCKE (16)



solo artist with a high debut at #37.

TOP TIP
SHERMAN IRBY
Full Circle (Blue Note)
 From Betty Carter to Wynton Marsalis and the Lincoln Jazz Center Orchestra, alto saxophonist Sherman Irby has come "Full Circle" as a

RECORD TO WATCH
BILL HOLMAN BAND
Brilliant Corners (JVC Music)
 One of jazz's most "Brilliant" arranger/composers doesn't cut any "Corners" with 47 out-of-the-box adds.

Gavin Jazz

LW	TW	Reports	Adds	H	M	L	
1	1	OSCAR PETERSON (Telarc Jazz)	76	0	69	5	2
2	2	GARY BURTON & FRIENDS (Concord Jazz)	73	0	59	11	3
5	3	KURT ELLING (Blue Note)	71	0	60	8	3
3	4	NAT ADDERLEY QUINTET (Evidence)	71	0	59	9	3
6	5	NICHOLAS PAYTON & DOC CHEATHAM (Verve)	73	0	51	15	7
11	6	BOBBY SHEW QUINTET (MAMA Foundation)	69	0	53	12	4
9	7	CLAYTON BROTHERS (Qwest/Warner Bros.)	72	0	47	19	6
4	8	CHARLIE HUNTER QUARTET (Blue Note)	70	0	56	7	7
8	9	LEONARD HOCHMAN (Jazzheads)	67	0	51	12	4
14	10	RUSSELL GUNN (HighNote)	66	1	41	18	6
22	11	HOUSTON PERSON (HighNote)	70	2	27	25	16
21	12	JAE SINNETT (Heart Music)	76	1	13	45	17
16	13	ABBEY LINCOLN (Verve)	68	1	29	25	13
15	14	GRAND CENTRAL (Evidence)	60	1	37	18	4
20	15	CARLOS GARNETT (HighNote)	60	0	33	20	7
13	16	RALPH PETERSON FOTET (Evidence)	55	0	42	10	3
12	17	NEW YORK HARD BOP QUINTET (TCB)	59	0	37	16	6
23	18	FREDDIE COLE (Fantasy)	63	3	24	28	8
19	19	MARY STALLINGS (Concord Jazz)	60	1	27	28	4
7	20	MARK ELF (Jen Bay)	58	0	29	22	7
27	21	DAVE BRUBECK (Telarc Jazz)	65	1	18	27	19
10	22	ANTONIO HART (Impulse!)	55	0	31	20	4
26	23	SCOTT HAMILTON (Concord Jazz)	62	5	19	30	8
34	24	DAVE GRUSIN (GRP)	60	2	14	25	19
24	25	KELLYE GRAY (Proteus)	54	1	14	34	5
33	26	DONALD HARRISON (Impulse!)	63	5	10	28	21
32	27	JOHN PIZZARELLI (RCA)	57	5	15	26	11
17	28	ELIAS HASLANGER (Heart Music)	48	0	25	18	5
30	29	RONNIE LAWS (Blue Note)	53	2	17	22	12
18	30	MARK WHITFIELD (Verve)	47	0	22	21	4
31	31	NIELS-HENNING ORSTED PEDERSEN (Milestone)	51	1	15	24	11
39	32	BARBARA MORRISON (Chartmaker)	63	4	1	32	26
37	33	MILØ PETERSEN AND THE JAZZ DISCIPLES (Passage)	56	5	5	34	12
42	34	STEVE TURRE (Verve)	57	3	6	28	20
36	35	THE MUSIC OF THELONIOUS MONK (32 Records)	56	3	7	26	20
47	36	ETTA JONES (HighNote)	58	2	5	24	28
—	37	SHERMAN IRBY (Blue Note)	62	8	2	24	29
35	38	DAVE STRYKER QUINTET (Steeple Chase)	50	4	8	25	13
—	39	BILL EASLEY (Evidence)	57	10	1	23	23
50	40	TED CURSON (Evidence)	52	3	1	22	26
25	41	CHARLIE HADEN & PAT METHENY (Verve)	39	0	16	13	10
29	42	HERBIE MANN (Lightyear)	35	0	13	17	5
—	43	AHMAD JAMAL (Verve)	59	12	1	13	34
—	44	CAECILIE NORBY (Blue Note)	48	8	3	15	23
43	45	LANNY MORGAN QUARTET (Contemporary)	38	0	8	17	13
—	46	EDDIE HARRIS (Music Masters)	50	15	3	16	21
49	47	FRANK SINATRA (Blue Note)	34	0	7	20	7
28	48	BENNY CARTER (Music Masters)	33	0	11	13	9
46	49	FAREED HAQUE (Blue Note)	30	0	12	13	5
40	50	BILLY MARCUS (Contemporary)	29	0	9	14	6

On Z Corner BY KEITH ZIMMERMAN

The KIFM Bash and Other News



Is San Diego the Smooth Jazz capital of the world? It is if you're judging by this year's KIFM Jazz FM 98 Anniversary Festival, which took place May 23 and 24. The station staged a real show of power by taking over the town

in the center of downtown San Diego, in a nightclub district called the Gaslamp Quarter. There were also some Friday evening venues staged at the host hotel, the Wyndham Emerald Plaza, featuring Warren Hill, Chris Botti, and Nova Menco.



Smooth Jazz artists tear it up at the recent KIFM Anniversary Festival. Top: Saxophonist Paul Taylor; Middle: Slim Man jams with Everett Harp. Bottom: Dave Koz and band perform an "unplugged" tune.

and blanketing the city with its music and image. It's been a few years since we last attended the annual KIFM bash, back in the days when it was held in tony La Jolla, which the station has since outgrown. These days, KIFM places its event square

By Saturday afternoon, the entire city was wired for Smooth Jazz. A main outdoor stage was set up on a main intersection and fluorescent green wrist bands were sold for a reasonable price that gave everyone access to the various shows. The live gigs rolled like clockwork. When players like Herb Alpert, Dave Koz, Jesse Cook, and Everett Harp finished their sets on the main stage, more intimate indoor gigs located nearby would start up.

For example, when Harp finished his performance on the main stage, Eric Marienthal started the first of his two sets in a nearby cafe. Chris Botti also played double sets in a small hotel courtyard half a block away. With a full band that included guitarist Shayne Fontayne, Botti played with power and boldly mixed trimmings of progressive rock with Smooth Jazz.

It was a good opportunity to bump into industry pals, including Verve's Bud Harner, Discovery's Leigh Armistead, Coast to Coast's Susan Levin, WQCD's Ray White, R&R's Carol Archer, Jazz Trax's Art Good, GRP's Sue Stillwagon, Higher Octave's Jo Ann Klass, and KEZL's Mike Vasquez, plus many artists. Prior to checking into the Wyndham, we had a chance to visit the new headquarters for Art Good and his Jazz Trax

MOST ADDED

- TIM WEISBERG (18)
- PHILIPPE SAISSE (17)
- WILLIE AND LOBO (12)
- MAD ABOUT YOU SOUNDTRACK
- w/ ANITA BAKER (9)
- SWING OUT SISTER (8)



TOP TIP

PAUL TAYLOR

Pleasure Seeker
(Countdown/Unity)

Paul Taylor's second record is poised for another long run on the charts with the title cut leading the way.

RECORD TO WATCH

TIM WEISBERG

Undercover
(Fahrenheit)

Smooth Jazz meets the blues! Flutist Tim Weisberg fits in the Smooth Jazz pocket with "Herbie's Blues," a tune he wrote with David Benoit.

Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences
1	1	65	3	1307	-50
2	2	65	1	1110	-10
3	3	63	0	1011	+52
4	4	57	0	963	+47
6	5	58	0	835	+57
5	6	46	0	828	-14
1	7	64	3	718	+114
8	8	54	1	684	+11
9	9	59	0	660	+17
7	10	38	1	631	-45
13	11	57	1	601	+11
12	12	54	0	601	+4
16	13	51	0	597	+48
13	14	59	1	561	+53
17	15	51	0	540	+17
10	16	44	0	519	-114
19	17	53	0	503	+13
20	18	60	5	489	+45
27	19	58	3	477	+67
21	20	50	4	474	+37
22	21	49	0	475	+38
14	22	47	2	470	-100
23	23	52	0	447	+17
24	24	38	0	433	+13
25	25	56	1	427	+9
15	26	42	1	412	-150
26	27	46	1	410	-8
23	28	53	3	368	+33
23	29	33	0	330	-7
33	30	49	0	328	+31
35	31	30	0	324	+36
31	32	34	3	320	+3
33	33	42	0	306	-13
42	34	48	3	301	+68
32	35	31	0	279	-25
45	36	30	5	265	+47
35	37	30	0	264	-19
33	38	32	0	244	-28
43	39	28	3	232	+34
43	40	25	0	229	+1
43	41	25	0	229	-31
37	42	22	1	216	-61
49	43	22	0	213	-32
34	44	23	0	198	-92
53	45	24	0	184	-2
43	46	27	0	185	-19
38	47	21	0	194	-81
45	48	17	0	172	-38
—	49	23	2	171	NEW
—	50	21	0	163	NEW

staff.

The Gaslamp streets were jumping without getting out of hand. We snaked our way into a couple of spots and caught live acts like Paul Taylor and Native Vibe. The audience, obvious KIFM Smoothies, flooded the bars and clubs at a time when business would normally be very quiet. Believe me, it takes mountains of creativity and promotional juice to get a whole city that jazzed and enthusiastic. Other live acts included Michael Lington, the Braxton Brothers, Ozzie Ahlers, Dirk K., Under the Lake, Zzah, Rob Shinn, Patrick Yandall, Jeanne Newhall, and Fareed Haque.

After the final gig, I spoke with an extremely relieved Kelly Cole, KIFM's APD/MD. Having been in that post-event euphoria/exhaustion mode many times myself, I understood her sense of accomplishment. In the course of our conversation, Kelly put her finger on the main lesson I learned after visiting the Jazz FM 98 bash. It's all about elevating your core artists to star status and making their appeal contagious.

"If *you* don't treat your core acts like superstars," said Cole, "then how do you expect your listeners to treat them that way?"

Case in point, my wife Gladys and I spent a lot of our time cruising the scene with Slim Man. Without exaggeration, he was stopped over 30

times for chats, pictures, and autographs. As a KIFM artist, Slim Man, in turn, reached out to the listeners. Sometime after the twentieth street encounter from well-wishing fans, Slim turned to me and laughed.

"Why would any celebrity be bothered about this kind of one-on-one?"

Congrats to KIFM's Kelly Cole, Promotion Director Lisa Jackson, and PD Mike Shepard. It was a blast.

* * *

We received lots of comments on last week's special issue. Thanks for



We promised WDCB-Glen Ellyn Asst. PD Erv Jezek that we'd run his photo in the mag if he posed with David "Fathead" Newman. Well, here's Erv! (l-r): Jezek, Newman, and Bruce Oscar, WDCB's afternoon drive host.

SJ&V Spin Trends

1. BONEY JAMES +114
2. PAUL TAYLOR +68
3. ERIC MARIENTHAL +67
4. WARREN HILL +57
5. NELSON RANGELL +53
6. GATO BARBIERI +52

SJ&V Chartbound

- KEIKO MATSUI (Countdown/Unity)
- *TIM WEISBERG (Fahrenheit)
- LEE OSKAR (Zebra)
- DAVE KOZ (Capitol)
- DIRK K (Countdown/Unity)
- GERALD VEASLEY (Heads Up)
- GEORGE DUKE (Warner Bros.)
- *PHILIPPE SAISSE (Verve Forecast)
- *MAD ABOUT YOU SMDTRCK/ ANITA BAKER (Atlantic)
- *REGINA CARTER (Atlantic)
- *SERGIO SALVATORE (N2K Encoded Music)
- Dropped: #44 Alfonzo Blackwell, #47 Michael Paulo, Byron Miller.

Jazz Chartbound

- KENNY GARRETT (Warner Bros.)
- *BILL HOLMAN BAND (JVC Music)
- RANDY WESTON (Verve)
- *RAY BROWN (Telarc Jazz)
- *RICHIE COLE (MusicMasters)
- *SUSANNAH McCORKLE (Concord Jazz)
- RICHIE VITALE (TCB)
- JIM HALL (Telarc Jazz)
- *GRADIE STONE (NIKI)
- *CHARNETT MOFFETT (Evidence)
- Dropped: #38 Chick Corea & Friends, #41 Diane Schuur, #44 Shirley Horn, #45 Jimmy McGriff, #48 Bill Stewart, Jan Leder.

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

the feedback. Unfortunately, our own announcement in the Duke DuBois tribute article was muddled due to the absence of a few verbs and pronouns. What we were *trying* to say was that, starting next year, the GAVIN Jazz National Promotion Person of the Year award category will be called the Duke DuBois Jazz National Promotion Person of the Year

award. Nominee ballots should go out around late October.

* * *

I don't know if it's because of the end of the school year, but we're losing two loyal jazz programmers, both of whom will no doubt be replaced by equally able staffers. Yvonne Anderson is moving on from WNAA-Anderson, S.C. We remember when Yvonne phoned in her jazz playlist for our very first chart in 1988. She had been a valuable reporter and a loyal Seminar attendee ever since. Also departing jazz radio for the straight working world is WUCF-Orlando's Wayne Parkins. Wayne has decided to pursue a business career in the Orlando area. We'll miss his wide-eyed enthusiasm and passion for jazz on the radio. Good luck to the both of you and let us know how you're getting on!

* * *

It's still a wait-and-see situation as to what will happen to the Smooth Jazz

format in Sacramento. As it now stands, the owners of KSSJ, American Radio Systems, were ordered by the Justice Department to sell the station because they owned too many signals in the Sacramento market. As a result, Excell Communications made a deal which eventually landed them three large market Spanish-language stations in Sactown, San Jose, and Portland. KSSJ's dial position will become the strongest Spanish language signal in the area.

KSSJ hasn't yet alerted its listeners about the impending change of format, but rumors say the switch could happen as soon as June 23. We're hoping that perhaps American Radio Systems will reassign the Smooth Jazz format in Sacramento, although we have nothing to base this on. Meanwhile, count on PD Don Langford to eventually resurface someplace. "I'm like a bad penny," said an optimistic Langford. "I'll always show up somewhere."

* * *

We were sad to hear about the

death of Doc Cheatham on Saturday, May 31, at 91 years of age. *Nicholas Payton and Doc Cheatham*, the trumpet duet CD he cut with Payton, just pierced the top five of this week's GAVIN Jazz chart. It's sometimes hard to imagine that legends like Cheatham and saxophonist Benny Carter can still actively blow jazz licks well into their nineties.

In other music news, Arturo Sandoval is having a difficult time with the Immigration and Naturalization Service over his desire to become a U.S. citizen. The trumpet player defected from Cuba in 1990, with the help of Dizzy Gillespie and then-Vice President Dan Quayle. The INS rejected Sandoval's application because he joined Cuba's Communist Party three months before he left. Sandoval claims it was the only way he was able to leave Cuba with his wife and child. N2K's Jazz Central Station (www.jazzcentralstation.com) has set up an online petition on Sandoval's behalf. ●



During a recent Smooth Jazz festival in Northern California, we bumped into several Warner Bros. artists (top row, l-r): Yellowjackets Jimmy Haslip and Bob Mintzer, Marilyn Scott, YJ's Russell Ferrante, Keith Z., and Jeff Golub, currently gigging with Bob James; (front row, l-r): Kent Z. and Warner's Deborah Lewow.

The long-awaited album featuring the NAC tracks "Plenty Lovin'," "Real Love," "Someone Like You" and "Angel of Mercy"

NAC ALBUM ADD DATE: JUNE 12

Produced and arranged by Narada Michael Walden and Steve Winwood
Management: Ron Weisner Entertainment
<http://www.virginrecords.com>
AOL keyword: Virgin Records

Early Airplay at:

- WNWV
- KTWV
- WQCD
- KKSF
- WVAE
- KIFM
- WZJZ

Album at Retail Now!

STEVE WINWOOD JUNCTION SEVEN

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Beth Nielsen Chapman

"Fair Enough"

Her new album: *Sand And Water*



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Gavin Alternative

Static BY MAX TOLKOFF



MARCHING TO VICTORY

You'll have to bear with me, but as Alternative Boot Camp draws near (July 17 in Boston), the military analogies will soon be out of control. At some point, we'll all just up and enlist. I predict you'll all be quite sick of me by the end of July. In the meantime, the Royal Sonesta Hotel is gearing up for our invasion (see what I mean?) of Beantown. By now you will have registered and reserved your hotel room, right? You did do that, didn't you? Don't be "Last Minute Larry" on this. You'll wind up sleeping at a Motel 6 near the airport. Not a pretty picture, I assure you. To prod you on, just take a gander at the agenda we've solidified so far. Keep in mind we are still in construction mode.

Thursday, July 17th
NOON
REGISTRATION OPENS

3 P.M.
STATE OF THE UNION

It's the Summer of 1997, how are we doing? Our kick-off session will be an overview of today's format as seen through the eyes of a GM, a PD, a consultant, a media buyer, a label rep, a researcher, and an image production wizard. Participants include: Oedipus, WBCN; Tom Calderone, Jacobs Media; Jack Isquith, Timebomb Recordings, and others TBA.

4:30 P.M.
RECONNAISSANCE MISSION
Coleman Research will help us figure out who's listening to what and why.

6 P.M.
WHENJAGETIN?
Cocktail Party

Friday, July 18th
10 A.M.

Covert Operations
Back by popular demand, Jacobs Media once again presents videotaped highlights of actual focus groups. New groups, new city. This

time, it's a specific station in the heat of battle. What does the audience think? We cannot reveal the station's identity until the session.

11:30 A.M.
ALTERNATIVE GOES TO WAR, PART 2

The battle with Modern A/C. Who else is sharing our music? The sparks will fly at this session, especially when you find out who's creating them.

BOOT CAMP

1 P.M.
MESS KIT 101 (LUNCH)
Don't worry, there will be a session attached to this meal.

3 P.M.
WHAT ARBITRON KNOWS ABOUT ALTERNATIVE, PART 2
One of the most talked about and heavily attended sessions from last year. Pierre Bouvard, Arbitron GM, is back with new information for us. This is not to be missed.

4:30 P.M.
MUSIC SCHEDULING CHEAT SHEET
Garbage in, garbage out? It's just a computer, dammit. We'll show you how to get the most out of your music scheduling system. Plus, there'll be a contest to see who can program the best music flow over a four-hour airshift.

6 P.M.
THE OFFICIAL GAVIN/REPRISE RECORDS POST-SESSION DECOMPRESSION HAPPY HOUR.
You've had a long day. You've worked hard. You've actually paid attention at all the sessions. Now

it's time to let down whatever hair you have left. Shuttle buses will be waiting to whisk you to Boston's famous Fort Apache Studios for hors d'oeuvres and an open bar while Tanya Donnelly performs songs from her upcoming album. Then, just when you're on the verge of becoming drunk and obnoxious, shuttle buses will whisk you away. All the cool people will be at this exclusive party, so will you.

Saturday, July 19th
10 A.M.

ANATOMY OF A MUSIC MEETING
Last year, Live 105 revealed the inner workings of their programming department and conducted an actual music meeting at Boot Camp. Who will be the brave volunteers this year? Stay tuned.

11:30 A.M.
JUKEBOX JURY: THE BOOT CAMP EDITION
New songs! New panelists! New angst! This past February at the big GAVIN you liked Naked, Abra Moore, and Third Eye Blind. Look what happened to them.

1 P.M.
MESS KIT 102 (LUNCH WITH PERFORMANCES)
First you eat, then you listen. Then you go shopping. The rest of the weekend is yours!

Yes, you get your life back on Saturday afternoon. If there were a Red Socks game, you could go to it, but they're out of town that week. Sorry. This agenda is still being tweaked, so make sure you keep an eye out for our weekly updates.

Questions about registration and hotel rooms should be directed to our Convention Services department at (415) 495-1990 ext. 653.

Remember, it's three days of intense, no BS, no fluff, all meat conventioning.

If you go home with a headache, I'll be very happy. ●

Data

MOST ADDED

ARTIFICIAL JOY CLUB (28)
Sick & Beautiful
(Crunchy/Interscope)
WQBK, KDGE, WPGU, WPBZ, KKND, WXEG, WMAD, WWCD, KLZR, WOXY, KNRK, KTCL, WRXQ, WBZU, KROX, KPNT, KTBZ, KQXR, WIXO, WHTG, WHMP, WDGE, KJEE, WLUM, WEJE, WKRO, WFNX, KWOD

ECHO & BUNNYMEN (19)
I Want To Be There
(When You Come) (London)
WMAD, KNDD, KCHZ, WPBZ, WPGU, WOXY, KNRK, KRZQ, KPNT, WEDG, WBZU, WHTG, WGRD, KJEE, WRLG, KTOZ, KROQ, WOBR, KXPK

BLUES TRAVELER (19)
Carolina Blues (A&M)
WEND, WXEG, CIMX, KACV, KKND, WWCD, WPGU, KLZR, WRXQ, KRZQ, WEDG, KQXR, WHMP, KTEG, WROX, WEJE, WKRO, KXPK, XHRM

MANSUN (18)
Wide open space (Epic)
KMYZ, WMAD, KNDD, WPBZ, WQBK, WRXQ, WQXA, WBZU, KGDE, WEDG, WIXO, WDGE, WBRU, KEDJ, WKRO, WOBR, WXRK, KWOD

SUGAR RAY (14)
Fly (Atlantic)
WMAD, KMYZ, KACV, WPGU, KTCL, WHMP, KTOZ, WLUM, KROQ, WHFS, KEDJ, WOBR, WXRK, KXPK

MOST REQUESTED

BLUR
"Song 2" (Virgin)
MIGHTY MIGHTY BOSSTONES
"The Impression That I Get" (Mercury)
SMASHING PUMPKINS
"The End Is The Beginning Is The End" (Warner Bros.)

REEL BIG FISH
"Sell Out" (Mojo)
SQUIRREL NUT ZIPPERS
"Hell" (Mammoth)

MOST BUH-UZZ
SUPERGRASS
"Cheapskate" (Capitol)
SUMMERCAMP
"Drawer" (Maverick)
MATCHBOX 20
"Push" (Atlantic)
THAT DOG
"Never Say Never" (DGC)
SNEAKER PIMPS
"6 Underground" (Virgin)

MOST LIKELY TO SUCCEED

They're just seedlings, but watch 'em grow.
FIVE-EIGHT
"Stanley" (Velvet)
RADIO IODINE
"Things I Do" (Radiouniverse)
FAITH NO MORE
"Last Cup Of Sorrow" (Slash/Reprise)
SUGAR RAY
"Fly" (Atlantic)
ECHO & THE BUNNYMEN
"I Want To Be There (When You Come)" (London)

radiohead



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radiohead
Produced by Cery Clark

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&
ROBIN**

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Music From & Inspired by the
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BE ON THE LOOKOUT

F.Y.L — Lookout is strictly Alternative.

