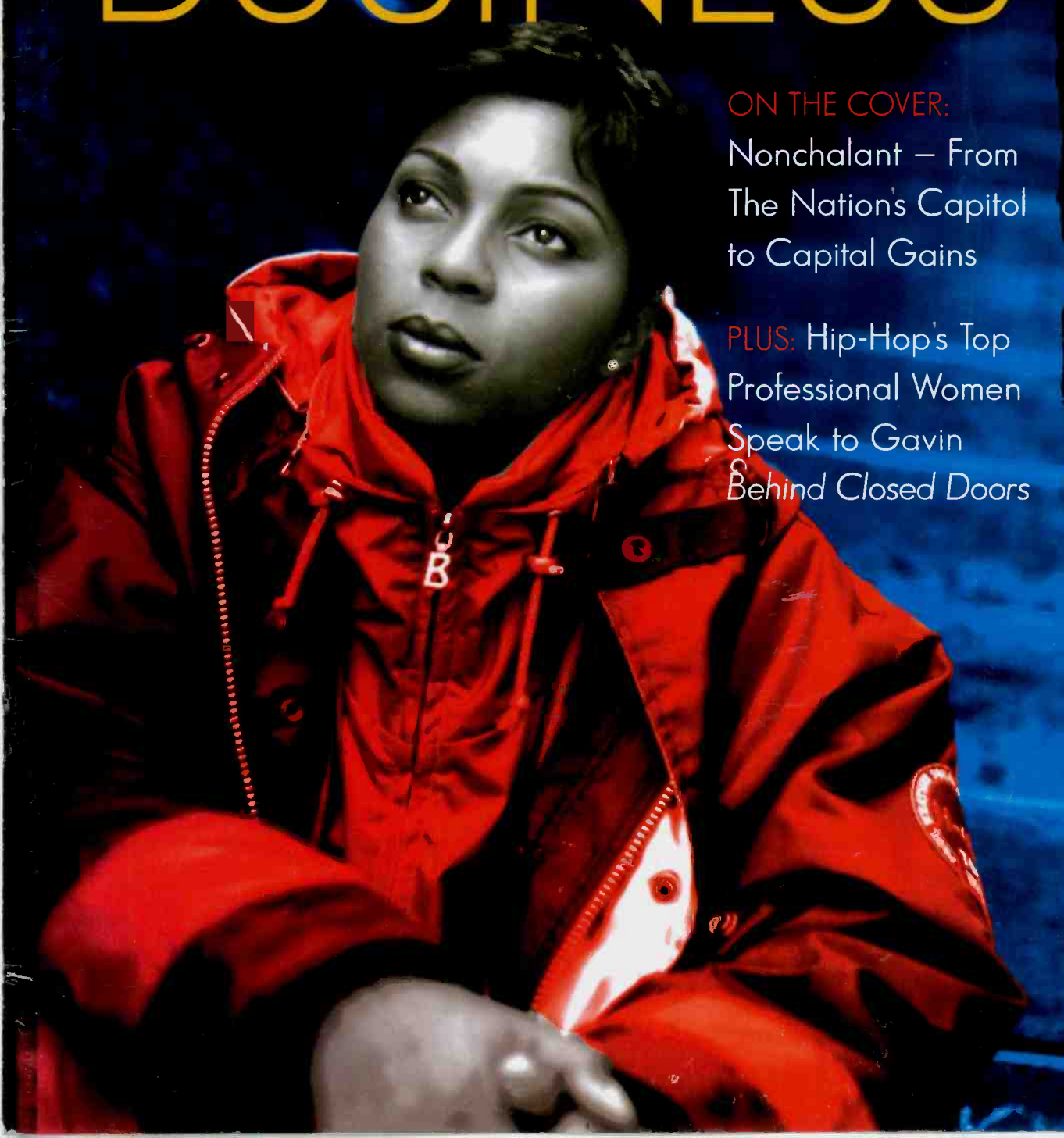


GAVIN

WOMEN MEAN BUSINESS



ON THE COVER:

Nonchalant – From The Nation's Capitol to Capital Gains

PLUS: Hip-Hop's Top Professional Women Speak to Gavin Behind Closed Doors

Their names were Juana Burns, Dania Birks, and Michelle Franklin. They preferred M.C.J.B., Baby D, and Sassy C, respectively. And, together, they were J.J. Fad. They had a hit record in 1988, "Supersonic," and although that would be their only hit, they'd made their mark as the first female rap



group to make the Top 40. Eight years later, women are still doing well in hip-hop, but, sometimes, it's hard to tell, given the power and control that remain in the hands of men, and given the imagery of girls and women as laid out by, frankly, too many male rappers. How do the women feel about all this? Glad you



asked, and it's time you did. This issue, our Rap Editor, Thembisa S. Mshaka, calls on a number of sisters, starting

with the anything-but-nonchalant Nonchalant, and revving to hip-hop heights with the New Girls Network for a load of insights that, she promises, "will surely open eyes, shock ears, and debunk myths about women in rap." No matter that the NGN is a figment of T's



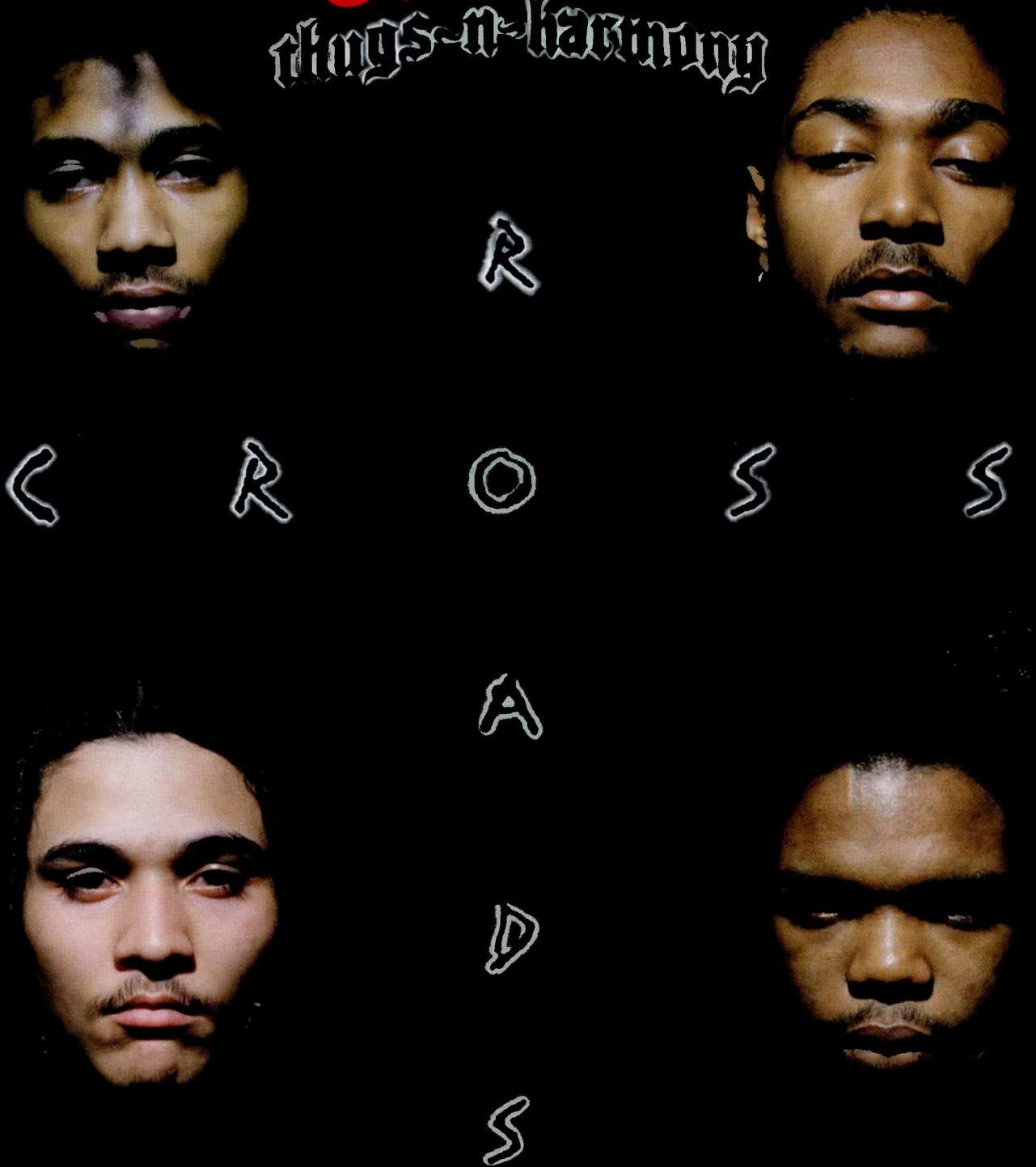
imagination. The women with whom she talks are real enough, including Priority recording artists Conscious Daughters (top),

DJ Jazzy Joyce (middle), and Lauren Coleman (bottom), CEO and Publicist at Punch Media. Also, don't miss Thembisa's "Her Hip-Hop Hall of Fame," an additional tribute to the women of rap. In News, GAVIN's Country Radio Seminar spreads some universal truths in Universal City; we announce our new Country Editor (hint: It's Jamie Matteson), and we unveil SFO3, this time presented, arm-in-arm, with the first GAVIN Alternative Boot Camp.

SEE YA AT "THA CROSSROADS"

Bone

things-a-harmonizing



#1 EVERYWHERE

- Debut #1 Hot 100 Sales
 - #1 R&B Singles
 - #1 Rap Singles
 - #2 Hot 100 Singles
- Over 2,600 BDS Detections Combined
Over 40 Million Listeners!

#1 at **THE BOX**
MUSIC TELEVISION
TBS CONT. 101

Mad Cap Spins on



And Just Beginning To
Cross Tha Crossroads...
KISS WFLY KZZU

Ruthless to the Bone Rotations:

- | | |
|---------|---------|
| WPGC 57 | KBXX 71 |
| WWKX 88 | KDON 66 |
| WHHH 50 | KMEL 40 |
| WJMH 70 | KYLD 48 |
| KPRR 57 | KPWR 47 |



AS TOLD TO THEMBISA S. MSHAKA

Erick Sermon

On How Radio is Changing Hip-Hop

Erick Sermon was never the type to stand in the spotlight. He's been one of the quiet ones, collecting gold records by the handful. It began with scooping up four consecutive gold plaques as half of the revolutionary rap duo EPMD. Since their breakup in 1991, the green-eyed bandit has mined producer gold with Redman and Keith Murray. After establishing Def Squad Records and inking his multi-million dollar marketing and distribution venture with EMI, Erick talked with GAVIN Rap Editor Thembisa S. Mshaka about crossing over, getting crossed up, and getting a point across.



Erick Sermon

Most artists will say that they aren't making as much of an impact as they would like. Do you feel that way?

Yes. EPMD still gets love, but as an individual, I think I could have more of an effect on music if listeners weren't trained into the newest fad, which is drugs, cars, materialism. But I'm not gonna spit that; it's not the way I get down.

What's the key to longevity?

"Keep it real" sounds so common, but that's it. You gotta stay you. When Hammer sold 8 million records, EPMD was like, "Oh no! No way. Let's make 'Crossover' right now." Boom! It crossed over, and we were dissing radio! (Laughter) We couldn't stop it from happening.

What are your thoughts on rap and radio?

It depends on where you are. On the West Coast, kids love Keith Murray. But if they're in the store, and Keith is next to Dru Down, Dru's goin' home with the kid.

Is that only true for the West, or does your example hold up in most cities outside of New York?

Snoop must've sold close to a million in New York.

I think radio had a lot to do with that, though, because traditionally, the East doesn't buy tons of records.

But the East spent money on Snoop. *The Chronic* was a classic, so the set-up was phenomenal for Snoop.

Is radio changing hip-hop? I mean you made 'Crossover' as a reaction to how radio treated Hammer...

Yes, it is! It has artists making records they don't want to make. I know artists that don't want to put all that melody in their records, but they want cheese, they want the money. Can't have money unless they sell records, and I mean a lot of them.

But everyone doesn't compromise...

A few make it out, like Mobb Deep and Wu-Tang, but two out of a nation

full of rappers isn't the majority.

Is that because everyone else is compromising, or was it that Mobb Deep and the Wu had the necessary talent and drive?

If you don't get radio, you're through. Wu-Tang was selling tapes on the street, but Hot 97 put that hype on them. Ol' Dirty had so much love from L.A., he was set. In the Bay Area, if you have a little bit of a hit, you're going gold.

Ah. Like the Luniz, who debuted platinum on the single and the album from one jam, "I Got 5 on It."

That was a huge record, a straight up smokin' weed song, and the beat was on.

But the Luniz didn't say, "We're gonna make a radio hit."

But radio likes that, because they want to seem down with the underground. Then the streets hear it on the air, and it becomes huge, as soon as the kids start calling up the station.

Isn't it a Catch-22? You say radio has artists compromising, yet once radio gets wind of it, the artist becomes successful.

Yeah. Radio has that power. But I don't know how the Bay does it, where you can sell out of your trunk, become known without radio. **Now that you have a multi-million dollar deal, are you saying goodbye to making your own records?**

Yeah, Erick Sermon doing more solo records is dead. My label is everything now. I'll be in the office, but I'm a producer first. I've had hits of my own, but now I want a gold record for my label. I'm not selfish. A hit is a hit. Besides, it's a hit for Def Squad Records. **GAVIN**

- 4 News
- 8 That's Sho-Biz
- 9 Friends of Radio
Ellis Marsalis, Jr.
- 12 Small Market Success
WKXA-Findlay, Ohio
- 15 Classifieds
- 36 Women Mean Business
How are women faring in the mostly male-dominated rap music industry? Rap Editor Thembisa Mshaka surveys artists DJs, programmers, and record company executives to find out.

FORMATS

- 10 Top 40 PST: *Passion, Spirit, Teamwork*
Top 40 Profile: *Coolio*
- 12 Go Chart
- 13 College *Muskrat Susie and Muskrat Sam*
College Profile: *June*
- 16 Alternative Static:
Fool's Gold, Part 2
- 24 Country *WSIX Tops Gavin Country Awards*
- 28 Rap
A Tradition of Female Voices
Rap Profile: *Passion*
- 32 Gavin Mixshow
- 44 Urban Landscape
Urban On-line The Comeback Kid
Urban Workshop Coaching
- 50 Adult Contemporary
Inside A/C: Brake Applied to A/C Independence
- 56 A³ Album Adult Alternative
Sleepless in Seattle
- 62 Gavin Americana™
Universal Earth Shakings
- 64 Jazz
On Z Corner We Do Have a Commercial Jazz Reporter
- 65 Smooth Jazz & Vocals
- 68 Gavin Rocks *Solid Rock*
Rock Profile: *Far*

NEXT WEEK

Editor Rob Bleeststein takes us on a tour of many of the music festivals playing a major role in the growing Americana movement.

First Words

In back-to-back issues GAVIN has been focusing on two very different music formats - both at a creative crossroads. At last week's Gavin Country Seminar one of the main themes speakers returned to was how to find and nurture fresh talent, while radio and other promotional outlets appear to be narrowing their definition of what the market wants. The dilemma is that taking a chance with an exciting new artist who's different risks losing vital mainstream support. Yet, if everybody plays it safe, the Country market will stagnate and lose some of the tremendous sales progress made in the last few years.

Similarly many people in Hip-Hop are wondering how best to move Rap music forward creatively and commercially. As the more extreme brands of Rap music come under attack from those who just don't like it or what it represents in the atti-

tudes of young people, the creators and marketers are faced with the dilemma of whether to make the music more broadly acceptable at the risk of losing its street credibility.

In both Country and Rap, one very positive recent trend has been the advance made by women, as artists and industry executives. This week's Issue underlines that Women Mean Business in the business of Hip-Hop, and Rap editor Thembisa Mshaka, who herself has made a significant impact on the business, focuses on a talented group of individuals who are taking Rap beyond the crossroads.

David Dalton

David Dalton, CEO



GAVIN

Founded by Bill Gavin—1958

GAVIN is published 50 weeks a year on Friday of each week. Subscription rates \$325 for 50 issues or \$180 for 25 issues. Subscription and circulation inquiries: (415) 495-1990. All rights to any or all of the contents of this publication are reserved. Materials may not be reproduced in any form without the publisher's permission.
©1996 GAVIN, Miller Freeman Entertainment Group
140 Second Street, San Francisco
California 94105, USA

Miller Freeman
A United News & Media company



QUEEN

HEAVEN FOR EVERYONE

Already #1 in 17 Countries Worldwide!

#5 MOST ADDED GAVIN TOP 40!

Adds:

KBCQ
WIFX
KSKU

KKCK
WIQQ
KTRS

KONG
WKPQ
KXRA

KRAI
WNNO
WFQX

KTDR
KFMC
WINN

KWYR
KKEZ
WJAT

WAVT
KQLA
WMQT

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

Hollywood
RECORDS

© 1995 Queen Productions Ltd. Exclusively licensed to Hollywood Records

<http://www.hollywoodrec.com>

"We have to work twice as hard, look twice as good, and rap twice as good just to play the game."

—Passion,

See Page 40

Gavin Country Seminar: Changes in the Wind

BY ROB BLEETSTEIN

The 2nd annual GAVIN Country Seminar convened at the Universal City Hilton after the Academy of Country Music Awards last weekend, with three days of informative sessions and entertaining showcases.

Opening keynoter Oren Harari kicked off the event, preaching a bold approach to management that stresses the importance of being unique and ahead of the curve in these ever-changing business times. "You need to create a need in the marketplace, as opposed to filling a need," said Harari.

Many of the themes in Harari's presentation correlated to "It's the End of the

World As We Know It," from the Research Group's Janis Kaye. She looked not only at Country radio's current status, but also its future. On the topic of consolidation, Kaye sees the possibility of a flanker format on Country's horizon.

While Country radio looks to get its shares back up to the peak level attained in 1992, the format is without a question still very healthy. Competition, however, is fierce. "People should not be afraid to experiment," said Dene Hallam of Houston's KKBQ/FM.

In fact, "experiment" was a key word at the music meeting on Saturday. In addition to the usual panel of programmers, this year a

group of listeners was assembled, with a curtain dividing the two camps. As you may have guessed, the listeners loved many selections in which radio expressed little or no interest,



Above: Oren Harari
Left: Rodney Foster with Bob Delevante

the most notable example being Buddy Miller's "I'm Pretending."

The topic of giving the listener what they want over-

lapped into the "Unity in Diversity" panel, which featured MCG/Curb's Carson Schreiber eloquently stating the opportunity that Americana music can offer Country on a selective basis.

GAVIN's Dave Sholin hosted two exceptional forums—a radio legends panel with Gary Owens, Jay Thomas, Shadoe Stevens, Humble Harve,

and a highly informative one-on-one with Arista/Nashville President Tim DuBois.

Performance showcases

were in high abundance, with major nods going to Paul Jefferson, Charlie Major, Keith Gattis, and Larry Stewart. Even bigger kudos go to two songbirds with voices that will be heard for a long time to come. Young Leann Rimes earned a standing ovation at the acoustic luncheon with her searing version of her new single, "Blue," and Mandy Barnett wowed us all at the Awards Dinner.

This year's pool party featured music by the Delevantes and saw just about everyone, including outgoing Country Editor Cyndi Hoelzle, getting thrown into the pool. Safe to say, this year's seminar was a splash, making way for what will surely grow into a cannonball.

Jamie Matteson is New Country Editor

GAVIN is pleased to announce the appointment of Jamie Matteson, former Country Radio Editor at *Network Country*, as this magazine's new Country Editor.

She replaces Cyndi Hoelzle, who departs after 12 years at GAVIN. Lisa Smith remains as Consulting Editor.

Matteson, who will work from GAVIN'S Nashville offices, joined *Network 40* in 1994. She helped conceive the magazine's Country section, including its radio panel, and when the section became its own magazine, Matteson oversaw production and wrote a regular column. David Dalton, GAVIN CEO, announced Matteson's appointment to loud cheers at GAVIN'S Country Seminar.



"We'll miss Cyndi; she's a hard act to follow," said Dalton. "From an exceptional pool of candidates, in Jamie we've found someone

with a strong publishing background, who knows charts, has great radio relationships, understands record promotion and artists management through having worked in both and, above all, is deeply passionate about Country music.

"As Nashville comes under increasing pressure to duplicate its recent successes," Dalton concluded, "I know that we have to make sure we provide the right information package to help expose new music, break exciting new talent, and develop artists' careers. Jamie can do that."

SFO 3 and Alternative Boot Camp: A Good Fit

GAVIN'S third annual SFO convention, SFO3, is moving with the times. It's growing and even merging.

The growth comes with two powerful co-sponsors (SFO's first ever), LIVE 105 (KITS/FM-San Francisco) and *SF Weekly*.

The merge is with GAVIN'S first Alternative Boot Camp, which, like SFO3, takes place on the July 25-28 weekend.

The two are separate seminars, with SFO3 conducting its workshops, as always, at the downtown Press Club, while the Boot Camp sessions are at the Hyatt Regency.

With the new sponsorships, says Bob Galliani, GAVIN'S Commercial Director, SFO3 will get advance exposure on one of the nation's top Alternative

stations and in an entertainment-based weekly with a circulation of 260,000. The public will be welcomed to



a planned street fair in the heart of SOMA, the South of Market nerve center of the local music scene.

But the cores of SFO3 remains the same: evening showcases of more than 250 unsigned bands hoping to catch A&R ears at some 30 clubs, and daytime panels and workshops covering a wide range of music indus-

try subjects.

As always, SFO3 is being coordinated by radio and production veterans Bonnie Simmons and Queenie Taylor.

At night, SFO3 will be joined by the Alternative Boot Camp forces. The Boot Camp, being overseen by GAVIN Alternative Editor Max Tolkoff, will focus on the work and strategies required to succeed in Alternative radio. "This is a roll-up-your-sleeves, work-intensive, three-day boot camp," says Galliani.

In the evenings, Seminar attendees will be able to see both SFO3 bands and showcase artists brought into San Francisco by various labels.

Alternative, Galliani stresses, remains a vital part of the annual GAVIN Seminar.

Radio Had Its Moments At NAB '96 in Vegas

BY SANDY SKEIE

NAB '96 and NAB MultiMedia World in Las Vegas had their spotlights trained mostly on television and the digital future. That's all right; the National Association of Broadcasters puts on the NAB Radio Show in the fall.

Still, radio had its moments in Vegas, including words of wisdom from Gary Fries, President and CEO of the Radio Advertising Bureau. In his annual analysis of the state of radio sales, he said that stations should realize that the enemy isn't the competition; it's the other media. Station managers, he said, should create local marketing associations and "leave their guns at the door."

Radio, said Fries, generally does a poor job of marketing itself, but most stations have an excellent marketer on staff; someone who intuitively knows marketing: "The program director."

Another radio moment came with the induction of Don Imus of WFAN-New York into the NAB Hall of Fame. Imus, whose induction follows by only a few weeks his notorious stint at a correspondents dinner in

Washington, where he attacked politicians and the press—including the attending President and Hillary Clinton—and drew return fire. Introduced by Charles Osgood, Imus was relatively cordial and kept his joking about the First Family to one one-liner: "The President and the First Lady couldn't be here today. I guess they're busy testifying."

The six-day long series of conferences drew some 100,000 broadcasters, including 20,000 from outside the United States. More than 1,100 exhibitors helped 200 speakers make the pitch that the digital future is now. Broadcasting executives, however, must weigh the benefits of the inevitable upgrade of equipment. When does it make sense?

While they mulled that and other questions, attendees could shuttle between NAB '96 at the Las Vegas Conference Center and Multimedia World (and internet@NAB.96, featuring Internet-focused exhibitors) at the Sands. Despite the distance, the convergence between broadcasting and technology appeared as comfortable as it is inevitable.



Gary Fries

Radio 1996: More Deals, More Often

Confirming long-running rumors, Evergreen Media Corp. has agreed to purchase KYLD (Wild 107)/FM-San Francisco, chief rival to its Dance/Top 40 ruler, KMEL. The purchase, from Crescent Communications, will cost some \$44 million, but gives Evergreen a powerhouse combo of KMEL, Wild 107 and A/C vet K-101. Together, they had nearly 18 shares of the 18-34 demo in the Winter 1996 Arbitron.

"The acquisition," says Evergreen Chairman/CEO Scott K. Ginsburg, "positions us as the leading radio station group in San Francisco with respect to total revenue as measured by 1995 market data."

Meantime, American Radio Systems of Boston has reached agreement to buy four stations from BayCom Partners of San Francisco. The \$103 million deal gives ARS Album Rocker KSJO/FM and Classic Rocker KUFJ/FM (The Fox) in San Jose, and Smooth Jazz KKJZ and Country KUPL in Portland.

Music Pirates In Mexico? Si

China is causing the United States headaches with its continuing piracy of American music CDs and other entertainment (GAVIN, April 19), but it's by no means alone.

Mexico is the latest target of criticism from U.S. businesses and government, who say that Mexican production and sales of illegally-copied music, film and software is costing some \$485 million a year in lost income.

Mexico, industry leaders say, are not enforcing its own laws governing intellectual property, thus violating the copyright standards set forth in the 1994 North American Free Trade Agreement (NAFTA).

Because of the controversy over NAFTA, the Clinton administration is talking with Mexican officials in closed-door meetings, in contrast with the high-profile attacks on China.

Still, the Americans are pressing their case—especially in light of word that Mexican officials are hesitant to clamp down on a trade that is providing income to many citizens in an economic depression.

But that trade is illegal, and the watchdog organization, the International Intellectual Property Alliance of Washington, D.C., has sent a ten-point reform plan to Mexico's President, Ernesto Zedillo, saying that if no progress is

made by summer, it will file a formal trade complaint.

While an American trade official charitably described Mexican authorities as "very cooperative" on the issue, vendors of pirated tapes and movies in Mexico City are thriving within earshot of law enforcement offices, selling cassettes of Madonna and Beatles music for about 67 cents, and videos of the Oscar champ, *Braveheart*, for \$2.70.

The Recording Industry Federation of Latin America said pirates sold about 66 million cassettes in Mexico for more than \$90 million—just in Mexico City—while the legal music industry in the entire country sold only 30 million tapes.

Museum Sets Series on Rock & Roll and Radio

In the new tradition of duplicating the offerings of the Museum of Television & Radio in New York City, the just-opened Beverly Hills MT&R has announced a series of four radio seminars this month.

The series is part of the Museum's year-long listening series, *Rock 'n' Roll and Radio*, itself a feature of the New York Museum two years ago.

But while the subjects of the four seminars are also the same as those discussed in the New York series, the lineups differ. Here's the schedule:

Early Top 40 (May 7, 6 p.m.)

The roots of Top 40 and how it relates to contemporary formats.

With Gary Owens, Casey Kasem, Johnny Hayes, Art Laboe, Dan Ingram, Brian Beirne, and Dick Hugg.

The Rise of Rock FM (May 8, 6 p.m.)

From free-form and progressive to Album and Classic Rock. With Raechel Donahue, Jim Ladd, Jeff Gonzer, Pat Kelley, and Bob Coburn.

Contemporary Rock Radio: Narrowcasting (May 9, 12:30 p.m.)

Programmers on format fragmentation. With Carey Curelop, KLOS/FM, Harold Austin, KKBT/FM, Tommy Edwards, KCBS/FM, Jhani Kaye, KOST/FM, and Cyndee Maxwell. *Radio & Records*.

Black Radio: Yesterday and Today

The roots of black music radio, its links to rock & roll, and its evolution over time. With Martha Jean Steinberg, J.J. Johnson, Tom Reed, and Walt Love.

The Museum is at 465 N. Beverly Drive in Beverly Hills. For more information on the seminars, which are open to the public, call (310) 786-1000.



Duke's Nifty Birthday

This weekend, on May 4,
Gavin Top 40 Editor Dave

"Your Duke" Sholin
(shown here at a more
tender age) observes a
significant birthday. He'd
rather not tell how many
spins he's had, so all we'll
say is: Think of a Paul
Simon hit, and Happy
Birthday, Dave!

THAT'S SHO BIZ

That's Sho Biz By Dave Sholin

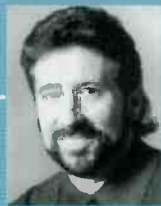
Did the surprise exit of the **Baka Boyz** from **Power 106 (KPWR)**-Los Angeles have anything to do with dough? The top-rated duo was heard last week talking with **Riki Rachtman** on **KLSX**.

What we predicted here two months ago has come to pass, as **Evergreen** makes **Crescent's Wild 107 (KYLD)** their third San Francisco property. Will the future format have anything to do with a potential sale of Crescent's other two properties: **KSOL-S.F.** and **KYLZ-Santa Cruz** (which are currently simulcasting)? ¿Se habla español?

Might **Steve Cochran** be returning to New York airwaves soon? Are **WMXV** or **Q104** likely possibilities, or will the former **Z100 (WHTZ)** a.m. drive talent instead return to the Windy City?

Is the ink already dry on a deal bringing **Rick Gillette** back home to Northern California and **FM102 (KSFM)**-Sacramento?

Will **Guy Zapoleon** soon sign on a second Top 40 in a top 50 market?



Proving once again that he charms everyone he meets, **KDWB**-Minneapolis PD **Dan Kieley** (far left) shares his radio philosophy with the **Philosopher Kings'** **James McCollum**, **Brian West**, **Columbia** Twin Cities rep **Dave Ross**, the band's **Gerald Eaton** and **Jon Levine**, and **KDWB** MD **Rick Thomas**.

Shocker in Montgomery, Alabama, where heritage Top 40 **WHYY** flips to Country. Also down south, **WSHE**-Miami flushes Album Rock for the "Star" format.

While **Arista's Rob Stone** has already announced plans to enter into a partnership with **Loud's Steve Rifkin**, the Robster still remains at Arista with his date of departure TBA. Meanwhile, is there anything to the talk of **RCA** looking to purchase 100 percent interest in Loud?

All's well at **KKRD/KNSS**-Wichita after lightning took the stations off the air, destroying the studio board in the process.

Al Peterson, VP/OM of **KKLQ/KIOZ/KOGO**-San Diego parts company with **Par Broadcasting**. Look for Al to get **Peterson Media Services** back up and running.