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

JUNE 9

Archers of Loaf	"Scenic Pastures" (Alias)
Beekeepers	"Lunar" b/w "Do You Behave" (Beggars Banquet)
Buc-O-Nine	"My Town" (TVT)
Darren Price	Under The Flightpath (Nova/Mute)
Fountains of Wayne	"Leave The Biker" (Atlantic)
Greyboy Allstars	A Town Called Earth (Greyboy Records)
v/a	Random: Interpretations of Gary Numan (Beggars)
Banquet)	
Magoo	A-Z And Back Again (Beggars Banquet)
Marzy Playground	"Sex and Candy" (EMI)
Shallow	High Flyin' Kid Stuff (Zero Hour)
Sou Coughing	"Soft Serve" (Warner Bros.)
Ziggy Marley	"People Get Ready" (Elektra)

JUNE 16

The Autumns	Suicide At Strell Park (Risk/Ichiban International)
Agnès Gooch	Blind (Revolution)
Ben Harper	The Will To Live (Virgin)
Catherine Wheel	"Delicious" (Mercury)
Chopper One	Now Playing (Restless)
Clay Harper	East of Easter (Casino/Altered)
Grammatrain	Flying (Forefront)
Jill Sobule	"When The Ship Comes In" (Atlantic)
Johan	Johan (Mojo/SpinART)
Johr Lydon	Psycho's Path (Virgin)
Maypole	"Concrete Shoes" (WORK)
Megadeth	Cryptic Writings (Capitol)
Sea horses	Do It Yourself (Geffen)
Swing Out Sister	Shapes and Patterns (Mercury)
Wall Mink	Colossus (Deep Elm)
Ween	"Mutilated Lips" (Elektra)
Weezer	"Pink Triange" (DGC)
World Party	Egyptology (The Enclave)

JUNE 23

Amateur Lovers	Virgin White Lies (Loose Groove)
Bop Dead	Where Robots Go To Die (Fishhead Records)
Brac	Interiors (Epic)
Del Amitri	Some Other Sucker's Parade (A&M)
Madder Rose	"Hung Up On You" (Atlantic)
Madder Rose	Tragic Magic (Atlantic)
Mansun	Attack of the Grey Lantern (Epic)
Plumb	"Sobering (Don'T Turn Around)" (Silvertone)
Reservoir	"American Tune"/"Back In NYC" 7" (Zero Hour)
Sevendust	"Black" (TVT)
Shoatz Groove	Hipnosis (Roadrunner)
Silverjet	"Kid" (Virgin)
Verbow	Chronicles (550)

JUNE 30

Ambersunshower	Walter T. Smith (Gee Street)
Blues Traveler	Straight On Till Morning (A&M)
Cottonmouth, Texas	Anti-Social Butterfly (Virgin)
Dambuilders	"Burn This Bridge" (Elektra)
Dept. of Crooks	Plan 9 From Las Vegas (Risk/Ichiban Int'l)
Geneva	"Into The Blue" (WORK)
Geraldine Fibbers	Butch (Virgin)
Greg Garing	Alone (Revolution)
Neilson Hubbard	The Slide Project (e pluribus unum)
Radiohead	OK Computer (Capitol)
Super deluxe	#24678 (Revolution)
UB40	Guns In the Ghetto (Virgin)

JULY 7

Dream City Film Club	"Pissboy" b/w "Do Myself harm" (Beggars Banquet)
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JULY 14

Catherine Wheel	Adam and Eve (Mercury)
Geneva	"Into The Blue" (Work)

JULY 21

Chris Whitley	"Weightless" (Work)
Royal Fingerbowl	Royal Fingerbowl (TVT)

JULY 28

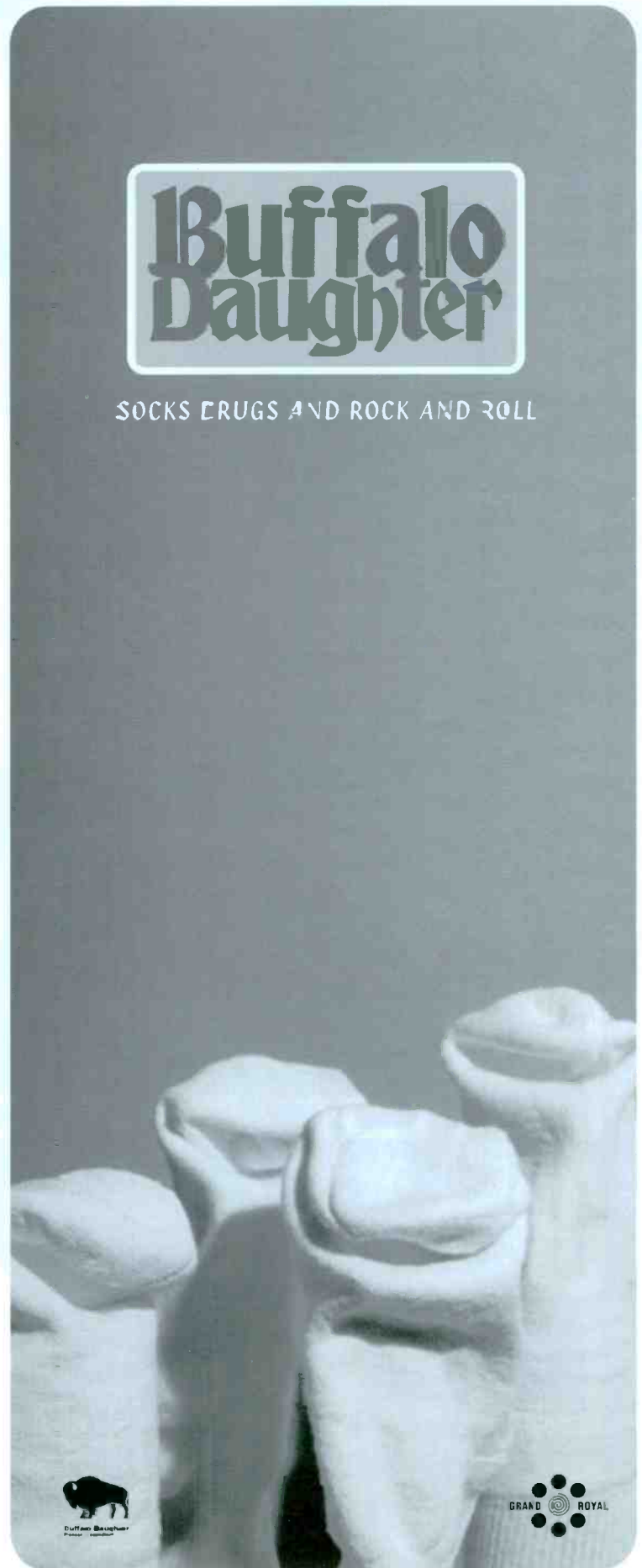
Feeder	"Cement" (Elektra)
Feetain	"Maybe I Will" (Work)
v/a	Reggatta Mondatta: A Reggae Tribute To The Police

(Ark 21)

Reservoir	Pink Machine (Zero Hour)
Shaggy	Midnite Love (Virgin)
Stratium 90	Police Academy (Ark 21)

AUGUST 11

Cellophane	(Virgin)
DJ Swingset & Wally	Dog Leg Left (Ubiquity)
The Fall	The Wonderful Freighting World Of... (Beggars)
Banquet)	
The Fall	This Nations Saving Grace (Beggars Banquet)
The Fall	Bend Sinister (Beggars Banquet)



Buffalo Daughter

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More Alternative on page 24

MOST ADDED**RULE 62 (22)****SINEAD O'CONNOR (16)****ME FIRST & THE GIMMIE****GIMMIES (14)****WEEN (12)****ARNOLD (11)****TOP TIP****SMOG***Red Apple Falls (Drag City)*

Our bummed-out hero Bill Callahan nabs this week's highest debut at number 11. Stations feeling his pain are KCRW, KUCI, KUGS, KWVA, WFDU, and WXDU, among others.

RECORD TO WATCH**VARIOUS ARTISTS***Deep Concentration (Om)*

Comin' with the bad-ass butter beats, Deep Concentration spotlights the DJ as the artist. Taking hip-hop to the next level by stripping it bare of rappers, "keepin' it real," and focusing on what really matters—the music.

ARTIST PROFILE**BUCK-O-NINE****FROM:** San Diego, CA.**LATEST RELEASE:****Twenty-Eight Teeth****LABEL:** TVT**CONTACT:** Anya Feldman**(212) 979-6410****WEBSITE:** www.tvtrecords.com**THEY ARE:** Jon Pebsworth**(Vocals); Jonas Kleiner (Guitar);****Scott Kennerly (Bass); Steve****Bauer (Drums); Tony Currey****(Trumpet); Dan Albert (Trombone);****Craig Yarnold (Saxophone).****HOW IT ALL BEGAN:** "The**band formulated through the****classified ads in the local****newspaper." —Jon****ON BUCK-O-NINE'S MUSIC:****"It's happy energetic honest****music." —Jon****WHAT'S IN A NAME:** "One day**we're all sitting around trying to****scrape together enough money****to buy some beer. We all threw****our money down on the table and****there was only a \$1.09. So we****figured that's all we are worth, a****Buck-O-Nine." —Jon****MAJOR MUSICAL INFLUENCES:****Culture, Steel Pulse, Joe****Jackson, Elvis Costello,****Fishbone, Voodoo Glow Skulls****and Operation Ivy.****ALL-TIME RECORD YOU WORE****OUT:** The Specials, The Specials.**BRUSH WITH GREATNESS:****Trumpet player, Tony Currey,****went to elementary school with****Michael Jackson.****ON THE NEW ALBUM:****"This is the first time that we****really got a chance to sit down,****take our time and experiment****with a lot of different types of****music. What we did with our last****two albums was build a nice****musical foundation for us to go****into Twenty-Eight Teeth." —Jon**

Gavin College

2W LW TW

1	1	1	YO LA TENGO - I Can Hear The Heart Beating As One (Matador)
2	2	2	SLEATER-KINNEY - Dig Me Out (Kill Rock Stars)
4	3	3	FOLK IMPLOSION - Dare to be Surprised (Communion)
—	10	4	VARIOUS ARTISTS - Sacrilege: The Can Remixes (Mute)
3	4	5	CHEMICAL BROTHERS - Dig Your Own Hole (Astralwerks)
5	6	6	BELLE & SEBASTIAN - If You're Feeling Sinister (Enclave)
22	14	7	THE CHARLATANS UK - Tellin' Stories (MCA)
6	7	8	PAPAS FRITAS - Helioself (Minty Fresh)
16	5	9	DR. OCTAGON - Dr. Octagonecologist (Bulk/DreamWorks)
23	12	10	BEN LEE - Something To Remember Me By (Grand Royal)
NEW	11	11	SMOG - Red Apple Falls (Drag City)
17	27	12	VARIOUS ARTISTS - Austin Powers Soundtrack (Hollywood)
24	19	13	SUPERGRASS - In It For The Money (Capitol)
12	9	14	BIS - the new transistor heroes (Grand Royal/Capitol)
14	15	15	SON VOLT - Straightaways (Warner Bros.)
29	20	16	BUCK-O-NINE - Twenty-Eight Teeth (TVT)
—	35	17	FUTURE BIBLE HEROES - Memories of Love (Slow River)
—	39	18	PRIMUS - The Brown Album (Interscope/AG)
7	17	19	DAFT PUNK - Homework (Virgin)
—	36	20	SUMMERCAMP - Summertime EP (Maverick)
47	33	21	BLINK 182 - Dude Ranch (Cargo/MCA)
8	8	22	HELIUM - No Guitars (Matador)
10	11	23	BLUR - Blur (Virgin)
19	26	24	GUS GUS - Polydistortion (4-AD)
15	13	25	PENNYWISE - Full Circle (Epitaph)
27	21	26	MAN OR ASTROMAN? - 1000x (Touch & Go)
11	16	27	THAT DOG - Retreat From The Sun (DGC)
37	25	28	THE LONDON SUEDE - Coming Up (Nude/Columbia)
25	22	29	WE - As Is (Asphodel)
36	41	30	GALAXIE 500 - Copenhagen (Rykodisc)
35	24	31	MARK EITZEL - West (Warner Bros.)
33	18	32	MEAT BEAT MANIFESTO - Original Fire (Interscope)
NEW	33	33	NOTHING PAINTED BLUE - Emotional Discipline (Scat)
13	23	34	THE ORB - Orblivion (Island)
NEW	35	35	SHALLOW - High Flyin' Kid Stuff (Zero Hour)
32	28	36	VOODOO GLOW SKULLS - Baile De Los Locos (Epitaph)
—	44	37	FROGS - Starjob (Scratchie)
—	46	38	VARIOUS ARTISTS - Deep Concentration (Om)
NEW	39	39	THE MUFFS - Happy Birthday To Me (Reprise)
43	45	40	THIRD EYE FOUNDATION - Ghost (Merge)
26	30	41	BETTIE SERVEERT - Dust Bunnies (Matador/Capitol)
NEW	42	42	LAMB - Lamb (Fontana/Mercury)
20	38	43	EDITH FROST - Calling Over Time (Drag City)
39	37	44	THE SEA & CAKE - the fawn (Thrill Jockey)
NEW	45	45	NEGATIVLAND - Truth In Advertising 7" (Eerie Materials)
18	40	46	HALF JAPANESE - Bone Head (Alternative Tentacles)
48	—	47	BETH ORTON - Trailer Park (Dedicated)
42	31	48	SILKWORM - Developer (Matador)
9	32	49	PALACE MUSIC - Lost Blues And Other Songs (Drag City)
NEW	50	50	BRAINIAC - Electro-Shock for President (Touch & Go)

Inside College

BY MATT BROWN
& VINNIE ESPARZA

New York, New York

Off we go to the Big Apple to attend that fine yearly tradition known as the **McGathy Bash**. It's our first time, so we're not really sure what to expect. Maybe a good game of Yahtzee or two.

We leave you with news & reviews.

Robin Connell is the new mack at **WUNH**...**Kelly Corcoran** is runnin' game at **KJHK**...**Jake Anderson** plays A Flock of Seagulls at **KUCI**...and **Ian "Movin' on up" Fitzpatrick** has a gambling room set up at **WUNH**. **Chris Coles**, formerly of **MCA Promotions** is a champ and can be reached at (818) 756-5596.

Adds for June 9/10: **Coolbone** (Hollywood), **Yatsura** (Primary), **Slipstream** (Primary), **Violent Green** (Up), **Wu-Tang Clan** (Loud), **Bush Tetras** (Tim/Kerr-Mercury), **Cruel Timothy** (Pandemonium), **Tube Top** (Laundry Room), **Jack Drag** (Hep Cat), **Black Fork** (Lookout!), **Ween** (Elektra).

College Picks

THE GREYBOY ALLSTARS A Town Called Earth (Greyboy Records)

Formed in 1993, this quintet has come to be recognized worldwide as one of the most solid soul-jazz ensembles around. Not afraid to use plenty of wah-wah guitar, electric piano, big booty bass, fatback drums, and honking sax, these San Diego heroes are funkier than your bathroom after a rib and link dinner. Don't be surprised if your indie rock ass starts moving in ways you never dreamed imaginable. Uptempo numbers include "Turnip's Big Move" (given a high Jukebox Jury rating in February) and "Toys R Us," while mellowness prevails on the tasty "Planet of the Superkids." For you "out there" weirdo types, check out the 15 minute title track, reminiscent of the funky, out to lunch Strata East label sound. The cool "December's Bicycle" would fit great in a foreign spy film. Contact Bernadette at GBR, (619) 236-9130, for your soul injection. —VINNIE

College Crew: MATT BROWN and VINNIE ESPARZA

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

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

BOOT CAMP WAKE-UP CALL

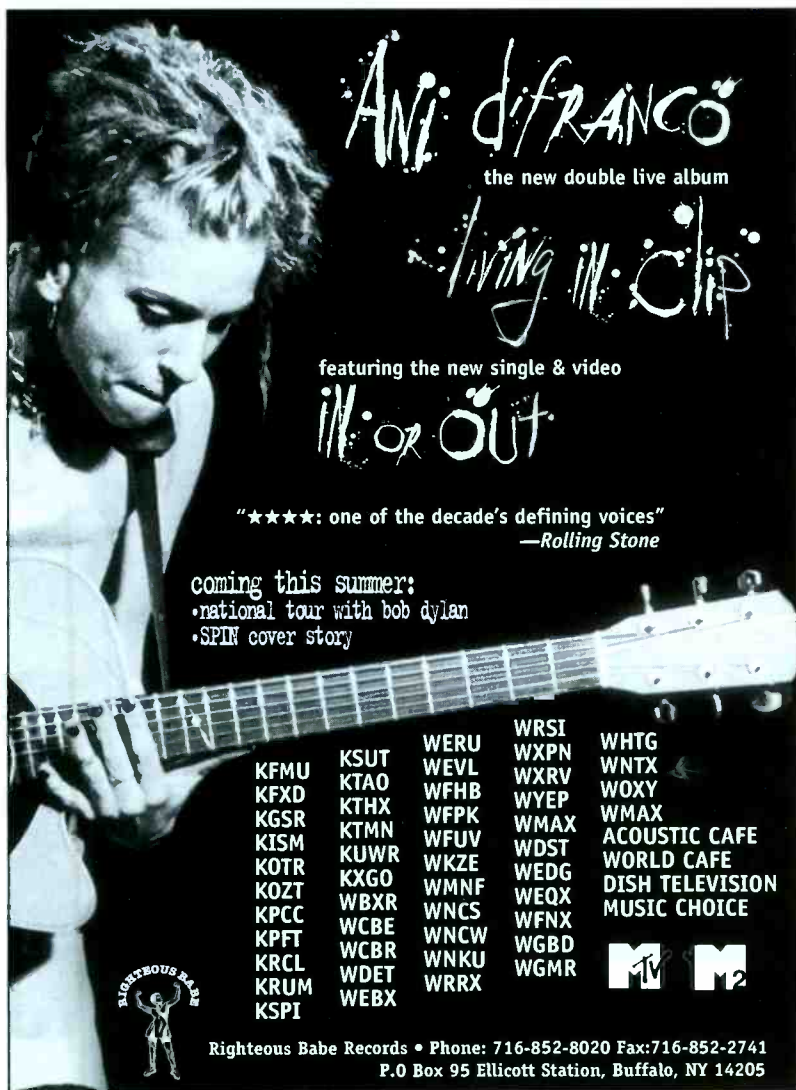
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KOTR	KUWR	WFUV	WMAX	ACOUSTIC CAFE
KOZT	KXGO	WKZE	WDST	WORLD CAFE
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KPFT	WCBE	WNCN	WEQX	MUSIC CHOICE
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MXPX
Life in General
(Tooth & Nail)

So, you're not buying into all the electronic hype. You wanna stand firm, remain true to your crunching guitars and unbridled, youth-inclined angst and energy, right? Well then, MXPX is right up your alley. You ain't heard of 'em? Well, a bevy of Alt stalwarts are already spinnin' this Bremerton, Washington trio's debut slab. The Flash, KJEE, CIMX, KTCL, KEDJ, KROQ, and KNDD are but a few who are feeling the pull of the group's chosen single, "Chick Magnet"—and with good reason. It's a finger snapping, wop-bop-a-loo-bop ditty, brimming with bubbly bass and a super-charged, neo-rockabilly bounce; it's infectious and

bubblicious in an amped-up sort of happy pop way. But wait, there's more to choose from. Check out "My Mom Still Cleans My Room," a jammy that's aimed at anyone still livin' at home. Filled with rip shard guitar, high impact rhythms, and impassioned vocals, it brings to mind Hüsker Dü's late '80s anthem "You Can Live at Home." And there's "Destroyed By You," which wraps a 'na-na-na-na-na' vocal hook in a blazingly catchy, hard guitar workout. If ya like your guitars up front, surrounded by the sound of more guitars—crashing, pounding, and railing ahead full throttle like a runaway train—intmixed with gentle-yet-hard vocals, then you need to experience *Life in General*. —SPENCE D.



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KRZQ	WJSE	WGRD	WDOX
WEJE	WGBD	KFGX	WPGU
WEDG	WJPZ	WGRG	WNVE
WTGZ	WKRO	WXSX	KBRS

KQRX KHLR KHTY

The first single from

clumsy

The New Album.

Produced by Arnold Lanni.

Management: Eric Lawrence & Robert Lanni for Coalition Entertainment Management

<http://www.ourladypeace.com>

COLUMBIA

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MOST ADDED

- JAMES TAYLOR (54)**
- SWING OUT SISTER (49)**
- LeANN RIMES (26)**
- PAUL McCARTNEY (20)**
- DEL AMITRI (18)**

TOP TIP

SWING OUT SISTER
"Somewhere In The World"
(Mercury/Pure)
 Spectacular first week for the Swingers. Forty-nine out of the box including KWAV, KQXT, WFMK, WLTE, WLIF, WDEF, KTDY, and WWWM.

RECORD TO WATCH

DEL AMITRI
"Not Where It's At"
(A&M)
 Eighteen adds this week including WBMX, KOSO, KKRB, WFPS, KQMX, WZDQ, and KKOR.

Gavin A/C

Adult Contemporary

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	BOB CARLISLE - Butterfly Kisses (DMG)	7	229	9	6332	+558	118	67	34	10
2	SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	20	215	6	6133	+292	125	41	34	13
3	CHICAGO - Here In My Heart (Reprise)	10	193	1	4960	+194	89	51	44	9
4	BEE GEES - Alone (Polydor/A&M)	12	184	6	4460	+293	82	43	34	19
5	HANSON - MMMBop (Mercury)	12	151	4	4452	+508	95	35	15	5
6	JEWEL - You Were Meant For Me (Atlantic)	32	151	1	4227	-74	80	34	24	11
7	PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	19	142	1	3817	-631	72	34	25	10
8	TONI BRAXTON - I Don't Want To (LaFace/Arista)	14	158	4	3651	+71	59	42	33	21
9	THE WALLFLOWERS - One Headlight (Interscope)	22	110	0	3422	-213	74	17	9	10
10	SAVAGE GARDEN - I Want You (Columbia/CRG)	22	114	0	3403	-242	72	23	15	3
11	MICHAEL BOLTON - Go The Distance (Columbia/CRG)	7	154	6	3185	+427	41	44	41	23
12	MONICA - For You I Will (Warner Sunset/Atlantic)	12	145	12	3102	+326	48	31	33	28
13	BLESSID UNION OF SOULS - I Wanna Be There (EMI)	8	141	10	3082	+388	45	42	29	19
14	PETER CETERA - Do You Love Me That Much (River North)	8	139	4	2886	+338	40	37	36	23
15	DUNCAN SHEIK - Barely Breathing (Atlantic)	30	99	0	2855	+31	55	17	17	10
16	RICHARD MARX - Until I Find You Again (Capitol)	17	126	1	2691	-547	26	43	38	18
17	SHERYL CROW - A Change Would Do You Good (A&M)	6	130	15	2612	+632	22	46	44	11
18	KYLE VINCENT - Wake Me Up (Carport/Hollywood)	12	128	12	2596	+273	26	41	42	17
19	DAVE MATTHEWS BAND - Crash Into Me (RCA)	31	105	3	2593	+27	42	27	29	4
20	PAUL CARRACK - For Once In Our Lives (ARK 21)	4	142	10	2523	+492	20	40	41	33
21	BRUCE SPRINGSTEEN - Secret Garden (Columbia/CRG)	14	117	0	2378	-913	28	27	34	26
22	SISTER HAZEL - All For You (Universal)	8	87	5	2186	+297	37	20	22	8
23	STYX - Paradise (CMC International)	5	128	11	2177	+363	15	31	40	39
24	PAUL McCARTNEY - The World Tonight (Capitol)	4	123	20	2101	+570	13	28	49	27
25	BRYAN ADAMS - I'll Always Be Right There (A&M)	19	96	0	1977	-175	21	24	34	17
26	MICHAEL LEARNS TO ROCK - Someday (Cleveland International)	15	98	4	1924	+81	22	24	33	17
27	SHERYL CROW - Everyday Is A Winding Road (A&M)	21	67	0	1809	-63	35	9	14	9
28	SPICE GIRLS - Say You'll Be There (Virgin)	9	72	2	1780	+189	31	17	13	9
29	B.E. TAYLOR - This Time (Chrishae)	19	92	2	1708	+17	15	21	34	21
30	JIM BRICKMAN - Picture This (Windham Hill)	7	105	2	1650	+134	8	19	41	31
31	JAMES TAYLOR - Little More Time With You (Columbia/CRG)	3	120	54	1627	NEW	1	19	44	45
32	JON BON JOVI - Midnight In Chelsea (Mercury)	4	95	13	1611	NEW	9	24	36	22
33	U2 - Staring At The Sun (Island)	14	69	0	1516	-839	21	21	19	7
34	THE VERVE PIPE - The Freshmen (RCA)	8	68	9	1481	NEW	18	22	17	8
35	NO DOUBT - Don't Speak (Trauma/Interscope)	34	58	0	1440	-235	24	11	15	8
36	RENEGADE BLUE - Who's Your Lover Now? (Magnet)	21	77	5	1437	+122	15	21	23	14
37	JON SECADA - Too Late Too Soon (SBK/EMI)	20	76	1	1365	-524	10	18	27	19
38	KENNY LOGGINS - For The First Time (Columbia/CRG)	27	68	0	1295	-83	14	15	23	15
39	BRIAN HOWE - Touch (Touchwood)	13	65	2	1274	NEW	12	16	30	7
40	BARRY MANILOW - I'd Really Love To See You Tonight (Arista)	16	69	0	1248	-651	14	11	28	15

Chartbound

	Reports	Adds	SPINS	TREND
KATHY TROCCOLI - "He'll Never Leave Me" (Reunion/Jive)	69	13	972	+273
MAC CHARLES - "The Last" (FT)	66	8	1067	+140
TINA TURNER - "On Silent Wings" (Virgin)	59	2	908	+70

Total Reports This Week: XXX Last Week: XXX
 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

Inside A/C



BY RON FELL

Who's On What?