He may be the only one not smiling in this photo, but deep down low, we know **R. Kelly** is totally psyched to learn he's gone platinum with "Down Low (Nobody Has to Know)," and "You Remind Me of Something," double platinum for the album **R. Kelly**, and quadruple platinum for 1994's **12 Play**. Grinning (or close to it) are l-r: **Jive's Jack Satter**, **Jazzy Jordan**, **Barry Hankerson**, R. Kelly's manager, **Kelly**, the label's **Wayne Williams**, **Barry Weiss**, **Larry Khan**, **Janet Kleinbaum**, and **Jeff Fenster**.



Former **WCIL**-Carbondale PD **Tony Waitekus** returns to the Top 40 fold on May 13. That's when he officially takes over as PD of **WHTS**-Quad Cities, Ill. Waitekus leaves Classic Rocker **WTAB**-Carbondale, where he'd also been on in p.m. drive. In his new post he'll hold down a two-hour air shift 9-11 a.m. Send T&Rs for his vacant slot to **WTAC** GM **Chris Gullett**.

Is **WMXQ**-Birmingham PD **Jeff Tyson** in line to replace **John Peake** at **KWMX**-Denver?

98PXY (WPXY)-Rochester Production Director **Joe Kaus** is off to do the same for the **Edge (WEDJ)**-Charlotte. T&R ASAP to **Clarke Ingram**, who has set a deadline of May 29 for finding Kaus' replacement.

Nassau Broadcasting, fresh from the purchase of **WNNJ**-Newton, N.J., grows to ten stations with the acquisition of **WJLK AM/FM** and **WQNJ/FM**-Asbury Park, N.J.

Former **Virgin** Records National Promo Coordinator **Nora Natali** has formed her own indie firm, **Musica**. Nora, who was **Michael Plen**'s assistant at Virgin, plans on customizing free CD samplers for consumers in various target demos.

Condolences to **Mark St. John** of **Zapoleon Media Strategies** on the loss of his mother, **Mildred Currin Jones**.

WXLC-Waukegan, Ill. moves from "Hot 102.3" to "Lake County's 102.3 XLC '80s, '90s, and Today's Music" guided by consultant **Harv Blaine**. MD and p.m. driver **JoJo Martinez** moves to middays, switching shifts with PD **Nick Farella**.

On the Air

Capital Cities/ABC Radio will begin a phase of changes, following the recent appointment of **Robert Callahan** to President. **John Mitchell Dolan** will take over **WABC/AM** and **WPLJ/FM**-New York as President; **Maureen Lesourd** takes a similar post with **KABC/AM**, **KMPC/AM**, and **KLOS/FM**-Los Angeles; **Bart Catalane**, former Executive VP of ABC Radio Networks, becomes Exec. VP of Capital Cities/ABC Radio Division; **John McConnell**, previously VP News, becomes VP/Programming for WABC Radio and will also serve as VP News/Talk for the Radio Division; **Norman S. Schruft** continues to oversee stations in Atlanta and Chicago, but will also be involved with developing the company's international radio business... **Dusty Scott** is named PD of **WXKR (K-Rock)**-Toledo, Ohio... **104 KRBE**-Houston brings in **KWMX/FM**-Denver's **John Peake** as PD... **WBIZ/FM (Z-100)** and **WBIZ/AM**-Eau Claire, Wis. restructures, and **Mike Sullivan** comes out on top—as Station Manager, that is. **Dave Daniels** returns as Z-100 PD, **Don Sack** is upped to GSM; morning man **Beau Landry** is MD. At the AM, the PD nod goes to **Dan Michaels**, aka **Danno**, Z-100's nighttime host... **Todd Wilkinson** steps in as Acting PD for **WFNX**-Boston while the station searches for a permanent replacement for **Troy Smith**... **94.7 NRK (KNRK/FM)**-Portland appoints afternoon **Jayn** to APD... **Paul Strong** is the new APD for **WGZB** and **WMJM**-Louisville... **Q107**-Toronto grabs **Debra Svicki** from sister station **AM640** for APD... New morning show at **KFFM**-Yakima, Wash. "Scary" **Jerry Kelly** moves to the slot from evenings; overnighter **Harrison Woods** moves to eves from overnights... "Popeye" **Jones** and **Bob "Bluto" Garman** take over mornings at **XL93 (KKXL/FM)**-Grand Forks, N.D. The team comes from **KYZY**-Williston, N.D... **KKBT (The Beat)**-Los Angeles names **Dianna Obermeyer** Director of Marketing and Promotions... **Chuck Dodd** is named Director of Creative Services for the **New Y107**-Los Angeles.

In the Grooves

Lots of new Senior VPs this week! **Will Botwin** and **John Ingrassia**, described as "Don Ienner's right and left hands," both get the nod at **Columbia**. Botwin will focus on A&R and marketing, while Ingrassia will turn his eyes to the Financial, Administrative, and New Technologies departments... **Danny Heaps** becomes Sr. VP, Artist Development and Marketing at **RCA**; he'll also work closely with Creative Services... **Warner Bros.** names **Karen Moss** to Senior VP, National Director Publicity... **Arista** ups **Maureen Crowe** to VP, A&R/Soundtracks... **Dana Keil** takes Senior Director of Promotion, Adult Format, for **Elektra**... **Rising Tide Nashville** announces new regional promotion managers: **Gary Greenberg**, West Coast; **Robin Lightner**, Southeast; **Dana Keil**, Midwest; **Matt Corbin**, Midwest; **Shari Reinschreiber**, Northeast; and **Rosie Fitchpatrick**, Southwest. Former GAVIN-er **Michelle Goldsworthy** joins as Promotions Coordinator (see Country, this issue, for more on Michelle)... Another GAVIN alum, **Julie Gordon** (ex of *Flash*), joins **The Enclave's** A&R department. She'll be based in New York... **Mindy Espy** is named Head of Marketing for **Revolution**... **MCA Music Entertainment Group** and the **Bubble Factory Principals** have joined forces for a new label, the **Track Factory**, which will focus mainly on soundtracks and concept albums; **Tim Sexton** has been named President... **Red Distribution** and **Roadrunner Records** have renewed their exclusive distribution agreement.



Danny Heaps

left hands," both get the nod at **Columbia**. Botwin will focus on A&R and marketing,

while Ingrassia will turn his eyes to the Financial, Administrative, and New Technologies departments... **Danny Heaps** becomes Sr. VP, Artist Development and Marketing at **RCA**; he'll also work closely with Creative Services... **Warner Bros.** names **Karen Moss** to Senior VP, National Director Publicity... **Arista** ups **Maureen Crowe** to VP, A&R/Soundtracks... **Dana Keil** takes Senior Director of Promotion, Adult Format, for **Elektra**... **Rising Tide Nashville** announces new regional promotion managers:



Dana Keil

BACKSTAGE

BY JAAN UHLSZKI

COURTNEY'S IN LOVE? Courtney Love is threatening to resume her wicked, wicked ways, now that she's wrapped her role as **Althea Flynt** in the upcoming **Larry Flynt** bio pic. She's due back in Seattle this week, and is being very circumspect about **Ed Norton**, who's said to be her new amour. Those in the know say she's still seeing **Bush's** lead singer **Gavin Rossdale** on the Q.T. Expect the Loved one to resume writing for the upcoming **Hole** album. Still no word who will produce, but it probably won't be **Butch Vig**, as we earlier speculated, given that **Garbage** has now been confirmed as the opening act for the "three-legged" **Smashing Pumpkins** tour, beginning this July.



PATTI SMITH is in Los Angeles during the second week of May to film an episode for an upcoming episode of **Roseanne's** new late night show, *Saturday Night Special*. Smith's new album, due out on June 4, finally has a name—it's titled *Gone Again*, after one of the two songs on the album that Patti wrote with her late husband, the **MC5's** **Fred "Sonic" Smith**. Despite all the speculation, neither **U2's** **Bono** nor **Michael Stipe** appear on the disc.

According to Smith, Stipe's influence and guidance are everywhere, but he doesn't sing a note—because this album is memorial to Fred, and a completion of something they had planned together. But she did drop broad hints that she would work with Stipe in the near future.

LIVE SUED: Live, that most mainstream of alternative bands, has been named in a \$30,000 lawsuit, which accused their manager of physically assaulting a college student.

Matthew J. Raley, 25, a student at York College in Pennsylvania alleges that he and a friend met lead singer **Ed Kowalczyk** and Live's manager **Matthew Gracey** (and brother of **Chad Gracey**) at a local York, Penn. restaurant called the Gingerbread Man last July 10. Raley strategically omitted what happened next—or more importantly what he said to Gracey to tick him off, but his lawyer issued a release that stated that Gracey punched him as he was exiting the eatery, splitting his lip, which required a number of stitches and left him permanently scarred.

PEARL JAMMED: 57 Records label mogul and uber producer, **Brendan O'Brien** wound up his sessions with **Pearl Jam** two weeks ago, after completing all the basic tracks for their long-anticipated follow-up to *Vitalogy*. The band bid O'Brien adieu but it won't be for long, since Pearl Jam will be traipsing down to Dixie very soon to mix the album. Brendan is in the studio producing **Michael Penn** of "No Myth" fame, whom he recently inked to his label.



Neil Young

FOREVER YOUNG: The **Neil Young** and **Crazy Horse** album is finished and ready for release—that is, if Reprise Records can move mountains to make the July 2 release date that Young is aiming for. Some feat, considering that the label hasn't received any of the art work. But the important thing is that there are eight songs that are riveting, in a way that only Neil with Crazy Horse can rivet. The stand out on the album is Young's cover of the **Jimmy Reed** chestnut, "Baby What You Want Me To Do," recorded live at one of the secret shows at the Princeton Landing road house in Princeton, Calif. last month.

JAAN UHLSZKI IS SENIOR EDITOR AT ADDICTED TO NOISE, THE ONLINE MUSIC MAGAZINE

Sho-Prep

JACKSON BROWNE

Jackson Browne has already committed to perform at an all star concert to celebrate the United Nations' 50th anniversary in 1998. Others reported to have signed on include Peter Gabriel and U2.

HOOTIE & THE BLOWFISH

Hootie & the Blowfish's new single, "Old Man and Me" is a newly recorded version of a song written for the band's last independent album, *Koolhauspop*.

LIONEL RICHIE/WHITNEY HOUSTON

Lionel Richie has a bit part in Whitney Houston's next film, *The Preacher's Wife*. He's also written a song inspired by the film and hopes director Penny Marshall likes it enough to turn it into a Richie/Houston duet for the soundtrack.

MONICA

Fifteen year old Monica Arnold will be the opening act on the upcoming TLC tour. Producer Dallas Austin, who's produced TLC and Madonna, and signed Monica to Rowdy Records when she was 12, says, "She's the most gifted singer I've ever worked with."

REO SPEEDWAGON

REO Speedwagon is getting back together and will have an album called *Building the Bridge* out this year on Rhythm Safari. Look for a single as early as next month.

MADONNA

Madonna's next film, *Evita*, was scheduled for release in November, but because she's expecting the birth of her first child in October, Disney has rescheduled the premiere to late December to give her a better opportunity to help promote the film.

EAGLES

A guitar autographed by members of the Eagles was recently auctioned for \$20,000, at the Hard Rock Cafe in Los Angeles during a benefit for the Pediatric Kidney Research Center at UCLA.

BLONDIE

A recent tax amnesty program in the state of New Jersey used Blondie's "One Way or Another" as its theme song. Deborah Harry said recently, "As far as creating an amnesty for people with back taxes, I think it's a pretty nice thing."

STEVIE NICKS

Stevie Nicks is working on a career retrospective which will be seen on the Lifetime cable channel later this year. The show will be broadcast in conjunction with the release of a boxed set of her greatest hits.

TANYA TUCKER

Tanya Tucker is working with Nashville author Patsi Cox on a "candid" tell-all autobiography for Bantam Books.

LIZ PHAIR

Liz Phair has recorded "Rocket Boy," a new song for the soundtrack to the Bernardo Bertolucci-directed film, *Stealing Beauty*, starring Liv Tyler.

BLENDERS

Ryan Lance of the Blenders says the idea to write "Charlie Anyboy", a song about school kids playing with guns, came to him after hearing two different news stories in the same week where children at play were accidentally shot by playmates.

SHO-DATES

Ian McCulloch (Echo & The Bunnymen), Joe Bean	Todd Bisson Village Green Promo. Society 5/7	Colter Langan KMMS-Bozeman, MT 5/9
Eposito , Tammy Wynette , Marva Hicks , Anthony Crawford , Johnnie Taylor 5/5	Thelma Houston 5/7	Billy Joel , Richie Furay , Ghost Face Killah (Wu-Tang Clan), Tamia , Dave Gahan (Depeche Mode) 5/9
Joe Riccitelli Island Records 5/6	Jerry Moss Rondor Records 5/8	Dave Kraham Gypsy Express 5/10
Neal Sapper New World 'N' Jazz 5/6	Che F.M. Bronson Touche Records 5/8	Davey D. KMEL-San Francisco, CA 5/10
Bobby Blue Bland Virgin Records 5/6	Bob Hamilton KBGG/KSAN-San Francisco, CA 5/8	Dave Mason , Bono (U2) 5/10
John Flansburgh (They Might Be Giants), Bob Seger 5/6	Matt Levy Elektra Entertainment Group 5/8	James Coles KIKI-Honolulu, HI 5/11
	Toni Tennille , Phillip Bailey , Billy Burnette , Chris Frantz (Talking Heads) 5/8	Dave Rothstein Gavin 5/11
		Darren Rust (The Blenders),

F.O.R. # 142

Friends of Radio

Ellis Marsalis, Jr.



Columbia Records artist

Current album:

Loved Ones (a collaboration with his son Branford)

Hometown:

New Orleans

What radio stations did you grow up listening to?

WJBW, WMRY, WBOK, and, late at night, WWL.

What stations do you listen to now?

WWNO, WWOZ, WTUL, and WEZB.

If you owned a radio station, you would...

...provide an eclectic mix of music, news, and community interest information.

The best thing about making an album with Branford was...

...his lyrical quality and his adaptability to an impromptu situation.

The worst thing about making an album with him was...

...I can't think of anything.

Someday, you'd like to work with...

...the Modern Jazz Quartet as a substitute for John Lewis at least one time.

Your proudest career achievement so far?

Being able to balance my teaching and performing with equanimity.

Future ambitions:

To compose more music and remain active in developing pedagogical concepts for the study of Jazz.

MOST ADDED

- NATALIE MERCHANT (58)
- OASIS (36)
- LARRY MULLEN & ADAM CLAYTON (33)
- STING (25)
- QUEEN (21)

TOP TIP

LARRY MULLEN & ADAM CLAYTON
"Theme from Mission: Impossible"
 (Mother/Island)
 In a little more than two weeks, it appears these two players can just about call this one "Mission: Accomplished."

RECORD TO WATCH

J'SON
"I'll Never Stop Loving You"
 (Hollywood)
 Early feedback indicates Top 40 might not stop playing this ballad until summer is long gone.



Gavin Top 40

TW		Weeks	Reports	Adds	SPINS	TREND
1	CELINE DION - Because You Loved Me (550 Music)	12	173	0	8431	+60
2	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	15	172	0	8268	-263
3	ALANIS MORISSETTE - Ironic (Maverick/Reprise) †	17	165	0	7428	-372
4	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	5	172	2	5731	+589
5	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	20	139	1	5613	-692
6	GIN BLOSSOMS - Follow You Down (A&M)	15	141	0	5550	-678
7	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	10	157	9	5351	+595
8	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	13	152	0	4924	+23
9	BoDEANS - Closer To Free (Reprise)	22	132	0	4843	-505
10	TINA ARENA - Chains (Epic)	8	144	2	4488	-22
11	FOO FIGHTERS - Big Me (Capitol)	12	148	2	4420	+346
12	BRANDY - Sittin' Up In My Room (Arista)	19	113	1	4396	-377
13	JANN ARDEN - Insensitive (A&M)	23	127	1	3905	-97
14	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	6	138	4	3827	+500
15	EVERYTHING BUT THE GIRL - Missing (Atlantic)	45	98	0	3650	-376
16	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	9	108	20	3625	+590
17	La BOUCHE - Sweet Dreams (RCA)	8	117	9	3281	+470
18	SMASHING PUMPKINS - 1979 (Virgin)	22	113	0	3239	-544
19	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	3	141	16	3205	+1276
20	VOICE OF THE BEEHIVE - Scary Kisses (Discovery) †	7	111	1	2909	+361
21	NATALIE MERCHANT - Wonder (Elektra/EEG)	24	85	0	2693	-375
22	NO DOUBT - Just a Girl (Trauma/Interscope/AG) †	19	97	4	2634	+104
23	COLLECTIVE SOUL - The World I Know (Atlantic)	27	78	0	2479	-133
24	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	12	95	3	2360	-84
25	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy) †	10	74	3	2281	+80
26	La BOUCHE - Be My Lover (RCA)	26	71	0	2273	-433
27	ACE OF BASE - Lucky Love (Arista)	13	69	0	2091	-623
28	GLORIA ESTEFAN - Reach (Epic)	6	96	1	2020	+157
29	GOO GOO DOLLS - Name (Metal Blade/Warner Bros.)	37	65	0	2020	-172
30	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	14	83	2	1998	-18
31	DAVE MATTHEWS BAND - Too Much (RCA)	6	80	3	1915	+268
32	JARS OF CLAY - Flood (Silvertone) †	9	89	13	1773	+218
33	DEEP BLUE SOMETHING - Halo (RainMaker/Interscope)	4	91	6	1756	NEW
34	BLUES TRAVELER - Hook (A&M)	34	57	0	1735	-174
35	SWV - You're The One (RCA)	7	53	6	1640	NEW
36	MARY J. BLIGE - Not Gon' Cry (Arista)	16	42	0	1582	-449
37	OASIS - Wonderwall (Epic)	23	63	0	1563	-588
38	DEBORAH COX - Who Do U Love (Arista)	17	57	0	1541	-256
39	MELISSA ETHERIDGE - I Want To Come Over (Island)	20	55	0	1526	-426
40	EVERCLEAR - Santa Monica (Watch The World Die) (Capitol) †	15	68	6	1517	+25

† = Daypart

Total Reports This Week 208 Last Week 211

Chartbound	Reports	Adds	SPINS	TREND
PUFF JOHNSON - "Forever More" (WORK/CRG)	82	17	1466	+392
OASIS - "Champagne Supernova" (Epic) †	79	36	1311	+348
THE CRANBERRIES - "Salvation" (Island)	76	11	1478	+458
NATALIE MERCHANT - "Jealousy" (Elektra/EEG)	74	58	446	+337

Inside Top 40 BY DAVE SHOLIN



'PST Passion, Spirit, and Teamwork

In case anyone still hadn't figured it out after reading last week's column, **Nassau Broadcasting** VP Programming and **WPST-Trenton** PD **Michelle Stevens** has a clear vision of what brand of Top 40 listeners are searching for in the waning days of the 20th Century. Stevens feels that often there's a tendency to "make things too complicated." That's due in some measure to her belief that sometimes, research is more master than servant. Even though she doesn't have a budget for it at the moment, Michelle views research as "a great tool that can lead you in the right direction and keep you on track. But it's also abused. In certain situations, when every decision is made by research, everyone is so busy computing they can't compute that their station sounds boring. People turn on a radio to either feel good or feel bad, and I've never seen a computer that can compute emotion."

Those who've spent even a few minutes speaking with her will readily agree that there are two subjects Michelle is truly emotional about: radio in general and her staff in particular. Of her staff she says flatly, "They're the best." As for the common thread among the "best sounding stations," she's of the opinion that they're all "very creative, emotional, and use research the way it was intended."

One word heard often in our

conversation was "focus," but for Stevens, it's not just talk. Focus is what comes through the speakers. In keeping with WPST's Modern Rock lean, Michelle points out how critical it is to understand the "mindset of the generation we're talking to. Instead of patronizing them, we offer straight talk. We educate our clients so they understand our audience is into honesty, sound value, and reliability. Forget trying to sell [our listeners] bigger or best, they just won't believe it. Realism is much more effective."

That also carries over into marketing. Presently, Michelle and her team are developing a TV and billboard campaign, something the station hasn't done before. 'PST, however, is on the street with giveaways from what they call "the Freeloader Crew," and they're out at "every event including our 'PST concert series." There's also a great deal of attention paid to public service. Stevens says, "We like to do the right thing and use the power of the station to make our community a better place."

Asked what she would encourage fellow small market programmers to do, it would be, "Remember the words of the philosopher who once said, 'There can be no creativity without structure.' Everything we do on-air compliments our music. Keeping everyone plugged into the vibe is something we concentrate on at

WPST Sample Hour 6 p.m.

BUSH, "MACHINEHEAD"	HOOTIE & THE BLOWFISH, "OLD MAN & ME"
BLUES TRAVELER, "RUN-AROUND"	SMASHING PUMPKINS, "ZERO"
ALANIS MORISSETTE, "YOU LEARN"	OASIS, "CHAMPAGNE SUPERNOVA"
NIRVANA, "COME AS YOU ARE"	BEASTIE BOYS, "SABOTAGE"
DAVE MATTHEWS BAND, "TOO MUCH"	NO DOUBT, "JUST A GIRL"
FOO FIGHTERS, "BIG ME"	LIVE, "PAIN LIES ON THE RIVERSIDE"
THE SUNDAYS, "WILD HORSES"	

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

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

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

Up & Coming

Reports	Adds	SPINS	TRENDS	
73	5	1413	+37	RED HOT CHILI PEPPERS - Aeroplane (Warner Bros.)
66	33	689	+578	LARRY MULLEN & ADAM CLAYTON - Mission: Impossible (Mother/Island)
65	10	1296	+237	DISHWALLA - Counting Blue Cars (A&M)
64	16	1198	+498	BILLIE RAY MARTIN - Your Loving Arms (Sire/EEG)
57	5	1180	+99	MADONNA - Love Don't Live Here Anymore (Maverick/Warner Bros.)
53	1	1220	-195	LIONEL RICHIE - Don't Wanna Lose You (Mercury)
48	4	997	-14	GARBAGE - Only Happy When It Rains (Aimo Sounds)
41	1	997	-13	STONE TEMPLE PILOTS - Big Bang Baby (Atlantic)
38	8	706	+192	ROBERT MILES - Children (Arista)
36	5	713	+289	NEWSBOYS - Take Me To Your Leader (Virgin)
36	11	641	+217	JEWEL - Who Will Save Your Soul? (Atlantic)
36	25	300	+135	STING - You Still Touch Me (A&M)
35	2	822	+40	M.T.S. - I'll Be Allright (Summit)
35	—	730	-136	JOAN OSBORNE - Right Hand Man (Blue Gorilla/Mercury)
35	7	651	+269	THE NIXONS - Sister (MCA)
34	5	1020	+153	BONE THUGS N HARMONY - Crossroad (Relativity)
33	—	827	+1	KOOL & THE GANG feat. JT TAYLOR - Salute To The Ladies (Curb)
32	2	677	+57	BARENAKED LADIES - Shoe Box (Reprise)
31	2	1225	-24	R. KELLY - Down Low (Jive)
28	—	755	-46	INTRIGUE - Dance With Me (Universal)
27	—	530	-5	ALL-4-ONE - These Arms (Blitz/Atlantic)
25	8	606	+218	LOS DEL RIO - Macarena (Bayside Boys Mix) (RCA)
25	1	556	-16	LYNDAL'S BURNING - Happy Scrappy (Top Notch)
25	3	487	+69	JOAN JETT & THE BLACKHEARTS - Love Is All Around (Blackheart/Warner Bros.)
24	3	878	-1	ANGELINA - Release Me (Upstairs)
24	1	416	+59	STABBING WESTWARD - What Do I Have To Do? (Columbia/CRG)
23	4	497	+77	H-TOWN - A Thin Line Between Love & Hate (Warner Bros.)
23	1	442	-7	BILLY MANN - Turn Down The World (A&M)
22	1	504	-112	LOVE & ROCKETS - Sweet Lover Hangover (American/Reprise)
22	5	438	+14	QUAD CITY DJs - C'mon n' Ride It (Big Beat/Atlantic)
21	—	813	-3	JOE - All The Things Your Man Won't Do (Island)
21	6	243	+166	VAN HALEN - Humans Being (Warner Bros.)
21	21	154	+134	* QUEEN - Heaven For Everyone (Hollywood)
20	—	505	+42	ALEXIA PHILLIPS - I Never Needed (Interhit)
20	1	386	+65	LUSH - Ladykillers (4-AD/Reprise)
18	—	377	-43	PULP - Common People (Island)
17	3	429	+64	BUSH - Machinehead (Trauma/Interscope/AG)
17	9	254	+153	* PAUL WESTERBERG - Love Untold (Reprise)
17	9	233	+115	* ALANIS MORISSETTE - You Learn (Maverick/Reprise)
16	4	310	+244	MICHAEL JACKSON - They Don't Care About Us (Epic)
16	5	236	+4	VERVE PIPE - Photograph (RCA)
16	3	210	+86	DEEP PURPLE - Sometimes I Feel Like Screaming (CMC International)
15	5	303	+107	J'SON - I'll Never Stop Loving You (Hollywood)
14	1	413	+37	RHYTHMCENTRIC - You Don't Have To Worry (Metropolitan)
14	4	321	+146	MONICA - Why I Love You So Much (Rowdy/Arista)
14	—	317	-29	SON VOLT - Drown (Warner Bros.)
14	2	238	+71	COWBOY JUNKIES - A Common Disaster (Geffen)
14	5	138	+65	DONNA LEWIS - I Love You Always Forever (Atlantic)
13	—	480	+20	SILK - Don't Rush (Keia/Elektra/EEG)
13	—	343	-22	CHANTAY SAVAGE - I Will Survive (RCA)
13	1	336	+76	SHAI - I Don't Want To Be Alone (Gasoline Alley/MCA)
13	2	300	+85	TRACY BONHAM - Mother Mother (Island)
12	4	298	+6	DELINQUENT HABITS - Tres Delinquentes (RCA)
11	—	249	+90	CULTURE BEAT - Inside Out (550 Music)
11	2	192	+44	* JOE BEAN ESPOSITO - One Track Mind (Pool Party)
11	2	182	+39	* GOLDFINGER - Here In Your Bedroom (Mojo) * Indicates Debut

jock meetings. It's all about staying focused on every element. And those surrounded by colleges should take advantage of using interns whenever possible. They've helped us a great deal."

And what about that balancing act between Top 40 and Alternative? Michelle describes it this way, "We're aggressive for a Top 40, but conservative for hardcore Modern Rock. It's one of the keys that makes us accessible." ●

What's GOing On?

An overview of early indications from a select panel of **GAVIN Only Correspondents**

CHRIS CALLOWAY, PD, WXMK-BRUNSWICK,

GA. "Stevie B.'s 'Waiting for Your Love' sounds like the 'I Swear' of 1996. We're getting calls for this on our nighttime request and dedication show. We like **Tia's** 'As I Watch You Dance' a lot and are giving it some test play."

DAVE ROBLE, PD, KFMI-ARCATA, CALIF.

"Calls are starting on **Oasis**' 'Champagne Supernova.' We plan to spike **Larry Mullen & Adam Clayton's** 'Mission: Impossible' over the weekend."

SKIP CARR, MD, WAVT-POTTSVILLE, PA.

"The **Fugees**' 'Killing Me Softly' topped our five most requested list. **Jars of Clay's** 'Flood' is also showing up strong in the top five. **Puff Johnson's** 'Forever More' and **Dishwalla's** 'Counting Blue Cars' are ready to take off."

DAVE BAVIDO, PD, WDEK/FM-DEKALB,

ILL. "Tina Arena's 'Chains' grabs our top spot with 43 spins. Lots of requests for **Jars of Clay's** 'Flood' and the **Newsboys'** 'Take Me to Your Leader,' who are both changing the sound of Christian rock."

BILL BRAVO, MD, WEOW/FM-KEY WEST,

FLA. "After two weeks, the **Fugees** is top five in requests. We're seeing big response to **Proyecto Uno's** 'El Tiburon.' The English/Spanish version will be available soon. Check with **EMI Latin.**"

TONY DEE, PD, Q96 (KSIQ)-IMPERIAL

VALLEY, CALIF. "The **Fugees**' have been Number One on the phones for the past eight weeks. **J'son's** 'I'll Never Stop Loving You' is a smash. It'll start young and then spread—18-24s love it and 25-34, it's picking up quickly."

JoJo MARTINEZ, MD, WXLC-WAUKEGAN,

ILL. "We're spiking 'Mission: Impossible' and are getting great reaction. You wouldn't believe the calls we're getting for **Puff Johnson's** 'Forever More.' The **Dave Matthews Band's** 'Too Much' sounds great on the air."

STEVE McVIE, PD, WRZE (THE ROSE)-

HYANNIS, MASS. "Los Del Rio was huge in clubs here eight months ago, but we never had calls for it back then. The reaction is a lot different now."

ARTIST PROFILE

COOLIO



REAL NAME: Artis Ivey

HOMETOWN: Compton, Calif.

BIRTHDATE: August 1

LABEL: Tommy Boy

PROMOTION CONTACT:

Mike Becce

CURRENT SINGLE:

"1, 2, 3, 4 (Sumpin' New)"

CURRENT ALBUM:

Gangsta's Paradise

MAJOR MUSICAL

INFLUENCES: "Oldies! The

Chi-Lites, the Dramatics, the

Spinners, and the O'Jays."

LIKES:

"Video games and basketball"

DISLIKES:

"Fake and phony people"

THE BEST THING SUCCESS

HAS BROUGHT YOU:

"The ability to influence young people and give them advice—to be able to pass along knowledge."

THE WORST THING SUCCESS

HAS BROUGHT YOU:

"I can't go out with my family whenever I want because a lot of fans chase me for autographs—even when I have my kids with me."

FUTURE AMBITIONS:

"To acquire a recording studio and build a program within my 501C3 (the status number for my non-profit organization), that will help kids learn the business, make demos, gain knowledge about music, and incorporate this with a good grades program."

COOLIO ON HIS MUSIC:

"If you don't know where you come from, you won't know where you're going. 'Heritage begins within.'"