Here's the latest on **Bob Carlisle's** "Butterfly Kisses," which is just this week taking the top slot on the chart. Ninety-one percent of the format is playing it, and spins are now well above 6,300 spins per week. Sixteen GAVIN A/C stations, **WVNC, KZLT, WKWK, WWNK, 102ZOO, KAKQ, WJLK, WLMX, KMXC, KVIC, WRZQ, KDEC, WBLI, WBXX** and **WMJQ**, report playing it an average of six times per 24 hours.

Doug Daniels and **WKWK**-Wheeling, West Virginia are not only among the leaders in spins-per-week, but the station also proudly played the track last October until March.



The looming cover battle between **LeAnn Rimes** and **Trisha Yearwood** on "How Do I Live" is at the moment leaning in Rimes' favor with a 35 to 10 station lead. Three stations, **KNTI, KIKO** and **KOKO**, report play on both.

A/C's Number One Most Added, **James Taylor's** "Little More Time With You," is off to a brilliant start thanks to a huge 1,627 spins in two weeks.

WEDDING BELLS

Congratulations to EMI's **Etoile Shapiro**, who's marrying **Marc Zisselman** on Saturday, June 7. The couple will then sail through a honeymoon in the islands of Tahiti. ●

Hungry?

Boney James



Sweet Thing

PRODUCED BY PAUL BROWN AND BONEY JAMES.

GOING FOR ADDS JUNE 9TH.

FEATURING
"I STILL DREAM" WITH VOCALS BY AL JARREAU.

Management: Howard Lowell, Shooting Stars Media Consultants

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A/C Up & Coming

Reports Adds SPINS TRENDS

54	3	782	+51	ANDI HARRISON - Spoke In The Wheel (Nosirrah/Coast)
52	7	912	+106	OMC - How Bizarre (Mercury)
52	12	722	+248	FIVESTONES - Turn The Radio Up (Midnight Fantasy)
50	8	932	+226	AZ YET - Hard To Say I'm Sorry (LaFace/Arista)
50	10	882	+254	COUNTING CROWS - Daylight Fading (DGC)
48	8	599	+145	MARY BLACK - One And Only (Gifhorse/Curb)
46	49	514	+514 *	SWING OUT SISTER - Somewhere In The World (Mercury/Pure)
47	13	569	+195	MARY GRIFFIN - Just No Other Way (To Love Me) (Curb)
44	11	614	+232	WHITNEY HOUSTON - My Heart Is Calling (Arista)
43	6	603	+78	JAMIE & THE JURY - Holdin' On To Someone Else (Rocktopia)
42	9	825	+247	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG)
36	7	697	+127	MEREDITH BROOKS - Bitch (Capitol)
35	26	345	+272 *	LEANN RIMES - How Do I Live (MCG/Curb)
34	5	454	+142	BILLY VERA & THE BEATERS - La-La For What's Her Name (Pool Party)
33	4	397	+90	DAVID GROW - After The Pain (Back Nine Records)
33	16	356	+190	ALAN PARSONS - So Far Away (River North)
31	2	425	-7	BRUCE COCKBURN - Night Train (Rykodisc)
30	1	592	+99	INDIGO GIRLS - Shame On You (Epic)
30	7	590	+124	ROBYN - Do You Know (What It Takes) (RCA)
30	8	345	+77	SAMANTHA SIVA - Rain (Genie Entertainment)
28	7	280	+107	LINDA EDER - Something To Believe In (Atlantic)
25	2	300	+43	SUE BRENNER - It's Not Enough (Coast)
25	8	323	+117	SUPERTRAMP - You Win, I Lose (Oxygen/Silver Cab)
23	3	369	+80	DEPECHE MODE - It's No Good (Mute/Reprise)
23	7	394	+190	BAByFACE - How Come, How Long (Epic)
22	5	258	+83	DOC CASTLE - The Following Fifty Years (Coast)
21	4	307	+94	STEVE WINWOOD - Spy In The House Of Love (Virgin)
20	2	254	+40	HARRISON LAMB - Winds Of Change (MAH Records)
20	12	239	+151 *	PAT BENATAR - Strawberry Wine (Life Is Sweet) (CMC International)
17	8	253	+156 *	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)
16	11	169	+102 *	10,000 MANIACS - More Than This (Geffen)
16	15	181	+181 *	TAJ MAHAL - Mr. Pitiiful (High Street)
13	1	222	+21	NO DOUBT - Sunday Morning (Trauma/Interscope)
13	11	134	+120 *	KIPPI BRANNON - Daddy's Little Girl (Curb/Universal)
12	5	146	+56 *	MOODSWINGS - Together As One (Luminous) (Arista)
11	1	175	+13 *	AEROSMITH - Hole In My Soul (Columbia/CRG)
10	9	110	+103 *	TRISHA YEARWOOD - How Do I Live (MCA)
10	2	100	+45 *	KIM RICHEY - I Know (Mercury)

Dropped Celine Dion (All), McNight & King, Joose, INXS, White Town, Zucchero, Grover Washinton Jr., Tori Amos, Toad the Wet Sprocket.

S/P/W

SPINS PER WEEK PER STATION

THE WALLFLOWERS - One Headlight (Interscope)	31.11
SAVAGE GARDEN - I Want You (Columbia/CRG)	29.85
HANSON - MMMBop (Mercury)	29.48
DUNCAN SHEIK - Barely Breathing (Atlantic)	28.84
SHAWN COLVIN - Sunny Came Home (Columbia/CRG)	28.53
JEWEL - You Were Meant For Me (Atlantic)	27.99
BOB CARLISLE - Butterfly Kisses (DMG)	27.65
SHERYL CROW - Everyday Is A Winding Road (A&M)	27.00
PAULA COLE - Where Have All The Cowboys Gone (Warner Bros.)	26.88

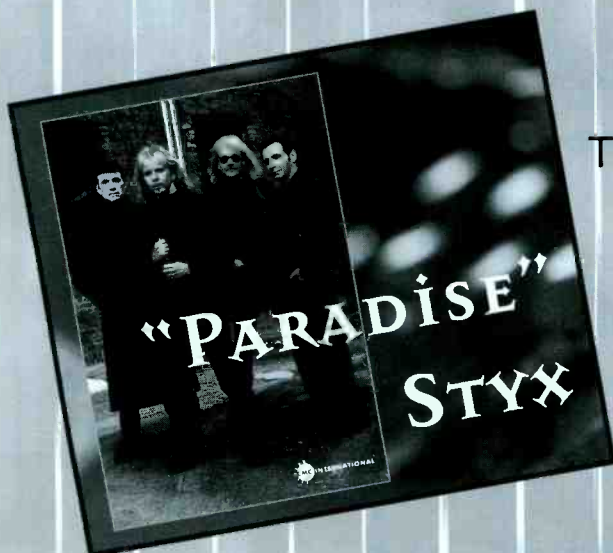
Listed above are the top ranked singles based on the division of each song's total stations into its total spins.

SPINCREASES

RANKED INCREASE IN TOTAL SPINS

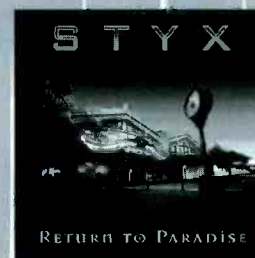
JAMES TAYLOR - Little More Time With You (Columbia/CRG)	866
SHERYL CROW - A Change Would Do You Good (A&M)	632
PAUL McCARTNEY - The World Tonight (Capitol)	570
BOB CARLISLE - Butterfly Kisses (DMG)	558
SWING OUT SISTER - Somewhere In The World (Mercury/Pure)	514
HANSON - MMMBop (Mercury)	508
PAUL CARRACK - For Once In Our Lives (ARK 21)	492
JON BON JOVI - Midnight In Chelsea (Mercury)	438
MICHAEL BOLTON - Go The Distance (Columbia/CRG)	427
BLESSID UNION OF SOULS - I Wanna Be There (EMI)	388
STYX - Paradise (CMC International)	363

"Paradise"...Spin It And Watch The Phones Light Up!



"PARADISE"

The Track You've Been waiting For From
The Long-Awaited Double Album,
"Return To Paradise"



STYX With Special Guest PAT BENATAR

On Tour Coast To Coast Now Through August 3!



A photograph of Michael English sitting on the ground. He has long, wavy brown hair and a goatee. He is wearing a white t-shirt and light blue denim jeans with a large tear on the right knee. He is holding a black motorcycle helmet in his hands. The background is a plain, light-colored wall.

michael
ENGLISH

"WHY DIDN'T I?"

Look for Michael English on the ABC network show "Caryl & Marilyn"

WHY
DON'T
YOU...

PRODUCED BY PETER BUNETTA &
RICK CHUDAKOFF FOR RIPE PRODUCTIONS
MIXED BY DAVID THOENER

CURB
RECORDS

A/C Picks

NATALIE COLE
"A Smile Like Yours"
 (Elektra/EEG)

I'd expect nothing less than a Number One ballad from the combined talents of Natalie Cole, songwriter Diane Warren, and producers Walter Afanasieff and David Foster. As a stand-alone single, phones would be ringing. It's the theme from the forthcoming romantic comedy *A Smile Like Yours*, starring Greg Kinnear, Joan Cusack, and Lauren Holly, so this wonderful song and this predictably entertaining film will

undoubtedly benefit each other.

ART GARFUNKEL
"Daydream" (Sony/Columbia)

John Sebastian and Lovin' Spoonful's 1969 hit is the latest Art Garfunkel resurrection. It's a featured track on his new album, *Songs From a Parent to a Child*, on which Garfunkel, the father of a six-year old, celebrates parenthood, and fatherhood specifically. Check out John Sebastian on guitar and harmonica.

JAMIE WALTERS
"I'd Do Anything for You"
 (Atlantic/AG)

The guy who brought us "How Do You Talk to an Angel?" and "Hold

On," is back. This one's a power ballad with a slight musical edge, and features the vows of a man in love with the concept of commitment.

BONEY JAMES feat. AL JARREAU
"I Still Dream" (Warner Bros.)

James and Jarreau prove once again that the sax and a voice can make a very complimentary coupling. This sweetly sad song about a long-over love affair has a sultry urban cool to it, thanks to Boney and Al's passion for perfection.

AMANDA MARSHALL
"Let It Rain" (Epic)

Not exactly "Singin' in the Rain," but

this latest Amanda Marshall single does call for the skies to open up. It's almost as if she feels she deserves it. Marshall's bold vocals are clear and powerful.



QUESTION :

What do
RENEGADE BLUE
BILLY VERA
JAMIE & THE JURY
MAC CHARLES
&
TAJ MAHAL
have in common?

NATIONAL
RECORD
PROMOTION


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Larry Weir Masika Swain


JIM BRICKMAN
"PICTURE THIS"
THE NEW SINGLE

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 -Bobby Irwin
 KLSY, Seattle

"Always a great hook, always a melody with passion. Our listeners always respond to Brickman."
 -Scott Taylor
 KOSI, Denver

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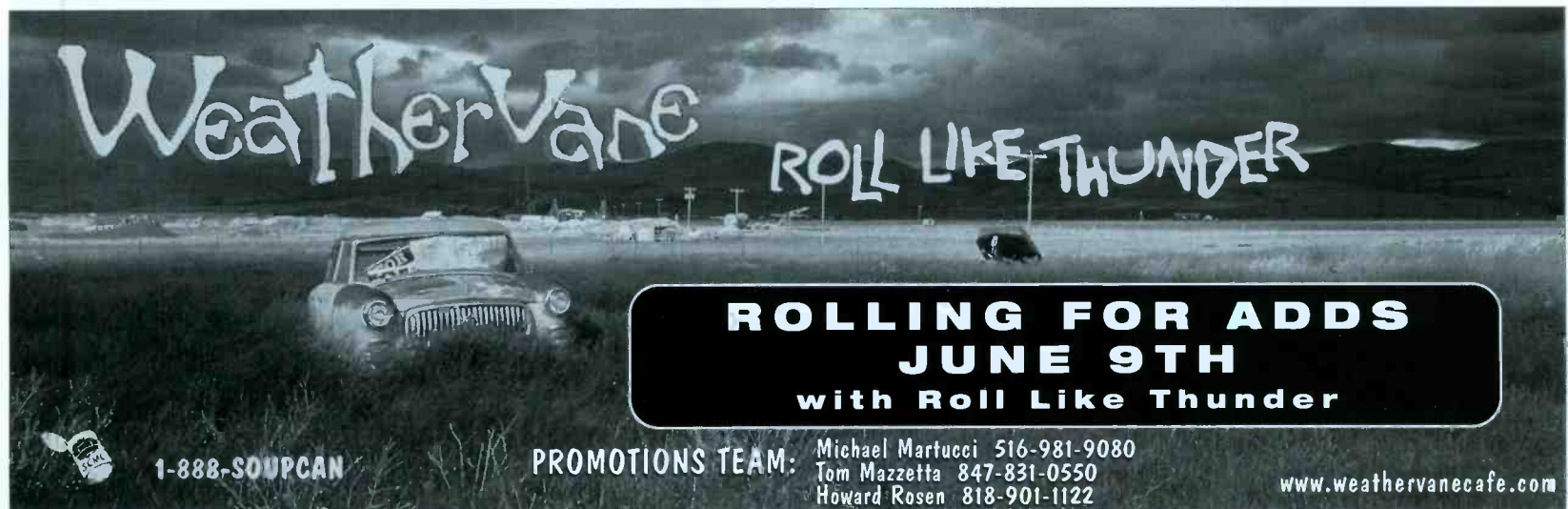
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WeatherVane **ROLL LIKE THUNDER**

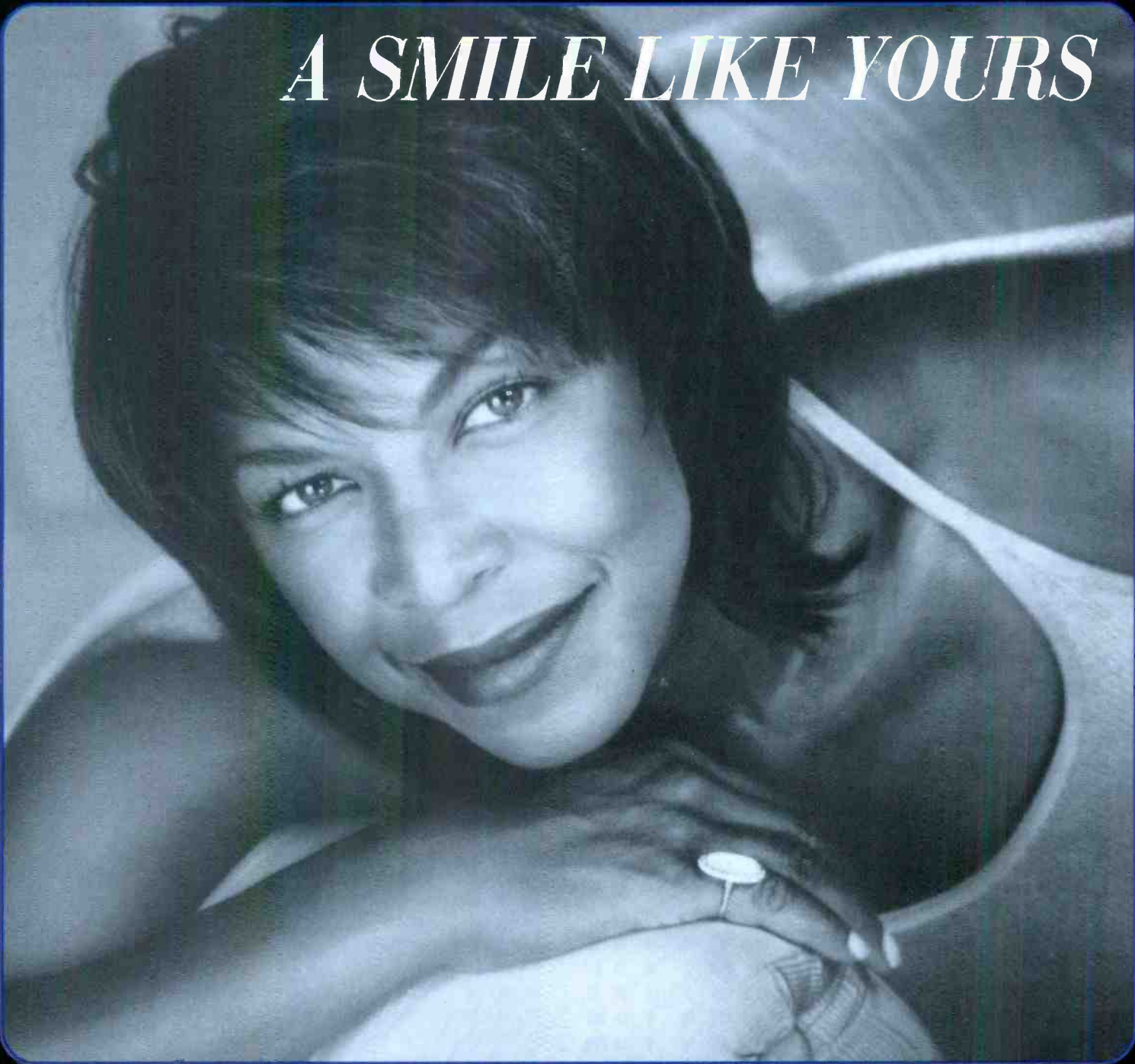
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NATALIE COLE

A SMILE LIKE YOURS



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THE PREMIERE SINGLE FROM THE ORIGINAL SOUNDTRACK ALBUM
TO THE RYSHER ENTERTAINMENT FILM *A SMILE LIKE YOURS*.

Written by Diane Warren ■ Produced and arranged by Walter Afanasieff ■ Co-produced by David Foster for Chartmaker Inc.
courtesy of Sony Music Corporation ■ courtesy of Atlantic Recording Corporation

Greg Kinnear Lauren Holly

A Smile Like Yours

ALBUM IN STORES AUGUST 5
FILM OPENS NATIONWIDE AUGUST 15

Management: Dan Cleary Management Associates On Elektra compact discs and cassettes www.elektra.com

www.americanradiohistory.com

MOST ADDED

**CLINT BLACK &
MARTINA McBRIDE (119)
JOHN MICHAEL MONTGOMERY (101)
TOBY KEITH (75)
TRISHA YEARWOOD (68)
COLLIN RAYE (67)**

TOP REQUESTS

**TIM McGRAW
ALAN JACKSON
GEORGE STRAIT
RAYBON BROTHERS
REBA McENTIRE**

RECORD TO WATCH

TOBY KEITH
"We Were In Love"
(Mercury)
Mercury's slogan has been, "He sings the Sh** out of this power ballad" and they're right. This is a new more mature sound for Toby that should propell him to the next level of success that he deserves.

Gavin Country

LW	TW		W	R	Adds	H	M	L
4	1	TIM McGRAW - It's Your Love (Curb)	6	208	0	202	6	0
3	2	VINCE GILL - A Little More Love (MCA)	12	208	0	194	10	4
2	3	ALAN JACKSON - Who's Cheatin' Who (Arista)	10	194	0	189	4	1
10	4	REBA McENTIRE - I'd Rather Ride Around With You (MCA)	7	208	0	130	75	3
8	5	TANYA TUCKER - Little Things (Capitol Nashville)	17	205	0	138	61	6
12	6	TY HERNDON - Loved Too Much (Epic)	12	205	1	126	76	3
9	7	DEANA CARTER - Count Me In (Capitol Nashville)	12	208	0	116	84	8
6	8	BROOKS AND DUNN - Why Would I Say Goodbye (Arista)	13	185	1	165	18	2
11	9	MARK CHESNUTT - Let It Rain (Decca)	12	206	0	97	98	11
14	10	TRACE ADKINS - I Left Something Turned On... (Capitol Nashville)	8	208	1	78	111	19
13	11	PAM TILLIS - All The Good Ones Are... (Arista)	8	208	0	70	119	19
15	12	RICK TREVINO - I Only Get This Way With You (Columbia/CRG)	13	205	0	49	128	28
16	13	PATTY LOVELESS - The Trouble With The Truth (Epic)	8	203	2	43	132	28
17	14	JOHN BERRY - I Will, If You Will (Capitol Nashville)	9	202	2	47	112	43
18	15	LONESTAR - Come Cryin' To Me (BNA Records)	7	200	2	31	133	36
24	16	GEORGE STRAIT - Carrying Your Love With Me (MCA)	3	202	17	20	134	48
5	17	LEANN RIMES - The Light In Your Eyes (MCG/Curb)	13	148	0	121	24	3
21	18	CLAY WALKER - One, Two, I Love You (Giant)	7	193	2	18	125	50
20	19	TRAVIS TRITT - She's Goin' Home With Me (Warner Bros.)	10	189	2	22	118	49
22	20	TRACY BYRD - Don't Love Make A Diamond Shine (MCA)	6	198	6	16	107	75
1	21	KEVIN SHARP - She's Sure Taking It Well (Asylum)	17	138	0	116	14	8
25	22	MICHAEL PETERSON - Drink, Swear, Steal, And Lie (Reprise)	5	199	7	6	105	88
23	23	RICOCHET - He Left A Lot To Be Desired (Columbia/CRG)	7	195	4	5	105	85
36	24	TRACY LAWRENCE - How A Cowgirl Says Goodbye (Atlantic)	2	191	47	1	81	109
26	25	LEE ROY PARNELL - Lucky Me, Lucky You (Career)	8	173	5	7	93	73
27	26	GARY ALLAN - From Where I'm Sittin' (Decca)	9	173	6	4	84	85
31	27	MARK WILLS - Places I've Never Been (Mercury)	17	125	8	55	53	17
32	28	KENNY CHESNEY - She's Got It All (BNA Records)	4	177	23	0	57	120
30	29	SAMMY KERSHAW - Fit To Be Tied Down (Mercury)	10	165	15	3	73	89
29	30	JAMES BONAMY - The Swing (Epic)	10	159	6	4	74	81
34	31	SONS OF THE DESERT - Whatever Comes First (Epic)	16	131	9	17	68	46
33	32	RIVER ROAD - I Broke It, I'll Fix It (Capitol Nashville)	6	157	15	1	56	100
37	33	DAVID KERSH - Day In, Day Out (Curb)	4	156	18	1	46	109
35	34	TERRI CLARK - Just The Same (Mercury)	5	161	13	0	39	122
38	35	NEAL McCOY - The Shake (Atlantic)	4	139	11	1	64	74
N	36	MARTINA McBRIDE & CLINT BLACK - Still Holdin' On (RCA)	2	150	119	1	31	118
41	37	SHERRIE AUSTIN - Lucky In Love (Arista)	4	133	17	0	26	107
19	38	BRYAN WHITE - Sittin' On Go (Asylum)	15	82	1	56	15	11
44	39	RAYBON BROTHERS - Butterfly Kisses (MCA)	3	111	26	4	34	73
40	40	BIG HOUSE - You Ain't Lonely Yet (MCA)	4	112	6	0	35	77
42	41	LILA McCANN - Down Came A Blackbird (Asylum)	5	111	13	1	32	78
N	42	TRISHA YEARWOOD - How Do I Live (MCA)	2	111	68	0	11	100
7	43	MINDY McCREADY - A Girl's Gotta Do What A... (BNA Records)	16	76	0	50	13	13
N	44	JOHN MICHAEL MONTGOMERY - How Was I To Know (Atlantic)	1	102	101	0	11	91
N	45	COLLIN RAYE - What The Heart Wants (Epic)	2	102	67	0	9	93
39	46	SKIP EWING - Mary Go Round (Word Nashville)	8	86	1	0	41	45
45	47	JEFF WOOD - You Call That A Mountain (Imprint)	3	88	10	0	23	65
N	48	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	2	94	63	0	7	87
50	49	BILLY YATES - Flowers (Almo Sounds)	3	88	23	1	9	78
N	50	THE BUFFALO CLUB - Nothing Less Than... (Rising Tide)	2	85	44	0	5	80

Total Reports This Week 208 Last Week 199

Inside Country BY JAMIE MATTESON



Welcome to the Family

GAVIN welcomes the following radio stations as GO reporters:

KBOE

Highway 63 North, Oskaloosa, Iowa 52577
(515)-673-3493 (Office)
(515)-673-3495 (Fax)
PD: John Jacobs; MD: Scott Ewing
Correspondent: Scott Ewing
Music Call Times: Tuesday 9 a.m.-4 p.m. CT

KKRV

32 North Mission 2nd Floor
Wenatchee, Washington 98801
(509)-663-5186 (Office)
(509)-663-8879 (Fax)
OM: Randy Brooks; MD: Robin Taylor
Correspondent: Robin Taylor
Music Call Times: Monday 3 p.m.-5 p.m. PT

WIAI

4 North Vermilion St., Danville, IL 61832
(217)-443-5500 (Office)
(217)-443-6308 (Fax)
PD: Mike Casey; MD: Jude Maxwell
Correspondent: Jude Maxwell
Music Call Times: Monday-Friday 10 a.m.-2 p.m. CT

KCIL

120 Prevost Drive, Houma, Louisiana 70364
(504)-851-1020 (Office)
(504)-872-4403 (Fax)
PD: Michael Stone; MD: Cadillac Jack
Correspondent: Cadillac Jack
Music Call Times: Monday-Friday 12 noon-2 p.m. CT

WMTM

WMTM Road, Moultrie, Georgia 31768
(912)-985-1300 (Office)
(912)-890-0905 (Fax)
PD/MD: Ray Fisher
Correspondent: Ray Fisher
Music Call Times: Thursday 9 a.m.-1 p.m. ET

KXBB

2414 Casement Road
Manhattan, Kansas 66502
(913)-776-1350 (Office)
(913)-539-1000 (Fax)
PD: Hoss Michaels; MD: Luke Jensen
Correspondent: Luke Jensen
Music Call Times: Monday-Friday 1 p.m.-3 p.m.

WZBB

10899 Virginia Avenue
Bassett, Virginia 24055
(540)-629-7999 (Office)
(540)-629-8399 (Fax)
PD: Donny Brook; APD: Scott Martin
Correspondent: Scott Martin & Donny Brook
Music Call Times: Thursday 11 a.m.-1 p.m. ET

WAGI

340 Providence Road
Gaffney, South Carolina 29342
(864)-489-9066 (Office)
(864)-489-9069 (Fax)
PD: Dennis Fowler; MD: Paul Foster
Correspondent: Paul Foster
Music Call Times: Tuesday & Wednesday 10:30 a.m.-12 noon

WDDD (Dual Reporter)

1822 North Court Street
Marion, Illinois 62959
(618)-997-8123 (Office)
(618)-993-2319 (Fax)
PD: Jon Prell; MD: Tracy McSherry
Correspondent: Tracy McSherry
Music Call Times: Wednesday 8:30 a.m.-9:45 a.m. and 2 p.m.-3 p.m.

KFAV

Highway 47 North
Warrenton, Missouri 63383
(314)-456-3311 (Office)
(314)-456-8767 (Fax)
PD/MD: Mike Thomas
Correspondent: Mike Thomas
Music Call Times: Monday-Friday 1:15 p.m.- 2:15 p.m.

KIZN

7272 Potomac, Boise, Idaho 83704
(208)-378-9200 (Office)
(208)-375-2707 (Fax)
PD/MD: Rich Summers
Correspondent: Rich Summers
Music Call Times: Wednesday-Thursday 10 a.m.-2 p.m. PT

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Beckley, West Virginia 25801
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Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.

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

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

the rules

Rule #1

Everything coming out of Nashville sounds the same.

Rule #2

Never add a new artist out of the box.

Rule #3

Country artists never get a second chance.

Rule #4

You can't break a new act with a ballad.

Rule #5

Do NOT add anything June 9th!



**Greg
Holland** is the
EXCEPTION
to the rule

Going for Adds June 9th

Produced by: Don Cook

Management: William N. Carter Career Management



Asylum Records © 1997 Elektra Entertainment Group,
a division of Warner Communications Inc., a Time Warner Company.

Up & Coming

Reports	Adds	Weeks	
75	75	1	* TOBY KEITH - We Were In Love (Mercury)
62	2	5	RICH MCCREADY - That Just About Covers It (Magnatone)
62	8	3	THRASHER SHIVER - Between The Stones And Jones (Asylum)
6	7	4	GENE WATSON - No Goodbyes (Step One)
5E	4	4	DERYL DODD - Movin' Out To The Country (Columbia/CRG)
5E	6	3	EMILIO - She Gives (Capitol Nashville)
4E	12	2	JEFF CARSON - Butterfly Kisses (MCG/Curb)
44	11	2	BOB CARLISLE - Butterfly Kisses (DMG)
43	35	1	* LEANN RIMES - How Do I Live (MCG/Curb)
42	2	5	BAILLIE AND THE BOYS - God's Honest Truth (Intersound)
40	2	4	LITTLE TEXAS - Your Mama Won't Let Me (Warner Bros.)
37	24	1	* BURNIN' DAYLIGHT - Live To Love Again (Curb)
33	6	1	* M.C.POTTS - I'm So Sorry (Critique/BMG) * Indicates Debut

DROPPED: #28 Lee Ann Womack, #43 George Strait, #46 John Michael Montgomery, #47 Alison Krauss, #48 Sawyer Brown, #49 John & Audrey Wiggins, Kathy Mattea, Jeffrey Steele



Seminole Country.
Curb/Universal's new duo Seminole blew into Midland, Tex. for a visit with KNFM. (l-r): Seminole's Jimmy Myers, KNFM's Dave Love, Seminole's Butch Myers, and kneeling is Curb/Universal (and former GAVIN guy) S/W Regional Jimmy Harnen.

CONSULTANT'S CORNER

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Morning Shows:
Local vs. Syndication

What do you do when there are suddenly five radio stations in the same building? If you do the morning show, you'd better have an ongoing plan to make it the best in the market. If you are not progressing, you're simply regressing; there is no middle ground.

Review your show daily. Develop a checklist and have weekly objectives. The following are some thoughts from highly successful morning shows.

TOP 10 CHECKLIST

1. In your daily meeting ask yourselves, "What did we do on the show today that just did not work and maybe never will for the audience."
2. What is happening in your market this week? Search your community calendars for fun family events. Listeners expect to hear local news and community events on a morning show. A syndicated show performs poorly on this element.
3. T.O.M.A. or Top of Mind Awareness still works. What is topical? What are people talking about over morning coffee at work? Take a position. This can be ideal for female-and-male morning show teams.
4. Open the phone to issues of importance to your listeners' social circles and to government issues that affect the community. Develop a list of local movers and shakers who will always have something to say. Cold calls can be fun. Network with record label heads, artist managers, and Nashville insiders to establish phone contacts that can help personalize artist news.
5. Production value should be updated weekly. If you are digital, a morning show needs 1.0 GB of hard drive for storage. Categorize everything. You can find a sound to match most everything that needs effects. If you are not digital, be part of the equipment purchase. Digital is a timesaver for the morning show.
6. Make events of holidays. Research the holiday and get out on the street and localize. With enough pre-planning, many events can look like they belong to the station or the morning show. Do not forget to memo the sales manager.
7. Relate artist information. What new albums are being released this week? Get SoundScan information and make sure your station is getting all the bio information on new artists.
8. Develop a program to get involved with the local school systems. Become radio ambassadors by educating youth on how radio works and how a commercial pays the bills. Every now and then, you will find a diamond in the rough for a weekend or entry level position.
9. Review and revise the signature features of the morning show. Give them a start and end date. Review Arbitron numbers and review what you did from month to month. You can learn a lot from history, and many times we forget what happened on a morning show when the numbers go up or down.
10. Work hard and have fun.

GO Chart

GO MOST ADDED
CLINT BLACK &
MARTINA MCBRIDE (79)
JOHN MICHAEL MONTGOMERY (67)
TRISHA YEARWOOD (51)
DIAMOND RIO (43)
TOBY KEITH (37)

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
6	1	TIM MCGRAW - It's Your Love (Curb)	6	127	0	124	3	0
1	2	VINCE GILL - A Little More Love (MCA)	12	127	0	124	3	0
3	3	ALAN JACKSON - Who's Cheatin' Who (Arista)	10	125	0	123	2	0
4	4	BROOKS AND DUNN - Why Would I Say Goodbye (Arista)	13	123	0	115	8	0
11	5	REBA McENTIRE - I'd Rather Ride Around With You (MCA)	7	127	0	93	34	0
9	6	DEANA CARTER - Count Me In (Capitol Nashville)	12	127	0	93	33	1
8	7	TANYA TUCKER - Little Things (Capitol Nashville)	17	125	0	101	20	4
10	8	MARK CHESNUTT - Let It Rain (Decca)	12	126	0	84	40	2
12	9	TY HERNDON - Loved Too Much (Epic)	12	125	0	79	45	1
13	10	TRACE ADKINS - I Left Something Turned On... (Capitol Nashville)	7	127	0	63	60	4
14	11	PAM TILLIS - All The Good Ones Are... (Arista)	8	127	0	57	65	5
15	12	RICK TREVINO - I Only Get This Way With You (Columbia/CRG)	13	125	0	44	75	6
16	13	JOHN BERRY - I Will, If You Will (Capitol Nashville)	9	125	0	44	72	9
17	14	PATTY LOVELESS - The Trouble With The Truth (Epic)	8	126	2	37	83	6
19	15	LONESTAR - Come Cryin' To Me (BNA Records)	7	126	1	28	86	12
21	16	TRACY BYRD - Don't Love Make A Diamond Shine (MCA)	6	127	1	16	82	29
20	17	TRAVIS TRITT - She's Goin' Home With Me (Warner Bros.)	10	120	2	21	82	17
23	18	CLAY WALKER - One, Two, I Love You (Giant)	7	118	0	15	88	15
28	19	GEORGE STRAIT - Carrying Your Love With Me (MCA)	3	124	9	6	90	28
26	20	MICHAEL PETERSON - Drink, Swear, Steal, And Lie (Reprise)	5	126	4	5	78	43
24	21	RICOCHE - He Left A Lot To Be Desired (Columbia/CRG)	7	125	1	5	79	41
22	22	LEE ROY PARNELL - Lucky Me, Lucky You (Career)	8	121	1	7	80	34
25	23	GARY ALLAN - From Where I'm Sittin' (Decca)	10	119	4	4	74	41
2	24	KEVIN SHARP - She's Sure Taking It Well (Asylum)	17	80	0	64	10	6
31	25	KENNY CHESNEY - She's Got It All (BNA Records)	4	120	14	0	46	74
38	26	TRACY LAWRENCE - How A Cowgirl Says Goodbye (Atlantic)	2	116	26	0	49	67
7	27	LEANN RIMES - The Light In Your Eyes (MCG/Curb)	13	76	0	60	14	2
29	28	JAMES BONAMY - The Swing (Epic)	10	102	2	4	58	40
33	29	NEAL MCCOY - The Shake (Atlantic)	4	103	8	1	57	45
30	30	RIVER ROAD - I Broke It, I'll Fix It (Capitol Nashville)	6	106	9	1	52	53
35	31	DAVID KERSH - Day In, Day Out (Curb)	4	106	12	1	40	65
34	32	TERRI CLARK - Just The Same (Mercury)	5	107	7	0	37	70
36	33	SAMMY KERSHAW - Fit To Be Tied Down (Mercury)	10	95	14	1	48	46
37	34	BIG HOUSE - You Ain't Lonely Yet (MCA)	4	86	4	0	34	52
39	35	LILA McCANN - Down Came A Blackbird (Asylum)	5	83	12	1	29	53
40	36	SHERRIE AUSTIN - Lucky In Love (Arista)	4	86	9	0	24	62
N	37	MARTINA MCBRIDE & CLINT BLACK - Still Holdin' On (RCA)	1	88	79	1	16	71
43	38	RAYBON BROTHERS - Butterfly Kisses (MCA)	2	71	14	3	25	43
32	39	SKIP EWING - Mary Go Round (Word Nashville)	8	71	1	0	40	31
41	40	JEFF WOOD - You Call That A Mountain (Imprint)	4	74	10	0	23	51
N	41	TRISHA YEARWOOD - How Do I Live (MCA)	2	82	51	0	6	76
5	42	MINDY MCCREADY - A Girl's Gotta Do What A... (BNA Records)	16	52	0	36	8	8
50	43	MARK WILLS - Places I've Never Been (Mercury)	17	44	8	15	22	7
45	44	SONS OF THE DESERT - Whatever Comes First (Epic)	15	55	7	4	23	28
42	45	ALISON KRAUSS/UNION STATION - Find My Way Back... (Rounder)	8	56	0	1	22	33
N	46	JOHN MICHAEL MONTGOMERY - How Was I To Know (Atlantic)	1	67	67	0	5	62
27	47	BRYAN WHITE - Sittin' On Go (Asylum)	15	40	1	26	7	7
N	48	DIAMOND RIO - How Your Love Makes Me Feel (Arista)	1	62	43	0	5	57
N	49	COLLIN RAYE - What The Heart Wants (Epic)	2	62	36	0	4	58
44	50	RICH MCCREADY - That Just About Covers It (Magnatone)	6	52	2	1	16	35

NEXT WEEK
GAVIN COUNTRY Spins

got mila?

"That's The Kinda Love (That I'm Talkin' About)" — Adds June 9th



82923



TRUST
THE MUSIC



Produced by
Blake Mevis

MOST ADDED

BEN HARPER
(20/20 reports)
BLUES TRAVELER
(19/27 reports)
FIONA APPLE
(18/27 reports)
EDWIN MCGAIN
(11/11 reports)

TOP TIP

STEVE WINWOOD
"Spy in the House of Love" (Virgin)
WORLD PARTY
"It Is Time" (The Enclave)

The attack of the reclusive Brits. Here comes Steve Winwood, our highest debut at #33 followed by Karl Wallinger's World Party at #38.

RECORD TO WATCH

BEN HARPER
"Faded"

A true "Gavin" A3 record with guts and soul. Little wonder he was this week's Most Added. Look for a quick chart debut.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3



LW	TW	COMBINED
1	1	INDIGO GIRLS (Epic)
2	2	ABRA MOORE (Arista Austin)
6	3	PAUL McCARTNEY (Capitol)
4	4	THE WALLFLOWERS (Interscope)
7	5	TOAD THE WET SPROCKET (Columbia/CRG)
3	6	U2 (Island)
5	7	BOZ SCAGGS (Virgin)
8	8	SHAWN COLVIN (Columbia/CRG)
13	9	DAVE MATTHEWS BAND (RCA)
11	10	COUNTING CROWS (DGC)
14	11	SHERYL CROW (A&M)
17	12	JOHN FOGERTY (Warner Bros.)
10	13	BIG HEAD TODD & THE MONSTERS (Revolution)
12	14	SON VOLT (Warner Bros.)
16	15	VAN MORRISON (A&M)
18	16	SISTER HAZEL (Universal)
15	17	THE VERVE PIPE (RCA)
9	18	INXS (Mercury)
19	19	ROBERT EARL KEEN (Arista Austin)
20	20	JONNY LANG (A&M)
21	21	THIRD EYE BLIND (Elektra/EEG)
22	22	PAULA COLE (Warner Bros.)
24	23	COLLECTIVE SOUL (Atlantic)
27	24	MATCHBOX 20 (Lava/Atlantic)
25	25	WIDESPREAD PANIC (Capricorn)
23	26	JAYHAWKS (American/Reprise)
37	27	DEL AMITRI (A&M)
28	28	KIM RICHEY (Mercury)
26	29	ROBERT CRAY (Mercury)
29	30	SHERRI JACKSON (Hybrid)
31	31	MICHAEL PENN (Epic)
34	32	LAURA LOVE (Mercury)
NEW	33	STEVE WINWOOD (Virgin)
30	34	ALISON KRAUSS & UNION STATION (Rounder)
39	35	BRUCE COCKBURN (Rykodisc)
36	36	FIONA APPLE (Clean Slate/WORK)
33	37	WILLIAM TOPLEY (Mercury)
NEW	38	WORLD PARTY (Enclave)
40	39	FOOL'S PROGRESS (Capricorn)
46	40	THE CICALAS (Warner Bros.)
50	41	LEO KOTTYKE (Private Music)
42	42	THE BONESHAKERS (Point Blank/Virgin)
43	43	JOHN LEE HOOKER (Point Blank/Virgin)
32	44	NANCI GRIFFITH (Elektra/EEG)
38	45	MORPHINE (DreamWorks/Rykodisc)
45	46	ANI DI FRANCO (Righteous Babe)
NEW	47	WILCO (Reprise)
NEW	48	JAMIROQUAI (WORK)
NEW	49	KATELL KEINEG (Elektra/EEG)
41	50	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)

LW	TW	COMMERCIAL
3	1	THE WALLFLOWERS (Interscope)
7	2	PAUL McCARTNEY (Capitol)
1	3	INDIGO GIRLS (Epic)
5	4	TOAD THE WET SPROCKET (Columbia/CRG)
2	5	U2 (Island)
4	6	ABRA MOORE (Arista Austin)
12	7	DAVE MATTHEWS BAND (RCA)
6	8	SHAWN COLVIN (Columbia/CRG)
8	9	COUNTING CROWS (DGC)
11	10	SHERYL CROW (A&M)
15	11	JOHN FOGERTY (Warner Bros.)
9	12	THE VERVE PIPE (RCA)
13	13	BIG HEAD TODD & THE MONSTERS (Revolution)
10	14	INXS (Mercury)
16	15	SISTER HAZEL (Universal)
14	16	BOZ SCAGGS (Virgin)
17	17	JONNY LANG (A&M)
18	18	SON VOLT (Warner Bros.)
20	19	VAN MORRISON (A&M)
19	20	THIRD EYE BLIND (Elektra/EEG)
24	21	PAULA COLE (Warner Bros.)
21	22	MATCHBOX 20 (Lava/Atlantic)
23	23	WIDESPREAD PANIC (Capricorn)
22	24	COLLECTIVE SOUL (Atlantic)
30	25	DEL AMITRI (A&M)
25	26	ROBERT EARL KEEN (Arista Austin)
28	27	MICHAEL PENN (Epic)
49	28	STEVE WINWOOD (Virgin)
27	29	WILLIAM TOPLEY (Mercury)
26	30	JAYHAWKS (American/Reprise)
37	31	SHERRI JACKSON (Hybrid)
31	32	FIONA APPLE (Clean Slate/WORK)
38	33	BRUCE COCKBURN (Rykodisc)
43	34	WORLD PARTY (Enclave)
29	35	ROBERT CRAY (Mercury)
36	36	JEWEL (Atlantic)
35	37	KIM RICHEY (Mercury)
32	38	JAMIROQUAI (WORK)
40	39	JOHN MELLENCAMP (Mercury)
45	40	WILCO (Reprise)
NEW	41	FOOL'S PROGRESS (Capricorn)
NEW	42	MEREDITH BROOKS (Capitol)
34	43	MATTHEW SWEET (Volcano Recordings)
48	44	ANI DI FRANCO (Righteous Babe)
39	45	OMC (Mercury)
44	46	WHITE TOWN (EMI)
42	47	ODDS (Elektra/EEG)
NEW	48	10,000 MANIACS (Geffen)
46	49	DUNCAN SHEIK (Atlantic)
50	50	JEREMY TOBACK (RCA)

LW	TW	NON-COMMERCIAL
1	1	INDIGO GIRLS (Epic)
2	2	BOZ SCAGGS (Virgin)
6	3	ABRA MOORE (Arista Austin)
3	4	ROBERT EARL KEEN (Arista Austin)
5	5	SON VOLT (Warner Bros.)
7	6	LAURA LOVE (Mercury)
4	7	ALISON KRAUSS & UNION STATION (Rounder)
8	8	KIM RICHEY (Mercury)
15	9	KATELL KEINEG (Elektra/EEG)
11	10	ROBERT CRAY (Mercury)
9	11	VAN MORRISON (A&M)
12	12	JAYHAWKS (American/Reprise)
19	13	BETH ORTON (Dedicated)
10	14	NANCI GRIFFITH (Elektra/EEG)
13	15	LEO KOTTYKE (Private Music)
22	16	JOHN FOGERTY (Warner Bros.)
21	17	PAUL McCARTNEY (Capitol)
25	18	MAIA SHARP (ARK 21)
14	19	SHERRI JACKSON (Hybrid)
20	20	THE BONESHAKERS (Point Blank/Virgin)
NEW	21	LAURA NYRO (Astor Place Recordings)
34	22	THE CICALAS (Warner Bros.)
28	23	MOXY FRUVOUS (Bottom Line/Velvet Music)
24	24	VENICE (Vanguard)
26	25	MORPHINE (DreamWorks/Rykodisc)
17	26	JOHN MAYALL & THE BLUEBREAKERS (Silvertone)
16	27	JOHN PRINE (Oh Boy!)
46	28	MICHAEL PENN (Epic)
23	29	JOHN LEE HOOKER (Point Blank/Virgin)
27	30	MARK EITZEL (Warner Bros.)
43	31	BEN FOLDS FIVE (550 Music)
35	32	TOAD THE WET SPROCKET (Columbia/CRG)
40	33	JULIE MILLER (HighTone)
45	34	ABRAXAS POOL (Miramar)
29	35	BRUCE COCKBURN (Rykodisc)
42	36	ORQUESTRA WAS (Verve Forecast)
30	37	FREEDY JOHNSTON (Elektra/EEG)
NEW	38	ETTA JAMES (Private Music)
18	39	JOE LOUIS WALKER (Verve)
33	40	ANI DI FRANCO (Righteous Babe)
36	41	U2 (Island)
NEW	42	FOOL'S PROGRESS (Capricorn)
32	43	JILL SOBULE (Lava/Atlantic)
49	44	BIG HEAD TODD & THE MONSTERS (Revolution)
38	45	VARIOUS ARTISTS (Hollywood)
37	46	HAMELL ON TRIAL (Mercury)
NEW	47	WORLD PARTY (Enclave)
48	48	WIDESPREAD PANIC (Capricorn)
31	49	LUTHER ALLISON (Alligator)
NEW	50	CHRIS BOTTI (Verve)

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k.d. lang "the joker"
From the new album

Going for Adds
6/9

drag



Romance Returns to the Table with

WELCOME to the world of romantic rock & roll. In an age of radio format fragmentation and specialization, it is with open arms and ears that we herald the arrival of a band whose appeal should be as broad as its name: Big Blue Hearts.

Let me backtrack for a moment here. The first time I heard the words "Big Blue Hearts" was during GAVIN's SFO3 last year.

Several people had raved about a showcase I had missed, telling me about the band. The buzz about them here in San Francisco continued to increase, and finally one day, a two-song, homemade demo arrived. Before the first song on the tape ended, I knew that something serious was in the making with this band. After two more listens, I was on the phone to the band. I had joined the ravers. They invited me to a barbecue at their house that weekend, and that's when I first saw them play—in their backyard, for their friends, for fun. Right then and there, my initial thoughts about this band were not only confirmed, but taken to another level.