GO Chart

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

GO MOST ADDED
NATALIE MERCHANT (24)
LARRY MULLEN &
ADAM CLAYTON (17)
OASIS (16)

TW		SPINS	TREND	TW		SPINS	TREND
1	CELINE DION - Because You Loved Me (550 Music)	4083	+154	21	LENNY KRAVITZ - Can't Get You Off My Mind (Virgin)	1535	+47
2	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	4065	+11	22	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	1528	-24
3	ALANIS MORISSETTE - Ironic (Maverick/Reprise)	3494	-137	23	La BOUCHE - Sweet Dreams (RCA)	1523	+242
4	HOOTIE & THE BLOWFISH - Old Man & Me (Atlantic)	3456	+478	24	GLORIA ESTEFAN - Reach (Epic)	1462	+140
5	GIN BLOSSOMS - Follow You Down (A&M)	3263	-68	25	ACE OF BASE - Lucky Love (Arista)	1387	-79
6	TRACY CHAPMAN - Give Me One Reason (Elektra/EEG)	3162	+347	26	DAVE MATTHEWS BAND - Too Much (RCA)	1386	+170
7	DOG'S EYE VIEW - Everything Falls Apart (Columbia/CRG)	3133	+109	27	DEEP BLUE SOMETHING - Halo (RainMaker/Interscope)	1294	+431
8	TINA ARENA - Chains (Epic)	2928	+163	28	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	1222	+337
9	BoDEANS - Closer To Free (Reprise)	2797	-74	29	JARS OF CLAY - Flood (Silvertone)	1204	+209
10	FOO FIGHTERS - Big Me (Capitol)	2713	+260	30	COLLECTIVE SOUL - The World I Know (Atlantic)	1108	+10
11	THE TONY RICH PROJECT - Nobody Knows (LaFace/Arista)	2660	-184	31	PUFF JOHNSON - Forever More (WORK/CRG)	1017	NEW
12	JANN ARDEN - Insensitive (A&M)	2651	-4	32	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	981	+29
13	VOICE OF THE BEEHIVE - Scary Kisses (Discovery)	2164	+225	33	MELISSA ETHERIDGE - I Want To Come Over (Island)	960	-74
14	BRANDY - Sittin' Up In My Room (Arista)	2053	-76	34	DISHWALLA - Counting Blue Cars (A&M)	953	NEW
15	COLOR ME BADD - The Earth, The Sun, The Rain (Giant/Warner Bros.)	2025	+323	35	OASIS - Wonderwall (Epic)	952	-87
16	EVERYTHING BUT THE GIRL - Missing (Atlantic)	1687	-58	36	THE CRANBERRIES - Salvation (Island)	945	NEW
17	GEORGE MICHAEL - FastLove (DreamWorks/Geffen)	1680	+850	37	RED HOT CHILI PEPPERS - Aeroplane (Warner Bros.)	885	+20
18	SMASHING PUMPKINS - 1979 (Virgin)	1659	-172	38	SPACEHOG - In The Meantime (Sire/EEG)	883	+24
19	NATALIE MERCHANT - Wonder (Elektra/EEG)	1605	-14	39	SOPHIE B. HAWKINS - Only Love (Columbia/CRG)	861	-61
20	NO DOUBT - Just a Girl (Trauma/Interscope/AG)	1537	+99	40	SWV - You're The One (RCA)	800	NEW

SMALL MARKET SUCCESS

BY GREGG MARIUZ

"Small Market Success" travels to Findlay, Ohio, which is a fairly affluent area located south of Toledo and Detroit, northwest of Columbus, north of Dayton, and west of Cleveland. It's also a big college town—Bowling Green State University, Defiance College, and Heidelberg College are just some of the educational institutions based there. Cranking out the hits for Findlay and the surrounding 11 counties is **WKXA**, where **PD Jerry Wise** tells us about his station. **Up until about a month ago, your station was a very conservative, adult-leaning Top 40. Now, you're much more current. What precipitated this move?**

WKXA was always a current station, but in 1993 we became a more gold-

based Top 40. We did this because we felt there was a lack of music that was appropriate for WKXA. A lot of stations were abandoning Top 40 then, but we knew that if we made some minor adjustments, we'd be okay. About a year ago, we began to notice that Hot A/C or Adult CHR music was beginning to fragment. We kept watching the trend, and at our winter strategic planning session, we realized that WKXA was at a crossroads. Would we stay with Michael Bolton and Mariah Carey and target a 25-54 audience, or would we get hip and target 18-44 with Alanis Morissette and Smashing Pumpkins? We decided to go with our strengths and target 18-44 with the music they wanted to hear, and position WKXA in the market as *the* Findlay-area radio station for hit music.

Your station uses a consultant, which seemed to favor the "wait and see" approach to programming. How has your relationship changed since the recent changes in your music decisions?

Our consultant, Nick Anthony, has been instrumental in identifying the prevailing trends in our business. Every small and medium market programmer has probably said, "This is (your city here), that will never work here!" Nick is there to bring us back to reality and provides the big picture view that we

need from time to time. Since the modifications, Nick, [my MD] Jim Bickel, and I are all more willing to add songs like Voice of the Beehive's "Scary Kisses" and Everclear's "Santa Monica." Our relationship hasn't really changed that much.

What kind of response have you received to the change?

We made our changes in three phases. First, we went through our music database and added more uptempo songs and eliminated a lot of oldies. We also upped our heavy rotation from five hours to three and a half. Then, about two weeks later, we changed our station voice and got new liners with a more "in-your-face" presentation. After two more weeks, we added new jingles. All in all, the changes were not so much, "Wow! What is WKXA doing?" as it was, "You know, they have really been sounding better, I can't put my finger on it, but..." The changes were subtle, so the comments we've been hearing are things like, "You guys play Oasis? Cool!" or, "Hey, are those the Foo Fighters? I'll have to listen more often."

Was this something that you felt was a long time coming, or a reaction to a shift in the market?

When we made our adjustments, we did so on the offensive. We didn't react to anyone else in our market, but we felt that by being more current, we'd be doing what we always did best—play the hits. Radio is cyclical, and we feel that with the popularity of Alternative music, hit

radio is poised to explode.

What are your thoughts on the impact of the Telecom Bill?

It's sort of ironic that the FCC creates the 80/90 Docket and throws hundreds of competitors at existing stations and then says, "Oops, sorry about that. Why don't you just buy all of your competitors?" At this point, I think that deregulation's biggest impact, as far as radio is concerned, is being felt in the number of stations a company can own. If the trend of one company owning several stations in the same market trickles down to small markets, then there will be a widening gap between those who can successfully compete and those who can't.

Can small markets make a difference?

WKXA just completed its most successful promotion ever. We were able to get a pair of tickets for the taping of *MTV Unplugged* with Hootie & the Blowfish in Columbia, S.C. To give them away, we asked people to "Hold My Hand" by faxing us photocopies of their hands. Our fax machine worked night and day for about five days. No other station in northwest Ohio, or the rest of Ohio, as far as we know, had these tickets. It created a huge buzz and got many people to sample WKXA. Hopefully, they liked what they heard. Small market stations can, and do, deliver. ●

EDITORIAL ASSISTANCE BY ANNETTE M. LAI
 PAUL E. SWANSON AND GREGG MARIUZ ARE
 THE NATIONAL SECONDARIES DIVISION OF JEFF
 MCCLUSKY AND ASSOCIATES IN CHICAGO

FACT FILE

WKXA Radio

551 Lake Cascades Parkway

Findlay, OH 45840

(419) 422-4545

Owner: Findlay Publishing Company

General Manager: Sandy Kozlevcar

Program Director: Jerry Wise

Music Director: Jim Bickel

Consultant: Nick Anthony & Associates

Frequency: 100.5 FM

Watts: 20,000

Target demo: Adults 18-44

Positioning statement:

"Findlay's Hit FM."

Major industries: Marathon Oil
 and Cooper's Tires



MOST ADDED

**COCTEAU
TWIN (35)**
LOVE NUT (24)
**I SHOT ANDY
WARHOL (24)**
**NIGHTMARES
ON WAX (20)**
POLVO (16)

TOP TIP

PROLAPSE
backsaturday
(Jet Set/Big Cat)
Prolapse debuts at #16
this week on the strength
of a slew of Heavy
reports—at KDVS, KZSC,
WNYU, WUJC, WVFS,
WZBC—and one ADD
at KCOU.

RECORD TO WATCH

SMOG
Kicking a Couple Around
(Drag City)
Bill Callahan and
company are off to
a slow start, but look
for Smog's latest to
make steady progress.

Gavin College

2W LW TW

1	1	1	STEREOLAB - Emperor Tomato Ketchup (Elektra/EEG)
—	10	2	GUIDED BY VOICES - Under the Bushes Under the Stars (Matador)
22	3	3	SCHOOLHOUSE ROCK! ROCKS - Various Artists (Atlantic)
2	4	4	LUSH - Lovelife (4-AD/Reprise)
10	7	5	JESUS LIZARD - Show (Capitol)
26	13	6	WHORE - Various Artists Play Wire (WMO)
—	38	7	UNWOUND - Repetition (Kill Rockstars)
25	2	8	MAN OR ASTROMAN? - Experiment Zero (Touch & Go)
3	5	9	VELOCITY GIRL - Gilded Stars And Zealous Hearts (Sub Pop)
8	6	10	JUNED - Every Night For You (Up)
7	8	11	BRAINIAC - Hissing Prigs in Static Couture (Touch & Go)
33	16	12	MONEY MARK - Mark's Keyboard Repair (Mo'Wax/frr/London)
5	11	13	ARCHERS OF LOAF - The Speed of Cattle (Alias)
23	23	14	MARK EITZEL - 60 Watt Silver Lining (Warner Bros.)
28	28	15	JUNE - I Am Beautiful (Beggars Banquet)
NEW	16	16	PROLAPSE - backsaturday (Jet Set/Big Cat)
—	22	17	RAGE AGAINST THE MACHINE - Evil Empire (Epic)
—	40	18	SCHEER - Infliction (4-AD/Warner Brothers)
13	19	19	LOVE & ROCKETS - Sweet F.A. (American Recordings)
4	17	20	AFGHAN WHIGS - Black Love (Elektra/EEG)
6	9	21	GIRLS AGAINST BOYS - **House of GVSB** (Touch & Go)
31	31	22	SCUD MOUNTAIN BOYS - Massachusetts (Sub Pop)
—	29	23	DJ KRUSH - Meiso (Mo'Wax/frr/London)
9	21	24	GRIFFTERS - Ain't My Lookout (Sub Pop)
NEW	25	25	THINKING FELLERS UNION LOCAL 282 - I Hope It Lands (Communion)
19	26	26	SUPERDRAG - Regretfully Yours (Elektra/EEG)
43	34	27	LIFTER - Melinda (everything was beautiful and nothing hurt) (Interscope)
35	35	28	CRACKER - The Golden Age (Virgin)
24	24	29	VARIOUS ARTISTS - Songs in the Key of X (Warner Bros.)
—	30	30	SWIRLIES - They Spent Their Wild Youthful Days in the Glittering... (Taangt!)
11	14	31	VERSUS - Deep Red (TeenBeat)
14	25	32	GODHEADSILO - Skyward in Triumph (Sub Pop)
40	33	33	CAST - All Change (Polydor)
32	32	34	OFFBEAT - A RED HOT SOUND TRIP - Various Artists (Red Hot/Wax Trax!/TVT)
NEW	35	35	BOB MOULD - Bob Mould (Rykodisc)
—	39	36	LOS LOBOS - Colossal Head (Warner Bros.)
NEW	37	37	KOSTARS - Classics with a K (Grand Royal)
27	27	38	FUZZY - Electric Juices (Tag/Atlantic)
20	20	39	SEPULTURA - Roots (Roadrunner)
NEW	40	40	CITIZENS UTILITIES - Lost and Foundered (Mute America)
41	41	41	LUNA - EP (No. 6)
12	12	42	SPINANES - Strand (Sub Pop)
—	43	43	COWBOY JUNKIES - Lay It Down (Geffen)
15	15	44	VAMPYROS LESBOS - Sexadelic Dance Party (by Manfred Hubler & Siegfried Schwab) (Motel)
NEW	45	45	VITAPUP - An Hour with Vitapup (Plump)
42	42	46	BAD RELIGION - The Gray Race (Atlantic)
NEW	47	47	GODZUKI - Trail of the Lonesome Pine (March)
21	46	48	NEUTRAL MILK HOTEL - On Avery Island (Merge)
—	49	49	KILLING JOKE - Democracy (Zoo)
45	45	50	THE COWS - Whorn (Amphetamine Reptile)

"I swear upon my mother and I believe with all my heart
that I could rule the world if I could get my car to start"

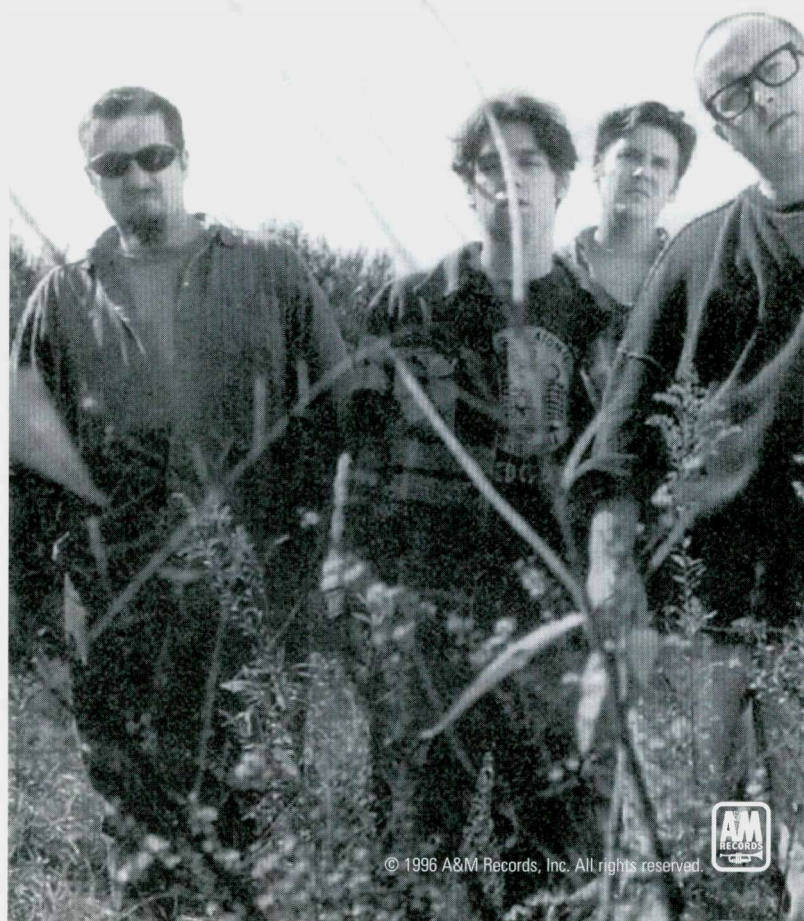


ASS Ponys

• THE KNOWN UNIVERSE •

13 SONGS

<http://www.amrecords.com>
Produced by John Curley and Ass Ponys
Management: Frank Volpe Management
© 1996 Blue Zypher Music/Waterhead Music.
Admin. by Polygram International Publishing,
Inc. (ASCAP). All rights reserved. Lyrics used
by permission. International Copyright Secured.



© 1996 A&M Records, Inc. All rights reserved.



Inside College BY SEANA BARUTH



Muskrat Susie and Muskrat Sam

McGathy Promotion's Cory Sheridan tied the knot this past weekend, and as those acquainted with the groom might have expected, 'twas a tasteful, *intoxicating* affair. The nuptials were celebrated in New Rochelle, NY at an establishment called The Fountainhead.

Columbia's Brian Cullinan was there, camera in hand, to record the event for GAVIN's readers...

BEFORE



Take heart, ladies, only one of these charming and oh-so-talented gentlemen is taken. Cory Sheridan, on the far left, is now *un homme avec femme*, but darling Donovan Finn (center, late of Zero Hour) and manly, brash Brian Cullinan (right) are still looking for love and A-V-A-I-L-A-B-L-E.

AFTER



Lately enacted truth in advertising laws require this company to inform you that the items advertised above have only a limited (8-hour) warranty and may become worn or damaged by hard- or mis-use.

THE NEWLY PRONOUNCED...



Man and wife proffer (pronounced) smiles. Isn't Mrs. Julie Sheridan (née Canning) a vision?

ANOTHER HAPPY COUPLE



Tommy Daley and WCBN's MD proffer (pronounced) perversion. Isn't Ms. Brenda Gillen (née Brendan) a vision?

MATRI-MONIUM MULTIPLE CHOICE



Why did the college contingent cluster together at the wedding reception? 1) Trapped by Curt Wargo from WXCI (left) who—typically—would *not* shut up, 2) In hopes of catching the coveted bouquet or garter, or C) To oblige a demanding editor who was clamoring for a trade shot. (l-r): The aforementioned Mr. Wargo, an unknown profile, Brian Cullinan, Donovan Finn, Sharon Joffe (Arista), Roze Braunstein (Mute), Jeffrey Aaron Sperber (McGathy), TVT's Zach Lanier, two unidentifiable guests, and McGathy's Scott Rogers.

CITIZENS' UTILITIES



The debut album
Lost And Foundered

For more information, contact Roze Braunstein
800.865.6883, X223, E-mail: roze@mute.com



Editor: SEANA BARUTH

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

College Picks

**PRESCOTT
CURLYWOLF
Six Ways to Sunday (Mercury)**

This Austin foursome takes a musical chairs approach to songwriting and singing, and it makes for a potpourri of viewpoints and styles. Throughout these fifteen tracks, the odd horn or organ adds a nice spice to the band's guitar rock slam. "Spaceman" rears up on its haunches and lashes out with thick guitars, stubble-rough lead singing, and three cylinders pitching in on chorus vocals. The singsongy charm of "Rather Be" is punctuated by a constantly thrashing acoustic guitar, and "Long Way Down" features the scratch of a ukulele-like acoustic guitar coupled with a stately closing trumpet. Skip onward to the Creedencey funk of "What It Is," to revel in the cartoonish guitar skidded across its break. Dig the drawbridge-dropping drums on "Accent," the bobbing hoedown bass line of "Ironside," and the grating grit of "Worst Case Scenario." The name comes from a local Arkansas high school rival, and Prescott Curlywolf has stolen the mascot and tamed it into a formidable foe.

—DAVID BERAN

**ASS PONYS
The Known Universe
(A&M)**

The Ass Ponys specialize in conjuring heartland-inspired visions cluttered with creepy, tumbleweeded small town back roads and derangedly decrepit roadhouse rest stops. Crisp guitars saturated in mournful countrified tones and lickety-split drums are what drives the Ponys' musical stampede, which churns up gravel and dust like the rear wheels of an old Ford pick-up raging down a long forgotten dirt road. The 13 tracks which grace *The Known Universe* are covered in dust bowl yodel theatrics, wrapped in jangle-twang, and peppered with rusted six-string screams and hobo junction rhythms. "Under Cedars and Stars" evokes memories of lying on the ground in your backyard, staring up at the stars as the cool night air rustles the leaves on the nearby trees. "Cancer Show" adds moody washes of fuzz-keyboard ambiance to the sparse mix, instilling an ultra-somber tone to the lyrical meditation on life, death and the time spent in-between. "And She Drowned" unleashes jagged guitar splashes which flail and thrash about in a last gasp of struggling glory. And tucked amidst all the bramble is "French Muscleman," a sweet little instrumental filled with gentle guitar work and sprightly vocal "la-la-las."

The stripped down, rural intensity and working man's urgency inherent in the Ass Ponys' music, coupled with windswept hitchhiking gospel melodies, have created a well worn and lovingly battered slice of American rock & roll. —SPENCE D.

**CITIZENS' UTILITIES
Lost and Foundered (Mute)**

Citizens' Utilities' first full-length offering is an extremely endearing effort that inspires memories of late-'80s dueling-lead ka-plunk rock; like the Feelies, the Meat Puppets, and a host of other bands, Citizens' Utilities offer an always-intelligent, twangy take on post-punk. Although *Lost and Foundered's* lyrics vaguely explore the sea-faring-ballad theme hinted at in the CD's title and artwork, it's the intricate, intertwined guitar-work (nicely presented by producer Steve Fisk) that is this disc's primary unifier. Fisk and the group seem to struggle a bit with each singer's desire for clear and precise diction, but this concern—rather uncommon for a rock band—ultimately makes sense, as Citizens' Utilities reveal themselves to be a rather uncommon rock band; the clearly enunciated lyrics torque into the delicate complexity of their musical web, further proving their superior skills as both individual musicians and a group. Favorites here include "Yakima," "Chemicals," and the dark

"Daze." *Lost and Foundered*: it's not lo-fi, it's not low tech, it's just sublime jams and eclectic progressions with a soft twang and a heavy pick.

—WALT REED

**THE JAMES TAYLOR
QUARTET
The Money Spyder
(Acid Jazz/Hollywood)**

What?! Is this *the* James Taylor? That mellow gold king with the bad hair fronting his own quartet on Acid Jazz Records? Thankfully not! This JT is an import from the U.K. that has been delivering Hammond Organ-driven jazz/funk since the mid-'80s. *The Money Spyder* is the quartet's second release on the Acid Jazz label, and in this writer's opinion, it's the hottest shit since sliced bread. The usual funky elements (you know, fat bass and killer drumming) are all here, but with the addition of some surf guitar, this album becomes one that will sit right nicely between your *J-Spy* soundtrack and your Dick Dale CDs. Titles like "Car Chase," "The Onion Club," and "Mr. Cool's Dream" deliver catchy grooves of that "on-the-go" sound that today's swingers dig. So, swingers, may I suggest "The Money Spyder," "One Way Street," or "Busy Bee" for the soundtrack to your next Go-Go BBQ, cocktail gathering, or lawbreaking excursion.

—VINNIE ESPARZA

GAVIN CLASSIFIEDS

Gavin provides free (25 words) listings to radio stations and record companies ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry. To guarantee that your ad runs promptly or to place a larger copy size call Chris L. Mitchell at 415-668-5483 for a rate-card. To appear in the following week's issue, your ad must be received by Friday noon (PDT), seven days prior to issue date. Free Opportunities listings should be typewritten on company/station letterhead and are accepted only by fax: 415-668-3967 or Email: CLMitch@aol.com To advertise your product or service in Gavin Classifieds contact Chris L. Mitchell at 415-668-5483. Ad rates start at \$70 per column inch (2" w by 1" h)

CLASSIFIEDS

Opportunities

"ON-AIR" Job Tip Sheet
We're the largest, most complete job listing service in radio averaging over 350 of the hottest jobs weekly in all markets/all formats for air talent, PD, MD, news, talk, production, promo & more. Compare us & you'll see the difference! We're BIGGER, BETTER & FASTER! Remember... your career is our business!
CALL US FIRST! 1-800-231-7940
937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185

KUOO/FM Morning Announcer needed. Mature sound for mainstream A/C. Morning experience desired. T&R: Paul Kieffaber GM, PO Box 528, Spirit Lake, IA 51360; (712) 336-5800. EOE. (3/27)
WCIE seeking a FT underwriting/development director and voice and production talent. Experience required. Details (941) 859-1477 x220. Resume:

Job, 777 Carpenters Way, Lakeland, FL 33809. EOE. (3/27)

KHTQ-Spokane wants your T&R along with a small article of clothing. Scott Shannon PD, 101 Lakeside Ave., Coeur d'Alene, ID 83814. EOE. (3/27)

KWTX/FM has an immediate opening for a 7-midnight jock. One year experience. T&R: Tom Martens OM, PO Box 2636, Waco, TX 76702. EOE. (3/27)

Did you know that

over 1700 MD's and PD's read the Gavin Classified Marketplace? Make sure they see your ad next week! Call Chris Mitchell at (415) 668-5483 or CLMitch@aol.com to place your ad now!

Music Host/Producer for
Major Market Station

Three years-plus experience with jazz, blues, folk, and ethnic music, producer experience and personable delivery.

T&R: Gavin Classified
Blind Box 105
140 Second Street
San Francisco, CA 94105. EOE

Marketplace

ATTENTION ALL
RECORD LABELS

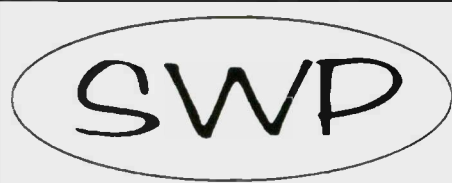
Create a financially successful release of your product with

BIRTHRIGHT
PROMOTIONS

P.O. Box 5051
St. Louis, MO 63115

Reap Major Benefits
From Good Promotions
In The Mid-West

Phone (314) 385-3386 or
E-Mail: Bright@aol.com



CUSTOM COMPACT DISCS

Custom CD's from \$49. Call for a catalog today! Over 5000 digital hits from the 50's to the present!

Steve West Productions 800-858-HITS (4487)

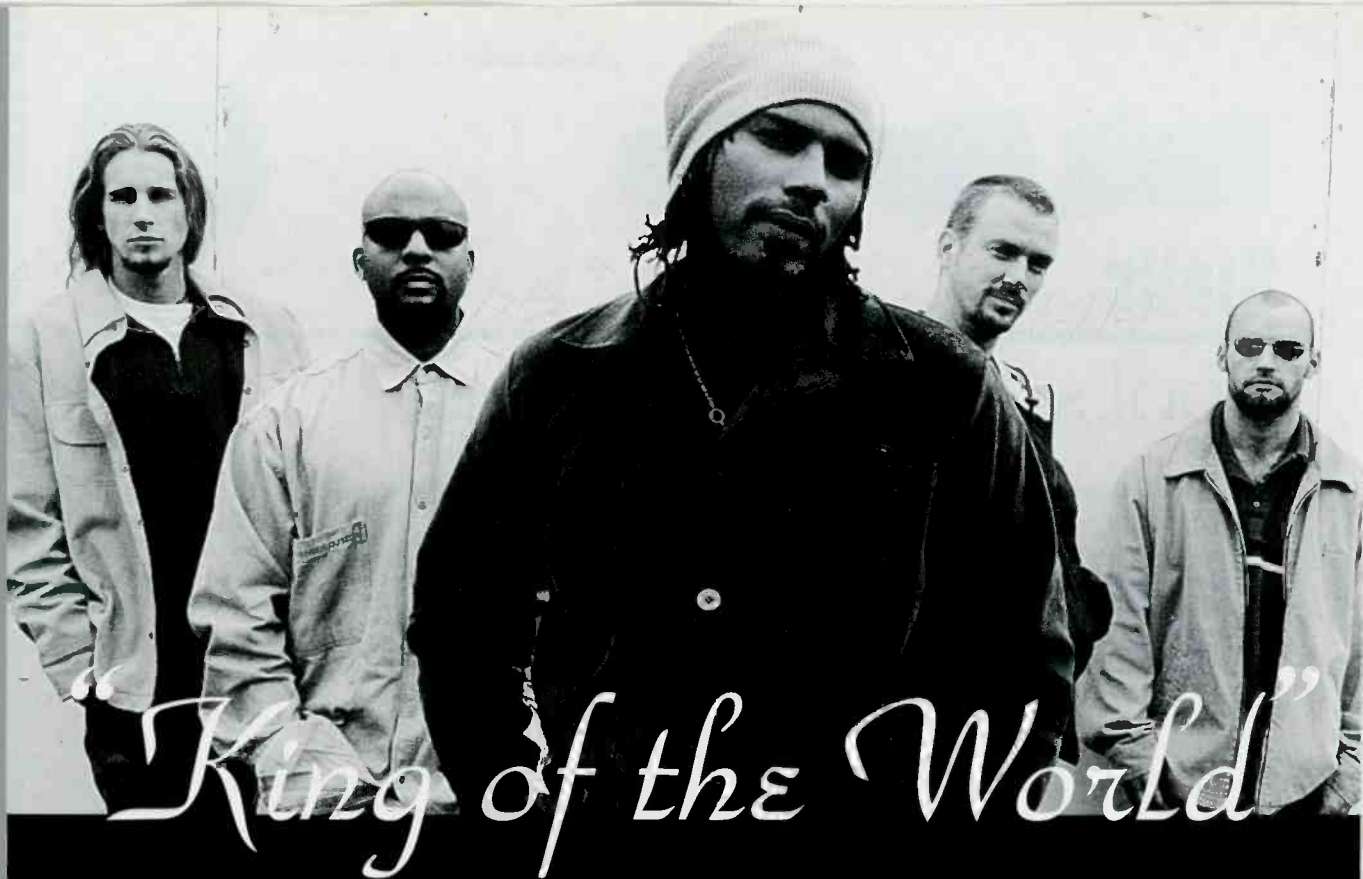


**ALTERNATIVE BOOT CAMP
SAN FRANCISCO
JULY 25-27**

GAVIN
Convention

Call the Gavin Seminar Hotline For Details 415-495-3200

SUPER 8



MOST ADDED ALTERNATIVE!

MOST ADDED ROCKS!

**ALREADY THE
#2 MOST REQUESTED SONG
AT KPNT-ST. LOUIS!**

EARLY BELIEVERS:

KPNT 22x	KTXQ 14x
KBBT 17x	KRZR 14x
WQBK 17x	WDIZ 19x

29 NEW ADDS INCLUDE:

KDGE	KEGE
WENZ	KNNC
WEND	WZHR
WEBN	KLBJ
WDRU	KZRR

produced by **RICK PARASHAR**

<http://www.hollywoodrec.com/super8>

Hollywood
RECORDS

© 1996 HOLLYWOOD RECORDS

Gavin Alternative

Static

BY MAX TOLKOFF

Fool's Gold? part duex

(Whither the alternative library? That's the question I posed to a number of industry luminaries in hopes of understanding what's happened to the disappearing gold in our format. Of the one hundred or so full-time commercial alternative stations today practically none are spinning more than one or two "flashbacks" an hour now. And those songs themselves now seem so alien to the format that we must carefully identify them as "flashback" in order for them to be accepted—and then it's only as mere amusing oddities. Otherwise the kids would just pinch their noses, point at the radio, and go "Eewwww!" And that's pretty much the point. This format is mostly for the "kids" now. I was pistol-whipped into remembering that by John Bradley from SBR, who spoke slowly so I could understand him this time, while he told me that there is little reason for a station that appeals to 18 to 24 year olds to go back into the '80s. But, in fact, there are a couple of humps in that road. Since we left off with Mr. Bradley last week, let's start up with him again as he explains one of those humps.)

So, can you be a well rounded, full service alternative outlet and still keep the library in? Well, John says "You've gotta play the library that is compatible both to the ear and to the audience — [stuff] with the current guitar driven sound." John also believes that if you do leave the gold to other people (like the aforementioned "Star" stations that are starting to pop up), somebody else is going to run with that banner, and that could hurt your upper end. You see, you may still be getting some upper end on the 25-34 side. That may be where the vulnerability is. But do most of the stations today care about the upper end that much? Once again John throws in his two-cents, "There seems to be a lot of contradiction among station operators [owners and GMs]. They say they want the big 'KROQ' numbers, but they want them to be older: 'I want that hit. I

want that rating, that 12+ spike. But can you give it to me in 25-54?' Well, that's really difficult."

IT'S NOT JUST FOR BREAKFAST ANYMORE!

In addition to some upper end protection, there may also be another competitive reason not to relegate the library to the dustbin of history. Mainstream AORs have been drinking Ensure and feeling frisky again, and many markets are now sprouting an extra Alternative tentacle. If you are in the enviable position of being the "heritage" alternative station in the market, the gold may indeed have some real value after all. So believes Bob Waugh, APD at WHFS-Washington D.C. "I would characterize WHFS right now as not being in the same boat as the 85/15-type [currents/library] station. We play a

"You've gotta play the library that is compatible both to the ear and to the audience [stuff] with the current guitar driven sound."

—John Bradley, SBR

little bit more library than that. I would agree with the statement that if you want to focus on 18 to 24, play a bunch of currents. But, for us, it's an opportunity to use our library as a tool to separate us from our competition. If we can play old Cure and Depeche Mode tracks, and they can't, well...". Yes, Bob, I get the idea. There's that "product confusion thing" out there. Too many stations sharing too many currents. This may be a viable way to combat that. Continues Bob, "We definitely use our library as much to characterize the uniqueness of the radio station as to hold on to the upper demo." Waugh also throws up a cautionary flag, though. "We have a wealth of library to draw upon, but the question for us is: How much of it is still relevant for the people who still know it?"

TESTING...1,2,3, TESTING

Tom Calderone from Jacobs Media agrees with Bob about the differen-

tiation issue, "When you are playing the role of the heritage Alternative station and have had success with playing music that was broken in the mid to late '80s, it is absolutely valid to use library against an active rock or a head-on Alternative competitor. The only question is, 'How deep do you go?' You have to make sure that you test the right titles for your market. The other thing to remember is what has brought most people to this format — Pearl Jam, Alice In Chains, Nirvana, Soundgarden, Smashing Pumpkins, and the like — are not the same audience that like Echo & The Bunnymen, Depeche Mode, and the older '80s titles."

Tom also argues for thorough set up; make sure you flag the gold properly. "You have to set these songs up with really good pieces of production. To show that 'Hi! This is what makes us different! Hi! This is what got us here!' If you just segue blindly 'Smells Like Teen Spirit' or 'Man In A Box' into 'Policy Of Truth,'...you're not serving either side."

And what about that "flashback" thing stapled to the front of a gold everytime it hits the airwaves. Is it really necessary? Emphatically yes, according to Tom. "If you're a heritage Alternative radio station, you could probably get away with not doing it because of where the station has come from. But when you're dealing with a lot of these new sign-ons in markets where there's never been an Alternative radio station, guess what, 'Blister In The Sun' is just as unfamiliar as the current you're following it up with. You've gotta make sure you do tell people 'Hi, here's a record from the '80s you might remember if you listened to college radio or if you watched MTV or whatever.'"

So "flashback" is here to stay I suppose. And the gold? Getting rarer every day I'm afraid. And the rarer it gets, it seems, the less value it has. *Hmmm.*



Data

MOST ADDED

ALANIS MORISSETTE (22)

You Learn (Maverick)
KXRK, WPGU, KMYZ, WLUM, WMAD, WDGE, WENZ, KROX, XHRM, KNDD, WMMS, WHFS, KFRR, WQXA, WCHZ, KEDG, WEJE, WKOC, WQBK, WOWW, KNRK, WXEG

BUTTHOLE SURFERS (22)

Pepper (Capitol)
WDST, CFNY, WLUM, WZRH, WWBX, KRZQ, WWDX, WRXS, WROX, KREV, KPOI, KROX, KTZB, WBZU, XHRM, WFNX, KJEE, KDGE, KNNC, KWOD, WEJE, WOWW

SUPER 8 (16)

King Of The World (Hollywood)
WUNX, WPGU, WZRH, KRZQ, WPBZ, WRXS, WENZ, WHMP, WQXA, KJEE, KDGE, KNNC, WEJE, WXNU, KNRK, WEND

IMPERIAL DRAG (11)

Boy Or A Girl (WORK/CRG)
WUNX, CFNY, KRZQ, WWDX, WROX, WHMP, KNDD, WMMS, WEJE, WOWW, KLZR

GOO GOO DOLLS (11)

Long Way Down (Warner Bros.)
WHTG, WUNX, WZRH, KKNB, WDGE, KOME, WHMP, KPOI, WMMS, WOWW, WXEG

MOST REQUESTED

TRACY BONHAM

Mother Mother (Island)
RAGE AGAINST THE MACHINE

Bulls On Parade (Epic)

MARILYN MANSON

Sweet Dreams (Are Made Of This)
(Nothing/Interscope/AG)

THE CRANBERRIES

Salvation (Island)

BUSH

Machinehead

(Trauma/Interscope/AG)

MOST BUH-UZZ

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

MARILYN MANSON

Sweet Dreams (Are Made Of This)
(Nothing/Interscope/AG)

THE CRANBERRIES

Salvation (Island)

PAUL WESTERBERG

Love Untold (Reprise)

THE REFRESHMENTS

Banditos (Mercury)

GOLDFINGER

Here In Your Bedroom (Mojo)

MOST LIKELY TO SUCCEED

SOLUTION A.D.

Fearless (TAG)

SOUNDGARDEN

Pretty Noose (A&M)

IMPERIAL DRAG

Boy Or A Girl (WORK/CRG)

RAGE AGAINST THE MACHINE

Bulls On Parade (Epic)

BUTTHOLE SURFERS

Pepper (Capitol)

PATTI ROTHBERG



INSIDE

MTV
120
MINUTES

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

41* Gavin Alternative • 41* R&R Alternative
Over 450 BDS Detections

R&R AAA 16-12* • Gavin 16* • HITS AAA 13-11*

Healthy spins at: WMMS, KEGE, WAOZ, WBRU, WFNX, WLUM, KTCL, KCXX, KROX, KNNC, WDRE, WPLA, WJRR, WZRH, WOWW, WUNX, WEQX, WOXY, KKDM, WXSJ and a plethora of others.

Produced by Little Dave Greenberg Mixed by Tony Shimizu Management by Alicia Gelernt

Spax & Mence

The jet lag edition. Wherein I feel terminally goofy and fed up with the "new metal" while Spence just shakes his head slowly and mutters "What a shame."

PATTI ROTHBERG "INSIDE" FROM BETWEEN THE 1 AND THE 9 (EMI)

If it weren't for the persistence (or is that pestilence?) of Mike Abbatisa, I might never have shuffled over to the CD player and once again been fascinated by the little drawer opening and closing so smoothly. It's like magic! Anyway, I think Abba's last words to me were something like, "How 'bout some ink on Patti you schmuck." I couldn't exactly comply unless I listened to the disc.

That was many weeks ago. I loved this song instantly but wondered if Patti had a chance in hell of getting on the air at this format. The "rock" bus is still barreling down the highway at full speed, and unless you're Alanis or Elastica, you might as well stand in line and fight your way in like the rest of the gals. However, we are now discovering that many of the "smarter" programmers (i.e. the ones with vision) have realized they can play this sensitive New Yorker and their radio station won't get cooties. How novel. Over 30 stations feel this way, and, each week, Abbatisa (and now Nick Bull) manage to twist a few more arms by uttering phrases like "You're not afraid of girls, are you?" Or, "I hear the guys in Metallica are really into Patti." You'd be surprised how often this works. Look, let's forget the gender thing for a minute. "Inside" is just damn good songwriting, period. Bet ya five bucks listeners call when they hear this song and ask "Who was that?"

THE CARDIGANS LIFE (MINTY FRESH)

If I hear another song that sounds like "Machinehead" I'm gonna kill someone. Enough with the guitars already! Maybe it's because the temperatures here in California have been hovering in the low 90's for the last week that I feel light headed and Summer-like. I'm in the mood for "Pop!" Something light and airy. A little sparkle-y. Something to blow the cobwebs away and make us all forget about snow for the next few months (well, in the case of the Northeast, the next few weeks). The Cardigans should fit the bill perfectly. Hey, only two of the fourteen songs on this album are over three minutes. And, yes, they're girls. Eeeek! Wanna know what this album sounds like? Think of the soundtrack to the TV show *That Girl*. It's

very 60's. Throw this on the air and you're bound to turn some heads. Try cut #1, "Carnival." It really sets the tone for the whole disc. Plenty of violins, groovy organ riffs, and a light snappy beat. Or, how 'bout the loopy flute of "Over The Water." And "Sick & Tired" could be a major Summer smash if given the chance. C'mon, the weather's warming up, give this a shot. The whole album is a return to innocence, a return to a simpler time when songs were pleasingly shallow and catchy. But if you're really awake, you'll spot the sinister subversion underneath. Go ahead, try it. — MAX

SOUNDGARDEN DOWN ON THE UPSIDE (A&M)



The release of *Down On The Upside* heralds Soundgarden as the harbingers of a new Alternative sonic schism. Wielding a dense, polysonic scabbard, Soundgarden slices a wide swath into the tired less-than-three-minute power-chord-punk-edged rock that's been dominating the scene. Decidedly more aggressive and definitely much darker in scope than *Superunknown*, SG's massive, crushing sound hardly seems the type of fare that would illicit immediate Alternative response, but damned if a slew of stations didn't get roped by "Pretty Noose." For their fifth album, these sonic green thumbs have cultivated a raging behemoth rife with weird, progressive chord changes, intricate rhythms, and lengthy, hard edged jams. And as usual, Chris Cornell's rasp-wail cuts through the guitar driven rush like a banshee in heat. "Ty Cobb" is all full throttle thrust, and "Blow Up The Outside World" is hypnotically Beatlesque, while "Applebite" is coated in a late '60s experimental psychedelic haze. Oh yeah, and be sure and keep your aural receptors focused on the dark, solar flare of "Burden In My Hand." Hard. Heavy. Dense. Intricate. *Down On The Upside* provides maximum gravitational push and pull loaded with intensity and verve. — SPENCE D.

BE ON THE LOOKOUT

Don't see your label's new releases in LOOKOUT? Well, that's easily remedied. Just give Spence D. a call @ (415) 495-1990 x 648 OR fax me a list @ (415) 495-2580...nuff said!

MAY 6

Dakota Motor Co.
Dub Narcotic Sound System
Jerry Cantrell
"all destructive urges...seem so perfect"
The Odds
Posies
Swish
V/A

MAY 13

Ben Harper
Elvis Costello
Fishbone
Gang Of Four
Zero/American)
Jim Carey
Loud Lucy
Melvins
Spacehog
The Specials
The Specials
Spoonkey Ruben

MAY 20

Ani DiFranco
Bob Marley
(JAD)
Cul de Sac
Garbage
Jawbox
(TAG/Atlantic)
Jawbox
Johnny Bravo
Magnapop
Solution a.d.
\$10,000 Gold Chain
Soundgarden
Spacehog

MAY 27

Alice In Chains
The Cure
KMFDM
Metallica
Porno For Pyros
Slayer
Baboon
KMFDM
Patti Smith
Rocket Fuel Is The Key
TVSmith
Vernon Reid
Yum-Yum

JUNE 10

Altan
Barkmarket
Blackeyed Susans
Charlie Watts
Jawbox
Kristen Barry
(Virgin)
Nada Surf

JUNE 18

The Cure
Half Hour To Go

JUNE 24

Aunt Betty's
Jack
Pete Droge
Pluto
Tracy Chapman

JULY 1

Tuscadero

JULY 8

Long Fin Killie
X-Members

JULY 15

Johnny Q Public

JULY 22

Sir Mix-A-Lot

JULY 29

Chimera

Railroad (Atlantic)
tba (K)
Leave Me Alone" (WORK)
(Amphetamine Reptile)
"Eat My Brain" (Elektra)
"Please Return It" (DGC)
Supermax (Instant Mayhem)
I Shot Andy Warhol S/T (TAG)

Excuse Me Mr. (Virgin)
All This Useless Beauty (Warner Bros.)
"Alcoholic" (Rowdy/Arista)
Songs Of The Free (Infinite

"Somebody To Love" (WORK)
"Down Baby" (DGC)
tba (Atlantic)
"Candyman" (Elektra)
"A Little Bit Me" (Virgin)
Today's Specials (Virgin)
"Running Away" (TVT)

Dilate (Righteous Babe)
Soul Almighty, the formative years vol. 1

China Gate (Thirsty Ear)
"Stupid Girl" (Almo Sounds/Geffen)
"Mirrorful (Don't Believe)" -

Spoiler (TAG)
Then Again Maybe I Won't (Arista)
Rubbing Doesn't Help (Priority)
Fearless (TAG)
"oh Sweet Nuthin'" (WORK)
Down On The Upside (A&M)
"Cruel To Be Kind" (Elektra)

Unplugged (Epic)
"Mint Car" (Elektra)
"Power" (Wax Trax!/TVT)
"Until It Sleeps" (Elektra)
Good God's Sense (Warner Bros.)
Undisputed Attitude (American)

Numb EP (Grass)
Xtort (Wax Trax!/TVT)
tba (Arista)
Consider It Contempt (Thirsty Ear)
Immortal Rich (2.13.61/Thirsty Ear)
Mistaken Identity (550/Epic)
Apiary (TAG)

Blackwater (Virgin)
L. Ron (American)
Mouth To Mouth (American)
Long Ago And Far Away (Virgin)
Jawbox (TAG)
The Beginning The Middle The End

"Popular" (Elektra)

"Mint Car" (Elektra)
Items For The Full Outfit (Grass)

"Jesus" (Elektra)
Pioneer Soundtracks (American)
Find A Door (American)
tba (Virgin)
Smoke & Ashes" (Elektra)

"Hollywood Handsome" (Elektra)

Valentino (Too Pure/American)
Down With The Average Joe (Priority)

"Body B" (Elektra)

Return Of The Bumpasaurus (American)

Earth Loop (Grass)



LIMBLIFTER

3X5 TOUR DATES

May 7: Boston, MA

May 15: Pittsburgh, PA

May 25: Austin, TX

May 8: Providence, RI

May 17: Detroit, MI

May 28: Phoenix, AZ

May 9: New York, NY

May 18: Cincinnati, OH

May 29: Los Angeles, CA

May 10: Asbury Park, NJ

May 21: Chicago, IL

May 30: San Francisco, CA

May 11: Philadelphia, PA

May 23: Dallas, TX

May 31: Portland, OR

May 14: Washington, DC

May 24: Houston, TX

June 1: Seattle, WA

TINFOIL

MGMT: INVASION GROUP LTD.
PRODUCED BY RYAN DAHLE & KURT DAHLE
© 1996 PolyGram Records, Inc.



GAVIN Presents SF03 in association with SF Weekly and Live 105

July 25—28, 1996

Press Club • 555 Post Street • San Francisco

- 4** Great Nights of Music in 25 SF Clubs
- 3** Full Days of Music Industry Education Seminars
- 1** Entire Day of Multimedia Panels and Up-To-Minute Demos
"Music and Multimedia" Sponsored by NARAS® & MDG
- 2** nd Annual SF03 Golf Tournament Sponsored by Simons & Stein
- 3** rd Annual Miss Pearl's Jam House Cocktail Party

DAYTIME SEMINARS INCLUDE:

Navigating the World of **A&R**

Your **C**areer and Your Manager

Singers Talk About **S**ongwriting

Making **M**oney in Music

Producers: Shopping a Sound

Booking Nightclubs and **C**oncerts

Publicity, Marketing and **S**ponsorships

Guerilla Recording

Publishing, Legal & Label Issues, **R**etailing

Radio **W**ars

PLUS MANY MORE!

Please register me for SF03, July 25—28, 1996 at San Francisco's Press Club

GAVIN PRESENTS



MAKE SF03 YOUR OWN Sponsorship Opportunities

BAG INSERTS

CDS, CASSETTES & MERCHANDISE	\$100
FLYERS & POSTCARDS	\$75
BAND RATE FOR FLYERS & POSTCARDS	\$50

All inserts must be bag ready.

SIGNAGE

ON-SITE EXPOSURE; SPONSOR PROVIDES SIGN	\$300—\$500
--	-------------

OTHER ITEMS INCLUDE

COFFEE BREAKS, POCKET AGENDA,
LAMINATES, LANYARDS, SHUTTLE BUSES
AND MISS PEARL'S COCKTAIL PARTY.

For marketing information,
contact Rick Galliani
415/459-3703

SF03 HOTELS

(Don't forget to ask for
GAVIN SF03 rates!)

PRESCOTT HOTEL, 545 Post Street,
San Francisco 800/283-7322.

Before July 5: \$129 single/double,
Club room \$150 single/double.

PHOENIX HOTEL, 601 Eddy Street,
San Francisco 800/738-7477

(Contact Karen Watt).
Before June 25: \$78 single/double.

COMMODORE HOTEL,
825 Sutter Street, San Francisco
800/738-7477 (Contact Karen Watt).

Before June 25: \$78 single/double.

BADGE INFORMATION (AS YOU WANT YOUR NAME TO APPEAR)

NAME

NAME

TITLE

COMPANY / ORGANIZATION

COMPANY / ORGANIZATION

METHOD OF PAYMENT (PLEASE CHECK ONE)

CHECK (payable to GAVIN) VISA MASTERCARD

ADDRESS

CARDHOLDER'S NAME

CITY / STATE

CARD NUMBER

ZIP

EXPIRATION DATE

PHONE

I would like to purchase ____ additional
Miss Pearl's Cocktail Party Tickets at \$35 each.

FAX

Total Amount Enclosed \$

SF03 Registration Cost: \$165 before July 12; \$190 after July 12 • NO REGISTRATIONS ACCEPTED WITHOUT PAYMENT! Registration fees include admission to all SF03 events; use your SF03 Badge for admittance to participating SF Clubs on a space-available basis. Additional Miss Pearl's Cocktail Party tickets may be purchased by a certified registrant. Cancellations must be made in writing before July 12, and may be subject to an administrative fee. No refunds issued after July 12.

FAX
415/495-2580

MAIL
140 Second Street
San Francisco, CA
94105

SF03 HOTLINE
415/495-3200

SF03 EMAIL
bonzilla@sirius.com

SF03 WEB SITE
<http://www.gavin.com>



We know you have radio shows...

"Scary. Uncompromising. Magnificent."

— Melody Maker

"Whipping Boy's Twinkle
(She's The Only One For Me)

adds a little
understated class
to the mix. A HIT
AT 99X, and the
research proves it."

#6 OVERALL.

— Leslie Fram/99X



whipping boy

twinkle

(she's the only
one for me)

- ★ Just off the red-hot Lou Reed European tour.
- ★ Hitting the road June 4 - July 4 in America with Stabbing Westward.

The first track
from "Heartworm."

Produced by Warne Livesey.

Management: Gailforce Management

COLUMBIA

<http://www.sony.com>

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. / © 1996 Sony Music Entertainment (UK) Ltd.

MOST ADDED

- ALABAMA (55)
- WADE HAYES (53)
- SHANIA TWAIN (52)
- EMILIO (49)
- LEE ROY PARNELL (45)

TOP REQUESTS

- BROOKS & DUNN
- GEORGE STRAIT
- JO DEE MESSINA
- TRACY LAWRENCE
- TIM MCGRAW

RECORD TO WATCH

WADE HAYES
On A Good Night (Columbia)

Gavin Country

LW	TW		W	R	Adds	H	M	L
8	1	BROOKS AND DUNN - My Maria (Arista)	6	202	0	194	8	0
2	2	JOHN MICHAEL MONTGOMERY - Long As I Live (Atlantic)	11	202	0	194	5	3
3	3	JODEE MESSINA - Heads Carolina... (Curb)	16	202	0	192	9	1
6	4	BILLY DEAN - It's What I Do (Capitol Nashville)	15	202	1	183	19	0
7	5	FAITH HILL - Someone Else's Dream (Warner Bros.)	12	201	0	180	19	2
4	6	TIM MCGRAW - All I Want Is A Life (Curb)	12	198	0	173	23	2
9	7	GEORGE STRAIT - Blue, Clear Sky (MCA)	6	202	0	151	50	1
10	8	THE MAVERICKS - All You Ever Do Is Bring Me Down (MCA)	17	201	1	137	55	9
11	9	BRYAN WHITE - I'm Not Supposed To Love You Anymore (Asylum)	11	202	1	120	79	3
12	10	BLACKHAWK - Almost A Memory Now (Arista)	12	201	2	114	78	9
13	11	COLLIN RAYE - I Think About You (Epic)	10	202	0	86	110	6
14	12	TERRI CLARK - If I Were You (Mercury)	10	201	0	76	120	5
15	13	TOBY KEITH - Does That Blue Moon Ever Shine (Polydor)	10	201	1	65	131	5
17	14	TRACY LAWRENCE - Time Marches On (Atlantic)	6	201	1	49	144	8
16	15	GARTH BROOKS - The Change (Capitol Nashville)	6	202	1	48	141	13
18	16	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	8	199	3	34	136	29
5	17	PAM TILLIS - The River & The Highway (Arista)	17	162	0	132	14	16
19	18	VINCE GILL - High Lonesome Sound (MCA)	5	201	2	17	163	21
20	19	JOE DIFFIE - C-O-U-N-T-R-Y (Epic)	11	191	1	21	141	29
21	20	JEFF CARSON - Holdin' On To Something (MCG/Curb)	11	198	2	22	125	51
22	21	REBA McENTIRE - Starting Over Again (MCA)	7	198	1	12	141	45
24	22	ALAN JACKSON - Home (Arista)	4	201	7	5	145	51
23	23	MINDY McCREADY - 10,000 Angels (BNA Records)	13	181	4	17	126	38
25	24	SAWYER BROWN - Treat Her Right (Curb)	16	194	2	8	113	73
26	25	SAMMY KERSHAW - Meant To Be (Mercury)	8	197	6	2	112	83
1	26	SHANIA TWAIN - You Win My Love (Mercury)	12	141	1	95	22	23
29	27	WYNONNA - Heaven Help My Heart (Curb/MCA)	3	195	11	2	91	102
28	28	RHETT AKINS - Don't Get Me Started (Decca)	7	185	10	5	86	94
30	29	PATTY LOVELESS - A Thousand Times A Day (Epic)	5	184	9	0	82	102
31	30	MARTY STUART/TRAVIS TRITT - Honky Tonkin's What I Do... (MCA)	4	187	11	0	75	112
32	31	LINDA DAVIS - A Love Story In The Making (Arista)	5	176	7	0	68	108
33	32	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	6	179	6	0	51	128
36	33	PAUL BRANDT - My Heart Has A History (Reprise)	8	158	5	0	59	99
38	34	TRACE ADKINS - There's A Girl In Texas (Capitol)	5	162	17	0	48	114
41	35	DIAMOND RIO - That's What I Get For Loving You (Arista)	3	168	37	0	32	136
35	36	STEVE AZAR - Someday (River North)	11	142	1	3	59	80
42	37	RICOCHE - Daddy's Money (Columbia/CRG)	3	163	33	0	25	138
40	38	RICKY SKAGGS - Cat's In The Cradle (Atlantic)	5	135	12	0	39	96
43	39	LORRIE MORGAN & JON RANDALL - By My Side (BNA Records)	5	138	22	1	28	109
48	40	NEAL McCOY - Then You Could Tell Me Goodbye (Atlantic)	2	134	39	0	15	119
27	41	CHELY WRIGHT - The Love That We Lost (Polydor)	15	101	0	13	57	31
44	42	KENNY CHESNEY - Back In My Arms Again (BNA Records)	5	110	7	0	12	98
46	43	RICH McCREADY - Thinkin' Strait (Magnatone)	4	99	4	0	14	85
49	44	M.C.POTTS - Back When (Critique/BMG)	8	80	0	1	20	59
50	45	DAVID KERSH - Breaking Hearts and Taking Names (Curb)	3	85	5	0	4	81
34	46	LEE ROY PARNELL - Heart's Desire (Career)	17	59	0	19	14	26
N	47	EMILIO - I Think We're On To Something (Capitol Nashville)	2	73	49	0	5	68
N	48	KEITH STEGALL - Fifty, Fifty (Mercury)	2	74	20	0	3	71
N	49	SMOKIN' ARMADILLOS - Thump Factor (MCG/Curb)	3	66	12	0	7	59
N	50	SKY KINGS - Picture Perfect (Warner Bros.)	4	65	0	0	7	58

Total Reports This Week 202 Last Week 201

Inside Country

WSIX Tops Gavin Awards

Congratulations to the winners of the 1996 Gavin Country Awards, which were presented at the Seminar in Universal City.

LARGE MARKET STATION OF THE YEAR: **WSIX-Nashville**
 MEDIUM MARKET STATION OF THE YEAR: **KASE-Austin**
 SMALL MARKET STATION OF THE YEAR (Tie): **WRRV-Alexandria, La.**
KXIA-Marshalltown, Iowa
 LARGE MARKET PD OF THE YEAR: **Dave Kelly, WSIX-Nashville**
 MEDIUM MARKET PD OF THE YEAR: **"Bubba" Thomas, WHKR-Cocoa/Melbourne**
 SMALL MARKET PD OF THE YEAR: **Jeff Winfield, KHAK-Cedar Rapids, Iowa**
 LARGE MARKET MD OF THE YEAR: **Buddy Owens, KNIX-Phoenix**
 MEDIUM MARKET MD OF THE

YEAR: **Robynn Jaymes WYYD-Lynchburg**
 SMALL MARKET MD OF THE YEAR: **Jane Ellen, WGSQ-Cookeville, Tenn.**
 PROMOTION VICE PRESIDENT OF THE YEAR: **Scott Borchetta, MCA Nashville**
 NATIONAL PROMOTION DIRECTOR OF THE YEAR: **Rob Dalton, Epic Nashville**
 REGIONAL PROMOTION MANAGER OF THE YEAR: **Tony Morreale, Columbia Nashville**
 GAVIN PROMOTION MANAGER OF THE YEAR: **Royce Risser, MCA Nashville**
 INDEPENDENT PROMOTION MANAGER OF THE YEAR: **Diane Richey-Haupt, Diane Richey Promotions**
 LABEL OF THE YEAR: **MCA Nashville**

FRIENDS IN WET PLACES →

Ann Chrisman takes a fully clothed Rob Dalton for a dip.



← THREE BODS AND A BABE

Decca's Jimmy Rector, Cyndi Hoelzle, KXIA's John Simmons, and WHKR's Bubba Thomas

Consulting Editor: LISA SMITH

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.

E-mail: CYNDIGAVIN@aol.com

“great **songs...**”
Robynn Jaymes, WYYD

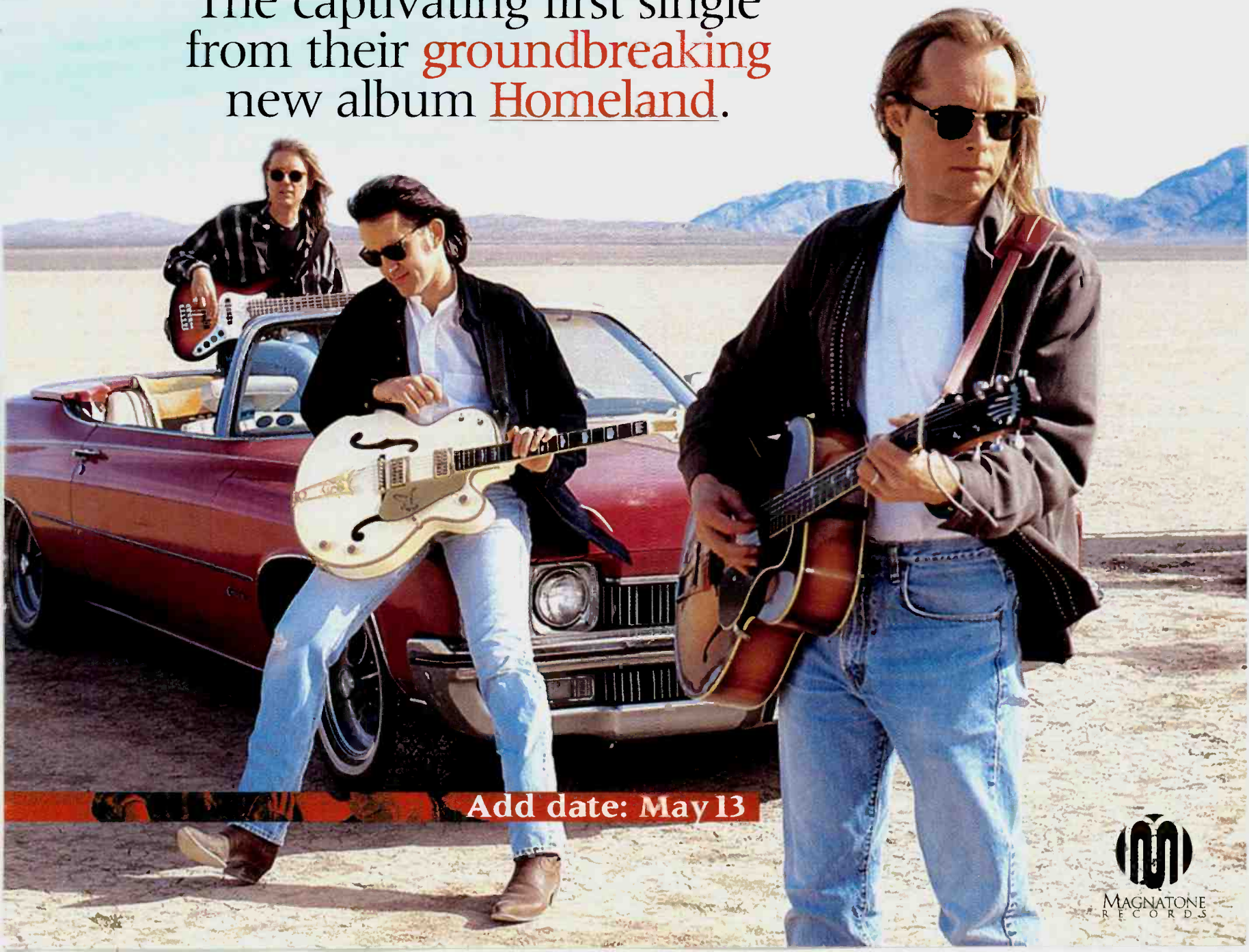
“great **vocals...**”
Bob Moody, WPOC

“great **music...**”
Bill Hagy, WXBQ

Great Plains

“Dancin’ With The Wind”

The captivating first single
from their **groundbreaking**
new album **Homeland**.