Their combination of talent, material, ambition, and clarity are not often found in a band where all members are in their mid-twenties. Within a few weeks, I had them play in the GAVIN conference room, where they wowed the entire staff. What followed was a bunch more local club dates, a Geffen recording contract, a stellar showcase at the GAVIN Seminar in New Orleans, a management deal with Cahn-Man (who helped launch Green Day), bookings through the

William
Morris

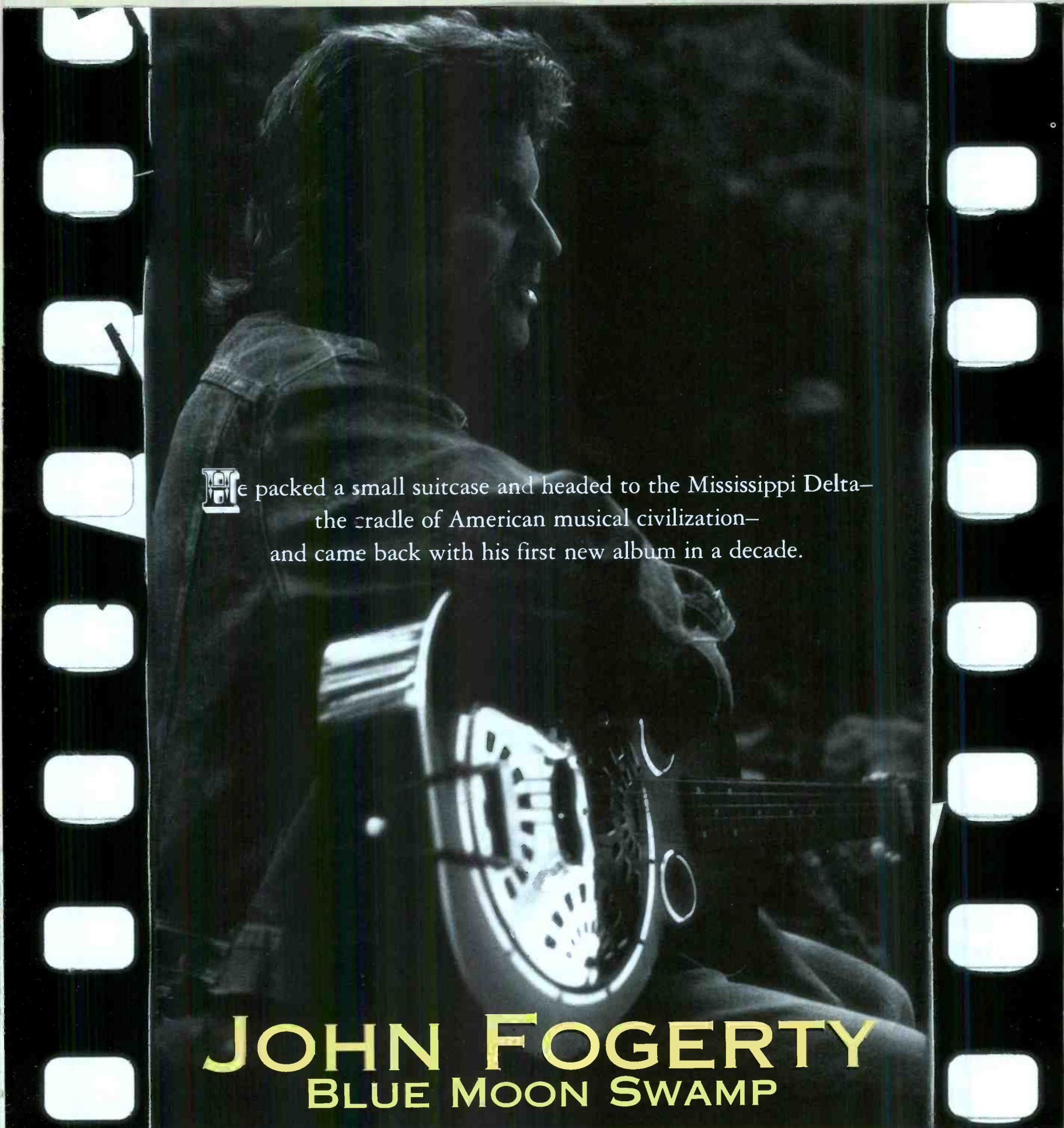
Agency, and the release this week of their debut album.

The immediate appeal of Big Blue Hearts lies within the dreamy voice of David Fisher, a 25-year old Virginia native who ventured west to San Francisco in 1993. While comparisons to other well-known, dream-like voices, among them Roy Orbison, will be



Big Blue Hearts

BY ROB BLEETSTEIN



He packed a small suitcase and headed to the Mississippi Delta—the cradle of American musical civilization—and came back with his first new album in a decade.

JOHN FOGERTY

BLUE MOON SWAMP

The first new album in a decade — featuring
“Walking In A Hurricane.”

Get out your calendars. John will be touring all summer.



Produced by John Fogerty Management: Nicholas Clainos, Bill Graham Management www.wbr.com/radio © 1997 Warner Bros. Records Inc.

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inevitable, Big Blue Hearts are also incredibly rich in harmonies, evoking an Everly Brothers feel on certain songs. Those harmonies can be attributed to the warm vocal bed laid by drummer Paul Zarich and bass player Michael Anderson, both Bay Area natives. The group is rounded out by guitarist Jamie Scott, who joined the band after the recording of their Geffen debut. In addition to these smooth vocal hooks, the band's music is sincere, unpretentious, and most importantly, uncalculated.

"I'd previously been in rock bands," says Fisher. "Alternative, kind of college radio type of bands, but when I started to write my own songs, which was only two years ago, they naturally started being what they were. I didn't set out to do anything specifically or intentionally. I wasn't thinking of any type of style, because I didn't even know what kind of style to start out with. I had just started to play guitar at that point, too. In terms of the style of music we play, we're very sincere in that sense, and I think once people see us live, they'll really understand that."

As for the voice, Fisher adds, "I didn't sing this style of music when I was in other bands. It only

really came around after I started writing songs. My girlfriend told me I should start singing more like the way my songs were coming across. I definitely was searching for a couple of years for what exactly I should be doing, and I think I've found it."

Zarich, who's been playing drums since he was 12, works out the harmonies for the songs, and wrote most of the guitar parts for the album on accordion, where his feel for the instrument adds an element of taste to "Dangerous Girl" on the album.

Along with lush vocals and honest performances, there's the undeniable strength of the group's songwriting. Fisher writes first-rate, quality pop songs (in the best sense of the word), laced with hooks. "The way I write songs," says Fisher, "is that I'll come up with some chords and a hook and a chorus, and I'll make verses up on a wait-and-see basis. Let them sort of create themselves. I work with lots of bits and pieces of words and songs. I spend a lot of time putting the songs together. The choruses always hit me first, because that's the most important part of a song—the hook."

Another factor that really struck me about Big Blue Hearts on our

initial meeting was that they all lived together, as a band, in a house in San Francisco's South of Market district.

"The living situation was both good and bad," says Fisher. "There was an opportunity to work on a lot of music. The bad part was, we didn't do it as much as we should have, or as much as I'd have liked to. I liked the idea of rehearsing there, practicing every day, writing as much as possible. That house is the birthplace of all the songs on the record. I wrote 35 songs there in a two-year span."

"One of the best aspects of that situation," adds Zarich, "was that the people who'd come to see us play live thought we'd been together for a real long time."

The Big Blue Hearts' brief history began when Fisher started writing his own songs on a four-track machine with the help of some friends who played guitar and bass. That process eventually led to his meeting up with Zarich and Anderson. "We started calling ourselves Big Blue Hearts on Thanksgiving of 1995," recalls Fisher. "Our first gig was January 13, 1996 at the Blue Lamp in San Francisco's Tenderloin district. It was a great first gig. The joint was packed with our friends

who'd been waiting to see us, and the place went nuts."

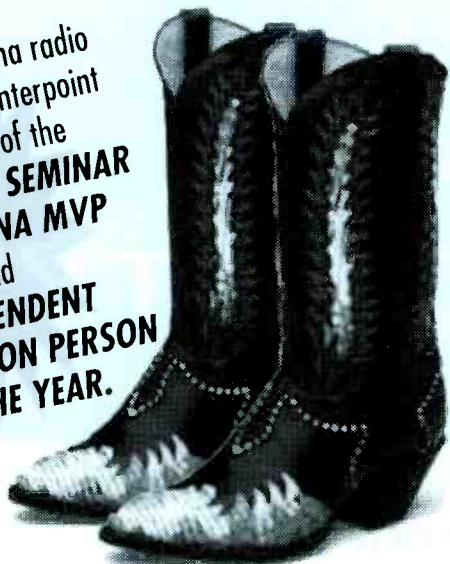
The band's work inspired a local club booker to call Roberta Petersen, who until last week headed the A&R department at Geffen. She saw the band and signed them on the spot.

With Petersen's guidance, the band prepared for its first recording session at Coast Recorders in San Francisco. Susan Rogers handled the recording, and Mark Needham did the mixing chores. "That was a tremendous learning experience," says Fisher. "When we were done, we were like, 'Let's do it again.' We'd been working on songs while we were in there recording. 'Nobody Wants Her' [which is the first single from the album] was written a week before we went in. I think it's a good, upbeat intro to the band."

Romance and women are two very big subjects in the Big Blue Hearts' universe. "It's all for women and all about women," Fisher says with a big grin. "It's not about being burned, it's more just singing about it. Everyone can relate to it. The realness of the songs comes across. The reason I started writing songs was that I was in a relationship for six and a half years. We decided to call it quits because it wasn't

You can tell a lot about artists from the shoes they wear.

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working anymore. After the breakup, I had to adjust to a new life. I was really down and depressed, and a lot of these songs stem from being in that place. It's not necessarily a true story of this happened and that happened, but generally the feelings of it are all there. At the time it was therapy for me.

"I see us as a romantic rock & roll band," he continues. "I think it's a perfect title for us. All our songs deal with love, and there's some classic appeal to them." A perfect example is "All My Love," the album's third track, which should wind up being a staple at high school proms. The mix of Fisher's haunting vocals, simple-yet-yearning lyrics, and the sweet touch of Greg Leisz' steel playing makes for a song that can both break and mend hearts.

The wide mix of musical influences that inspire Big Blue Hearts are incorporated sparingly, letting the band create its own identity. Rockabilly may creep in here and there, but certainly not to the point of branding them. There's a touch of Country here and there, but basically, this band is pure American rock & roll music. "Don't Mind Messin'" echoes Ricky Nelson with a perfect 1957-meets-1997 feel. The sparseness

of the recording lends an eerie calm to songs like "Dreaming of a Woman," "Stay Awhile," and "It Was You." "I'm into the vibe of the four-piece band," says Fisher. "Keep it simple, with that live record feel. I'm not into overload-

ing our sound. We're into concentrating on the harmonies and vocals. There's a lot of space on the record, and I'd like to keep it like that."

Big Blue Hearts' melodic songs and tremendous vocal presence

should assure this band of the cross-format appeal they deserve. With an initial emphasis at A3 and Americana, it shouldn't be long before Modern A/C and Top 40 stations join the fold with their support of this enthralling new band. ●

It's rare when a band comes out of the box with a sound that attracts several radio formats. Here are few words from GAVIN Top 40 Editor Dave Sholin and GAVIN A3 Editors Kent and Keith Zimmerman on how they see Big Blue Hearts' appeal working for their respective formats.

Hmm...let's see now. As I recall, the last time Rob Bleetstein strolled into my office to play me a demo, Kathie Lee was still doin' the wild thing with Frank. But, as the cassette played, it was clear why Mr. Americana was so pumped. Big Blue Hearts' appeal isn't limited to one or two genres. Think Roy Orbison meets Chris Isaak meets the Mavericks, all blended with contemporary shadings and their own unique approach.

If hearing their music won me over, watching their private performance here at the GAVIN office last year made me a fan. Defining star quality always proves elusive, but, though it varies from person to person, lead vocalist David Fisher has it. On their CD, some of my favorites are "Live Without Your Love," "All My Love," and "Dreaming of a Woman." Be sure to check bonus track #11, where the band throws it into high gear. Here's to Big Blue Hearts becoming enormously large! —**DAVE SHOLIN**

From our very first encounter, Big Blue Hearts were destined to become a "GAVIN" A3 band. Our first meeting happened when they arrived at our offices to sing their songs. The band hadn't even stepped into a studio. Instantly we felt involved, all without realizing they were from our own backyard.

One of the perks of being in this business is watching bands evolve from a seed project. We watched their progress closely, occasionally running into the guys on the streets or in nightclubs around town. When Big Blue Hearts chose to come to New Orleans to play our GAVIN Seminar, we were honored. But we still awaited the final proof: their first album.

When manager Elliot Cahn arrived at the cluttered Zimmerman offices with his CD test pressing, it was partly for a little feedback. Four songs in, it was obvious to us that the band had whipped up something extremely special, something tailor-made for adult rock radio. Here is a golden opportunity to be on the ground floor, another band broken at A3.

You'll hear shards of Roy Orbison and Rick Nelson, as well as a few other influences. But mainly, this is a real live band, the stuff Triple A, A3, Progresso Soup—whatever you choose to call our format—is made of. But don't take our word for it. Listen to songs like "Live Without Your Love" or our fave, "Story of My Life." You gotta believe Roy and Rick are looking down from heaven, either extremely proud or else frustrated that they're not down here drinking at the party. —**KENT AND KEITH ZIMMERMAN**

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robert earl keen

picnic



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for 3 consecutive weeks.

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for all their support!

Robert Earl Keen

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Produced by John Keane

Management: Edge Management and 823 Management, Austin, TX

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MOST ADDED

- JOHN FOGERTY (17)
- LIVE AT THE IRON HORSE (17)
- BRUCE HENDERSON (14)
- BOB CHEEVERS (13)
- ASLEEP AT THE WHEEL (10)
- TOM RUSSELL (9)
- JONI BISHOP (9)

TOP TIP

JOHN FOGERTY
Blue Moon Swamp
 (Warner Bros.)

Shipping snafus aside, *Blue Moon Swamp* is now in the hands of Americana and being warmly embraced. This week's most added record debuts at #33. Fogerty should ride that "Southern Streamline" all the way to the top.

RECORD TO WATCH

BRUCE HENDERSON
The Wheels Roll
 (Paradigm)

New York's High Plains Drifter comes out blazing with a red hot country rocker that features G.E. Smith and Andy York on guitars. Look for this one to come on like gangbusters.

Gavin Americana™

LW	TW		Reports	Adds
1	1	ROBERT EARL KEEN - Picnic (Arista Austin)	74	0
2	2	ALISON KRAUSS & UNION STATION - So Long So Wrong (Rounder)	70	0
3	3	KIM RICHEY - Bitter Sweet (Mercury)	63	0
4	4	JACK INGRAM - Livin' Or Dyin' (Rising Tide)	58	1
7	5	JOY LYNN WHITE - The Lucky Few (Little Dog)	56	2
5	6	GUY CLARK - Keepers (Sugar Hill)	58	0
12	7	DARRELL SCOTT - Aloha From Nashville (Sugar Hill)	60	2
6	8	BILL AND BONNIE HEARNE - Diamonds In The Rough (Warner Western)	58	1
13	9	VARIOUS ARTISTS - Traveller Soundtrack (Asylum)	58	5
8	10	SON VOLT - Straightaways (Warner Bros.)	56	1
11	11	THE LONESOME STRANGERS - Land Of Opportunity (Little Dog)	53	1
9	12	JOHN PRINE - Live On Tour (Oh Boy!)	55	1
10	13	5 CHINESE BROTHERS - Let's Kill Saturday Night (1-800-PrimeCD)	54	1
15	14	JULIE MILLER - Blue Pony (HighTone)	53	3
25	15	ASLEEP AT THE WHEEL - Back To The Future Now (Lucky Dog/Epic)	51	10
23	16	R.B. MORRIS - Take That Ride (Oh Boy!)	51	8
22	17	LEO KOTTKE - Standing In My Shoes (Private Music)	44	5
14	18	THE DEAD RECKONERS - A Night Of Reckoning (Dead Reckoning)	43	1
24	19	BILL FRISELL - Nashville (Nonesuch)	46	3
16	20	BRUCE ROBINSON - Wrapped (Boar's Nest)	42	0
19	21	RED MEAT - Meet Red Meat (Ranchero)	43	0
40	22	TOM RUSSELL - The Long Way Around (HighTone)	39	9
20	23	NANCI GRIFFITH - Blue Roses from the Moons (Elektra/EEG)	37	0
18	24	BOB WOODRUFF - Desire Road (Imprint)	37	0
N	25	VARIOUS ARTISTS - Live At The Iron Horse Vol. 1 (Signature Sounds)	44	17
28	26	BEKKA & BILLY - Bekka & Billy (Almo Sounds)	39	2
17	27	PRAIRIE OYSTER - Blue Plate Special (Velvet)	35	0
21	28	LEFTOVER SALMON - Euphoria (Mountain Division/Hollywood)	33	0
26	29	BARRY & HOLLY TASHIAN - Harmony (Rounder)	34	1
32	30	CHIP TAYLOR - The Living Room Tapes (Gadfly)	38	4
34	31	CHRIS ROSSER - Archaeology (ISG/Tangible)	33	0
27	32	RANGER DOUG - Songs of the Sage (Warner Western)	28	0
N	33	JOHN FOGERTY - Blue Moon Swamp (Warner Bros.)	27	17
37	34	THE CICADAS - The Cicadas (Warner Bros.)	25	0
N	35	BOB CHEEVERS - Gettysburg to Graceland (Back 9)	32	13
39	36	PETE ANDERSON - Dogs In Heaven (Little Dog)	27	0
36	37	VOLEBEATS - Sky and the Ocean (Safe House)	30	0
29	38	FARMER NOT SO JOHN - Farmer Not So John (Compass)	29	0
33	39	JIMMY LaFAVE - Road Novel (Bohemian Beat/Rounder)	23	0
38	40	KAREN ALMQUIST - Tracking Of Time (Althia)	29	2

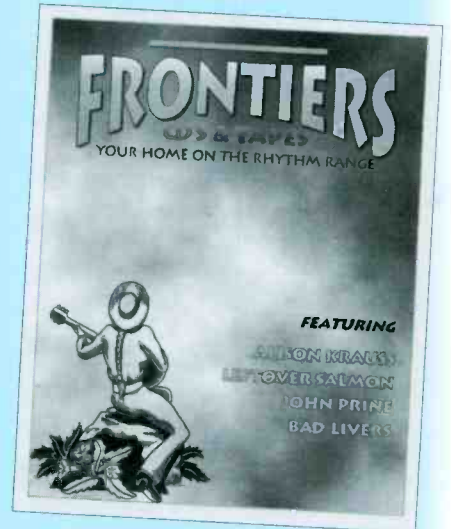
Americana Inroads

BY ROB BLEETSTEIN



Frontiers: A New Home On the Mail Order Range

A new music catalog has emerged in the world of mail order, and its specialty is Americana. *Frontiers* — *Your Home on the Rhythm Range*, concentrates on music that has, far too often, fallen through the cracks of most chain record stores. Dedicated to helping artists from across the nation get their CDs and tapes to those who wish to hear them, *Frontiers* is managed by two women who have nearly 30 years experience with this music, which is truly dear to them.



Amy Airheart was a long-time disc jockey at the now legendary **KFAT/FM** in Gilroy, California. After KFAT's demise in 1983, she brought the same brand of what was then called "progressive country" to her post as GM of **KHIP/FM** in Hollister. She was the person who gave me my first job in radio, but don't let that sway your opinion of her in any way. From there, Airheart moved on to the **Strawberry Music Festivals**, where she created and implemented a marketing plan, ran the ticket sales office, handled artist liaisons, and created the festival's late night venue, *Amy's Orchid Cafe*.

Hope Slifert, who has a long history in management, caught the radio bug in college, where she was a DJ on **KCSS/FM's** popular *Fat Sunday* radio program (based on the KFAT approach). Hope has also worked at Strawberry, and was the *Grizzly Radio* coordinator at the **High Sierra Music Festival**. She also ran artist liaisons for the **Sierra Skies Country Music Festival**. Through these events, she has built a wide network of contacts within the music community that should help solidify *Frontiers'* reputation.

With categories such as Old Fat, New Fat, Americana, Texas Music, Acoustic Alternatives, Genre Benders, and others, *Frontiers* is dedicated to finding you any album that is still in print. By offering summaries of each title, *Frontiers* could become a crucial link for many of your listeners, allowing them to obtain the music you've been programming but that they've not been able to find in your local retail outlets.

To obtain a copy of the premiere *Frontiers* catalog, or to get on the mailing list, call (209) 728-2251, or fax (209) 728-2252. The address is P.O. Box 46, Sheep Ranch, CA 95250. e-mail: frontier@goldrush.com.

MCEUEN SEES STARS & STRIPES FOREVER

Musical virtuoso and banjomeister **John McEuen** has joined with **Vanguard Records** for a unique promotion of his latest CD, *The Best of John McEuen*. The focus will be on one especially hot track, "Stars & Stripes Forever," where McEuen and Vanguard will target Americana, Country, and other related formats. Seeking airplay for the

Chartbound

- ADIE GREY** (Hey Baby)
- RICHARD GREENE** (Rebel)
- WILD FRONTIER** (Lift)
- DAVID WILCOX** (Koch)
- THE JAYHAWKS** (American)
- GRIEVOUS ANGELS** (Bloodshot)
- BRUCE HENDERSON** (Paradigm)
- CAROL ELLIOTT** (Heartstrong)
- Dropped:** #30 Boon County, #31 Supersuckers, #35 Tarnation.

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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LIVE IF THAT AIN'T COUNTRY...

middle of June through the first week of July, McEuen and company believe they have a chance to sell a hot "novelty" track to stations of various formats in conjunction with the July 4 holiday. A concentrated effort will combine forces with **Idea Promotions**, an independent promotion company, **CDX**, which will release the track to its 2,500 outlets on June 9, and **TM Century**, which will include it on a June compilation that reaches 2,400 stations in eight different formats. **Valley Distributing**, the top independent distributor for the past four years, will be kept up to date with information about which markets are running contests and giving the track airplay so that sales can be targeted.

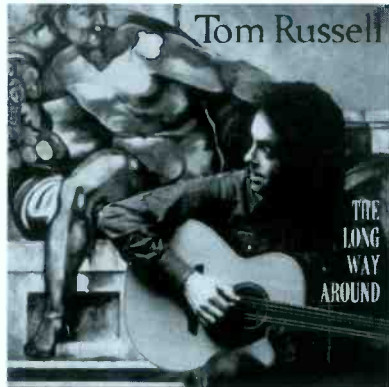
McEuen, who has always had a good rapport with radio and the press, has also included the use of the enhanced CD format with this release, complete with video, photos, stories, and Web site connections.

RADIO CH-CH-CH-CHANGES
Jeff Fredericks is the new Music Director at **WJVO/FM**, replacing **Brian Wayne**. Jeff's call times will be on Mondays from 10:30 a.m. to 2 p.m. CST... **Kevin Lee** steps in as our new Americana man at **KDJR/FM**. His call times will be 10 a.m. to noon CST on Mondays through Thursdays. ●

Americana Picks

BY ROB BLEETSTEIN

TOM RUSSELL
The Long Way Around
(Hightone)



Tom Russell has chosen a creative way to feature a collection of his finest songs on this career retrospective. *The Long Way Around* consists of new recordings and live tracks of many of his best-known tunes, and Russell has enlisted the help of many of his musical friends to lend their vocal talents for some inspiring duets.

Nanci Griffith appears on "St. Olav's Gate" and "Outbound Plane." Katy Moffatt, who has worked with Russell frequently over the years, is on several tracks, of which "Walkin' on the Moon" and "The Road to Bayamon" are my favorites. "Beyond the Blues," which Russell wrote with

Peter Case and Bob Neuwirth, is treated to a fine duet rendition with the unique nasal twang of Jimmie Dale Gilmore, and Dave Alvin duets on "Blue Wing," just one of Russell's many classics.

The big payoff comes when Russell pairs up with Iris DeMent on "Big Water," a new song, dedicated to the folks along the Mississippi River who've endured devastating floods over the past few years. Russell is quoted in the liner notes as saying, "Iris sings this one like she's lived it," and there's no arguing there. This track makes one heck of an impact.

What also makes this retrospective sparkle is that many of these songs will come off as brand new to many in the Americana universe, who've never had the chance to air some of Russell's earlier works. Among those, I've always been a big fan of "U.S. Steel," "The Angel of Lyon," and "Veteran's Day," and seeing these songs get a

new take makes *The Long Way Around* even more rewarding.