Add date: May 13




Up & Coming

Reports	Adds	Weeks	
61	8	3	KEN MELLONS - Stranger In Your Eyes (Epic)
57	55	1	* ALABAMA - Say I (RCA)
55	26	2	DAVID BALL - Circle of Friends (Warner Bros.)
53	1	7	KEITH GATTIS - Little Drops Of My Heart (RCA)
53	53	1	* WADE HAYES - On A Good Night (Columbia/CRG)
52	52	1	* SHANIA TWAIN - No One Needs To Know (Mercury)
49	45	1	* LEE ROY PARNELL - Giving Water To A Drowning Man (Career)
44	7	3	RONNA REEVES - My Heart Wasn't In It (River North)
43	36	1	* DARYLE SINGLETARY - Workin' It Out (Giant)
39	4	4	RAY HOOD - Freedom (Capitol/Curb)
31	—	4	JEFF MOORE - She's Over You (MCG/Curb)

Droppec: #37-Mark Chesnutt, #39-Lonestar, #45-Kim Richey, #47-Stephan e Bentley, Dwight Yoakam, Mark Collie, Hank Williams, Jr. * Indicates Debut

CMT Adds

Courtesy of Country Music Television 

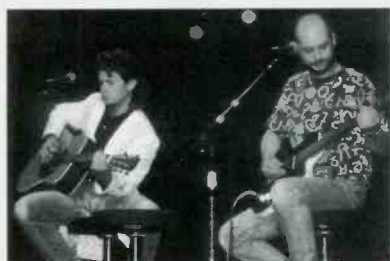
- Garth Brooks** - Midnight Cinderella
- Billy Dean** - When Our Backs Are Against The Wall
- Hawk & Jones** - Here Today, Gone Tomorrow

Album Cuts

- Bobbie Cryner** - I Didn't Know My Own Strength (MCA)
- David Ball** - Circle of Friends (Warner Bros.)
- Great Plains** - Dancin' With The Wind (Magnatone)
- Neal McCoy** - Then You Can Tell Me Goodbye (Atlantic)
- Patty Loveless** - A Thousand Times A Day (Epic)
- Suzy Bogguss** - Give Me Some Wheels (Capitol Nashville)
- Wade Hayes** - On A Good Night (Columbia)



MCG's Frank Meyers, Capitol's Trace Adkins, and MCG's Jeff Carson



RCA artist Keith Gattis and Larry MARRS at the Acoustic Luncheon.



Epic's Stephanie Bentley smiling with Curb's JoDee Messina

GO Chart

GO MOST ADDED
 EMILIO (40)
 LEE ROY PARNELL (38)
 ALABAMA (34)
 WADE HAYES (31)
 SHANIA TWAIN (31)

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

LW	TW		W	R	Adds	H	M	L
2	1	JODEE MESSINA - Heads Carolina... (Curb)	16	132	0	131	1	0
4	2	JOHN MICHAEL MONTGOMERY - Long As I Live (Atlantic)	11	132	0	130	1	1
7	3	BROOKS AND DUNN - My Maria (Arista)	7	132	0	127	5	0
6	4	BILLY DEAN - It's What I Do (Capitol Nashville)	16	132	1	121	11	0
3	5	TIM MCGRAW - All I Want Is A Life (Curb)	11	130	0	123	6	1
8	6	FAITH HILL - Someone Else's Dream (Warner Bros.)	12	131	0	114	16	1
10	7	GEORGE STRAIT - Blue, Clear Sky (MCA)	7	132	0	105	26	1
9	8	THE MAVERICKS - All You Ever Do Is Bring Me Down (MCA)	17	131	1	110	17	4
11	9	BLACKHAWK - Almost A Memory Now (Arista)	12	132	0	92	39	1
12	10	BRYAN WHITE - I'm Not Supposed To Love You Anymore (Asylum)	11	132	1	86	44	2
14	11	TERRI CLARK - If I Were You (Mercury)	10	131	0	61	70	0
13	12	COLLIN RAYE - I Think About You (Epic)	10	132	0	58	73	1
15	13	TOBY KEITH - Does That Blue Moon Ever Shine (Polydor)	10	132	1	52	79	1
16	14	GARTH BROOKS - The Change (Capitol Nashville)	7	132	0	44	84	4
17	15	TRACY LAWRENCE - Time Marches On (Atlantic)	7	132	0	38	92	2
5	16	PAM TILLIS - The River & The Highway (Arista)	17	112	0	95	7	10
18	17	DAVID LEE MURPHY - Everytime I Get Around You (MCA)	8	131	0	33	89	9
21	18	VINCE GILL - High Lonesome Sound (MCA)	5	132	1	13	110	9
19	19	JEFF CARSON - Holdin' On To Something (MCG/Curb)	11	132	0	22	90	20
22	20	REBA McENTIRE - Starting Over Again (MCA)	7	131	1	11	101	19
20	21	JOE DIFFIE - C-O-U-N-T-R-Y (Epic)	11	124	0	18	94	12
27	22	ALAN JACKSON - Home (Arista)	4	131	5	2	99	30
23	23	SAWYER BROWN - Treat Her Right (Curb)	8	129	0	8	86	35
24	24	SAMMY KERSHAW - Meant To Be (Mercury)	8	130	1	2	88	40
26	25	RHETT AKINS - Don't Get Me Started (Decca)	8	129	5	5	76	48
29	26	MINDY McCREADY - 10,000 Angels (BNA Records)	13	114	4	9	79	26
30	27	WYNONNA - Heaven Help My Heart (Curb/MCA)	3	131	6	1	68	62
28	28	MARTY STUART/TRAVIS TRITT - Honky Tonkin's What I Do... (MCA)	4	130	5	0	67	63
1	29	SHANIA TWAIN - You Win My Love (Mercury)	12	90	0	61	15	14
31	30	LINDA DAVIS - A Love Story In The Making (Arista)	5	122	3	0	62	60
33	31	PATTY LOVELESS - A Thousand Times A Day (Epic)	5	120	6	0	58	62
32	32	STEVE AZAR - Someday (River North)	11	107	1	3	58	46
34	33	MARTINA McBRIDE - Phones Are Ringin'... (RCA)	7	117	3	0	44	73
35	34	TRACE ADKINS - There's A Girl In Texas (Capitol)	5	114	8	0	42	72
41	35	DIAMOND RIO - That's What I Get For Loving You (Arista)	3	119	24	0	26	93
25	36	CHELY WRIGHT - The Love That We Lost (Polydor)	15	87	0	13	52	22
36	37	PAUL BRANDT - My Heart Has A History (Reprise)	8	95	2	0	39	56
37	38	RICKY SKAGGS - Cat's In The Cradle (Atlantic)	5	97	4	0	35	62
43	39	RICOCHE - Daddy's Money (Columbia/CRG)	3	104	19	0	17	87
46	40	NEAL McCOY - Then You Could Tell Me Goodbye (Atlantic)	2	99	27	0	12	87
45	41	LORRIE MORGAN & JON RANDALL - By My Side (BNA Records)	5	86	11	1	19	66
42	42	M.C.POTTS - Back When (Critique/BMG)	9	74	0	1	19	54
44	43	RICH McCREADY - Thinkin' Strait (Magnatone)	4	78	2	0	14	64
48	44	DAVID KERSH - Breaking Hearts and Taking Names (Curb)	3	73	4	0	4	69
50	45	KENNY CHESNEY - Back In My Arms Again (BNA Records)	5	64	6	0	8	56
N	46	KEITH STEGALL - Fifty, Fifty (Mercury)	2	66	17	0	3	63
N	47	EMILIO - I Think We're On To Something (Capitol Nashville)	2	60	40	0	4	56
N	48	SMOKIN' ARMADILLOS - Thump Factor (MCG/Curb)	3	52	10	0	6	46
39	49	KIM RICHEY - From Where I Stand (Mercury)	7	55	1	0	17	38
N	50	KEN MELLONS - Stranger In Your Eyes (Epic)	3	47	5	0	6	41

Gavin Country: Hello, Goodbye

GAVIN welcomes new Country Editor Jamie Matteson. For more details about her appointment, see News. Meantime, we bid fond farewells to outgoing Editor Cyndi Hoelzle (left) and to Michelle Goldsworthy (right), former Assistant in our Nashville office. Michelle has been named Promotions Coordinator for Rising Tide Entertainment's new Regional Promotions staff. She will be based in Nashville.



CONGRATULATIONS TO
**bryan
white**

ACM'S 1996
TOP NEW
MALE VOCALIST

"I'M NOT SUPPOSED TO LOVE
YOU ANYMORE" THE HIT SINGLE
FROM BRYAN'S NEW ALBUM BETWEEN
NOW AND FOREVER.

THANK YOU COUNTRY RADIO FOR YOUR SUPPORT!

MANAGEMENT: MARTY GAMBLIN AND STAN SCHNEIDER FOR DC MANAGEMENT



ASYLUM RECORDS
COUNTRY TODAY...AND TOMORROW.

ON ASYLUM COMPACT DISCS AND CASSETTES.

© 1996 ELEKTRA ENTERTAINMENT GROUP, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPANY.



MOST ADDED

ARTIFACTS

Art Of Facts
(Big Beat/Atlantic)

XZIBIT

Paparazzi
(Loud)

TOP TIP

ELEMENT 9

Listen
(Max'n)

With 12 new adds, this sleeper hit gains ground.

RECORD TO WATCH

MOBB DEEP/QUEEN LATIFAH

Back At You/Elements I'm Among
(Flavor Unit/EEG)

Heads are noddin' to Mobb Deep and minds are blown by La's performance (she rips). 12 adds.

Gavin Rap

2W	LW	TW	
4	2	1	MAD LION - Double Trouble Remix (Wreck/Nervous)
11	4	2	THE GROUP HOME - Suspended In Time remix feat. Groove Theory (Payday/FFRR)
\$	3	3	CHINO XL - No Complex (American)
2	1	4	GHOSTFACE KILLA - Motherless Child (Flavor Unit/Elektra)
6	5	5	SHYHEIM - This Iz Real (Noo Trybe/Virgin)
14	9	6	SADAT X - Hang 'Em High/Stages And Lights (Loud/RCA)
10	6	7	HEATHER B - Headz Only Knew (Pendulum/EMI)
28	15	8	In! - Faxin' Jax featuring Pete Rock (Elektra/EEG)
\$	14	9	LARGE PROFESSOR - The Mad Scientist (Geffen)
17	12	10	LORD FINESSE - Game Plan/Actual Facts (Penalty)
\$	11	11	JAY-Z - Dead Presidents/Ain't No Nigga (Roc-A-Fella/Freeze/Priority)
\$	7	12	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
—	28	13	DE LA SOUL - The Bizness (Tommy Boy)
\$	8	14	THE GENIUS - Shadowboxin' Feat. Method Man (DGC)
18	16	15	DA YOUNGSTA'S ILLY FUNKSTAZ - Verbal Glock (PopArt)
—	20	16	JUNIOR MAFIA - Gettin' Money/White Chalk (Big Beat/Atlantic)
\$	10	17	DON'T BE A MENACE...SOUNDTRACK - Lost Boyz "Renee" (Remixes) (Island)
9	13	18	FAT JOE - Envy/Firewater (Relativity)
—	26	19	SUNSET PARK SDTRK. - Mobb Deep: Back At You/Queen Latifah:Elements...(eastwest/EEG)
NEW	20	20	2 PAC - 2 Of Americaz Most Wanted featuring Snoop Doggy Dogg (Death Row/Interscope)
	22	19	BIG NOYD - Recognize & Realize (remix) (Tommy Boy)
\$	24	22	THE GETO BOYS - World Is A Ghetto (Rap-A-Lot/Noo Trybe)
30	25	23	ORGANIZED KONFUSION - 13/Bring It On Remix (Priority)
37	29	24	MC REN - The Mad Scientist (Ruthless/Relativity)
\$	18	25	A.Z. - Doe or Die (EMI)
\$	21	26	CELLA DWELLAS - Perfect Match (Loud/RCA)
NEW	27	27	FRANKIE CUTLASS - You+You+You (Violator/Relativity)
	21	22	ROYAL FLUSH - Movin' On Ya Weak Production (Blunt)
	26	27	WC & THE MAAD CIRCLE - The One (Payday/FFRR)
	13	17	30 KOOL KEITH AKA BIG WILLIE SMITH - Wanna Be A Star/Slide We Fly (Funky Ass Records)
NEW	31	31	SMOOTHE DA HUSTLER - Hustler's Theme/Murdefest (Profile)
—	36	32	MIC GERONIMO - Wherever You Are remix/Men V. Many (Blunt)
\$	31	33	GOODIE MoB - Soul Food/Goodie Bag (LaFace/Arista)
NEW	34	34	DARK SUN RIDERS featuring BROTHER J - Time To Build (Island)
	32	32	35 WHITEY DON - Artical Pt. II (Jive)
NEW	36	36	JIGMASTAS - Beyond Real/Dead Mans Walk (Beyond Real)
\$	37	37	25 TA LIFE - LA, LA featuring Mobb Deep, Kapone, Noriega (Dolo/25 Ta Life)
NEW	38	38	THE SUBSTITUTE...SOUNDTRACK - Ras Kass: Miami Life (Priority)
	31	33	39 NON PHIXION - Legacy/No Tomorrow (Fat Beats/SerchLite)
	39	39	40 FAB 5: HELTAH SKELTAH/O.G.C. - Leflaur Leflah Eshkoshka Pt. 2 /Lettha Brainz Blo (Duck

Chartbound

- XZIBIT - Paparazzi (Loud)
- FUGEES - Killing Me Softly/Cowboys (Ruffhouse/Columbia/CRG)
- ELEMENT 9 - Listen (Max'n)
- BAHAMADIA - I Confess (EMI)
- ARTIFACTS - Art Of Facts (Big Beat)

Like That!

BY THEMBISA S. MSHAKA



A Tradition of Strong Female Voices



Dolores Kendrick

Though women's her-story in hip-hop began with sistas like **Sha-Rock** of the **Funky Four Plus One More**, the rise of Black women's voices in rap form predates the hip-hop era by centuries. In fact, before we spat lyrics for financial security, we sang of struggle and spoke boldly of freedom.

Unfortunately however, the earliest "raps" and poems from America's slave past are neither well documented nor readily accessible. The same goes for the female rapper's early contributions to hip-hop culture. I've often thought that if the rap industry had better access to the true roots of our genre, we'd cherish what we now have that much more. Female emcees, in particular, should look beyond the pioneers of rap for the rich tapestry of emotion and content found in stories motivated from within as well as the harsh environment without.

Of course, I'll mention **Sweet Honey In The Rock** here, who have numerous recordings that both teach our history and entertain. These 30-something sisters bridge the generation gap by holding their own on the mic and

beatboxing, on disc and on stage. For service on **Sweet Honey**, contact **EarthBeat! Records** at (707) 923-3991. There is also another special release that combines passionate poetry and irresistible sounds, painting our history with strokes from our own hand. The project is called *The Color of Dusk*. Released on **Clean Cuts Records**, the album features the poems of award-winning wordsmith

Dolores Kendrick set to music by **Aleta Greene**, an incredible singer-actress, and guitarist **Wall Matthews**. The poems are personal vignettes of enslaved heroines who persevere in spite of being denied humanity. Today's flowmasters—**Bahamadia**, **Lauryn Hill** of the **Fugees**, the **Lady of Rage**, and **Queen Latifah** among them—exemplify this power to make themselves present and respected in a hostile world. *The Color of Dusk* is a beautiful gift for Mother's Day and for all time. Programmers can give it to their listeners in thematic or talk-oriented doses by calling **Marlynn Snyder** at **Shore Fire Media** (718) 522-7171...Shouts out to Bahamadia for visiting the GAVIN offices this week. "I Confess" is right in the pocket, and more than a few DJs agree...**Larry Lar** at **KLAV** and I are hyped over Latifah's new joint "Elements I'm Among." She came ruff & tuff like the "Princess of the Posse" we know and love! **Small J** at **KSCR** says, "She ripped it! I was pleasantly surprised by the single"...Apparently, **Busta** has arrived full scale into the mainstream in spite of himself. **Randy Lee** at **WVFS** heard **ESPN Sportscenter** host **Craig Kilbourne** scream "Woo-Hah!" over hockey highlights (Craig, we're already on "Abandon Ship"

Continued on page 30

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



the new album from

Luke



Uncle Luke

in stores **may 7**

featuring the #1 hits

**“scarred,”
“bust a nut,”
and “r u ready”**



© 1996 Luther Campbell Music, Inc.

Gavin Rap Retail

2W	LW	TW	Singles
1	1	1	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)
4	2	2	LOST BOYZ - Renee (Island)
2	3	3	NONCHALANT - 5 O'Clock (MCA)
3	4	4	L.L.COOL J - Doin' It (Def Jam Recording Group)
6	6	5	M.C. LYTE - Keep On Keepin' On (Flavor Unit/Elektra)
9	5	6	JAY-Z - Dead Presidents (Roc-A-Fella/Priority)
8	7	7	JUNIOR MAFIA - Get Money (Big Beat/Atlantic)
10	10	8	COOLIO - 1, 2, 3, 4 (Sumpin' New) (Tommy Boy)
14	11	9	THE GENIUS - Shadowboxin' Feat. Method Man (Geffen)
18	—	10	BAHAMADIA - Uknowhowwedu (Chrysalis/EMI)
5	9	11	FUGEES - Fu-Gee-La (Ruffhouse/Columbia/CRG)
NEW		12	THE GETO BOYS - World Is A Ghetto (Rap-A-Lot/Noo Trybe)
25	19	13	KRIS KROSS - Live And Die For Hip Hop (Ruffhouse/Columbia/CRG)
7	8	14	GOODIE MoB - Soul Food (LaFace/Arista)
13	16	15	PHARCYDE - Drop (Delicious Vinyl/Capitol)
NEW		16	BONE THUGS N' HARMONY - Crossroads (Relativity/Ruthless)
12	12	17	CHINO XL - No Complex (American)
15	14	18	LARGE PROFESSOR - The Mad Scientist (Geffen)
11	13	19	THE GROUP HOME - Suspended In Time remix feat. Groove Theory (Payday/FFRR)
19	18	20	A.Z. - Doe or Die (EMI)
NEW		21	GOODIE MoB - Soul Food (Remix) (LaFace/Arista)
NEW		22	SHYHEIM - This Iz Real (Noo Trybe/Virgin)
22	23	23	25 TA LIFE - LA, LA feat. Capone & Noriega (Mobb Deep) and Tragedy (Dolo/25 Ta Life)
—	21	24	CELLA DWELLAS - Perfect Match (Loud/RCA)
16	17	25	THE CLICK - Scandalous (Sic Wid It/Jive)

2W	LW	TW	Albums
1	1	1	FUGEES - The Score (Ruffhouse/Columbia/CRG)
2	2	2	BUSTA RHYMES - The Coming (Elektra/EEG)
4	4	3	THE GETO BOYS - Resurrection (Rap-A-Lot/Noo Trybe)
3	3	4	2 PAC - All Eyez On Me (Death Row/Interscope)
8	6	5	MC EIHT - Death Threatz (Epic Street)
5	5	6	L.L.COOL J - Mr. Smith (Def Jam Recording Group)
14	11	7	MC REN - The Villain In Black (Ruthless/Relativity)
NEW		8	SMOOTHE DA HUSTLER - Once Upon A Time In America (Profile)
7	8	9	BAHAMADIA - Kollage (Chrysalis/EMI)
NEW		10	INSOMNIA - The Erick Sermon Compilation Album (Interscope)
6	9	11	CELLA DWELLAS - Realms 'N Reality (Loud/RCA)
NEW		12	MASTER P - Ice Cream Man (No Limit/Priority)
9	7	13	GOODIE MoB - Soul Food (LaFace/Arista)
25	18	14	CELL BLOCK - Various Artists (Cell Block/Priority)
10	10	15	THA DOGG POUND - Dogg Food (Death Row/Interscope)
NEW		16	SUNSET PARK...SOUNDTRACK - Various Artists (Flavor Unit/Elektra)
18	12	17	LORD FINESSE - The Awakening (Penalty)
NEW		18	DOCTOR OCTAGON - Dr. Octagonecologist (Bulk)
11	16	19	KRIS KROSS - Young, Rich & Dangerous (Ruffhouse/Columbia/CRG)
15	13	20	DON'T BE A MENACE...SOUNDTRACK - Various Artists (Island)
22	20	21	COOLIO - Gangster's Paradise (Tommy Boy)
21	21	22	FAT JOE - Jealous One's Envy (Relativity)
13	14	23	RAPPIN' 4-TAY - Off Parole (Chrysalis/EMI/Rag Top)
NEW		24	NONCHALANT - Until The Day (MCA)
NEW		25	THE SUBSTITUTE...SOUNDTRACK - Various Artists (Priority)

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

Continued from page 28

and "Ill Vibe")...**Jeff B.** ran himself ragged with **MC Eiht** when the OG visited **New Orleans**...**GAVIN's** first hip-hop seminar, **SESSIONS VOL. I** is already looking great. **The Box** is planning a fly event to rival anything we've done before. Of course, the sessions themselves will be the *bomb*, designed specifically to make you better at what you do in this rap game—no matter what that is! It's about equipping ourselves to get to that "next level" we all speak of, *riiiiiigh!* The dates are September 26-28 in the post-summer sun of Oakland, California. Don't let "I ran out of time" be your sad excuse. Contact our seminar hotline for registration information at (415) 495-3200...Ladies, this issue is a tangible shout out to you. Brothers, consider this your friendly wake-up call...*like that.* —ONE LOVE. ●

Rap Picks

DIGITAL UNDERGROUND "Oregano Flow" (Avex-Critique/BMG)

Wise Intelligent spoke prophetically when he said, "the emcees who were part of rap's golden age will be the ones to resurrect it." DU, the super-group that spawned 2Pac and Raw Fusion, as well as Shock G's musical production genius with acts like Saafir, Luniz and No Face, is here to save the funk from a downward g-funk spiral. "Oregano Flow" is an instant classic, freaking the Loose Ends' "Hangin' on a String" sample and setting off DU's new LP, *Future Rhythm*, with a flavorful bang. Contact JC at Critique (617) 935-7540 for yours.

PUDGEE "Money Don't Make Your World Stop" (Perspective)

You'll forgive the break between Pudgee's singles when you peep this joint. It rides the rhythm from Stephanie Mills' "What Cha Gonna Do With My Lovin'," and speaks against chasing materialism at all costs (no pun intended). For yours, get with Hakeem at (213) 469-2411.

T'S MIXSHOW PICK CASE

"Touch Me, Tease Me" Feat. Foxy Brown (Def Jam)

Okay, it's not a straight up hip-hop record, so it's my mixshow pick—how 'bout *that!* This is the bomb, plain and simple. That PSK drumtrack is winning beneath Case's silky rendition of a composition by Mary J. (who also blesses with backin vocals). Then, the Foxy One of course. The Ill Nana is on her own bra strap, and for good reason. The Nutty Professor soundtrack promises to be off the hook if Case is any indication. Get yours from Cho-Clo at Def Jam (212) 229-5225.

ARTIST PROFILE

PASSION



AGE: 22

FROM: Oakland, Calif.

CURRENT SINGLE:

"Where I'm From"

CURRENT ALBUM: *Baller's Lady*

PRODUCERS INCLUDE:

Kevin Irving of KIRV Productions (Club Nouveau) and Studio Ton (The Click).

LABEL: MCA

PROMOTION CONTACT:

Troy Marshall (818) 777-0516

CAMEO: Passion sings the hook of Rappin' 4-Tay's latest smash "Ain't No Playa."

MUSICAL INFLUENCES: "Aretha Franklin, Patti Labelle, and O.G.'s like Too Short laid it down back in the day, paving the way for me."

BAY AREA LOVE: The Bay's best represent with Passion on her LP.

E-40 gets busy on the title track, while Too Short and 4-Tay flow on the remix of "Where I'm From."

ON BEING A ROLE MODEL:

"I'm not gonna preach to some kid who shares a mattress with three brothers. Me on stage living out what was an impossible dream is the best way for me to make a difference."

MOTTO: "Real is the only way to be, feel me?"



'96

WWW.LOUD.COM

OPEN BAR



Cella Dwellas

Mobb Dee
THE INFAMOUS
QUEENSBRID

PROOF 151
The
ALKAHOLIKS
Superior

WU-TANG CLAN
BEING
SHAOLIN

BLACK STAR
XZIBIT
PAPPARAZZI
PERNAY FRANCE

RAEKWON THE CHIEF

SADAT
OLD TIME
Old
No. 7
BRAND
QUALITY
Bronx style
WILD COWBOYS
JACK DANIEL DISTILLERY

THE MIX TAP
VOLUME 1
Yvette Michele
EVERYDAY & EVERYNIGHT
A unique blend of phat beats and
smooth lyrics

Delinquent Habits

Gavin Mixshow

Like Fax?!

HOTLINE HYPE: Did the **Baka Boyz** resign because of their pending TV pilot, or the swing of **KPWR's** sound?...**Michael London** is now the Rap director at **WXVI-Montgomery**, 5,000 poppin' commercial watts (with BDS on the horizon!) He's on Friday & Saturday in the mix, with hip-hop and reggae. His number's the same (334) 834-9262 DJ Fu is Mike's assistant...What's Hot: "**Domino's** got the formula to go gold in a month," says **Mike Street** of **WCDX**. "So Fly" is the one he's diggin' as he boogies into his 26th year on May 1...**DIVA TRIVIA:** the first female emcee of the call's collective memory was **Paulette Winley**, followed by **Sha-Rock** on vinyl...**JJ Fad** hit platinum first with "Supersonic" (summalummahumma...yeah, that was it!)...Sit you at the table with a plate and cup/say

grace/and then eat cha ass up" was from **Roxanne Shante's** "Have A Nice Day". Now that you've quenched your **GAVIN MIXSHOW** jones, you can do the same...*Like Fax*. —**ONE LOVE**.

Let The Mixshow Begin

Thanks to those who I spent time with in Las Vegas recently. Much respect to **George Hess** and **Issy Sanchez** for the great picnic! What a gathering of the crossover world! Good luck to an old friend, **Chet Buchanan**, as he's the new PD at **KZHT**.

Call **Marni** at **Roadrunner/Next Plateau**, if you're short on the **DJ Dado** "X Files Theme." Also, we're feeling an early buzz on **Busta Rhymes** featuring **Zhane**, "It's a Party" on **Elektra**. The **Miranda** "Sound Off" remixes are out there. If you find you're in need, call **Walter** of **Todd at Sunshine**. Stay well.

Caller, You Play What?

Melle Mel, WAMO-Pittsburgh
Hot: Fugees "Killing Me Softly" (Ruffhouse/Columbia/CRG)
DJ Kool "Let Me Clear My Throat" (CLR)
MR: Bone "Crossroads" (Ruthless)
BTW: Element 9 "Listen" (Max'n)
EMZ, KKBT-Los Angeles
Hot: Cypress Hill "Boom Biddy Bye Bye" (rmx) Busta Rhymes "Ill Vibe" (Elektra)
MR: Xzibit "Paparazzi" (Loud)
BTW: Mr. Voodoo "Shine" (Fortress)
Warren Peace, KUNV-Las Vegas
Hot: De La Soul "Tha Bizness" Artifacts "Art Of Facts"
MR: Xzibit "Paparazzi" (Loud)
BTW: Channel Live "Is It A Dream" (Mergela)
D Street, KSJL-San Antonio
Hot: De La Soul "Tha Bizness" Busta Rhymes "It's A Party" & "Ill Vibe"
MR: Bone "Crossroads"
BTW: Ruffa "Don't You Worry" (MCA)

Redman "Funkorama" rmx
Michael London, WXVI-Montgomery
Hot: Luke "Scarred" (Island)
Fugees "Killing Me Softly"
MR: Quad City DJs "Come On & Ride It"
BTW: 2 Pac/Snoop "2 of Ameikaz Most Wanted"
Mike Street, WCDX-Richmond
Hot: Fugees "Ready Or Not" Case "Touch Me, Tease Me" (Def Jam)
MR: Bone "Crossroads"
BTW: Tha Truth "Red Lights" (Priority) Domino "So Fly" (Outburst)
Steve "Smokin" Chavez, KTFM-San Antonio
Hot: Rhythmicentric, "You Don't Have To Worry" (Tazmania/Metropolitan) Too Kool Chris, "The Roof Is On Fire" (Scotti Bros.)
MR: DJ Laz, "Esa Morena" (Pandisc)
BTW: El Presidente, "Cafe Con Leche" (Outta Control)

DOIN' IT "HOTLANTA" STYLE



EMI's recording artist, Bahamadia, and GM/PD Jay Wright chillin' at HOT 97 in Atlanta.

Shawn Phillips, KZHT-Salt Lake City
Hot: DJ Kool, "Let Me Clear My Throat" (CLR) Group Home featuring Groove Theory, "Suspended In Time" (Payday/London)
MR: Frankie Cutlass, "You And You And You" (Relativity)
BTW: Miranda, "Sound Off" (Sunshine)
Top Speed, WHHH-Indianapolis
Hot: Paula Perry, "Paula's Jam" (I.N.C. Ent.)
Pete Rock And The Lost Boyz, "The Yearnin"
MR: Genius/GZA,

"Shadowboxin" (Geffen)
BTW: Chino XL, "Here To Save You All" LP (Wild West/American)
Kool E. KIKI-Honolulu
Hot: Junior M.A.F.I.A. "Gettin Money" (Big Beat)
Fat Joe, "Envy" (Relativity)
MR: MC Lyte f/ XSCAPE, "Keep On Keepin' On" (Flavor Unit/Elektra)
BTW: Frankie Cutlass, "You And You And You"
DJ MIDIMACK, KMVR-Las Cruces
Hot: Soul Solutions, "Can't Stop Love" (Jellybean Recordings)
Kellee, "My Love '96" (Moonshine)
MR: To Kool Chris, "The Roof Is On Fire"
BTW: M 5 f/Brad Raker, "Sactuary" (Sorted)
Mike Nardone, KKBT, KXLU-Los Angeles
Hot: Xzibit, "Paparazzi" (Loud/RCA) De La Soul f/Common, "The Bizness" (Tommy Boy)
MR: Too Short, "Gettin It" (Jive)
BTW: Cypress Hill f/The Fugees, "Boom Biddy Bye Bye" (Ruffhouse/Columbia)
Ross Wilson, WOWI-Norfolk
Hot: Loni Gordon, "Dirty Love" (Republic) Livin' Joy, "Don't Stop Movin'" (MCA)
MR: Everything But The Girl, "Wrong" (Atlantic)
BTW: Reba MacIntyre, "You Keep Me Hangin On" (MCA)
DJ Diamond Dee, KWIN-Stockton
Hot: Ladae!, "Party 2 Nite" (Motown) Energy, "Take Me Higher" (Upstairs)
MR: Horace Brown, "One For The Money" (Foxy Brown Remix) (Motown)
BTW: Busta Rhymes f/Zhane, "It's A Party" (Elektra)
DJ Jam, KKBT-Los Angeles
Hot: Mack 10 f/Ice Cube, "Hoobangin" (The Substitute Soundtrack)(Priority) SWW, "You're The One" (RCA)
MR: Bone, Thugs N Harmony, "Crossroads"
BTW: Digital Underground, "Oregano Flow" (Radikal/Critique)
Geoffrey C. WERQ-Baltimore
Hot: Mona Lisa, "You Said" (Island) 007, "Do You Believe" (Basement Boys Records)
MR: Dark Sun Riders, "Time To Build" (Island)
BTW: Dark Sun Riders, "Time To Build"
Kosta G. WXKS And WJMN-Boston
Hot: Billie Ray Martin, "Your Loving Arms" (Elektra)
Frankie Cutlass, "You And You And You"
MR: The Fugees, "Killing Me Softly"
BTW: DJ U-Neek, "Movin' On" (Epic)
Alex Cabrales, KKFR-Phoenix
Hot: De La Soul, "The Bizness" SWW, "You're The One"
MR: MTS, "I'll Be Around" (Summit)
BTW: Remy, "Roll Wit Us" (Scotti Bros.)
C Minus, Tha Ruffnex, KPWR-Los Angeles
Hot: Xzibit, "Paparazzi"
Madd Skillz, "It's Goin Down" (Big Beat)
MR: Ghostface Killer, "Motherless Child" (Sunset Park Sndtrk.) (Elektra)
BTW: Busta Rhymes f/Q Tip, "Ill Vibe" (Elektra)

Caller You Say What Key:

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

Editor: THEMBISA S. MSHAKA • Contributing Editor: MIKE FUTAGAKI Editorial Assistant:

JACKIE JONES MCWILLIAMS
 Mixshow reports are taken on conference calls at noon and 2 p.m. Pacific time each Monday.

MIXSHOW PROFILE

STEVE "SMOKIN" CHAVEZ



TITLE: Assistant Music Director and Mix Show Coordinator

STATION: KTFM, San Antonio, Tex. **Demo:** 18-34 Latin Females.

PROGRAM:

Thunderstorm: M-Th. 10-10:30 p.m.

Friday Night Flavas: Fri. 10 p.m. - 3 a.m.

Noon Workout - M-F: Noon - 12:30 p.m.

Old School Mix: Fri. 8-10 p.m.

Saturday Dance Party: Sat.

10p.m.- 2 a.m.

Saturday Wake Up Show: Sat. 2 - 4 a.m.

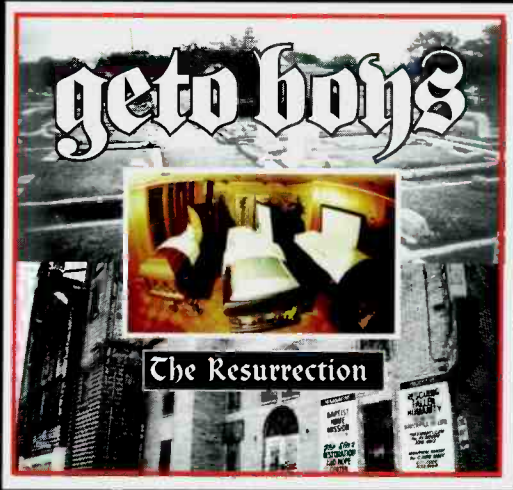
BACKGROUND: In 1978, a young Steve Chavez started his DJ career in the El Paso club circuit, where he and brother Charles rocked it until 1984, when Steve moved to New York to work for Import-o-disc (Now Unique Distributing). A year later, he headed to Houston to work in the city's Spanish clubs. In 1988, he became a mixer at KNRJ, where Steve Smith and Michael Newman were PD and MD. Soon he brought aboard brother Charles and DJ Rich (now Rich P. of Tommy Boy). Chavez moved to Dallas in 1992 to work the clubs and spin on community radio; this was the last stop before making the jump to KTFM in the summer of 1995.

ADVICE: Stay true to your roots but learn about everything because you just never know what opportunities may come your way.

FAVORITE ARTISTS: Babyface, Wu Tang Clan, various house music producers and artists, Mariah Carey.

Noo Trybe

FROM THE TRYBE



geto boys

The Resurrection

Featuring

"The World is A Ghetto"



ORIGINAL GANGSTAS

THE SOUNDTRACK

featuring

GETO BOYS • LUNIZ • IDEAL
THE CLICK • JUNIOR M.A.F.I.A
SCARFACE introducing FACE MOB
MC REN • SPICE 1 • ICE T

The Almighty RSO

featuring Mobb Deep

N.O. Joe featuring 3rd Degree •

3X KRAZY • Dino of H-Town

featuring TEDDY • Smooth

An ORION PICTURES Release



slyheem

The Lost Generation

Featuring

"This Iz Real"



COMING SOON

BIG C-STYLE

presents

Low Life Gangstas



The Almighty RSO appear courtesy of Surrender Records, Inc.
Mobb Deep appear courtesy of Loud Records/The RCA Records Label
© 1996 Noo Trybe Records, Inc.



MCA
1996 MCA RECORDS INC.

NONCHALANT

#1 BILLBOARD RAP SINGLE

UNTIL THE DAY

5 O'CLOCK THE REMIXES

IN STORES NOW

MANAGEMENT: DWIGHT KING

PRODUCTION BY:
CHUCKY THOMPSON
POKE OF THE TRACKMASTERS
B.L.A.K. PRODUCTIONS

PASSION

1st Single: "Where I'm From"
remix features
TOO \$HORT & Rappin' 4-Tay

the album
BALLERS LADY
SUMMER 1996



MCA

WOMEN MEAN BUSINESS

DA BRAT

Chicago's platinum-plus sensation is gearing up for the release of her second album. She's kept us open with hard-hitting guest rhymes for Ini Kamoze, Total and her labelmates, Kriss Kross on "To Live and Die for Hip-Hop." She believes that sex appeal is what really gives women the upper hand on the mic, in addition to raw skill. Her long term goal is to send artists in her platinum footsteps via Mob Town Productions, a company of her own, "For All Y'all." —TM

A HIP-HOP SPECIAL IN MAY.

There was no question in my mind to whom it would belong: my sisters! Over the last year or so, I've examined the woman's role in hip-hop

from the outsider's perspective. Mainstream media and non-rap consumers tend to portray the rap world's women as a monolith: scantily-clad and willing to be degraded lyrically—starry-eyed groupies waiting to entrap any emcee with a hit record and all the spoils of success.

This portrayal unnerves me like nails to a chalkboard, so I decided to get some insight from women who are vital parts of the hip-hop machine. My findings will surely open eyes, shock ears and debunk myths about women in rap.

I conducted three surveys, one each for hip-hop artists, programmers and executives. More than 30 women responded openly to questions about misconceptions of female emcees and executives, misogyny in lyrics, the importance of mentorship, and the power of the female listener demographic. The *Destined to Prevail* story invites you into a diverse VIP circle, including Ruthless VP Cassandra Ware, KMEL program director Michelle S., and turntable diva Jazzy Joyce, to name a few. Their words confirm that whatever the field of expertise, women do mean business, whether they're handling it or generating it.

The cover spotlight belongs to Nonchalant, an emcee who's winning on her own terms. Finally, this gift is wrapped with special ribbon at the bottom of each page. I call it Her Hip-Hop Hall of Fame. It's a testament to the vision, ability and strength of every woman named and every woman who, though unnamed, is represented—and in no way forgotten. Take pride and enjoy! ONE LOVE.

By Thembisa S. Mshaka

A black and white photograph of Frankie Cutlass in a recording studio. He is wearing a dark hoodie and a flat cap, looking upwards and to the right. He is holding a microphone in his right hand. In the foreground, a large mixing console is visible, with many sliders and knobs. The background is dark with some bokeh lights. The overall mood is artistic and professional.

Frankie Cutlass

YOU and YOU and YOU

FEATURING VOCALS BY:

**SADAT X,
REDMAN,
& JUNE LOVER**

YOU and YOU and YOU Rel 1532
ADD THE RECORD

MANAGEMENT
STRESS
ENTERTAINMENT

Look out for the LP coming this summer



© 1996 Relativity Recordings, Inc.

Nonchalant

When It Comes To Music and Mom, She's Anything But

NONCHALANT stands out in a crowd. Everything about her sparkles, from her short precision-cut 'do to the diamonds in her ears and that determination in her eyes. Not yet 25, she's seen and been through enough to know what's worth taking seriously and what deserves the casual indifference her name implies. Our lengthy seafood lunch offered me the pleasure of a personal journey through life. Along the way, she shared the hairpins and the joyrides. By the end of our trip, she had spoken volumes on the power of belief, perseverance and focused ambition.



With the impact of her first single, "5 O'Clock", the Washington, D.C. native is becoming a role model. The song indicts drug dealers for poisoning communities and destroying lives with a relentless drum and bass groove ebbing as she flows. She even backs herself up with gospel-inspired vocals. The record inspired instant response from radio as it provoked thought compared to majority of today's hip-hop grinding along in a haze of blunt smoke. Says Terry Monday, program director at KVSP-Oklahoma City, "5 O'Clock is one record that went from my desk straight into rotation." At presstime, BDS spins were at 1500 per week.

Nonchalant has mixed feelings about what her initial success could mean. "I didn't intend to earn the 'Positive Rapper of '96' Award. I don't want

everything I do to be based on the message of "5 O'Clock." People almost expect me to teach their kids. My concern is that I'll meet resistance if I come differently from here on out."

Consider the resistance MC Lyte met when she began to wear lipstick more often than sweats. Yo-Yo got props as long as she was doing dirt with Ice Cube; once she was uniting young Black women, she lost steam. Nonchalant works actively against the cross women are made to bear when they take the mic. "I've been approached about things a male would never have to confront. Some guys can talk about the same thing ten other guys are rappin' about. As long as there's a phat beat, it's okay. Women are under a microscope, and we're usually saying something worth listening to."

Once that microscope probes past the professional zone deep into the personal, it has gone too far. It seems a new means of discounting females who flow head-to-head with the next man has surfaced. She pauses. "Wanna know what really pisses me off? The idea that if a woman is rapping, she must be gay. Why do people feel they can even pose the question to me? Are brothers being stepped to like that? I doubt it. Who I sleep with is no reflection of my music, and it's nobody's business."

When asked what her response is in light of being in the public eye, she replies, "becoming a public person means giving up privacy, but my personal life is not up for grabs." We explore the possible sources of this stereotyping. Insecurity, jealousy, and rampant homophobia in hip-hop come up as we try to make sense of the irrational. With women representing in greater numbers than ever, the drama may get worse before it gets better. The irony is that women may be the saving grace of the format.

"Some of us are saying somethin' new, some are not. Some are kickin' different flows, some remind us of someone. Regardless, after all the males we've heard, women deserve that fair chance. Now is the age of the female rapper," she says.

Nonchalant's debut, entitled *Until the Day*, could allude to more than the track that shares its name. It may have a lot to do with the long-term vision she had to maintain to get to this place, where kids know the lyrics to "5 O'Clock" verbatim. (With the single approaching 150,000 units in 6 weeks, she has the sales to prove it). Three years ago, before she dedicated herself to music full-time, Nonchalant was "a slave to the post office, working as a mail carrier," she explains. She sang and wrote rhymes in her off time, because her mother would have nothing less. "Mom would say, 'You can sing, but even if you go triple platinum, don't ever quit the postal service.'" Non struggled with that daily as she would hear demos her friends were working on. As she had nightmares about envelopes and dogs. And as she woke up at dawn wishing she didn't have to stuff mailboxes on sunny Saturdays. Then she met Chucky Thompson of Chuck Life Productions, who produced Mary J. Blige and Faith Evans, among others. She also befriended B.L.A.K. Productions, the crew who laid down "5 O'Clock." Nonchalant swears by tight producer relationships, saying "It's about being together and letting the ideas flow. For so long, I dealt with producers who lied constantly. In fact, one such producer gave me my name because of how nonchalant I was with him," she laughs. While Thompson fulfilled his commitment as a producer for Bad Boy Entertainment, Non vibed non-stop with B.L.A.K. Productions. Once she was signed, Thompson delivered as promised, designing "It's All Love" and the album's title track. "I felt really good, because I had taken

charge and things were moving." Former MCA A&R rep Nicole Bernard heard Nonchalant's hard work, and she submitted it to then Black Music Division president Ernie Singleton for immediate approval. After a year of perfecting her demo, she signed with MCA. Another year of recording followed, only to be halted by MCA's restructuring of its Black Music division.

"All of a sudden a whole new regime comes in and puts a pole in my spokes," she recalls. "The album was placed on hold until the new crew got settled." Since she was unfamiliar with the new team, Daddy-O, Senior Director of A&R, David Harleston, Senior Vice-president of the Black Music Collective and Troy Marshall, Senior Director field promotion, she was relieved to find that they still planned to release *Until The Day*. "Everyone at MCA has been supportive of me since day one," says Nonchalant.

Nonchalant's test was far from over. Having already lost her father in 1986, she had to summon up more of her resolve and inner strength while recording *Until the Day*. Nonchalant's mother, Clara Pointer, was shot five times while on her way to work. With wounds to the face and throughout her body, Pointer drove herself across town to the hospital. The youngest of eight children, Nonchalant was numb with shock when she got the call. "There were tubes everywhere, and I began to question everything, from religion to myself," she says. "My mother spent eight months in a state of induced paralysis to prevent movement. I never felt in my heart that she'd be with us for months for God to let her go." Pointer's recovery is legendary in Washington's medical community. Nonchalant calls it a miracle, saying, "she's my superhero. She's literally bulletproof."

Nonchalant has learned from her mother's tremendous power. Whether she's rhyming or harmonizing, you hear that she has nothing to prove, and everything to offer. For now she steels herself against that resistance we spoke of as MCA sets up her next single, "Until the Day." From the sound of things, Nonchalant won't stop shining until the day diamonds do. ●

Kenneth Coates - Queen Latifah - Helen Little - Sugar - Cancell - Carlene - Balamadia - Chris Rade - Mystie - Lisa Jefferson - Bridgette - Mobdy - Shannita Williams - Alleyne - Susan Mainer - Nonchalant - Martine Reynolds - Toby Skiyawa - Conscious Daughters - Marianna Snider - Felony - Monica Starr - Fresca - Poetes - Melo Grant - Mefertiti - Iva Brown - Lil' Kim - Danelle Durham - Rachel Bell - Foxy Brown - Talaya Centeno - Shannon Magee - MC Lyte - Myonne Anderson - Zenobia Simons - Yo-Yo - Michelle Santosnesso - Linda Enk - Tyesh Harris - Mario Martin - Terry Ferguson - Da Brat - Erika McDaniel - Cassandra Ware - Kory Brown - MC Towika Wright

NOW PLAYING.



FUGEES

Killing Me Softly

The brand new release from Fugees
features Lauryn Hill puttin' it on 'em.

Executive Producer: Prakazrel "Pras"
Co-Executive Producers: Wyclef, Lauryn Hill

COLUMBIA



<http://www.sony.com>

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca
Registrada./© 1996 Sony Music Entertainment Inc.

THEY'VE EXHALED... NOW THEY'RE DESTINED TO PREVAIL

BAHAMADIA

As "I Confess", her lovesick follow-up to Philly anthem "Uknowhowwedu" prepares for a full-blown assault on the charts, Bahamadia remains cool. Though her EMI debut *Kollage* explores the full range of an emcee's emotion, she herself gives props to "Paula Perry, 'cause her voice is ill! I'm also very proud of L-Boogie." Don't miss her while she's on tour; the sista is r-a-w. —TM

THEMBISA S. MSHAKA, GAVIN's hip-hop journalist/cultural custodian on the industry side invited executives, radio programmers, and artists—to a gathering of the New Girls' Network at the organization's headquarters. The locale was top secret; a holistic relaxation site in the tropics will suffice as a description. The NGN is a collective of women on the move in entertainment, with hip-hop as their point of expertise. Membership is based on a superior track record where the advancement of hip-hop and the woman's place in it is concerned.

The NGN is not exclusive, but it most definitely is selective. The following exchange is an example of the NGN's wealth of power and knowledge.

TM: Why don't we begin with where everyone started. What were you doing before you pursued entertainment or radio?

CRYSTAL ISAACS, Keep It Real Promotion: I was an auto mechanic.

LINDA BERK, owner and artist manager, Notable Entertainment: I worked in college admissions.

CMG, Priority recording artist **CONSCIOUS DAUGHTERS**: I was in the software industry for 6 years before I got my deal.

TRACY ROBINSON, video producer/director, Look Here Productions: Believe it or not, I was a nanny for Bette Midler.

CASSANDRA WARE, VP marketing and promotion, Ruthless Records: Y'all, I acted in a dinner theatre!

MARIAMA SNIDER, MD, KKBT-Los Angeles: I obsessed over working at KMEL until I called then late-nite jock Evan Luck. He need a phone assistant, and I was it.

POETESS, rapper and On-Air host, KKBT-Los Angeles: I was conceived on top of a radio station, so it's in my blood (laughter). I got my start at Bailey Broadcasting with my syndicated show "Hip-Hop Countdown & Report".

PAULA PERRY, emcee: I've been sewing and designing clothes for years.

LEILA STEINBERG, president, Alien Records and manager, Mac Mall: I am a certified athletic trainer, and toured with Olympians in Track and Field.

TM: You've all worked hard to get in the door, and none of you fit the damaging stereotypes of women that we are slammed with on the regular.

Cassandra: Following the passing of Eazy-E, the man who hired and believed in me, my ability to run the label for its survival were wholeheartedly in doubt. If I'd held on to the industry's perspective on the fate of Ruthless, I would've quit. Instead, I stayed and we ended up having the top R&B album of the year.

Mariama: Too many emcees make it seem okay to rape, beat or kill women. No, guys—that's not "just entertainment".

Linda: When will these young men start 'keeping it real' by talking about the positive women they know?

ZENOBIA SIMMONS, producer, Mix Master's show, KKBT-Los Angeles: Enough of the "brainless hoochie ho", already..

DJ MECCA, director, New York DJ Coalition and pro-

2 MORE REASONS *to be there* JUNE 13TH

THE T.J. MARTELL FOUNDATION

for Leukemia, Cancer and AIDS Research

1996 HUMANITARIAN AWARD GALA

IN HONOR OF

JIMMY JAM & TERRY LEWIS

Co-Presidents Flyte Tyme Productions and Perspective Records

a night of celebration and commitment

FEATURING BOYS II MEN JANET JACKSON

ANN NESBY LIONEL RICHIE SOLO

AND MANY MORE

THURSDAY, JUNE 13, 1996

Avery Fisher Hall, Lincoln Center

Reception at 6:30 pm

Concert at 8:00 pm

Dessert Buffet post-concert

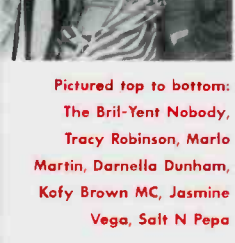
Festive Dress

for more information

please contact

Muriel Max - 212 245-1818





grammer, WNWK and WHCR-New York: It's like we're either "chicken-heads" or man-haters, as if we couldn't possibly have greater dimension.

ERIKA McDANIELS, mixshow director, Blunt: I hate being perceived as bitchy or moody when I am simply getting the job done.

JENNIFER NORWOOD, director of promotion, Big Beat: Artists see me on the road and think "nah, she can't hang" but when we're out there, they see I have more endurance than they and represent on the promo end.

TINA DAVIS, A&R Def Jam: I know for a fact that the "women A&R's have no ear" is trash.

TM: It was this sista, after all, who signed Richie Rich ("Go girl!") echoes in unison from Mariama and Cassandra.)

ROXY MYZAL, producer, "Street Heat", SW Networks: Sadly, there are way too few of us programming. We make all the difference in the world. My approach to putting forth ideas of safe sex and voting won "Street Heat" a commendation from American Women in Radio and Television for effectively portraying women's roles and concerns.

DARNELLA DUNHAM, GM, WVUM-Miami: Female MC's got absolutely no airplay before I came to WVUM.

Zenobia: I feel you, Roxy. Julio G and I make sure a woman's point of view gets across.

SHANNON MAGEE, director, Black Mass Communications Project, WMUA-Amherst: We have a Women's Affairs director that liaises between women's groups, community events and the station. Polling your listeners is a must.

TM: What's messed up is that emcees are second-guessed just as industry professionals tend to be. They are still stuck in what I call "the niche-ditch": that place where she's too cute, too hard, or not enough of either, so she gets a smaller advance, less focused marketing and...

BRIL-YENT NOBODY, New Day recording artist: we can't sell records. In the same way that Hollywood assumed a movie featuring African-American women in the major roles wouldn't sell. After "Waiting to Exhale", they're all re-assessing that perception. Who knows what the fate of those unemployed A&R should would have been if they'd signed a female emcee.

PASSION, MCA recording artist: We

have to work twice as hard, look twice as good, and rap twice as good just to play the game—and we have the same chance of losing.

MYSTIC, SEET Live recording artist: I plan to avoid the ditch by surrounding myself with the right team and bringing the next level of music while staying true to myself. We can't let a male-dominated business dictate how we should market ourselves. We won't get the budget or the push until we prove to be a valuable investment repeatedly.

KOFY BROWN, Simba Music recording artist: Even with my proven track record for live shows, agents and owners are threatened by me. Some even expect me to flirt with them.

MARLO MARTIN, director of mixshow promotion, Mercury Records: Kissing butt in order to succeed is not my style.

TERRY FERGUSON, Senior director marketing and promotion, Blunt: I hear that. Moving up the ladder is a challenge in itself. Having a mentor really helps though. I've learned a sense of balance from Charm Warren-Celestine.

LAUREN COLEMAN, owner and publicist, Punch Media: What?! She's a cool advisor for me, too...coincidence? I doubt it, knowing Charm. Unfortunately, many of us are out for self and forget to reach back and help others.

SHIRLENE HEAD, director of promotion, Noo Trybe Records: Man, Charm gave me my fist job, promoting for Tommy Boy in Texas. People have to choose to guide you with their insight. Mel Smith and Eric Brooks have been there for me too.

Linda: Kendall Minter, Esq. enabled me to realize that there are men who respect and admire female execs. He helped me feel more comfortable about building business relationships with men.

Crystal: The higher up you go, the less support there is, 'cause the "Boys Club" still exists and it squeezes us out.

Erika: Many a decision-maker think a man in hip-hop gear is the way to go, what they find is that the image is there but the results are not.

JASMINE VEGA, director of publicity, Priority Records: That Boys' Club is real.

Mariama: People will steal your ideas and take credit for them to make you look replaceable.

Jennifer: Plus, I've found that women know how to play-hate on a much subtler level than men.

SPINDERELLA, Salt'N Pepa: It will take the right women up top to change this industry. Clarence Thomas shows us that Black faces aren't a ticket to equality for Blacks; being a woman

generation of women who have grown up listening to rap. Those 15 year-olds are 25 now, which equals upper demo love. All programmers need to look at hip-hop differently.

Hip-Hop She-roes

Female emcees were assertive, diverse reflection of self for a generation of girls that was born and bred on hip-hop music. Who did these programmers and artists listen to, look up to and love, and why? The answers are impressive. They make one wonder where these brave pioneers are now and what heights the new divas will reach...

"Back in the day The Real Roxanne Dimples D. and Sparky D were all about today Page is the hardest and Mystic is the smoothest"
— Cassandra Doughter

"Nikki D. She had meaning behind her lyrics and was versatile." — Paula Peary

"Kim has that very feminine side to her but when she rhymes there's no holding back"
— Paula K.K. Hurdle

"Members of the Fugees they're intelligent, talented and they keep it real" — Bri'et Nobody

"Heather B. is a total B!" — Darnella Dunham WVUM-Miami

"MC Lyle she's plain dupe Plus, I watched her go from tumbler to nature woman which kept me from being afraid to grow up." — Jaga T

"Like the message that Nonchalant's bringing"
— Roxy Myzal, SW Networks

"The Queen because she's a perfect example of artist and business woman. She's the bomb." — Passion

"Shy Rock (Pinkie Rose) + J. Mirell and Roxanne Shante. These women reflect a time when women held their own, wrote their own lyrics and were ready to go head up in any MC battle"
— Shannon Magee, WMUA-Amherst

"Foxy Brown is one woman ripping the flow"
— Jazzy Jazzy

"Bahamada because I respect the strength it must have taken to release an album as articulate and creative as hers. TCD because they're gamers and in the hood with breath myself because I'm blessed." — Mystic

"I got mad love for T. Love and G.N." — Zenobia Simmons, PRRT

"The hip-rappers who made the MC's. She'd list are: Cyndi Wetley, Moya Angelus, Charm Warren-Celestine, Me She, Nolegi, Urella, Boline Savage, Promotion director K.M.I.G. Houston, Suzanne DeRusse, Harriet Tubman, Arianis Marquette"



Pictured top to bottom: The Brill-Yent Nobody, Tracy Robinson, Marlo Martin, Darnella Dunham, Kofy Brown MC, Jasmine Vega, Salt N Pepa

doesn't guarantee the right sensibility. In the meantime, we're gonna keep kicking out hit records.

MICHELLE SANTOSUOSSO, PD, KMEL-San Francisco: It's important for females to make songs for women too, because women dictate trends through their buying power. There's a whole

FRESKA, mixshow director, KIK-Honolulu: Artists need to look at radio a bit more closely too. Radio is her friend when it comes to promotion, and PR skills pay off. Nobody wants to work with an artist who has an attitude problem. (Lauren & Jas. Amen!) And if her reps don't have those PD/MD relationships, it may not matter how good



her song is. Michelle, I agree with you—programmers shouldn't be afraid of rap scoring off their female audience.

Darnella: Women request rap in good volume. They want good lyrics and tight beats too.

SUGA-T, Sick Wid-It/Jive recording artist: Women wanna hear their side of the everyday story, from career and parenting to "kiddy kat" and cleavage!

Passion: Women offer sensitivity and strength all in one breath without being seen as phony.

CMG, Priority Recording Artist CONSCIOUS DAUGHTERS: I don't think about the "niche ditch." **Special One** and I keep our ear to the streets and stay on top of our game with straightforward rhymes. Then people listen and respect you.

Jazzy Joyce, veteran DJ/producer: I definitely offer a female perspective and flavor when DJing because I interpret things differently. Here's what worries me: after all this time it took for us to finally be able to make records, they want to flood the market with females since the male gimmicks are tapped.

CARMELITA SANCHEZ, director of promotion, Delicious Vinyl: Yeah... The tough thing for me is dealing with the growing number of people in hip-hop who don't love and care for hip-hop

music, just hip-hop money.

Lauren: I own my own business and challenge myself to get better with each client. I don't do business like a man, and never will. But I drive myself and my staff to the fullest and our reputation reflects that.

Jasmine: I'm breaking through the double standard that I was sometimes held to by flowing through with my ideas and goals. I get a bit tired of repeatedly proving myself though...

Leila: Okay?! And equal pay for what is usually more than equal work is long overdue. I want to be valued as a creative smart woman, not someone men think they can have their way with.

Cassandra: (Sighs) The casting couch myth still rates real high.

Roxy: No doubt there was a disparaging difference in what I was making vs. the men in similar positions when I was coming up. That hasn't changed much..

LARONDA SUTTON, VP of Black Music, Chrysalis Music: You know what else hasn't changed? The division between the creative and administrative. I can do both, but the two still don't connect often enough, especially in the minds of the artist. They need to view their talent as their commodity.

Suga-T: Being in business for myself forces me to practice discipline and

self-motivation. I love being able to say that I did it on my own.

Paula: I don't own a business, but I imagine it would give me independence and the chance to help employ my people. We have to be in this to dominate. We have to step up and blow up.

Bril-Yent: Nowadays, I don't apologize for being atypical. There was a time when I'd say "If you sign me, I'll change my name." With artists like Fugees and D'Angelo gettin' love, the door's open even wider.

TM: I'm curious about the artists' thoughts on and means of distinguishing yourselves as you evolve.

Mystic: My goal is to offer what the next emcee cannot. I have a gift—something to present to the world. If a producer or artist wants to help that happen then cool; if not I have no use for them. 99% of the time I work with men and it's because they dig my essence.

Spinderella: As for people brought in on a project, they were hired because they see my vision and can enhance my abilities.

Bril-Yent: The business is not 10% music and 90% business. It's more like 5% music, 5% actual business and 90% of

some shit you wouldn't believe...novel material.