BRUCE HENDERSON
The Wheels Roll
(Paradigm)

Take an Okie, put him New York City for a while, and the results can be quite remarkable. Bruce Henderson has an awful lot of Okie charm left in him, in addition to his fine talent for songwriting and singing—which you'll find evident after one listen. How else can you explain having your band consist of some of the finest players in New York?

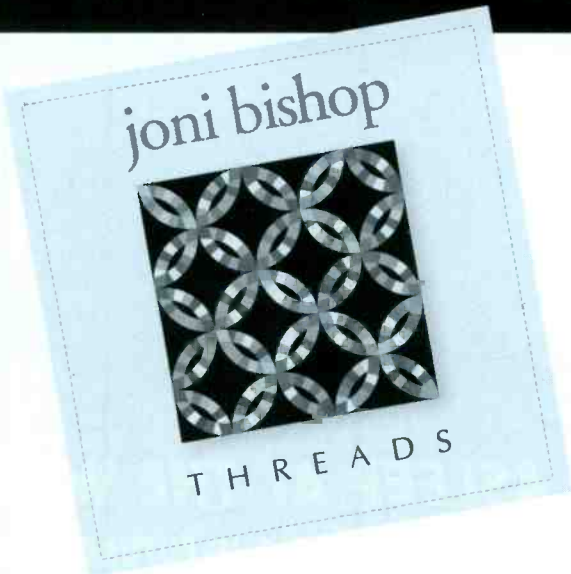
Henderson, who for the past few

DON'T TOUCH MY FLUTTER



It just wouldn't be an Americana focus issue without an appearance from Programmer of the Year Chris Marino from Station of the Year WMLB/AM. Here's the Big C (center, white T-shirt) showing off the Mountains Lake Radio remote truck to Rising Tide artist Jack Ingram (second from right) and his bandmates during a recent visit to the station.

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years has been slugging it out in clubs and dives, fronts the High Plains Drifters, which consists of guitarists G.E. Smith (Bob Dylan, Tom Waits), Andy York (Jason & the Scorchers, John Mellencamp), drummer Shawn Pelton (*Saturday Night Live*), and Paul Ossola on bass. Their musical backing adds taste and twang of the highest order.

Henderson's got a batch of strong songs, making track selection on this solid debut a real task. His twang-folk-acoustic side is pure delight on songs like "Feet of Clay," "Big Moon," "There's a Hole," and "Texas or New Mexico." Henderson shoves it into country-rock overdrive on numbers like "White Lines/Blacktop," the title track, and "I Can Drive." The Okie two-stepper "City Folk" should prove strong for southwestern stations and anyone daring to call themselves "Country."

Henderson must really have a line on something, for not only does he have a killer band, but he also is buds with filmmaker Robert Altman, who has used Henderson's songs in his TV series, *Gun*. Henderson and Altman co-wrote the Dylanesque "Swimming Through the Ashes," a real stand-out track that captures Henderson's lyrical and vocal qualities at their best. *The Wheel Rolls* is a most welcome debut.

MINDY JOSTYN
Cedar Lane
(Palmetto)



Mindy Jostyn's made a name for herself with her prowess on violin, but on *Cedar Lane*, she

steps forward as a multi-instrumentalist and songwriter. "Other Guy's Girls" is a snappy number that opens with some sharp harp work from Jostyn. Her fiddle is back in action, along with guitar and mandolin, on "Calamity Jane," and Americana radio should fall in love with the title track, which features Tony Trishka on banjo and should be lyrically familiar to anyone who's an East Coast boomer. Jostyn's vocals glide like a cool breeze on this track.

"Power, Sex and Money" rings with truth as it circles around the fiddle riff laid underneath. Jostyn also throws in a version of the Billy Sherrill classic "Too Far Gone," to wonderful results. Her smoky vocals embrace this number with a touch of elegance not heard since Emmylou Harris' version.

Cedar Lane serves as an excel-

lent showcase for Jostyn's many talents.

JOSH GRAVES
King of the Dobro
(CMH)

Though it was issued last year, this wonderful musical documentary just came into my hands recently, and I felt it my obligation and duty to turn you on to it.

Josh Graves is to the dobro what Bill Monroe is to the mandolin, or what Earl Scruggs is to the five-string banjo. *King of the Dobro* mixes music with tribute, and includes samplings of reminiscences from the likes of Monroe, Marty Stuart, Jerry Douglas, and Mac Wiseman.

Performing with Graves on tracks like "Reubin's Train," "Cuttin' the Grass," "Wheel Hoss," and "Fireball" are Vassar Clements, John Hartford, Kenny Baker, Eddie Adcock, and Jesse McReynolds. This stuff simply raises the hair on the back of your neck. Check it out. Give CMH a call at (213) 663-8073 and tell them you need this one.

ALBUM RELEASE MANIA



The gang was all there for *Almo Sounds* recording artists **Bekka & Billy's** album release performance on **Billy Block's Western Beat** show at the **Sutler** in Nashville. Pictured left to right are: **Billy Block**, **Counterpoint's Jon Grimson** and **Tiffany Suiters**, **WCSD/FM's Sheila and Tim Scruggs**, **Billy Burnette**, **Bekka Bramlett**, and **Imprint recording artist Bob Woodruff**.



Gadfly recording artist and songwriting legend **Chip Taylor** recently celebrated the release of his **Living Room Tapes CD** in Nashville. Here's **Chip** with fellow songwriting great **Lucinda Williams**.

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The New Nashville

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MUSIC ROW LOOKS DOWN A DIFFERENT PATH

WHILE we've all heard the talk over the past year about how Country music's sales and listenership have taken a slide from the heights of the early '90s, several of Music Row's leading executives have decided to lead the curve instead of following it. While the idea of an alternative marketing or promotion department working acts that are not exclusive to Country radio is not new (Americana indie Jon Grimson used to work in Warner Nashville's Alternative division), several of Nashville's major labels are now engaged in a serious effort to get their records heard and sold by ways that go beyond a hit single at Country radio.

I recently spoke with Luke Lewis, President of Mercury Nashville, and Mike Kraski, Sr. VP of Sales and Marketing at Sony Nashville about recent trends and what they're doing to combat them, as well as what they see happening down the road, not only in Nashville, but also across the radio dial nationwide, as well as their associations with a couple of new dogs—the Little Dog and Lucky Dog labels.

LUKE LEWIS

For a label that's been real successful at mainstream Country, you certainly don't have to be stepping out on a limb.

No we definitely don't have to be stepping out on a limb. We didn't ever sit down and go "Well, let's get into the Americana business," or, "let's get into the A/C business," or, "let's get into the Alternative business." It was basically finding artists we really liked, and not, thankfully, having to concern myself with "If it's not country, we can't do anything with it." That's because of Danny Goldberg [President and CEO of Mercury in New York]. We've got some artists that don't necessarily go down the middle, in terms of mainstream Country. And you've got to find a home for them, and I'm thankful every day that there's Americana, there's VH1, or anybody who'll even take a whiff at what we're doing here.

Did you have any concerns at first with attempting something different out of Nashville?

One of the concerns we've had from the get-go was the stigma that this town has. I think Americana has been pretty forgiving of that. I truthfully haven't had any sense of that from anyone. If you give 'em great music, they might say it's too twangy, but they're not saying, "Well, it's coming out of Nashville, so it can't be worth a damn." Country is primarily an adult format. Thankfully, there's kids listening and buying records, but the primary focus of it is adults, and that just falls in nicely with A3 and Americana. Again, hopefully young people are listening to both of those formats, and I'm sure they are, but the thrust of what we're doing musically is about adults.

Your relationship with your offices outside of Nashville seem to play a large role in enabling you to attain some of your goals.

In cases like an artist like Neal Coty or William Topley, particularly, I'm totally dependent on our New York office. Thankfully Danny

Goldberg and David Leach have embraced what we're doing. That's the trick, and there's some history to it. I was at MCA in L.A. when Nanci Griffith, Lyle Lovett, and Steve Earle defected from Nashville. I was working for the pop label at the time in L.A., and wondered why they felt they wanted to move. When I got to Nashville, I discovered that a lot of it had to do with the fact that the communication between New York and Nashville, or L.A. and Nashville seemed to have had some sort of problems along the way, and couldn't ever find a way to work in tandem with these artists. My dream is that we



can. We don't have a pop promotion staff here, we don't have people that are connected with MTV or VH1, or that do a lot of business with indies or trade magazines on that side of the fence, so, it obviously behooves us to work with them that way. I've got a tremendous sales staff, a really good publicity staff here, who understand what we're doing, and so far, so good. We have to break a record before I can look anybody in the eye and say "See, this does work." Mercury New York is totally game for trying this, and if I ever had the sense that it's going to hurt an artist, we'd turn it loose.

Did you ever consider just creating a separate imprint for these kind of acts?

I toyed with the idea for a long time of starting an imprint that separated the two, but that didn't make any sense to me when you have artists like Kim Richey, who in my mind, should be played on multiple formats. What it all boils down to is: You want to be able to look an artist in the eye when you sign them, or when they're making their music, and say, "Don't worry about what kind of music you make, we will get it exposed." If we can't do it here in Nashville by ourselves, we've got New York backing us up. We brought in Chris Stacy and created his position of alternative promotion because we needed somebody here besides me who speaks the language, who can talk to New York, and keep our finger on the pulse. Otherwise, we may as well just be an A&R center and ship our records off to them.

What was your attraction to Pete Anderson and his label Little Dog?

What attracted me to Little Dog was that Pete Anderson was building a label that was built on everything but mainstream airplay. Not that he doesn't have hopes to get played on mainstream stations, but he structured his business to not be dependent on hits. My business isn't structured that way, and I would like for it to be a bit. I'm never going to be able to change the fundamental structure of a Country-based record label, but, I sure need my people to become better acquainted with how records are worked from the street as opposed to worked around a hit single. Pete offered up whatever expertise or experiences he was having working records from the street to my people, and I think in a real short period of time there's been some cross pollination that's wonderful. He and his folks have learned a little more of the lay of the land in the mainstream world, and my people have picked up an

BY ROB BLEETSTEIN

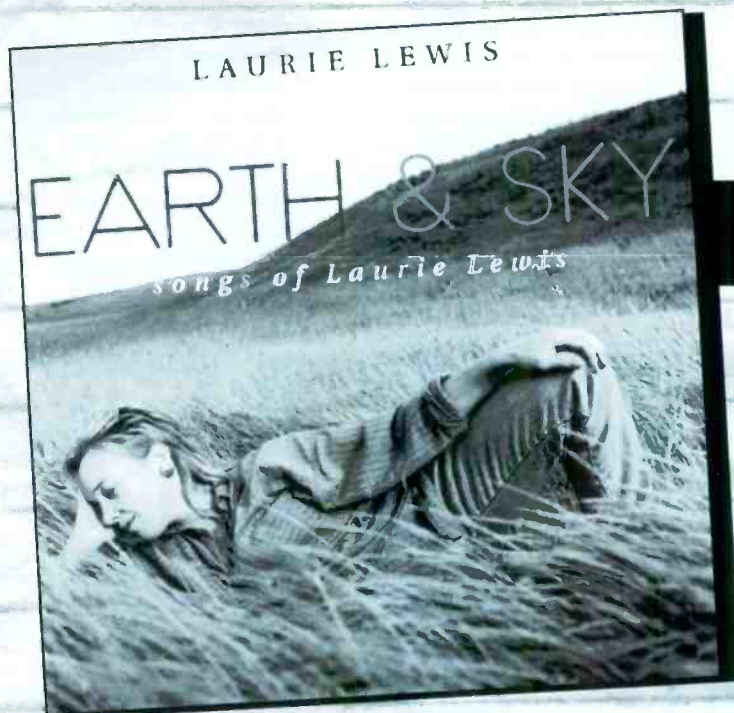
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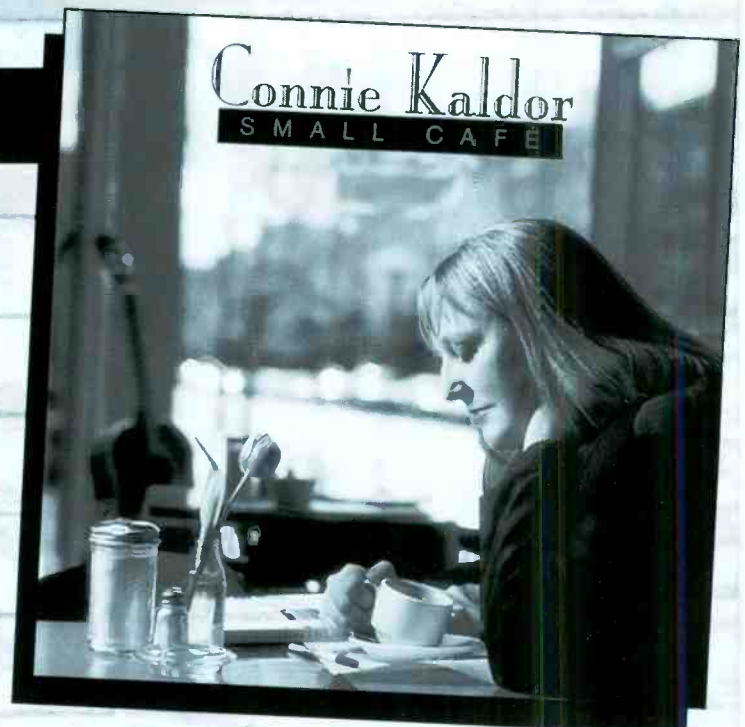
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**Singer-Songwriter
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CONNIE KALDOR

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enormous amount of knowledge in terms of street marketing and touring for little or no money, and doing all the things you have to do to break an act from the ground up if they don't have a quick hit single. Plus Pete's creative, aggressive, and smart.

So, you sense a good vibe emanating out of Nashville right now?

There's all kinds of music coming out of this town, and with people moving here for the lifestyle, there's a broad range of genre styles bubbling under. We'd like to be in a position, even if it didn't look like something we could sign, that we could get them to walk in our door so that we could turn them on to Danny Goldberg in New York. Again, we don't want to become an A&R center, but we are partners. He's set a tone of partnership that allows me incredible latitude in terms of signings. There's strength in numbers, and whatever stigma there is out there in the world, the more of us that are in the game, the easier it's going to be down the road. And it'll free this city up creatively in a huge way. I'd take pride in that. I feel like we're on

the edge of that.

What's going through your mind right now in terms of Americana?

My biggest concern about the Americana format right now is that they need some stars. They've got a few, but they need more. I hope that if Kim Richey or anyone else has a big hit, that the format doesn't abandon them and feel that they've sold out or something. It's all about getting exposure wherever you can. The beauty of it is that the people programming Americana don't seem to be subjected to some of the financial pressures that some of their peers are in major market radio stations. They're more concerned with music than the bottom line. Everyone's got a bottom line and they have to make money, but they're lucky to have a little creative latitude.

I see a huge disenfranchised listener base in America these days. A lot of us are adults and we grew up on roots music or some derivative of that, and it's refreshing to hear new music, wherever you can find it on the dial, and I only wish there was more of it, especially here in Nashville.

MIKE KRASKI

What do you see the climate like in Nashville lately in regards to all the talk of looking for the next step?

There's absolutely been some frustration. A shrinking in radio listenership, and in the amount of unit sales in country music. There are too many labels and too many artists, and not enough flux in that funnel we call mainstream Country radio to support all these labels and artists.

In terms of looking for an alternative of some type, what do you see?

Anyone in the music business is in the music business first and foremost because of music. The fresh, honest type of music and artistry that's coming out of the Americana format excites the living daylights out of anyone with a pair of ears—anybody that's a fan of music, period. It's an exciting time, what we're watching happen in the Americana format. There's a tendency with major record companies to watch the wave come in, and they don't try and catch it until it's already washed up on shore.

From day one, I've heard the

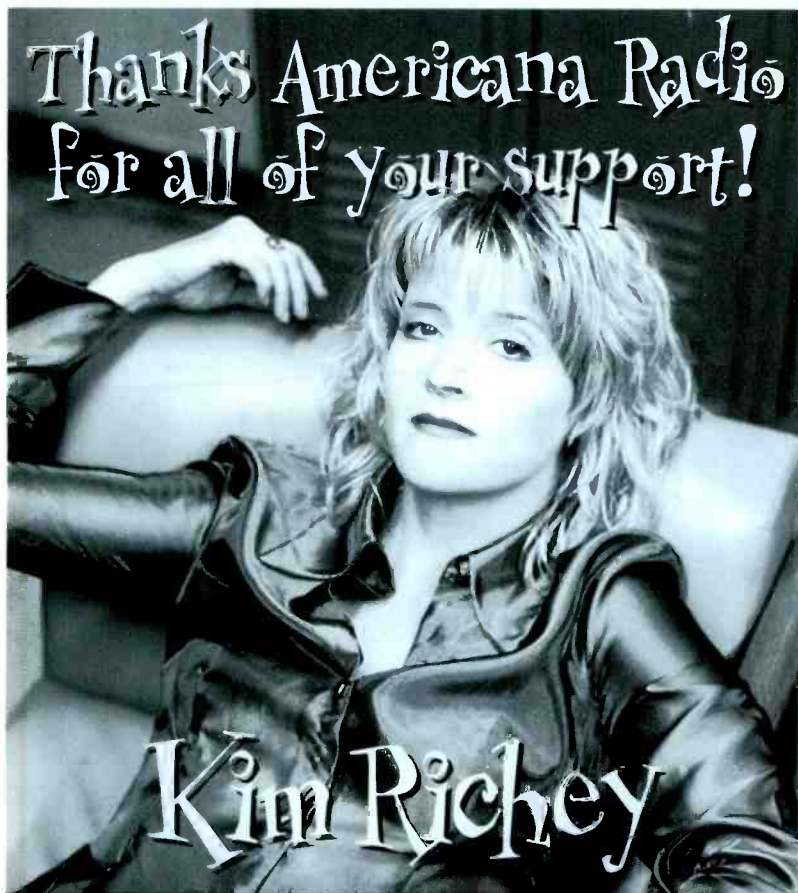
cries that as soon as the majors come into this format, it's going to be ruined.

If done right, the major labels and independents can co-exist in this format without any problems. There is a fear of "Here comes the evil empire," a Nashville mainstream record company that's going to bring these artists in and pair them up with studio musicians and try to fit these artists into those square pegs made for round holes of Country radio, and that is the furthest thing from the truth.

So, what's the plan with Lucky Dog?


Our philosophy with the new Lucky Dog label is purely that we are excited about the artists as they are and we want them to continue to create the music as they see fit. What we bring to the table as a record company is more sophisticated marketing and distribution. We're not here to change anyone's music. We have a two-prong approach with Lucky Dog. First of all, we believe there are a lot of artists with a history in Country music that have been abandoned by the major labels. These artists continue to create

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Kim Richey

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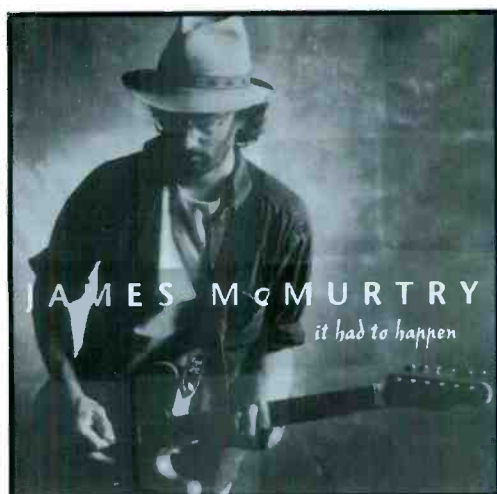
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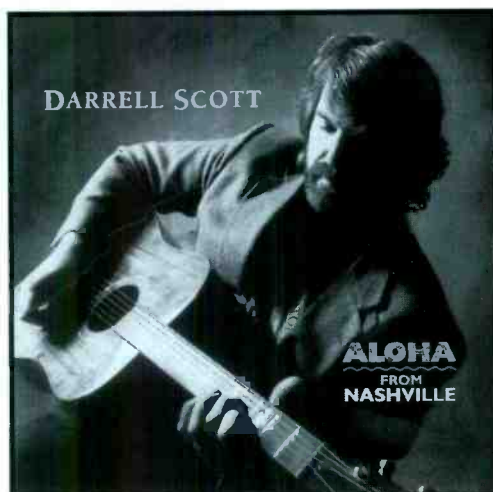


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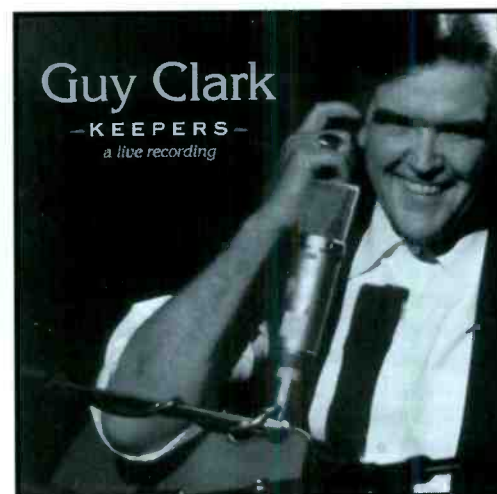


Darrell Scott
Aloha from Nashville

Sugar Hill's proud to release *Aloha from Nashville*. This album features songs that sound instantly familiar, yet are filled with clever and unique wordplay. Darrell's not your typical singer/songwriter; he knows how to twist a lyric and make meaty, gritty, memorable music.

As a member of Guy Clark's band, Darrell is prominently featured on Guy's most recent release, *Keepers* (which features his collaboration with Guy, *Out in the Parking Lot*). He's also part of the core band on Tim O'Brien's upcoming release.

Gavin Americana #7



Guy Clark
Keepers

Recorded in concert with a hand-picked acoustic band at Nashville's Douglas Corner last fall, *Keepers* gives Clark's most well-known and durable songs the intimate, front-porch-pickin' party feel of the live shows for which he's become justly famous; away from the clinical confines of the recording studio, classics like L.A. Freeway, *Desperados Waiting for a Train*, *Heartbroke* and *The Last Gunfighter Ballad* take on added dimension and, with this stellar group of musicians, the stoked-fire passion they've long deserved.

Gavin Americana #6

Coming in August...

TIM O'BRIEN 'WHEN NO ONE'S AROUND'



fresh music and have a presence in the marketplace, continue to tour, and in some cases build new audiences out there through their touring (a la Johnny Cash and Emmylou Harris). We believe Asleep at the Wheel and David Allen Coe (Lucky Dog's first releases) are fine examples. We will have more signings like that. But, we will not be asking them to gear their efforts towards mainstream Country radio. This is an entirely separate entity. Is a lot of this Country music? Absolutely. Does it fit mainstream Country music today? No, for the most part, but it's developing its own format in Americana radio. Our thing is to support this format. The other aspect of Lucky Dog is current Americana artists or artists that we feel are Americana artists that maybe have no history, and there'll be a mix of that. We're looking to make some signings that I can't divulge yet, but you'll see a number of them over the course of the next few weeks.

Are A&R departments as well as marketing departments keeping a fresh eye on the chart as well?

Absolutely. I want to emphasize that our A&R philosophy is a signing one only. We will not be forcing a producer on our signings, we will not be bringing them to Nashville to record, unless they want to, and we'll be making use of assets that we don't normally make use of out of Nashville within our Sony Distribution Organization. They have a college marketing department that's vast, spread all over the country, and these kids are all over Americana music. They are among our true experts out there. Our Alternative marketing department that works closely with independent retail will be a part of this effort as well. They're based out of New York,

and our distribution team out in the branches, our field marketing reps are, for the most part, huge Americana fans. I recently met with a lot these kids at our branch meetings, and they are so over the top, they are true experts of this genre, and I learn a lot from them. That's the kind of clout that we can bring to the format that hasn't existed in the past, and that's what Lucky Dog will get the advantage of, without the downside of trying to turn these artists



Mike Kraski

into something that they're not. We don't want to change their music one iota. If we want you here, we want you here because of your artistry and your music.

What was the genesis behind Sony going ahead with Lucky Dog?

It's a passionate belief in the artist and the format.

Did this come directly from Allen Butler, or was this proposed to him from the outside?