Jennifer: Word up. I see shadiness every day, but I decided that was not the path to take. There is always a way to maintain integrity. I'm not trying to become the "industry" person with a celly in one hand and a pager in the other.

TM: Any suggestions from the execs and programmers for the artists?

Lauren: Artists in general need to sharpen their perception of time (or lack thereof) and handle their biz when it comes to press.

Erika: Beware of the toes you step on on the way up—they may be connected to the ass you have to kiss on the way down.

Tina: Remember that the women who backstab are usually jealous or very unhappy. Supporting sistas opens doors and it feels good.

Roxy: There are lots of doors out there. Look at it like you're holding the keys and you've got to find the one that opens the lock. Keep trying.

TM: Knowing the members of the NGN, they'll do that and more, until that playing field is level. ●



Pictured top to bottom: Roxanne Shanté, Terry Ferguson and Ericka McDaniels, Shirlene Head, Leila Steinberg

THE CORRECT SOUND SYSTEM

GEORGE NOOKS & LUPA "REAL MAN" | **AL' TARIQ (KOOL FASH) "DO YO THANG!"**

PRODUCED BY PSYCHO LES AND P.K. | **PRODUCED BY THE BEATNUTS**

Early Believers

KNEK	WTMP	WQOK	KJMM
WBLK	WJZD	KMJJ	KBMS
WPAL	WYNN	KRRQ	KHRN
WJUN	KJMS	KYEA	WNOV
	WIBB	KIPR	KVSP
			WDXX

On Your Desk 5/9

CORRECT

© 1996 Correct Records, a division of Grindstone Entertainment. Exclusively distributed by INDI in the USA. Call: 800.851.8249 or 310.246.0779

MOST ADDED

R. KELLY

"I Can't Sleep Baby (If I)" (Jive)

GEORGE CLINTON

"If Anybody Gets Funked Up (It's Gonna Be You)" (550/Epic)

JORDAN HILL

"For the Love of You" (Atlantic)

TOP TIP

R. KELLY

"I Can't Sleep (If I)" (Jive)

R. Kelly is one of our most added this week with 35 stations, with a spin increase of +191. Stations reporting spins include WBLX (24), WJJN (15), and KQXL (10).

RECORD TO WATCH

MEN OF VIZION

"Housekeeper" (MJJ/550/Epic)

At number 21 on the chart this week, Men of Vizion continue their climb to the top with a spincrease of +190 this time. Stations reporting spins include KISS/FM (18), WJLB (16), and WILD (16).

Gavin Urban Landzcape

TW		SPINS	TREND	TW		SPINS	TREND
1	WHITNEY HOUSTON & CE CE WINANS - Count On Me (Arista)	2111	+127	21	MEN OF VIZION - Housekeeper (MJJ/550/Epic)	985	+190
2	MARIAH CAREY - Always Be My Baby (Columbia/CRG)	2079	-239	22	IMMATURE - Please Don't Go (MCA)	896	+38
3	H-TOWN - A Thin Line Between Love & Hate (Warner Bros.)	2009	-51	23	NONCHALANT - 5 O'Clock (MCA)	861	-25
4	SWV - You're The One (RCA)	1912	+160	24	XSCAPE - Can't Hang (So So Def/Columbia/CRG)	784	+55
5	FUGEES - Killing Me Softly (Ruffhouse/Columbia/CRG)	1843	+149	25	BONE THUGS N HARMONY - Crossroad (Relativity)	765	+135
6	ART AND SOUL - Ever Since You Went Away (Big Beat/Atlantic)	1761	+34	26	L.L.COOL J - Doin' It (Def Jam Recording Group)	711	+60
7	CHANTAY SAVAGE - I Will Survive (RCA)	1574	-281	27	BUSTA RHYMES - Woo-Hah! Got You All In Check/Everything Remains Raw (Elektra/EEG)	670	+54
8	JOE - All The Things Your Man Won't Do (Island)	1560	-221	28	KIND WATSON - Bring It On (CBS)	656	+101
9	QUINCY JONES - Slow Jams (Qwest)	1419	+46	29	KENNY LATTIMORE - Never Too Busy (Columbia/CRG)	649	+111
10	LIONEL RICHIE - Don't Wanna Lose You (Mercury)	1407	+48	30	MICHAEL JACKSON - They Don't Care About Us (Epic)	613	NEW
11	TONI BRAXTON - Let It Flow (Arista)	1371	-38	31	JESSE POWELL - All I Need (MCA)	562	-284
12	D'ANGELO - Lady (EMI)	1337	-148	32	AFTER 7 - How Do You Tell The One (Virgin)	550	+35
13	THE ISLEY BROTHERS F/RONALD ISLEY - Let's Lay Together (Island)	1333	+25	33	OTIS AND SHUGG - Journey (Integrity)	550	+8
14	MORACE BROWN - One For The Money (Motown)	1266	+54	34	BRANDY - Sittin' Up In My Room (Arista)	535	-232
15	FAITH EVANS - Ain't Nobody (Bad Boy/Arista)	1265	+55	35	SHAI - I Don't Want To Be Alone (Gasoline Alley/MCA)	528	+35
16	JODECI - Get On Up (MCA)	1238	+194	36	SKIN DEEP - No More Games Feat. Lil' Kim (Loose Cannon)	514	+50
17	MONICA - Why I Love You So Much (Rowdy/Arista)	1185	+214	37	QUINDON - It's You That's On My... (Virgin)	476	NEW
18	R. KELLY - Down Low (Jive)	1139	-229	38	LOST BOYZ - Renee (Island)	472	+29
19	M.C. LYTE - Keep On Keepin' On (Flavor Unit/Elektra)	1030	+84	39	AALIYAH - Are You Ready (Elektra/EEG)	467	NEW
20	TOTAL - Kissin' You (Bad Boy/Arista)	1018	+171	40	DEBORAH COX - Who Do U Love (Arista)	452	-145

Making Noise The Regional View

Editor: QUINCY MCCOY • Assistant: STACY BAINES

Urban reports accepted through Tuesday 3 p.m.

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

west coast

Randy Crawford +31

"Cajun Moon" (Warner Bros.)

Solo +23

"He's Not Good Enough" (Perspective)

Total +22

"Kissing You" (Bad Boy/Arista)

southwest

Luke +40

"Scared" (Luke)

Immature +37

"Please Don't Go" (MCA)

Monica +31

"Why I Love You So Much"

(Rowdy/Arista)

midwest

Michael Jackson +63

"They Don't Care About Us" (Epic)

R. Kelly +46

"I Can't Sleep Baby (If I)" (Jive)

Gerald & Eddie Levert +43

"Get Your Thing Off" (eastwest)

mid-atlantic

Michael Jackson +110

"They Don't Care About Us" (Epic)

Gerald & Eddie Levert +61

"Get Your Thing Off" (eastwest)

R. Kelly +58

"I Can't Sleep Baby (If I)" (Jive)

southeast

Michael Jackson +150

"They Don't Care About Us" (Epic)

S W V +88

"You're the One" (RCA)

Fugees +83

"Killing Me Softly"

(Ruffhouse/Columbia/CRG)

carolina/va

Monifa +70

"You" (Uptown/MCA)

Monica +68

"Why I Love You So Much"

(Rowdy/Arista)

Michael Jackson +58

"They Don't Care About Us" (Epic)

MISTA

BLACKBERRY MOLASSES

The premiere single and video from
their self-titled debut album.



You can't be called MISTA
until you've filled a man's shoes.

Produced by Organized Noize for Organized Noize Productions, Inc.,
who brought you TLC, Outkast and Goodie Mob.

Executive Producers: Organized Noize for Organized Noize Productions, Inc.,

Sylvia Rhone & Eric Johnston for 09 Lives Productions, Inc.

Management: Red-E Entertainment, Inc.



There's gonna be some heartache and pain before the sun can reign again



On-line BY QUINCY MCCOY

The Comeback Kid

In 1979, after the death of his father, Michael Johnson had decided to quit his job a local promotion rep for Warner Bros. and move his family to Indiana. But just before he left Los Angeles for good his supervisors at Warner Bros. convinced him to take a leave of absence instead of leaving the company permanently.



Michael Johnson, Vice President of Promotion, RCA Records

It's a good thing too, because after two weeks of working for the post office, Johnson was ready to return to the record business.

Johnson, by then living in Indiana became the Warner Bros. rep for Chicago and Milwaukee.

"From my house to Chicago took five hours, and folks were making bets that I wouldn't last

because of where I lived," says Johnson. "But I was always the first one at the stations, and I worked that market for two years."

In 1981, Johnson decided to take a job offer that brought him back to Los Angeles, working for CBS. At Columbia, Johnson rose from local to regional promotion, plus spent two years in marketing and product management, which prepared him for his first national job at EMI Records. Two years later, he was working for Mercury, helping Ed Ekestine's start his new label, Wing.

"When I left Mercury, it was the beginning of a couple of bad career moves," says Johnson. "After I got my life back in order, I formed a independent promotion company for awhile, then Ed gave me another shot to come back to Mercury, working local in Atlanta."

Johnson quickly moved up to VP of Promotion at Mercury. Now, as VP of Promotion for RCA, he is part of the team that is leading that label's comeback.

Q: Many people think that RCA has an image problem and has never lived up to its expectations as part of the BMG group. How do you turn that perception around?

MJ: Kevin Evans, the Senior VP of Black Music is the point person who has put everyone in place to facilitate that change. Kevin is certainly the right person for the job. It's his vision, artists, and music that we're working and having success with. We all bought into the belief that he could deliver the best product possible for us to take to the marketplace. If you look at where we are, with Number One records from Chantay Savage and SWV, I have to give credit to Kevin for getting the music right and allowing me to buy into his dream—and for putting together a field staff that equal to any that's out there.

What style of management do you use with your team?

I allow people to perform to the best of their ability. I'm not a real hands on guy, in the sense that I don't ride people. I pick the best people possible to help me paint the total picture. then I allow them to use whatever color or brush they need as long as we complete the drawing. I'm not a screamer on conference calls; you could bring your kids to my conference calls. I feel that if I have to ride a person to get

the best out of them, I need to get someone else for the job. I try to lead by example, to personally demonstrate the best way to get from point A on the picture to point B.

As a coach, what keeps you motivated?

My relationship with the creator, my wife, certainly direction from my boss. Also the thrill of winning; I don't like to lose. I love this game. I love the people. I've been doing it now for 25 years. I still love the game.

What is your musical target for RCA black music?

I think what we have with Kevin in our black music division is a very strong base for young leading R&B music. I feel that we have the right acts that are really going to make the RCA a viable label in the BMG system.

People have great respect for BMG's distribution. How do you interface with them?

Currently, with our SWV promotional tour, it's given us a chance to embrace Terri Rossi's people and Karen Ross' folks. We've utilized BMG's sales force to help us with instores. Our desire is to be the other straw that can stir the drink in BMG. We know that RCA has had no presence in adding to a BMG sales person's bonus check. Hopefully with SWV, Chantay Savage, and the other acts that are to come, our label will contribute to the overall dollar draw that a salesperson will earn at BMG. To me, that will be a gratifying experience—to see us grow from a label with no contribution to one that is adding to the bottom line of BMG.

Tell us about the set up of the SWV project and how you delivered their first single digitally to radio?

We were looking for a unique angle. We had heard about DG Systems and how our Country department had successfully utilized the system many times. I realized, that SWV, with their multi-platinum track record plus the fact that it had to be delivered to all formats (mainstream, R&B, crossover) at the same time, this was a special case that needed the perfect way to execute our plan. After some research, we found that not only did most stations already have the hardware, but DG also provided overnight delivery to stations that weren't up on the system. On top of that, in key cities we still had people hand delivering the CD.

Do you think the trend in Black music is a return to good songs and more instrumentation?

I think talent is coming back to play. Talent means back to music which means more viable acts for radio to play. I love to see black radio begin playing more instrumentals again. There's been some great stuff out, like the Jerald Daemyon for example.

Who do you think are going to be the power gold artists five years from now?

I think this year we're going to see the artists that are going to establish a precedent. I think those who have come out and made some noise—Brian McKnight, D'Angelo, Tony Rich—it's up to them to come back with another strong project. We have a new artist Kevin just signed name Rome. He's 22 years old and sings from the gut like Bobby Womack. Again, he's a singer, songwriter and producer who can go out and perform as well. Because their so self contained and talented these will be the core artists five years from now.

Urban Picks

BY QUINCY MCCOY

SOLO
"He's Not Good Enough"
(Perspective)



Not since the Dells have I heard a group that reaches so deep inside to deliver the raw emotions of desire and need. Solo's

singing has the power to make it real; You feel the pain, and remember those uncomfortable moments, that you thought you erased long ago. But don't hold Solo's intense ability to recreate real life love stories against them, instead savor it and use it to avoid booby traps in the minefields of love. "He's Not Good Enough" is another grand sample of Solo's trademark sound of New Classic Soul, and solid proof that they are a group with a future.

COLOUR CLUB
"If It's All Good"
(Vertex Music/JVC)

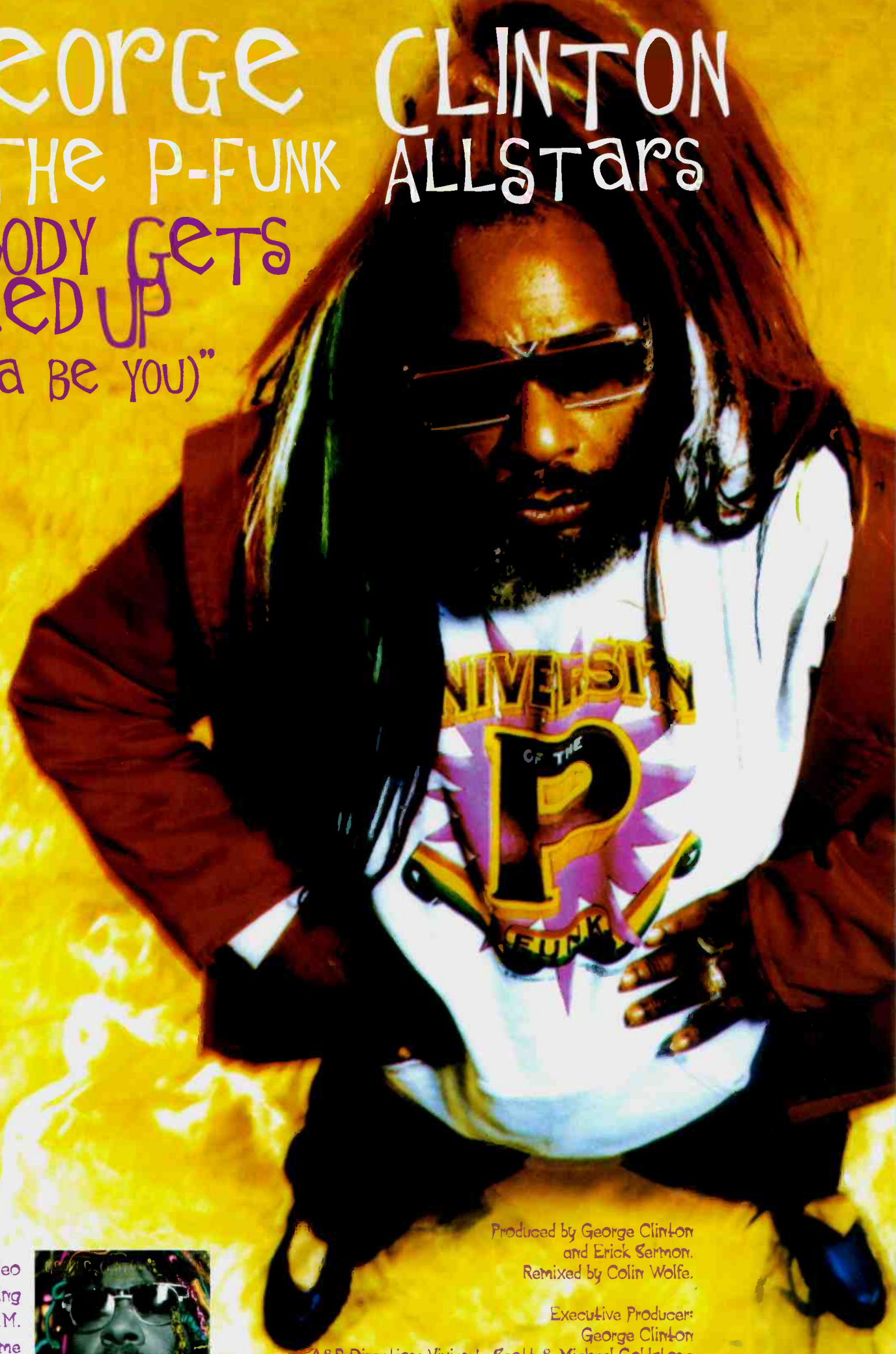
In 1994, Colour Club produced a brilliant album that mixed jazz, funk, and R&B music and became a hit within the industry. Now with their follow up, *In The Flow*, the producer and songwriting team of Les Pierce and Bernard "Skipper" Wise have redirected their flow on the R&B tip. The duo also added the dynamic range of vocalist Lisa Taylor to the mix. This first single is a funky, R&B, head bopping piece layered with a different texture—their own sound.

OTIS & SHUGG
"Journey"
(Pookie/Interscope)

When it comes to music, Oakland, California has plenty of there there. It's beautiful city that has provided musical inspiration for R&B legends like Otis Redding and Sly & the Family Stone, as well as newer stars like Tony Toni Tone. The sounds that develops in this part of the Bay Area always have layers of different types of music. Otis & Shugg, the newest R&B duo out of Oakland, sound like a modern day Sam & Dave. Their music is rich in old school rhythms, with just a touch of jazz and soulful vocals. "Journey" is the first single from their new album, *We Can Do Whatever*, produced by Raphael Saadiq of Tony Toni Tone.

GEORGE CLINTON & THE P-FUNK ALLSTARS

"IF ANYBODY GETS
FUNKED UP
(IT'S GONNA BE YOU)"



The first single and video
from the forthcoming
album, "T.A.P.O.A.F.O.M.
(The Awesome
Power Of A Fully-
Operational Motherhip)."



Produced by George Clinton
and Erick Sermon.
Remixed by Colin Wolfe.

Executive Producer:
George Clinton
A&R Direction: Vivian L. Scott & Michael Goldstone
Management: Barbaralla Bishop, of We B. Funkin' Management,
and Archie Ivy, of One Nation Entertainment
<http://www.sony.com>



Reputations BY QUINCY MCCOY

Tony Brown, WVEE/FM (V-103)-Atlanta

For years WVEE/FM (V-103) has been the uncontested Urban leader in Atlanta. Now, for the first time in their history V-103 is facing serious competition from newcomer WHTA (Hot 97.7). I talked to V-103 Program Director Tony Brown about how the war is progressing.

Q: You've survived your first direct challenge in your market. Has the perception of your style of leadership or your relationship with your staff changed?

TB: I think it's still the same. Everybody was fired up and motivated going into the Winter book. Even before this competition, we were always playing to win. I've always encouraged people to do their very best so that we can take the station to the next level. As far as I'm concerned, I don't think I've changed any.

Did the competition sharpen your skills?

It's a natural reaction when some-



Tony Brown

one is coming in to try and take what you've built that you are going to be sharper, because you're not going to let that happen. It's like any team that goes to the playoffs—you sharpen up your skills in preparation for victory.

With the competition, did you counter program or did you maintain your programming direction?

We maintained. We've been here 20 years, and I didn't want our cume to wake up and say "What happened to my radio station?" We're the same V-103, because people like us for who we are.

Did management supply you with all the necessary tools you needed to win?

They were very supportive—Not just with resources, but with creative ideas as well.

If you were writing your own biography today, what kind of Program Director is Tony Brown?

Someone who enjoys what he's doing and has a passion for radio; someone who strives to win and be the very best that I can be. That more or less sums up what I do every day. It's a brand new day, and I try to take advantage of it and bring that into the radio station.

PERSONALITY PROFILE

RAJEEYAH SHABAZZ



Music Director of WVEE, [V-103]-Atlanta, Ga.

BIRTHDATE:

February 9, 1970

CURRENT RESIDENCE:

Atlanta, Ga.

ROOTS:

Washington, D.C.

MUSICAL FAVORITES:

Nancy Wilson, Babyface, Sade, Tony Toni Tone and Mint Condition

FAVORITE PASTIME:

Listening to music and milking cows.

IF YOU COULD INVITE FOUR

PEOPLE FROM HISTORY TO

DINNER, WHO WOULD THEY

BE? Harriet Tubman, Jesus

Christ, Dr. Martin Luther King,

and Malcom X.

LAST BOOK READ:

And This Too Shall Pass, by

E. Lynn Harris

WHICH BETTER

DESCRIBES YOU?

✓Babyface or Barry White

Martin Luther King or ✓Malcom X

Dorothy Dandridge or

✓Angela Bassett

✓The Cosby Show or

The Jeffersons

2 Pac or ✓L.L. Cool J

Richard Pryor or ✓Robin Harris

Urban Workshop *Coaching*

It's my favorite time of year: the N.B.A. playoffs. This is the part of the season when coaches display their sharpest motivational and inspirational skills and pour on the magic to get championship efforts out of their players.

But any good coach will tell you there are no real secrets—or magic tricks—to ensure success. The road to a championship begins the first day you and your players share an understanding of purpose and begin to visualize your goal. For the rest of the season, the coach must consistently spread enthusiasm, breed believability, build skills, and, most importantly, he must exemplify a commitment to succeed. In other words, if you talk the talk, you must walk the walk.

"The best managers are the ones whose people want to get up in the morning and work for them. The secret is making it clear to your people that you care, that you're really interested in them as individuals." —Hewlett-Packard Research

& Development Coach

How to Be a Better Coach Coaching, to paraphrase Pat Riley, is all about developing teamwork. You must blend the talent of all your players, until it becomes greater than the sum of its parts.

You must demonstrate daily where you want to take your organization and what your core values are.

You must live, teach, excite, listen, and help facilitate your goals. Facilitating means making things less discouraging and complicated—but not less demanding, interesting, or intense.

Coaching is a face-to-face style of leadership. You cannot lead through memos with a closed door policy.

If you don't have a spiritual connection to keep yourself positively motivated—find one.

To learn more about coaching and leadership skills, read *A Passion for Excellence* by Tom Peters and Nancy Austin, or *The Winner Within* by Pat Riley.



quincy@gavin.com



it's you that's on my mind
quindon

the first single from the
forthcoming debut album **Quindon**

Produced by Chris Stokes for Hook
Music Production and Sean "Mystro"
Mather for Rickidy Raw Production, Inc.

Managed by Chris Stokes for
Get Hooked Inc.

©1996 Virgin Records
America, Inc.

Virgin





Not a Bunch of Conventioneering Yo-Yos



If you've been to a GAVIN A3 Summit, you know it has the highest radio to records attendance ratio in the industry. Valuable workshops. New artists. Club showcases with real people in the audience.

Maybe it was the first time you saw bands like COUNTING CROWS, SHERYL CROW, DAVE MATTHEWS BAND, JOAN OSBORNE, RUSTED ROOT, EMMYLOU HARRIS with DANIEL LANOIS, SHAWN COLVIN, EDWIN MCCAIN, FREDDY JONES BAND, SON VOLT, TODD SNIDER, and BEN FOLDS FIVE. Or surprise drop-ins like MELISSA ETHERIDGE and SARAH McLACHLAN. Not to mention headliners like NATALIE MERCHANT, JOHN HIATT, Nanci GRIFFITH, LYLE LOVETT, ROSANNE CASH, and more!

So contact a GAVIN A3 reporter, sponsor them, and attend. You'll be receiving a faxed invitation shortly.



GAVIN A3 Summit '96
August 22, 23, 24

Regal Harvest House
Boulder, Colorado (800) 545-6285



LIVE BROADCAST

Los Lobos Colossal Head



From Los Angeles, CA
An exclusive Satellite show and
interactive event featuring
selections from the new album
Colossal Head & other faves.

Thursday, May 16

at 8:00pm(PDT) 11:00pm (EDT)

Plug into Cyber-Talk on America OnLine
and the Internet to talk with
Los Lobos before the concert
AOL (Keyword: Warner)
Internet : <http://www.wbr.com/LosLobos>
6:00-7:00pm(PDT) 9:00-10:00pm (EDT)

For more information call Nancy Stein
(818) 953-3559
Produced by Mitchell Froom,
Tchad Blake & Los Lobos
Management: Paula Sartorius

MOST ADDED

- DAVE MATTHEWS BAND (12/810 spins)**
Crash (RCA)
ROY ROGERS (11/87 spins)
Rhythm and Groove (Virgin)
PETER WOLF (11/20 spins)
Long Line (Reprise)
JOY ASKEW (10/155 spins)
Tender City (Private Music)

TOP TIP

PAUL WESTERBERG
Eventually (Reprise)

As we all spend more time with the whole album, we begin to see what a jewel Paul Westerberg's second solo album is for A3. Jumps 39-20, 394 spins, +121, and this week's #2 Spin Trend.

RECORD TO WATCH

JOY ASKEW
Tender City (Private Music)

Joy Askew's new album is popping up all over the place, especially around the Northeast at stations including WXRV, WKZE, WVAI, WIII, WFUV, WYEP, WBJB, WNCW, and more! #4 Most Added and #6 Spin Trend, 155 spins, +84.

Gavin A3

Blue entries highlight a stronger performance than on the combined A3



EDITORS:
 KENT/KEITH ZIMMERMAN

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

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

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

"Tasty licks, feel-good tunes, and a man with a heritage. Every time I play it, I get calls."

JESSIE SCOTT
 WMMO Orlando

A VANGUARD DEBUT

ALREADY SPINNING AT:

WXRV	WMMO	WKVT
WMKY	KRVM	KZJH
WBJB	WNBX	KROK
WXU	WCDQ	KSPI
KKMY	KNOM	KZZK

ADD THIS NOW!
 (310) 451-5727
 Email: Vanguardrec@aol.com

VANGUARD



DAVID GRAY

FASTER, SOONER, NOW

FOR ADDS NOW!

26* Gavin Non Comm Chart
27* Album Network Non Comm Chart

Already on:

KTHX	KGSR	KFXD	WMNF
KMTN	WXPB	KRVM	KTAO

...and many others

FROM THE ALBUM SELL, SELL, SELL

Management: Rob Holden, Mondo Management, London

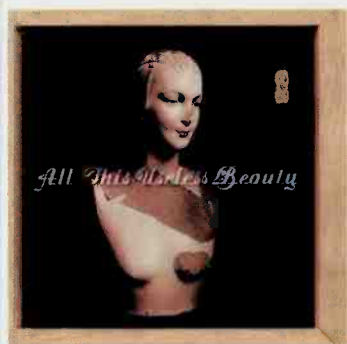
<http://www.mirec.com>

EMI Records

EMI

I took the blossom of my youth and

Blew it all
to smithereens



All This Useless Beauty

Elvis Costello & The Attractions

On your desk May 8.

Produced by Geoff Emerick and Elvis Costello.

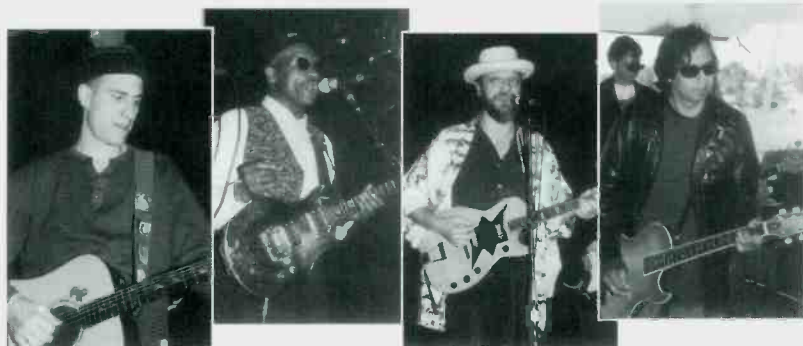
© 1996 Warner Bros. Records Inc.



Sleepless in Seattle

Last week was a heckuva busy one for travel. As Gavin folk were shot-gunned across the USA (Kent, Max, and BG in NY; Keith in Tejas; David Dalton and crew in LA for the Gavin Country Seminar), Rick Galliani (frequently dubbed the "third Zimmerman") gladly grabbed a plane ticket and headed for the Constantine Consulting Managers' meeting and KMTT's Five Year bash in lovely Seattle. Rick came back

with glowing reports of the meetings, the music, and the whole feel. The discussion fodder sounded fit for an esteemed gathering of our A3 brethren and sisters, as did the collection of musicians who serenaded the KMTT listeners and outta-towners. Here are but a few of the pictures that Jason Parker kindly sent along. Looking at the smiling faces, we couldn't help but catch the good vibrations of the event.



Use a guitar, go to Seattle: (l-r): Dog's Eye View's Peter Stuart, Taj Mahal, Paul Cebar, and Alejandro Escovedo.



Seafaring Lisa, Bonnie, and Rich on Dramamine?



Mountain royalty.



The Constantine Consulting Crew.

A3 Picks

TWO RECORDS CLOSE TO OUR HEARTS



DAVE MATTHEWS BAND Crash (RCA)

No sign of a [major label] soph slump here. *Crash* is smashing, an expansion of all of the different elements that make the Dave Matthews Band story such a unique page in the history of grass roots success stories. With Steve Lillywhite still at the production helm (Lillywhite's most productive relationship since U2), the DMB don't deviate from their fruitful program. Favorites like "Two Step," "#41" into "Say Goodbye," and especially "Crash Into Me," are clearly the end result of a band who has mastered the tricky formula of expanding their musical world while maintaining crucial familiarity to radio listeners. We at GAVIN are not only proud of the success this band has amassed with *Remember Two Things* and *Under the Table and Dreaming*, but the integrity they've maintained with *Crash*.

PAUL WESTERBERG Eventually (Reprise)

Earth can be divided into two distinct camps: Replacements fans and Paul Westerberg fans. Hardcores fond of the TwinTone days and the Matts' alcoholic sloppiness and self-destructive ways are generally slow(er) to grasp the material Westerberg has generated since the *All Shook Down* disc, which, technically, was Westerberg's first [dry] solo album.