It's a combination of things. Blake Chancey, our VP of A&R has played a leading role, and Bob Mitchell, former Columbia Director of National Promotion is consulting us on promotion and marketing. It sort of built from a seed on a Texas concept. There are a lot of acts that tour constantly in Texas that have that history in country music and didn't

have major label deals. Not only did we feel it was unjust, but we felt there's a market there. In the process of developing the concept, Americana became more and more of a growing force and a much more interesting genre to us, and we felt that Lucky Dog was a great house for that, so we expanded our initial vision. It's a matter of investing in the future.

When people ask me what's Americana, I say it's Country music for the year 2000.

That's a great answer. I think we're going to see a lot more growth than most people in the industry realize over the next 18 months. A lot of it has to do with what a record company brings to the party. If we're going to be more aggressive with our marketing and distribution, I think we're going to see overall better sales. One experience I've had is that as I've gotten more into the genre, I've gone out aggressively searching out this product, and time and again, I've gone to major accounts with large inventories that will go unnamed, and found that not only did they not have these artists in stock—and I'm talking about artists who are among the top five artists in Americana music—they didn't even carry these artists. So, better and broader distribution is going to create better sales. Naturally, doing that is going to grow the format. A lot of these buyers are very sophisticated, I believe a lot of units being sold are being sold over the Internet, and by mail order. I don't think that music retail has really been exploited and utilized anywhere near fully. One of the things that everyone involved with Americana music will have to deal with is to better define Americana music, and that definition will probably happen naturally. Trying to force it will fly

in the face of everything we're hoping to accomplish.

Do you see the other majors in town coming to the table eventually?

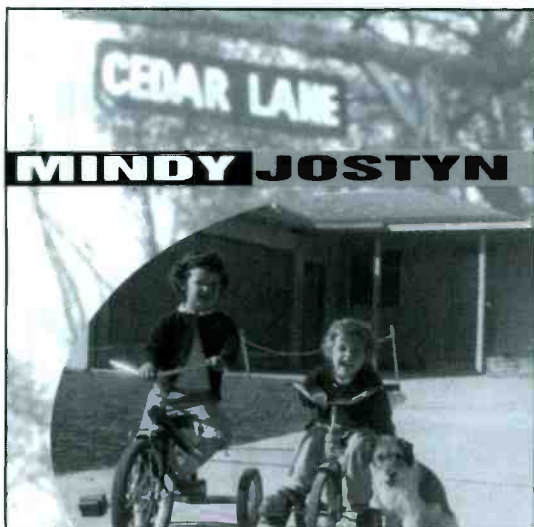
Eventually. It just depends on just how visionary the label heads are. I'm blessed with working for a guy with a great vision in Allen Butler, and instead of us scrambling to play catch-up five years from now, we get to be a major player in Americana music in its growth stages. I don't think there's more thrilling music out there right now than Americana. Everyone needs to understand that there is a difference here, and it isn't a negative reaction to mainstream Country radio.

I think there's a whole untapped audience out there that Country's never had that they very easily could.

This is the college and boomer audience they've always hoped to get but haven't had the right artists or the right music. There's a high degree of passion out there. We all have to figure out how we tap that marketplace the most effectively. I believe that there is a huge audience out there that can sustain this format and support it. It'll be interesting to see how Country radio deals with Americana music, whether they go the route of incorporating some of the artists, or go the way of Y-95 in Dallas. You think of all these sister stations that these corporations have that are splitting their audiences with music that's redundant. There's got to be a better way.

Are you entering this with any preconceived expectations?

We're entering a different way of doing business. We're talking about a grass roots level of operating with the opportunity to grow and to not conflict with mainstream Country. ●



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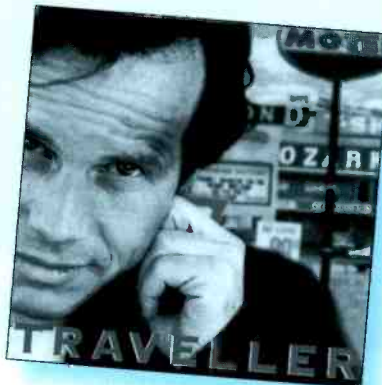
Traveling the Americana Highway

with Bill Paxton

THROUGHOUT his film career, Bill Paxton has remained true to his Texas roots. From his early, pop cult performance as the militaristically demented Chet in John Hughes' teen sci-fi comedy *Weird Science* to his blockbuster turn in *Twister*, Paxton has kept the loud-n-wild Lone Star glint in his eyes and his unabashed Ft. Worth charm fully intact. By staying honest with himself and his fans, he has risen through the ranks of idiosyncratic character actors to become a minor powerhouse in Hollywood. In his most recent effort, *Traveller*, Paxton takes on the

dual role of star and producer and ventures down the indie route, both in content and distribution.

Traveller delves into a seldom seen bit of Americana culture, focusing on a nomadic band of Irish con men who travel the roads of the rural South looking for the perfect grift. The film is further cemented in Americana ambiance thanks to the direction of longtime Clint Eastwood cinematographer Jack Green. With its slight nod to the honky-tonk kitsch of Eastwood's *Any Which Way But Loose*, *Traveller* brings back the loose feel of '70s road movies.



But perhaps the most indelible aspect of the film's Americana vibe is its soundtrack. As the film's producer, Paxton took great pains to involve himself in the

assembly of the film's music. (If this seems at all strange, note that Paxton's involvement with music goes back to the early '80s, when he directed the video for the cult classic "Fish Heads" and even released a record as one half of the L.A. duo Martini Ranch).

"I'd always seen this movie, since it was a road picture, as having a lot of popular music sources playing out of jukeboxes, out of car [radios], y'know," explains Paxton. "We had a great score written for the movie, but we realized we didn't really need that kind of emotional underpinning. Jack had gotten strong performances, and Michael Ruscio cut the picture really well, so we didn't need to lead the audience. We didn't need to motivate them emotionally with music. [The problem came] when we went to spend the money on the soundtrack. We were looking at a \$400,000 bill for the songs we wanted to license, and we didn't have any money left."

With no money in the till, wiley ol' Bill called in a favor from an old friend—Seymour Stein (who

BY SPENCE D

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had signed Martini Ranch to Sire back in 1987). "Seymour's a great business man," says Paxton. "He wanted us to take his artists into the studio, so Andy Paley and Kyle Lehning [the producers of the songs on the album], they really did this. Kyle's produced a lot of great records—he's produced all of Randy Travis' stuff—and Andy Paley produced Jerry Lee Lewis' last record and Brian Wilson's last record.

"I'm really, really proud of the soundtrack and the way it's integrated into the film. This movie has this Southern gothic, Americana feel, and it was great to get this great American roots music—this country western, this blues, this Irish music, stuff like Lou Ann Barton's 'Te-Ni-Nee-Ni-Nu,' and even have an Al Green—in there. It just called out for that."

From the opening strains of Randy Travis' revamp of the Roger Miller classic "King of the Road" to the ramblin' honky-tonk retro of Jimmie Dale Gilmore's "If You Got the Money, I've Got the Time" to the Ozark Mountain outlaw drawl of Royal Wade Kimes on "Gonna Find Me a Bluebird," the *Traveller* sound-

track manages to capture the inherent loneliness of the road scholar, the beer drinking schemes of roving con men, and the rural quirkiness of the film's Southern locale. "Fifteen of the 18 tracks were recorded specifically for the movie. I think it adds

have any one particular genre of music that I follow. The *Traveller* soundtrack is made up of classic pop and country western songs from the '40s, '50s, and '60s—some of them even date back older than that—done by great contemporary artists. To me, if it's

nearly forgotten slice of American culture. "It's hard to retain any kind of cultural purity in terms of customs," says Paxton. "Let's face it, our kids want their MTV. I mean it's hard not to assimilate the general culture of the 20th Century [with all the] communication



flavor and authenticity to the movie," says Paxton.

Having grown up in the heyday of '70s arena rock and having performed in a late '80s electro-pop art rock duo, one might view Paxton's link to Americana as a bit strange, but, he says, "I don't

a quintessential sound for a particular genre, if it's good, I judge it individually. I don't just listen to rock music or Alternative music. Americana is a great format, too."

Ultimately, the music of *Traveller*—as well as the film itself—have forever preserved a

that's bombarding you [all the time]." Yet with *Traveller*, Paxton has preserved both the dwindling culture of the Southern con man and the roots-oriented twang of the Americana soundscape by utilizing film to bring them into mass consciousness. ●

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Jazz Host (part-time) for KPLU-Tacoma/Seattle. Must have knowledge of Jazz and conversational style. T&R to: KPLU, Joe Cohn, Tacoma, WA, 98447.

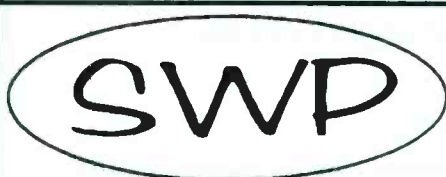
89.7 The River now accepting apps. for full time AT/Music Director- Send T&R to Bill Stewart, 1700 college Road, Council Bluffs, IA 51503. No calls. EOE.

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Gavin Urban Landzcape

PRIME PROPERTY

WEST COAST

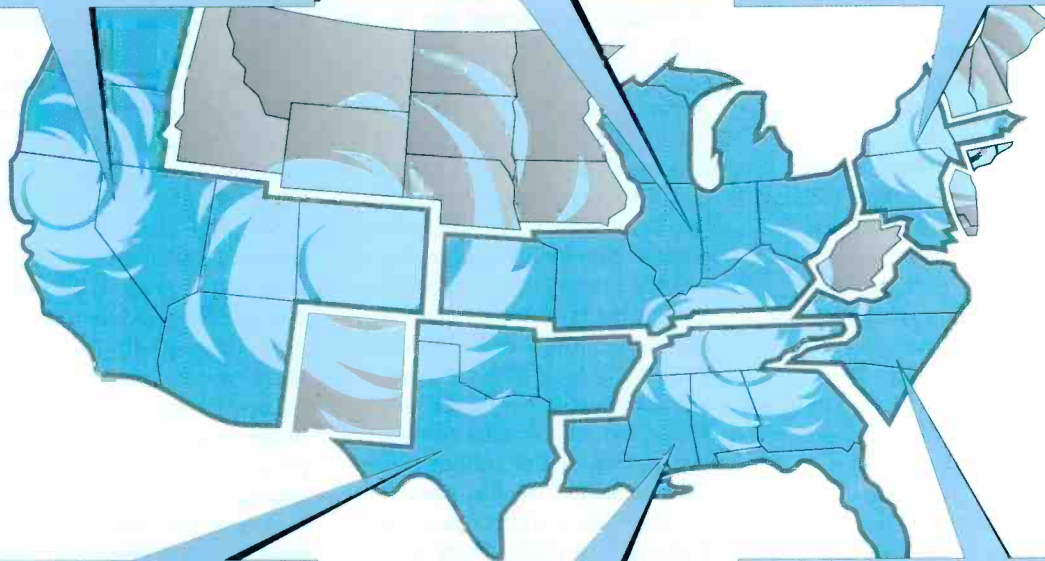
MAXWELL +35 "Suitelady" (Columbia/CRG)
EN VOGUE +35 "Whatever" (Elektra)
ERIC BENET +32 "Femininity" (Warner Bros.)
CHRISTION +29 "Full Of Smoke" (Def Jam)
BRIDGETTE McWILLIAMS +24 "Fire" (Virgin)

MIDWEST

TONY TONI TONE +103 "Thinking Of You" (Mercury)
PUFFY, FAITH 112, MASE +43 "I'll Be Missing You" (Bad Boy/Arista)
PATTI LA BELLE +37 "When You Talk About Love" (MCA)
KEITH SWEAT +35 "Come On" (Elektra)
EN VOGUE +23 "Whatever" (Elektra)

EAST COAST

PUFFY, FAITH, 112, MASE +113 "I'll Be Missing You" (Bad Boy/Arista)
KIRK FRANKLIN +107 "Stomp" (Interscope)
EN VOGUE +95 "Whatever" (Elektra)
PATTI LA BELLE +94 "When You Talk About Love" (MCA)
BABYFACE +87 "How Come, How Long" (Epic)



SOUTHWEST

ERYKAH BADU +80 "Next Lifetime" (Kedar)
TONY TONI TONE +65 "Thinking Of You" (Mercury)
PUFFY, FAITH, 112, MASE +64 "I'll Be Missing You" (Bad Boy/Arista)
DIONNE FARRIS +59 "Hopeless" (Columbia/CRG)
PATTI LA BELLE +57 "When You Talk About Love" (MCA)

SOUTHEAST

PUFFY, FAITH, 112, MASE +154 "I'll Be Missing You" (Bad Boy/Arista)
EN VOGUE +138 "Whatever" (Elektra)
KIRK FRANKLIN +125 "Stomp" (Interscope)
PATTI LA BELLE +104 "When You Talk About Love" (MCA)
CHRISTION +98 "Full Of Smoke" (Def Jam)

CAROLINAS/VIRGINIA

KIRK FRANKLIN +72 "Stomp" (Interscope)
MAXWELL +68 "Suitelady" (Columbia/CRG)
PATTI LA BELLE +64 "When You Talk About Love" (MCA)
BABYFACE +58 "How Come, How Long" (Epic)
EN VOGUE +50 "Whatever" (Elektra)



MOST ADDED

LAURNEA (28)
Can't Let Go (Yab Yum/550 Music)
 KHRN, WOWI, WFLM, WQHH, WBFQ, KXZZ, WZHT, WDKX, KCEP, WFXE, WKKV, KJMS, WGZB, WJTT, WJHM, KSJL, WQQK, WRVS, WIZF, KYEA, WRKE, WPLZ, WKGN, WTMP, WCDX, WZAK, WXQL, WPAL

AZ YET (27)
That's All I Want (LaFace/Arista)
 WTMP, WXQL, WZAK, WPLZ, WALR, WMNX, WJIZ, WRKE, KYEA, KHRN, WOWI, WFLM, WCDX, WQHH, WNFQ, KXZZ, WZHT, WFXE, KJMS, WJTT, WJHM, WEDR, WJMG, WZFX, KDKO, KPRS, WPAL

TAMIA (24)
Make Tonight Beautiful (Virgin)
 WJTN, WXQL, WZAK, WPLZ, WJMZ, WKGN, KBCE, WYNN, KMJJ, WRKE, KYEA, KHRN, WOWI, KXZZ, WZHT, WDDM, WKKV, KMJQ, WGZB, WJTT, WQQK, WFXA, KPRS, WIZF

MISSY ELLIOTT (24)
The Rain (eastwest)
 WZAK, WKGN, KBCE, KYEA, KHRN, KMJM, WENN, WQHH, WNFQ, WJBT, WZHT, WFXE, WKKV, WHRK, WGZB, WJTT, WJHM, KSJL, KKDA, WZFX, WPEG, WIZF, KKBT, WPAL

WILL SMITH (23)
Men In Black (Columbia/CRG)
 WTMP, WXQL, WPLZ, WKGN, KYEA, KHRN, WALT, WCDX, KMJM, WQHH, WZHT, WDDM, KCEP, WKKV, WHRK, WJTT, WJHM, WEDR, WJMG, WQQK, WPEG, KPRS, WPAL

BLACK A/C

Most Played Current Hits
DIONNE FARRIS
"Hopeless" (Columbia/CRG)
ERYKAH BADU
"Next Lifetime" (Kedar)
TONY TONI TONE
"Thinking Of You" (Mercury)
KENNY LATTIMORE
"For You" (Columbia/CRG)
LAURYN HILL
"The Sweetest Thing" (Columbia/CRG)

TOP TEN SPINZ

Rank	Artist	Track	Current Spins	Last Week Spins
1	ERYKAH BADU	"Next Lifetime"	2881	2997
2	CHANGING FACES	"G.H.E.T.T.O.U.T."	2852	2879
3	LAURYN HILL	"The Sweetest Thing"	2597	2771
4	TONY TONI TONE	"Thinking Of You"	2279	2442
5	JOE	"Don't Wanna Be A Player"	2225	2362
6	ROME	"I Belong To You"	2257	2546
7	KIRK FRANKLIN	"Stomp"	1718	2241
8	BROWNSTONE	"5 Miles To Empty"	1840	2112
9	DIONNE FARRIS	"Hopeless"	1597	1703
10	MARY J. BLIGE	"Love Is All..."	1609	1802

SPINZ LAST WEEK
 SPINZ THIS WEEK

Q - FILE



The Urban Landzcape welcomes our new sales person, **Ingram James**. Ingram can be reached at (310) 419-1238 or faxed at (310) 419-0321.



On-line

BY QUINCY MCCOY

Radio Paradise Pt. 3: Black Music Month

When my clock radio went off at 6 a.m., I rolled toward it, expecting to hear the opening bars of DJ Ray's theme song, "Oh Happy Day," but what greeted my ears instead was Ray's smooth baritone voice. "Today marks the official start of Black Music Month," he said. "At Radio Paradise, we celebrate our musical history, it's variety and vitality daily, but in honor of this occasion, I want to open today's show with a moment of silence and a roll call of respect to all the great musicians that have given our culture so much incredible music." For thirty seconds the air was still. Then the stark sound of piano and drums banged out the distinctive dark opening notes of Duke Ellington's "Black and Tan Fantasy." The music began its slow, syncopated, sexy swing as DJ Ray read the Langston Hughes poem, "The Weary Blues."

*"Droning a drowsy syncopated tune,
Rocking back and forth
to a mellow croon,
I heard a Negro play.
Down on Lenox Avenue the
other night
By the pale dull pallor
of an old gas light
He did a lazy sway ...
He did a lazy sway ...
To the tune o' those
Weary Blues.
With his ebony hands on
each ivory key
He made that poor piano
moan with melody.
O Blues!
Swaying to and fro on
his rickety stool
He played that sad raggy*

*tune like a musical fool.
Sweet Blues!
Coming from a black
man's soul.
O Blues!*

As the sweet blues music continued, it seemed to curl out of my radio like a wisp of smoke, evoking illicit pleasures. I saw myself dressed in a white tuxedo, walking through the over-ripe atmosphere of Harlem's Cotton Club. The Ellington Band was playing and the Cotton Club Dancers were swaying.

African drum beats played softly as DJ Ray began reciting the roll call: "Buddy Bolden, WC Handy, Jelly Roll Morton, Louis Armstrong, Robert Johnson, Mahalia Jackson, Bessie Smith, Ma Rainey, Fats Waller, King Oliver, Billie Holiday, Lester Young, Muddy Waters, Leadbelly, Jimi Hendrix, Otis Redding, Louis Jordan, Marian Anderson, Alberta Hunter, Count Basie, Cab Calloway, James P. Johnson, Sister Rosetta Tharpe, Earl "Fatha" Hines, Duke Ellington, Dizzy Gillespie, Charlie Parker, Ella Fitzgerald, Paul Robeson, Sammy Davis, Jr., Donny Hathaway, Marvin Gaye, Tammi Terrell, Billy Stewart, Billy Eckstine, Minnie Riperton, Johnny Hartman, Eubie Blake, Pearl Bailey, Dinah Washington, Cannonball Adderly, Rahsaan Roland Kirk, Elmore James, Clifford Brown, Miles Davis, Sarah Vaughn, John Coltrane, Sun Ra, Thelonious Monk, Art Tatum, Wes Montgomery, Bud Powell, Sam Cooke, Joe Tex, Tupac Shakur, Chuck Willis, Mississippi Fred McDowell, Coleman Hawkins, Erroll Gardner, Nate "King" Cole,

Howlin' Wolf, David Ruffin, Jackie Wilson." Then DJ Ray played "Higher and Higher" by Jackie Wilson and said there would be another roll call later in the show.

The roll call got me thinking about the great diversity within black music, and how I should spend more time listening to my favorite artists. It reminded me to pick up a copy of Duke's autobiography *Music Is My Mistress*. Next, DJ Ray segued into "The Ghetto" by Donny Hathaway, and closed out the set with "Ain't No Mountain High Enough," by Marvin Gaye and Tammi Terrell.

By this time, it was 6:20 and I was running late. As I got out of bed, DJ Ray said to stay tuned for the Black Power Quarter Hour—15 minutes of revolutionary music. I jumped up, ran to the bathroom, and turned on the shower radio just in time to catch the opening lines of Gil Scott Heron's "The Revolution Will Not Be Televised," which was followed by Grand Master Flash & the Furious Five's "The Message," then he ended the set with "The Panther," new music from the Last Poets. There was a moment of silence, then DJ Ray asked the question, "Did ya'll hear what the man was rapping about? Since it's black music month, let me repeat a key passage.

*"Sing that song, tap
your feet.
There goes our music,
here comes their beat.
It once was real, it
once was true.
It once had meaning we
once knew.*

*Powerful men with short
little eyes
Feasting on children
with illusion and lies.
Control manipulate.
Manipulate control.
They pump up the volume
and twist our soul."*

DJ Ray continued, "Keep the faith, do not despair, there is new music in the air. The light at the end of the tunnel is not another train coming. Stay close for music to feed your spirit and your mind." While the commercials played, a terrible thought filled me with dread. Suppose one day DJ Ray was gone. Or the delicious menu of music that Radio Paradise played disappeared. Suppose they turned into one of those niche stations that played the same bland music over and over and over again and became one of those stations that only give commercial lip service to Black Music Month.

Then DJ Ray returned with a happy sound in his voice as he proudly introduced Erykah Badu singing "Certainly." Maxwell was next with "Welcome," then the Sounds of Blackness with "Spirit." By this time, I had my hands in the air, swaying, smiling, and feeling the power of the spirit. My morning fix was in. Just when I thought I couldn't get any higher, DJ Ray segued into Earth Wind & Fire's classic "Shining Star." I woke up singing along with the acappella ending: Shining star for you to see what your life can truly be!

Radio, you are your community's shining star. If only you could see what you could truly be.

Urban Workshop *Black Music Month*

June is Black Music Month, and all across the Urban Landzcape, stations will be singing the glories of black music and artists. Twice a year, in February and in June we hear the drumbeats about our great musical heritage, usually in 60-second soundbites that do little to inform or stimulate listeners. If that's all the effort you're going to put into your Black Music Month campaign, then you can't expect your community to look to you for leadership. Don't blow this opportunity to reach out and embrace your listeners.

The following are some concepts

you can apply to your programming to make Black Music Month an integral part of your regular programming. An honest commitment from your station will give your audience a real sense of community.

PROFILES

Be innovative, develop your own profiles, and dare to be different. Make your features longer and as cinematic as possible. Include sound, sound effects, and music. Use your air personalities to voice these features, and integrate them into your promo packages. Run them year round. These profiles will serve the dual purpose of

connecting you to the community and cross promoting your jocks. Last but not least, use the actual voice of personalities you're profiling. There's plenty of available tape on Marvin Gaye, Louis Armstrong, Miles Davis, Nat "King" Cole, Fats Domino, Aretha Franklin, Jimi Hendrix, Mahalia Jackson, and the Jacksons, just to name a few.

SCHOLARSHIPS

It is very simple to set up a scholarship fund for deserving students in the name of your station. Many corporations and businesses are interested in co-sponsoring this type of promotion. A

lot of stations use their scholarship program to encourage record companies to supply artists for concerts that benefit the fund. With all the government cut backs in musical education, this is a great time to offer help to students who want to study music.

CO-PROMOTION

Work with your sales department and your local newspaper or television station to exchange promotional time in a joint giveaway. For example, you could do a Black History crossword puzzle with a newspaper; a major contest like this should run the entire month and the grand prize should be substantial.



**"Who can love you better than Mary?!? We pulled it straight off the album.
My audience loves it, that's what's up!"**

Helen Little (Operations Manager, WUSL - Power 98/Philadelphia)

Mary J. Blige

"i can love you"

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SEE HER LIVE ON THE
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MCA

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MOST ADDED

WYCLEF JEAN

We Trying To Stay Alive/Anything Can Happen(RCE/Ruffhouse/Columbia/CRG)

MISSY 'MISDEMEANOR' ELLIOTT

The Rain (Supa Dupa Fly)
(eastwest/EEG)

TOP TIP

VARIOUS DJS

Deep Concentration
(OM Records)

I challenge all real DJs to stand up, spin, and report this. It's an instrumental goldmine!

RECORD TO WATCH

WHORIDAS

Talkin' 'Bout Bank/Taxin'
(Southpaw/Delicious Vinyl/Red Ant)

My boys are representin' The Town lovely with this no-coast, universally funky single. Up from #22 to #16...

Gavin Rap

2W	LW	TW	
—	9	1	WU-TANG CLAN - Triumph (Wu-Tang/Loud/RCA)
\$	2	2	KRS-ONE - Step Into A World (Rapture's Delight) Remix (Jive)
1	3	3	THA ALKAHOLIKS - Hip-Hop Drunkies (Loud)
7	4	4	BOOGIEMONSTERS - The Beginning Of The End/God Sound (EMI)
2	1	5	GP WU - Black-On-Black Crime (MCA)
\$	7	6	O.C. - My World (Payday/FFRR)
15	11	7	RAMPAGE - Take It To The Streets/Flipmode Enemy #1 (Flipmode/Violator/Elektra)
—	15	8	LOST BOYZ - Love, Peace, and Nappiness (Universal)
10	10	9	SAUCE MONEY - Action (Roc-A-Fella/Geffen)
\$	5	10	SPRUNG SOUNDTRACK - Sprung Soundtrack-Jay-Z:Who You Wit (Qwest/Warner Bros.)
4	6	11	GRIDLOCK'D SOUNDTRACK - Lady Of Rage: Sho Shot (Death Row)
\$	8	12	JUNGLE BROTHERS - Brain (Gee Street/V2)
\$	13	13	CRU - Just Another Case (Def Jam Recording Group)
\$	14	14	THE BEATNUTS - Do You Believe/Give Up The Ass (Violator/Relativity)
—	23	15	BOOT CAMP CLIK - Headz R Reddee PT II/Down by Law (Duck Down/Priority)
38	22	16	WHORIDAS - Talkin' Bout Bank/Taxin' (Delicious Vinyl/Red Ant)
25	17	17	RAHSHEED - Never Put You Down (Quake City)
18	18	18	RASCALS - Dreaded Fist/Clockwork (FIGURE IV)
—	21	19	SCARFACE - Smile feat. 2 Pac (Rap-A-Lot/Noo Trybe)
8	12	20	MR. COMPLEX - Visualize/Why Don't You (Raw Shack)
32	27	21	MAD LION - Carpenter/New York (Wreck/Nervous)
\$	16	22	TRACEY LEE - The Theme(The After Party Remix) (ByStorm/Universal)
29	25	23	BUDDAH TYE - Money Matters (Double Down)
24	24	24	BIG MIKE - All A Dream (Rap-A-Lot/Noo Trybe)
\$	34	25	REDMAN - Pick It Up (Def Jam Recording Group)
NEW	26	26	CAMP LO - Black Nostaljack (Profile)
13	19	27	BUCKSHOT - No Joke (Loud)
\$	28	28	MASTER P - If I Could Change (No Limit/Priority)
31	29	29	RASCO - The Unassisted/Hip-Hop Essentials (Stones Throw Records)
35	32	30	MEEN GREEN - Fat Sacks/L.A.'s Finest (Patchwerk/Priority)
34	35	31	RUBBEROOM - Street Theme/White-Hot Razors (Chrewid)
NEW	32	32	K BORNE - The Kwest (PMP/Loud)
22	26	33	RAWCOTIKS - Nevertheless (Opposition)
NEW	34	34	THE NOTORIOUS B.I.G. - Mo' Money Mo' Problems/The Lox: We Love You Big Poppa (Bad Boy/Arista)
26	30	35	BIG PUNISHER - You Ain't A Killer (Loud)
NEW	36	36	CAPADONNA - '97 Mentality (Razor Sharp/Epic Street)
36	39	37	HURRICANE G - Underground Lockdown (H.O.L.A.)
NEW	38	38	RAIDERMEN - Magnetic feat. Natural Elements (Raidermen Ent.)
\$	31	39	KILLARMY - Wu-Renegades (Wu-Tang Records/Priority)
27	33	40	TEFLON - Get Mine/The Rawness (Relativity)

\$ — Indicates GAVIN Rap Retail Action.

Chartbound

- CHUBB ROCK**-Beef (Select)
- MISSY ELLIOTT**-The Rain (eastwest/EEG)
- CRAIG MACK**-Jockin' My Style (Street Life)
- WYCLEF JEAN**-We Trying To Stay Alive (Ruffhouse/Columbia/CRG)

Like That!

BY THEMBISA S. MSHAKA



Summer Update

It's that time again, when stations transition reporters for the summer. Some of the new names will inevitably be staying into the fall as we say good-bye to OG GAVIN Rap reporters who are graduating or otherwise moving on. **Brian Payz** exits **WZMB-Greenville**, as a brother named **Artee** (a.k.a. **DJ Casanova**) takes over as Rap Director. Payz is joining **J. Arthur** at **WIKS-New Bern**, and they're about to get a street team crankin' for the station. Call (919) 756-9033 for details. **DJ Mecca** has officially been named President of the **New York Radio Coalition**. **Dan McNeal** has left **WICB-Ithaca** in the capable hands of **Sheniqua**, who's real cool. The numbers haven't changed: (607) 274-1040... **Heavy** is the new guy in charge at **WCHP-Mount Pleasant**. Reach out to him at (517) 774-3486... **Mike** is on for the summer at Penn State's **WKPS**. He can be reached at (814) 865-7983... **Jeff B.**, the Mayor of the Big Easy's rap city, has his degree and is staying on at **WTUL**. **Apocalypse**, on the other hand, is off the air at **KJHK-Lawrence** until mid-August... **Mark Anthony** joins our panel representin' the Orlando area on **WPRK**, and can be reached at (407) 657-1805... Overdue shouts to **Awesome 2**, who will celebrate 15 years in hip-hop radio all summer long. (Keep bangin', brothas, and reps, you are wrong if you don't get them some commemorative artist drops!), wha-supper to **WECS-Willamantic** big baller **Allen Garland**, holdin' it down in Connecticut, and **Eugene**, who represents the city of the same name from the station at the **University of Oregon**. His digits are (541) 346-4091, and yes, they play and buy hip-hop out there... **RapSheet** takeover: That's right, **Darryl James** has become sole owner of **RapSheet**, the nation's first hip-hop newspaper. In addition to

retaining his editor-in-chief position, he now oversees all marketing and operations for the magazine, including the **RapSheet** Caucus, set for late October in Los Angeles... On the label side, **Larry Scott** is going independent. He leaves **Island** this week to set up his yet unnamed promotion company, and can be reached at (917) 556-7016...



E-A-Ski

Shakin' thangs up: **EA-Ski** is producing non-stop these days. He's been tapped to lend his talents to **Dawn Robinson's** **Aftermath** solo project, the **How to Be A Player** soundtrack due on **Def Jam**, and his own solo album with **Priority**, entitled **Earthquake** which features **Ice Cube**, **Dr. Dre**, and **Jayo Felony**... **MIXED REVIEWS:** Winners in the "I dunno about this one" category this week were **Wyclef** and **Missy** for their new joints. To the credit of many programmers, in spite of personal feelings, they play what the people want to hear, and these two songs definitely qualify. If "We Trying..." is too pop for ya, try "Anything Can Happen." If Missy's not meeting your expectations now, wait until you get your album sampler or see the next-level video. Then you'll understand the power of her off-beat appeal. I'm lovin' that track and the **Ann Peebles** cut though—I can't front... **A FREE SEMINAR TICKET:** Our next rap video reel is interactive! DJs have a chance to win a complimentary GAVIN Seminar '98 registration, just by watching closely and getting all the right clues. Check the ad on the next page for details... **like that.** —One Love. ●

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



MAGOO and TIMBALAND

Up jumps da boogie

the first track from the forthcoming debut album

Produced by Timbaland for Timbaland Productions
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Management: Midwest Group Management

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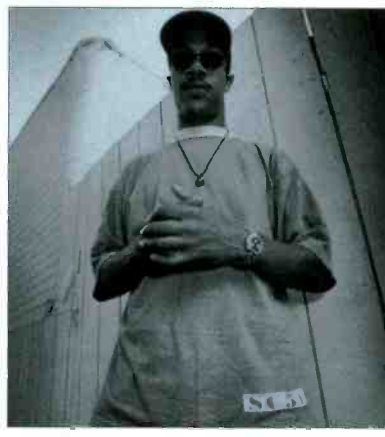
Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	THE NOTORIOUS B.I.G. - Hypnotize (Bad Boy/Arista)
3	3	2	KRS-ONE - Step Into A World (Rapture's Delight) (Jive)
2	2	3	B-ROCK & THE BIZZ - My Baby Daddy (LaFace/Arista)
4	4	4	TRACEY LEE - The Theme (ByStorm/Universal)
5	6	5	PUFF DADDY featuring MASE - Can't Nobody Hold Me Down (Bad Boy/Arista)
—	13	6	JAY-Z - Who You Wit (Qwest)
6	5	7	HEAVY D. - Big Daddy (Uptown/Universal)
22	14	8	REDMAN - Pick It Up/Yes, Yes, Y'all (Def Jam Recording Group)
10	9	9	THE BEATNUTS - Do You Believe/Give Up The Ass (Violator/Relativity)
23	11	10	CRU - Just Another Case (Def Jam Recording Group)
11	12	11	MASTER P - If I Could Change (No Limit/Priority)
NEW	12	12	O.C. - My World (Payday/FFRR)
7	7	13	OUTKAST - Jazzy Belle (LaFace/Arista)
NEW	14	14	JUNGLE BROTHERS - Brain (Gee Street/V2)
6	16	15	KILLARMY - Wu-Renegades (Wu-Tang Records/Priority)
3	10	16	FOXY BROWN - I'll Be (Def Jam Recording Group)
14	15	17	SUGA FREE - If You Stay Ready (Island)
NEW	18	18	SHAMUS - Tight Team (Raw Track)
12	17	19	JAY-Z - Feelin' It (Roc-A-Fella/Priority)
8	8	20	MOBB DEEP - G.O.D. Part III (Loud)
15	—	21	FREAK NASTY - Da' Dip (Power)
13	19	22	WARREN G. - I Shot The Sheriff (G-Funk/Def Jam Recording Group)
—	20	23	3 X KRAZY - Keep It On The Real (Noo Trybe/Virgin)
17	24	24	CAPONE N NOREGA - Top Of New York (T.O.N.Y.) (Penalty Recordings)
18	—	25	D.J. KOOL - Let Me Clear My Throat (American Recordings)

2W	LW	TW	Albums
1	1	1	THE NOTORIOUS B.I.G. - Life After Death...Til Death Do Us Part (Bad Boy/Arista)
—	4	2	KRS-ONE - I Got Next (Jive)
3	2	3	SCARFACE - The Untouchable (Rap-A-Lot/Noo Trybe)
2	3	4	HEAVY D. - Waterbed Hev (Uptown/Universal)
—	9	5	I'M BOUT IT SOUNDTRACK - Various Artists (No Limit/Priority)
—	12	6	BOOT CAMP CLIK - For The People (Duck Down/Priority)
7	8	7	BIG MIKE - Still Serious (Rap-A-Lot/Noo Trybe)
18	7	8	STEADY MOBBIN - Pre-Meditated Drama (No Limit/Priority)
8	13	9	TRACEY LEE - Many Facez (ByStorm/Universal)
4	6	10	MAKAVELI (THE DON KILLUMINATI) - The 7 Day Theory (Death Row/Interscope)
5	11	11	LIL' KIM - Hardcore (Undeas/Big Beat/Atlantic)
6	5	12	TRU - Tru 2 Da Game (No Limit/Priority)
9	10	13	BOOTY CALL SOUNDTRACK - Various Artists (Jive)
10	14	14	ARTIFACTS - That's Them (Big Beat/Atlantic)
11	16	15	FOXY BROWN - Ill Na Na (Def Jam Recording Group)
14	15	16	3 X KRAZY - Stackin Chips (Noo Trybe/Virgin)
17	17	17	WARREN G. - Take A Look Over Your Shoulder (Reality) (G-Funk/Def Jam Recording Group)
22	—	18	REDMAN - Muddy Waters (Def Jam Recording Group)
12	19	19	DJ MUGGS - The Soul Assassins (Ruffhouse/Columbia/CRG)
—	18	20	CRIME BOSS - Conflicts & Confusion (Suave/Relativity)
15	20	21	CAMP LO - Uptown Saturday Night (Profile)
20	22	22	TELA - Piece Of Mind (Suave/Relativity)
19	25	23	WESTSIDE CONNECTION - Bow Down (Lench Mob/Priority)
16	24	24	FRANKIE CUTLASS - Politics And Bullshit (Violator/Relativity)
23	21	25	FUNKMASTER FLEX - Mix Tape Vol. II (Loud)

Rap Picks

DJ POOH feat. **KAM**
 "Whoop! Whoop!"
 (Big Beat/Atlantic)



This record got the highest score at the GAVIN Seminar's Rap Jukebox July 2000 panel. Proammers from all coasts were loving this instantly, thanks to all that bottom added to Malcolm McLaren's classic "Buffalo Girls." The return of Kam's authoritative voice is an added plus, especially on the squeaky clean radio edit! Contact Just O at Atlantic (212) 707-2424 or Shirlene at Big Beat (310) 205-5720.

POWER OF III
 "Best of All the Worst"
 (Chucklife/Epic Street)

Chucky Thompson has been shaping today's sound by providing hits for the likes of Mary J. Blige and Nonchalant. Now, equipped with a label deal, he shows us the Power of III, a D.C.-based crew flowin' in the quick-styled storytelling tradition of Outkast and Do or Die. Luther Vandross' "Promise Me" would sound corny under most circumstances, but here, it wins. Contact Robin or Will at Epic (212) 833-7116.

DIAMOND
 "Diamond Jewelz"
 (Mercury)



Despite a serious case of mistaken identity (with an alleged pedophile, no less!) Diamond emerges victorious.

As he gears up for the long-awaited release of his second album, you can reacquaint heads—and introduce others—to this skilled producer/emcee with the hits from this wax sampler. "Best Kept Secret" and "Sally's Got a One Track Mind" will get you open for "Hiatus," the upcoming lead single from *Hatred, Passion and Infidelity*. Contact Marlo at Mercury (212) 603-7922.

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2. Identify all artists and hiding places of Gavin Rap issue covers between clips.
3. Fill out the contestant form inside the tape case and get it back to Thembisa by fax or snailmail.
4. The first correct form in will win a badge to the '98 Seminar!

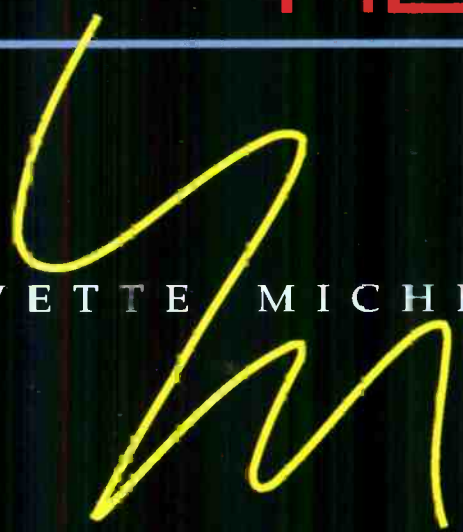
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GAVIN PICKS

Singles

BY DAVE SHOLIN



SPICE GIRLS "2 Become 1" (Virgin)

Pop music hasn't been this healthy in years, and this act certainly deserves to take a bow for helping to create the current climate. Sales figures continue to soar, and single number three looks likely to become their biggest hit yet. It's impossible to find the slightest flaw in this ballad, which should still be generating a ton of play well into fall. Some impressive call letters on this already. Wonder why? *Duh!*

10,000 MANIACS "More Than This" (Geffen)

One might think that with Natalie Merchant going solo, the band would be known as 9,999 Maniacs. But who really cares what they call themselves when the music sounds this hot? Few in today's Top 40 audience ever heard the original version of Roxy Music tune, but the choice of material proves made-to-order for this newest phase in the Maniacs' development.

BEENIE MAN FEATURING CHEVELLE FRANKLYN "Dancehall Queen" (Island Jamaica)

Just about everyone in Kingston has heard of Beenie Man. Now, thanks to this bright, upbeat combination of Reggae and Pop, he stands to make his name known here in the States as well. The song is the title track from the first movie released by Island Jamaica Films. What better time than

summer for this production, which gets a solid boost from a sensational vocal performance by another of Jamaica's stellar talents, 22 year-old Chevelle Franklyn.

AMANDA MARSHALL "Let It Rain" (Epic)

One word best describes the music on Amanda Marshall's debut album, and that's "powerful." She sings with conviction, and it didn't take long for the public to respond. Now comes the track that caught the attention of lots of folks early on, and it's one that should win her even more fans at Top 40, Modern A/C, and A3.

RAHSAAN PATTERSON "Where You Are" (MCA)

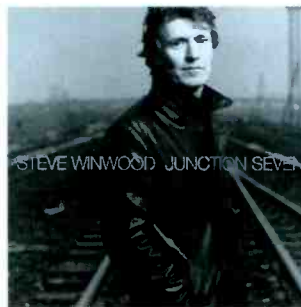
It's not surprising that all-around talent Rahsaan Patterson cites Chaka Khan and Stevie Wonder as two of his major influences. As a youngster, he was surrounded by the music his father would play, which covered the spectrum of R&B, Jazz, and Pop. Now a successful songwriter in his own right, Patterson takes center stage and makes the case for GAVIN's Urban Landscape Editor Quincy McCoy who has called him, "the Stevie Wonder of the '90s."

Albums

STEVE WINWOOD Junction Seven (Virgin)

This summer marks Steve Winwood's 20th anniversary as a solo artist, during which time, he's scored countless creative achievements. *Junction Seven*, the latest in that long line of accomplish-

ments, is already seeing airplay at a variety of formats. This time around, Winwood teams up with award-winning producer/composer/musician Naracla Michael Walden, and also



taps the talents of old Traffic partner Jim Capaldi, Lenny Kravitz, Nile Rodgers, Des'ree, and his own wife Eugenia, who co-wrote four songs on the project, a first for the couple. Highlights include the single, "Spy in the House of Love," the upbeat "Just Wanna Have Some Fun," the tender emotion of "Real Love," the Latin-infused "Gotta Get Back to My Baby," a remake of Sly and the Family Stone's "Family Affair," and a duet with Des'ree, "Plenty Lovin'."

—ANNETTE M. LAI AND RON FELL

NAPALM DEATH Inside the Torn Apart (Earache)

The lords of grindcore return with another earth shattering release, *Inside the Torn Apart*. Napalm Death is an intimidating group that excels at aggression, so it's not surprising that its new release is smoking. Produced by Colin Richardson (Fear Factory/Machine Head), *Inside the Torn Apart* features 12 brain popping tracks that showcase pure metallic carnage. The band is known for its super-sonic tempos that are layered chainsaw guitar riffs and unintelligible growls, but *Inside the Torn Apart*, showcases more song structure and a little less abrasives on the vocals. Don't

be fooled, Barney Greenway still delivers hair raising yells, they're just toned a bit. All tracks merit airplay, but "Breed to Breathe," "Prelude," and "Down in the Zero" will keep your metal phones eternally lit.

—ROB FIEND

FAITH NO MORE Album of the Year (Slash/Reprise)

Since we last heard from FNM, Mike Patton's experimented with avant garde uses of his vocal chords, Roddy Bottom transformed into an Imperial Teen, and Mike Bordin got Ozzed. Oh yeah, they broke in a new guitarist to boot. But, despite these individual adventures, Faith No More sounds meaner-n-leaner than ever. Things get turbo-charged with the lead-off track, "Collision" and from there it's a slam-bang sonic whirl through beat-induced, wispy pop terrain ("Stripsearch"), punkalypsic mayhem ("Naked in Front of the Computer"), klezmerized abstractness ("Mouth to Mouth"), and bizarre, Burt Bacharach-styled kitsch ("She Loves Me Not").

The first single, "Last Cup of Sorrow," is a twisted schism of dark, molten chug that all but laughs in the face of the current electronic binge. As for the band, their chops are locked down tight. Patton flits between rage-incrusted guttural sneers and smooth, nasal-tinged mellowness, while the rhythm section of Bordin and bassist Billy Gould keep the groove solid. Bottom's slinky, atmospheric keyboard fills add a quirky, and often sensual depth to the music, and new guitarist Jon Hudson's licks provide the right mixture of fuzz skirl and searing clarity. A masterful collection of eclectic songs that'll rock, shock, and hypnotize.

— SPENCE D.



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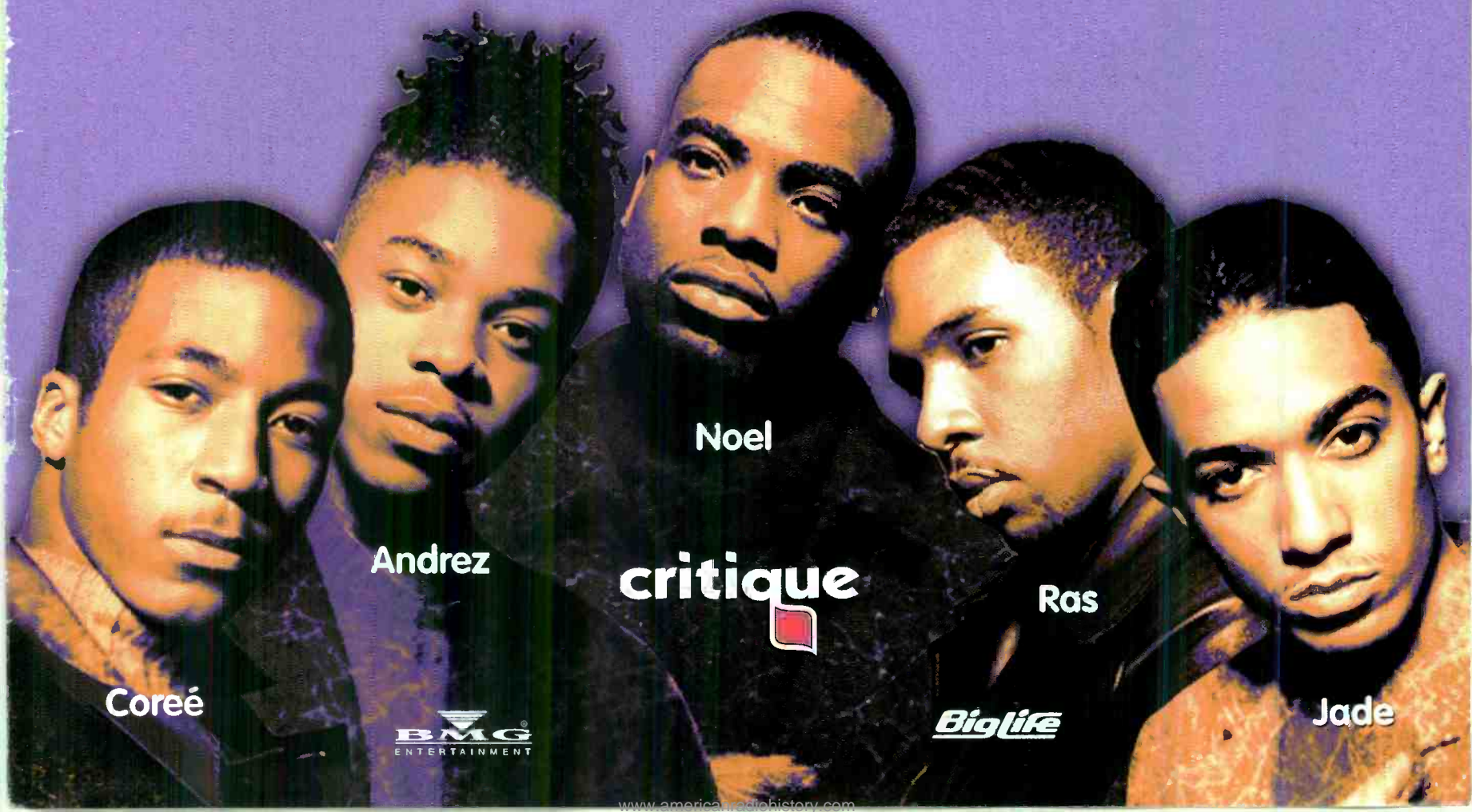
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