Maybe it's due to a lack of sentimental attachment to the Replacements mythology (much of which is probably true), but I'm one of those who hold

All Shook Down in highest esteem, gravitating towards Westerberg's deep desire to tailor a tune with Laura Nyro or Marianne Faithfull in mind. Clearly, *Eventually* is the chunkiest recording PW's etched yet, where guitars and bass sound like (in the words of Nick Lowe) "dinosaurs eating cars." The energy found here is also remarkable. The lyrics are—eventually—clever and enlightened. (I saw myself in "MammaDaddyDid.") Best of all, the music is crafty and craftsman-like. While the opening salvos like "These Are the Days," "Century," "Love Untold," "Ain't Got Me" ("you've got/call waiting/it's irritating"), and "You've Had It With Me" are easy to love, there's no doubt, the rest of the album will worm it's way into your graces after much more mileage. Westerberg, a moody personality, never lets up the uptempo gusto when it comes to performing, keeping self-doubt and conflict deep in between the lines. And while it may be a bit of an unhip opinion, I find *Eventually* housing some of his best songs yet.

Spin Trends

1. HOOTIE & THE BLOWFISH +189
2. PAUL WESTERBERG +121
3. THE WALLFLOWERS +116
4. DAVE MATTHEWS BAND +87
5. PATTI ROTHBERG +86
6. JOY ASKEW +87

A3 Gridbound

THE WALLFLOWERS (Interscope)
GOD STREET WINE (Mercury)
SYD STRAW (Capricorn)
THE KENNEDYS (Green Linnet)
ROSANNE CASH (Capitol)
*JOY ASKEW (Private Music)
DAVID GRAY (EMI)
THE CRANBERRIES (Island)
CLARENCE "GATEMOUTH" BROWN (Verve)
*GILLIAN WELCH (Almo Sounds)

SCUD MOUNTAIN BOYS (Sub Pop)
JOLENE (Ardent)
CRACKER (Virgin)
*ROY ROGERS (Virgin)
HAMEL ON TRIAL (Mercury)
BUDDY GUY (Silvertone)
*dada (IRS)
Dropped: #37 Once Blue, #41 Golden Smog, #48 Semisonic, #50 Beautiful Girls Soundtrack, Lynn Miles, Josh Clayton-Felt, Arlo Guthrie.

MOST ADDED

SAM BUSH (26)
KELLY WILLIS (21)
ROBIN & LINDA WILLIAMS (17)
BR5-49 (17)
JERRY DOUGLAS & PETER ROWAN (13)
DALE WATSON (13)
DON EDWARDS (12)

TOP TIP

SAM BUSH
Glamour & Grits
(Sugar Hill)

Yes sir. Sam the man makes his mark, raking up another 26 stations this week and jumping on the chart at #17. This must be the glamour part.

RECORD TO WATCH

TODD SNIDER

Step Right Up
(Margaritaville/MCA)

Do you really need someone to call you to tell you this is a great record? Get with it folks. Don't let this gather dust in the pile. Be a part of the Snider circus.

Gavin Americana™

LW	TW	Reports	Adds
1	1	73	0
4	2	66	6
2	3	61	1
3	4	58	0
10	5	61	0
5	6	58	1
9	7	59	1
7	8	56	0
8	9	53	1
6	10	55	1
11	11	50	1
15	12	50	3
12	13	47	0
16	14	46	4
13	15	51	1
21	16	41	0
N	17	49	26
14	18	44	0
24	19	40	3
20	20	39	1
18	21	38	0
N	22	41	17
28	23	39	7
19	24	40	0
26	25	42	5
17	26	39	0
23	27	38	0
36	28	36	4
30	29	37	1
N	30	36	12
22	31	35	0
29	32	35	1
N	33	33	8
25	34	29	0
31	35	28	0
27	36	31	0
37	37	29	2
32	38	33	0
N	39	33	17
40	40	32	4

Chartbound

TODD SNIDER (Margaritaville/MCA)
JERRY DOUGLAS & PETER ROWAN (Sugar Hill)
PETE SEEGER (Living Music)
BARBARA KESSLER (Eastern Front)
WOODEN LEG (East Side Digital)
BOB NEUWIRTH (Watermelon)

CHERI KNIGHT (East Side Digital)
RICHARD THOMPSON (Capitol)
KELLY WILLIS (A&M)
Dropped: #33 Old & In the Way,
 #34 John McEuen, #35 Terry Allen,
 #38 Los Lobos, #39 David Wilcox.

Americana Inroads BY ROB BLEETSTEIN



Universal Earth Shakings

Well, not really. Just a little retrospect from the other side of the fence on the **GAVIN Country Seminar** last week at the Universal City Hilton down in la-land. Plenty of smog, lots of heat, but no quakes to rattle the nerves of the out-of-staters.

Once again, we got a chance to put more faces to names. **Jeff McKee** from **WKLB** in Boston made it out, as did **Ellis Martin** from **WHB/KMZU** in Kansas City, **Mary Befera** from **USA Radio** in Duluth, and **Jon Grimson** from **Counterpoint Music** in NashVegas. **Vanguard** artist **John McEuen** was networking all weekend and jammed with **Steve Wariner** at a party after the **Academy of Country Music Awards**. Our man from **Justice Records**, **Ty Sadler**, also made the trip, and had the good sense to put that hot new **Waylon Jennings** track, "Hitting the Bottle Again" into the seminar's music meeting. He certainly wasn't too surprised to see the listeners dig it while mainstream radio politely declined.

Major thanks go out to **Carson Schreiber** from **MCG/Curb Records**. Not only does he possess one of the brighter and more progressive minds in Country today, but he's got a slew of great records on his hands, and he'll have more in the very near future. After Carson hosted us at Burbank's best



KING CARSON
 MCG/Curb's Carson Schreiber living large at the Gavin Country Seminar.

Mexican restaurant, we scoped out MCG's digs and took in some tunes. It was only after he blew our minds with the amazing voice and hard country sound of **Leann Rimes** that he told us this talent was only 13 years old. I haven't been overwhelmed by a voice like this since **k.d. lang**. Also on the MCG plate is the surprisingly-sharp sounding new one from **Hank Williams, Jr.** See this week's picks for more details. You'll have the new *Semi-Crazy* from **Junior Brown** in a few weeks, and it is a killer. It sure kills our Rocks editor **Rob Fiend** every time I crank it in the office. And there's some more hard country from a lady named **Ruby Lovett** on the way too.

Speaking of Lovett, I'm currently in non-stop mode with **Lyle Lovett's** new *The Road to Ensenada*. Due out in mid-June, this is a return to form for Lyle—very reminiscent of his first album in terms of texture. All the great songs he's been doing live over the past two years are on it, including "That's Right (You're Not From Texas)" and "Her First Mistake."

Have I digressed? How unusual. OK, back to Universal City high-lights. The real goods came in the form of many of the showcasing acts. Several of the artists have what it takes to appeal to both a mainstream country audience and an alternative audience (that would be us). And that is a good thing, people. There is no harm in "the more the merrier." So who are these acts? **RCA's Keith Gattis**, who is from Austin, plays a mean guitar, and holds **Jim Lauderdale** and **Pete Anderson** in high regard. You should know by now that **Asylum's Mandy Barnett** is unbelievable. Her vocal range is not to be messed with, and she knows

Continued on page 63

Editor: **ROB BLEETSTEIN** • e-mail: pwr glide@well.com

Americana reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-3 p.m.

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

Continued from page 62

how to pick good songs. Simply put, she kicks ass on stage. **Almo Sounds'** **Paul Jefferson** has some real good and honest songs to offer, and charisma to boot, even after he's been busting his ass on a non-stop radio tour. And of course, Leann Rimes should be a major star in about two weeks. **Rouder** act the **Delevantes** played the pool party, leaving this year's Alternative Boot Camp, SFO3, and the Sessions as the only GAVIN events left for this band to conquer. The Seminar also served as outgoing country editor **Cyndi Hoelzle's** swan song, which turned into a swan dive as she, and the rest of us, got thrown into the pool. And was that really **Billy Block**, or was it **Mel Brooks**?

REISSUE ALERT

There's a few albums out now that have finally seen the light of CD and are worthy of you knowing about. **Columbia Legacy** has just reissued the **New Riders of the Purple Sage's** *Powerglide*, the album that changed my life at the ripe age of 10, with the great pedal steel work of **Buddy Cage**. **Sierra Records** now has a gold direct optical transfer CD of **Gram Parsons & the Fallen Angels** *Live 1973* that should be on your desk now. If you're looking for some core Americana gold, these two are good reference points. **Compass Records** will re-release **Darden Smith's** and **Boo Hewerdine's** *Evidence*, originally put out by **Chrysalis** in 1989. This reissue has a lot to offer from an album that many of you may not be familiar with, so look for it. ●

Americana Picks

BY ROB BLEETSTEIN

KELLY WILLIS
Fading Fast (A&M)



Well ain't we the lucky ones. Since switching over to A&M last year, Kelly Willis—the country darling who wound up being too darling for country—has been busy trying on different hats to see which feels best for her next album, which we'll see early next year. Knowing there's a good core of us that don't want to wait, the good folks at A&M have given us the EP, *Fading Fast*.

Three of the four tracks find alterna-country heroes Son Volt backing up Ms. Willis, and the stand-out of the bunch, "What World Are You Living In?," features co-writer Gary Louris of the Jayhawks on guitar and vocals. Willis swings like a butterfly with a wounded heart on Bruce Robison's "He Don't Care About Me," and "Aren't I True" finds 16 Horsepower

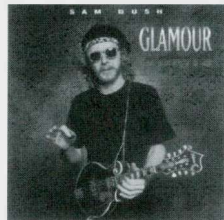
doing the backing band honors. The title track can also be found on the current *Boys* soundtrack.

But the best news about *Fading Fast* is that Kelly Willis is still Kelly Willis. Her shift out of Nashville to an L.A.-based label has not altered her true country sound. Also, you may want to let your listeners know that this is not a commercially available release, and your station is the only game in town as far as these four tracks are concerned.

DALE WATSON
Blessed or Damned (Hightone)

Dale Watson burst onto the scene last year with *Cheatin' Heart Attack* and immediately won over a core of radio programmers and fans alike with his straight shootin' approach to good ole' country music. Watson's brand of honky-tonk proudly stands for both kinds of music—country and western. This latest collection kicks off with the turnpike twistin' "Truckin' Man," and shows off band member Dave Biller's hot leads and Lloyd Maines' smokin' steel riffs. "A Real Country Song" is this year's answer to last year's "Nashville Rash," where Watson takes pop country radio to task. "Fly Away" is a hip-shaking after-work number, borrowing it's melody from the gospel tune of the same name. Johnny Bush lends a vocal and Gene Elders a fiddle to "That's What I Like About Texas," and the truck wheels chug along again on "Truckstop in La Grange." *Blessed or Damned* provides plenty of country, Dale Watson style, for the choosing.

SAM BUSH
Glamour & Grits (Sugar Hill)



It's been over ten years since the last solo release by former New Grass Revival frontman Sam Bush. But

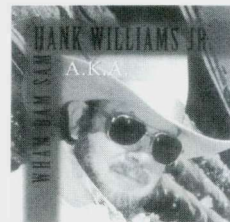
now, with *Glamour & Grits*, the wait is over. Bush's virtuosity and mastery of both the mandolin and fiddle are the cornerstones of this work, surrounding a series of fine songs and instrumentals. Many of Bush's compadres from his years with New Grass and Emmylou's Nash Ramblers assist in putting the glamour on this disc, including John Cowan, Bela Fleck, Jon Randall, Jerry Douglas, and Larry Atamanuik. The Jeff Black composition, "Same Ol' River," finds Bush's fine baritone back in harmony with Cowan's tenor.

Al Kooper's organ adds a nice touch to "All Night Radio," and Bush's passionate love of reggae-done-bluegrass style comes alive on Bob Marley's "Is This Love." The simply beautiful trio of Bush, Cowan, and

Douglas make Willis Alan Ramsey's "The Ballad of Spider John" one of this album's true standouts. On the instrumental side, Bush applies some slide technique to his mandolin on "Watson Allman," a fine ode to Doc and Duane. The gospel of "The Lord Came Unto Me" is worth more than a Sunday listen, with Cowan's backing vocals coming through strong.

Sam Bush is a musician with a reservoir full of energy, which he applies to his playing like no one else. *Glamour & Grits* is one good lookin' entree.

HANK WILLIAMS JR.
Wham Bam Sam (MCG/Curb)



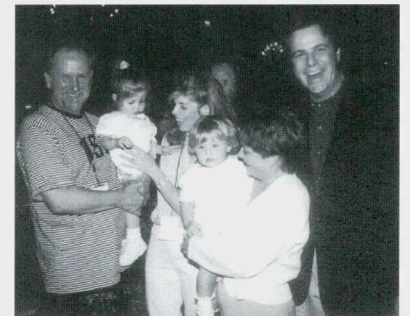
You may not believe this, but, Hank Jr. has made an album that rates as the best thing he's done since

covering Fats Waller's "Ain't Misbehavin'" about ten years ago. I've found it best to play this one backwards. Start with the title track, which finds Bocephus singing deep down and honest on this New Orleans style marcher. Don't let titles like "Don Juan D'Bubba" scare you off, because there *are* some gems here. Like "Let's Keep the Heart in Country," which finds a plaintive

Williams' reevaluating his situation as well as the state of country music. It's great to see Williams' songwriting can still work its magic after all the years of ups and downs.

But don't think that the good ole boy in Hank Jr. is not still with us. "Honky Tonked All to Hell" will put that assertion to rest. Depending on your market, this one could do wonders for you, like it's doing for J.D. Rose at KFAN. "She Don't Do Nothin' For Me" is another stone country waltzer. Production values on *Wham Bam Sam* are radio friendly and not a bit overdone. Check this one out. You'll be pleasantly surprised.

ALL IN THE ARISTA FAMILY



Having an awfully good time in Austin recently were Arista Nashville President Tim Dubois (left) along with his wife Pam and daughter Jamie, and Arista Austin's lead act Robert Earl Keen (right) with his wife Kathleen and daughter Clara Rose.

MOST ADDED

- BRIAN LYNCH QUARTET (34)
- RAY BARRETTO (33)
- JEANIE BRYSON (24)
- VINNY VALENTINO & HERE NO EVIL (21)
- DAVID HAZELTINE QUARTET (17)
- DIANNE SCHUUR (16)



TOP TIP

CHRISTIAN McBRIDE
Number Two Express
 (Verve)
 McBride's second release looks to be a runaway success as 69 stations get on board the *Number Two Express*.

RECORD TO WATCH

BRIAN LYNCH QUARTET
Keep Your Circle Small
 (Sharp Nine)

The former trumpeter with Phil Woods shows he can lead a band and a charge up the charts with this impressive debut.

Gavin Jazz

LW	TW		Reports	Adds	H	M	L
3	1	HERBIE HANCOCK (Verve)	87	0	77	8	2
2	2	SHIRLEY HORN (Verve)	86	0	78	6	2
5	3	DIANA KRALL (Impulse!)	84	0	70	12	2
1	4	WESSELL ANDERSON (Atlantic)	82	0	73	8	1
4	5	JACKY TERRASSON (Blue Note)	84	0	68	13	3
6	6	BENNY CARTER (Music Masters)	82	1	70	10	1
7	7	JOE SAMPLE (Warner Bros.)	82	0	62	14	6
8	8	CASSANDRA WILSON (Blue Note)	77	0	54	12	11
10	9	JOE LOVANO (Blue Note)	72	1	51	14	6
15	10	MARY STALLINGS (Concord Jazz)	77	2	37	25	13
9	11	TEODROSS AVERY (Impulse!)	70	1	50	16	3
12	12	CINDY BLACKMAN (Muse)	67	0	48	14	5
18	13	SONNY ROLLINS (Milestone)	73	7	26	33	7
21	14	SUSANNAH McCORKLE (Concord Jazz)	73	2	18	40	13
26	15	CHARLIE HADEN QUARTET WEST (Verve)	76	0	15	37	24
22	16	GENE HARRIS QUARTET (Concord Jazz)	74	1	23	25	25
30	17	PAT MARTINO (Muse)	74	3	20	29	22
40	18	CYRUS CHESTNUT (Atlantic)	78	5	16	30	27
19	19	JUNKO ONISHI (Blue Note)	68	0	16	44	8
17	20	ALAN PASQUA (Postcards)	60	0	30	23	7
11	21	TERENCE BLANCHARD (Columbia/CRG)	60	0	30	26	4
32	22	RENEE ROSNES (Blue Note)	73	4	15	30	24
24	23	CONRAD HERWIG (Double Time)	72	3	10	41	18
25	24	LOUIE BELLSON BIG BAND (Concord Jazz)	60	1	22	28	9
39	25	DAVE HOLLAND QUARTET (ECM)	59	2	18	25	14
20	26	WARREN VACHE (Muse)	52	0	25	23	4
35	27	STEPHANE GRAPPELLI (Telarc Int'l)	66	2	7	35	22
13	28	ELLIS & BRANFORD MARSALIS (Columbia/CRG)	53	0	25	21	7
28	29	BRUCE BARTH (Enja)	54	0	16	26	12
14	30	BOBBY SHEW QUINTET (MAMA Foundation)	52	1	17	28	6
23	31	CYRUS CHESTNUT (Evidence)	47	0	23	20	4
41	32	BILL EVANS TRIO featuring STAN GETZ (Milestone)	56	2	17	19	18
34	33	JANE IRA BLOOM (Arabesque)	49	1	18	24	6
27	34	PHAROAH SANDERS QUARTET (Evidence)	45	0	23	19	3
16	35	JIMMY McGRUFF & HANK CRAWFORD QUARTET (Telarc Int'l)	47	0	20	17	10
44	36	CHUCK ZEUREN (Monad)	52	0	10	24	18
46	37	CARL ALLEN (Evidence)	50	0	10	27	13
43	38	CLARK TERRY & GEORGE ROBERT (Mons)	55	3	11	20	21
33	39	GEORGE MRAZ (Milestone)	48	1	13	23	11
38	40	BENNY GOLSON (Evidence)	46	0	8	32	6
—	41	CHRISTIAN McBRIDE (Verve)	69	14	6	15	34
37	42	A NEW HOME (MCG Jazz)	47	1	7	30	9
31	43	ANTOINE RONEY (Muse)	40	0	19	16	5
48	44	PETE YELLIN & HIS ALL STAR GROUP (Mons)	52	6	7	23	16
50	45	CARLOS GARNETT (Muse)	58	6	2	24	26
29	46	WALLACE RONEY QUINTET (Warner Bros.)	39	0	15	16	8
—	47	THE CHARTBUSTERS (Prestige)	44	3	9	18	14
—	48	PHAROAH SANDERS QUARTET (Verve)	48	5	7	17	19
36	49	CECIL BROOKS III (Muse)	34	0	15	15	4
42	50	GRAND CENTRAL (Evidence)	36	0	8	23	5

On Z Corner

BY KEITH ZIMMERMAN



Correct Us! We Do Have a Commercial Jazz Station Reporter

For the last several months we have erroneously stated that all of our GAVIN jazz radio reporters were non-commercial stations—either NPR affiliates or public radio outlets.

Well, we stand corrected, because last October Tim Harrier took ownership of a commercial station in the Midwest, WNOP in Cincinnati, 74 on the AM dial.

WNOP is a modest 1500 watt station, and a legendary jazz outlet, whose signal covers the greater Cincinnati area, Northern Kentucky, and also drifts into Indiana, parts of Columbus and northern Indianapolis.

When Harrier bought the station, WNOP was playing an urban format. Gradually, over two months time, he and PD Dennis Michaels converted the station's music to full-time, traditional jazz, just as he remembered it during the station's heyday in the '60s and '70s.

According to veteran Cincinnati air talent Walt Harrell, WNOP was a floating radio station for a number of years, a one-of-a-kind facility, docked on the Ohio River.

"The station started out in 1964 with its traditional jazz and comedy format and stayed that way

until 1986, until they started adding [more fusion material]," recalls Harrell, who has returned to host morning drive. "We had a seasoned staff, and had built a reputation for the best quality jazz, comedy and personalities."

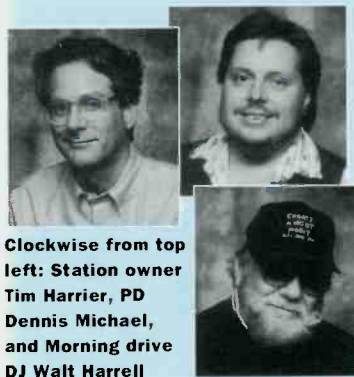
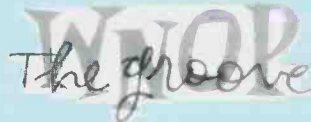
"After 1986, the announcers who had been with the station for years started dropping out. Then, eventually, for a short time, WNOP went all CNN news, then, after that, to an urban format."

Harrell, a jazz connoisseur who has been in radio since 1950, spun jazz discs on WNOP from 1966 until 1986, and was persuaded to rejoin the station last fall. Harrell returned with his free-form style of pulling his own music, and his fellow DJs, Mark Bolan, Brian Schwab, and PD Michaels have followed suit, developing their own personalities on the air.

While WNOP savors its jazz cult following and broadcasting lineage, one big challenge Harrier faces is the station's daytimer, sunup to sundown limitations. He's trying to remedy that by signing on next month with Cincinnati's Warner Cable stereo FM service. Once WNOP hooks up, extra DJs will be hired to expand programming to 24 hours a day, simulcasting WNOP around the clock on cable. Harrier is also investigating AM stereo capabilities.

"The reaction to our return to full-time jazz has been very positive," says Harrier. "It's a very niche market and we don't expect to get a huge share of the listeners. But if we could get three or four-percent I'd be thrilled."

"People call up and say, 'Thank
 Continued on page 65



Clockwise from top left: Station owner Tim Harrier, PD Dennis Michael, and Morning drive DJ Walt Harrell

MOST ADDED

KEN NAVARRO (23/23 spins)

MARILYN SCOTT (22/46 spins)

BRYAN SAVAGE (19/92 spins)

SPYRO GYRA (15/242 spins)

J MICHAEL VERTA (12/245 spins)



TOP TIP

RICHARD ELLIOT

City Speak
(Blue Note Contemporary)
Mr. Elliot takes a giant leap this week into the top ten with 517 spins, +118, and the #3 Spin Trend.

RECORD TO WATCH

MARILYN SCOTT



Take Me With You
(Warner Bros.)
Among the adds this week: KCIY, WJZF, KNIK, KQBR, WLDQ, KIFM, WGUF, and more! Initial action on the George Duke production, "I'm Calling You."

Gavin Smooth Jazz *Vocals*

LW	TW	Reports	Adds	Spins	Differences	
1	1	RUSS FREEMAN/THE RIPPINGTONS - Brave New World (Peak/GRP)	67	0	760	+22
2	2	BONEY JAMES - Seduction (Warner Bros.)	58	1	739	+41
3	3	COUNT BASIC - Movin' in the Right Direction (Instinct)	61	1	670	+2
5	4	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)	61	1	633	+4
6	5	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)	66	1	613	+20
8	6	DOC POWELL - Laid Back (Discovery)	66	2	610	+85
13	7	HERBIE HANCOCK - The New Standard (Verve)	64	0	574	+91
4	8	VIBRAPHONIC - Vibraphonic 2 (Acid Jazz)	54	0	556	-75
26	9	RICHARD ELLIOT - City Speak (Blue Note Contemporary)	66	2	517	+118
9	10	THOM ROTELLA - How My Heart Beats (Positive Music)	52	0	515	-8
11	11	ED HAMILTON - Planet Jazz (Telarc Int'l)	59	0	509	-5
14	12	JOHN TESH PROJECT - Discovery (GTPS)	53	1	504	+32
16	13	GEORGE JINDA - Between Dreams (Shanachie)	62	3	501	+61
22	14	HERB ALPERT - Second Wind (Almo Sounds)	68	5	499	+94
7	15	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)	51	0	491	-60
10	16	BOB MAMET - Day Into Night (Atlantic)	45	1	470	-51
12	17	GEORGE HOWARD - Attitude Adjustment (GRP)	58	1	464	-20
17	18	JOE SAMPLE - Old Places Old Faces (Warner Bros.)	60	0	455	+15
18	19	CRAIG CHAQUICO - A Thousand Pictures (Higher Octave)	54	0	455	+15
19	20	PAUL TAYLOR - On The Horn (Countdown/Unity)	40	1	453	+28
15	21	STRANGE CARGO - Hinterland (N-Gram/Discovery)	54	0	449	+4
25	22	GEORGE MICHAEL - Jesus to a Child (DreamWorks/Geffen)	51	1	422	+21
21	23	SLIM MAN - Closer to Paradise (GES)	47	1	419	+8
24	24	PETE ESCOVEDO - Flying South (Concord Jazz)	48	0	403	+1
20	25	NAJEE - Songs From The Key Of Life (EMI)	34	0	382	-38
29	26	LIONEL RICHIE - Louder Than Words (Mercury)	50	2	378	+24
27	27	WHITNEY HOUSTON - Waiting To Exhale Soundtrack (Arista)	38	1	376	0
23	28	PAMELA WILLIAMS - Saxtress (Heads Up)	51	1	361	-42
32	29	ED CALLE - Double Talk (Sony)	41	1	356	+39
42	30	FREDDIE RAVEL - Soul To Soul (Verve Forecast)	49	4	346	+124
31	31	RANDY CRAWFORD - Naked And True (Bluemoon)	45	0	345	+7
28	32	BOBBY McFERRIN - Bangzoom (Blue Note Contemporary)	24	0	335	-34
30	33	OLETA ADAMS - Moving On (Mercury)	44	1	316	-33
36	34	PIECES OF A DREAM - The Best of (Blue Note)	52	0	309	+25
34	35	RICK BRAUN - Beat Street (Bluemoon)	32	1	294	-5
33	36	BOBBY CALDWELL - Soul Survivor (Sin-Drome)	33	0	269	-39
37	37	THE JAZZMASTERS feat. PAUL HARDCASTLE - II (JVC)	37	0	256	-15
38	38	DOUG CAMERON - Rendezvous (Higher Octave)	45	0	255	+13
41	39	J MICHAEL VERTA - Time Line (BrainChild)	45	12	245	+22
35	40	STEVE LAURY - Vineland Dreams (CTI)	37	0	243	-50
44	41	STING - Mercury Falling (A&M)	27	1	243	+24
—	42	SPYRO GYRA - Heart of the Night (GRP)	54	15	242	NEW
—	43	MICHAEL ROSS - The Last Love Letter (MIHL)	34	1	232	NEW
39	44	MAYSA - Maysa (Blue Thumb)	27	1	231	+4
40	45	THE TONY RICH PROJECT - Words (LaFace/Arista)	32	1	229	+4
—	46	BILL EVANS - Escape (Escapade)	31	4	207	NEW
—	47	JOSEPH VINCELLI - The Night Is Ours (Breakaway Records)	34	2	204	NEW
47	48	RICARDO SCALES - Forever Love (Bay Sound)	26	0	200	+7
45	49	ENYA - The Memory of Trees (Reprise)	22	1	198	-14
46	50	QUINCY JONES - Quincy's Jook Joint (Qwest)	23	0	197	-7

Continued from page 64

God," says Harrell. "We're being rediscovered. One guy from Anderson, Indiana (which is northeast of Indianapolis) had WNOP on his car radio button for years and years. After the format changed, it fell into disuse, then about a month ago, he accidentally hit the button, and we were playing jazz! He flipped and was so excited he's called once and written twice."

Harrell and the air staff aren't just stuck in the past when it comes to programming music. WNOP adopts a high percentage of currents.

A typical music sweep might include artists like Bruce Barth, Rob McConnell's Boss Brass, Duke Sims, Count Basie, some jazzy Manhattan Transfer, Melton Mustafa, and Gerry Mulligan. Modern vocalists like Diana Krall, Mary Stallings, and

Susannah McCorkle fit snugly alongside Ella Fitzgerald and Anita O'Day.

"Dennis has an hour program from noon to one o'clock each day called *Jazz Cafe*, where he takes requests," says Harrier. "We get a lot of input from the listeners, and their tastes are rather acute."

"We get lots of requests, from the newest Herbie Hancock and Cassandra Wilson to Diana Washington, and everything in between," says PD Michaels, who also doubles as MD and promotions director.

Another part of Harrier's long term strategy to reach sophisticated Cincinnati listeners is to move the station to an arty section of the city.

"The future is to relocate the station within the next five months. WNOP is currently in a temporary downtown headquarters," he says.

Continued on page 66

Thanks WCLK Clark/Atlanta (AKA HOT ICE) Ken Rye • Ken Baity and also Jay McLaughlin

for making **BLACKJACK** a part of your flavor.

"Hot-lanta Jazz"
SMOOTH SOUTHERN FUNK MIXED WITH A PINCH OF ROCK GUITAR

The Artist: **BLACKJACK**
The CD: **"ACE ON TOP"**

Artist Profile
BlackJack originates from Washington, D.C. but now resides in Atlanta (GA). A highly talented guitar player and composer; BlackJack's hobbies are swimming, baseball, basketball, and tennis. This smooth upbeat southern jazz mixed together with well orchestrated rock guitar licks transforms traditional tunes like Freddie Hubbard's "Red Clay" and Marvin Gaye's "Mercy, Mercy, Me" into another dimension. This unique style of playing has been given the name Hot-lanta Jazz by the producers. Check it out and hear the difference.

*SELECTED STORES

To Hear It Call:
THE MUSIC LINE 1-212-333-4000/enter 24572
212-333-4000

*Available Now *Service number (770) 985-1686
Dist. by Atlan-Dec/Grooveline Records **Member of NAIRD**

Continued from page 65

"There's an entertainment district in Cincinnati called Over The Rhine. That's where a lot of the art galleries, micro-breweries, theater groups, and bookstores are being relocated. It's actually a historical district."

Once they move into Over The Rhine by year's end, WNOP hopes to hard-wire into various establishments so they can do remotes and live air shifts, just like the golden days of jazz radio.

Harrier, Michaels, and Harrell are doing everything they can to resurrect the zany past of WNOP. They're also looking into rebuilding their library of comedy records and lacing the music with old recorded bits by vintage humorists like Jonathan Winters, Nichols and May, and Bob Newhart. A Sunday morning blues show has been added.

"There's a tremendous history here, and we're trying to pull in a new generation of listeners to enjoy the 30-year jazz history of the station," says Harrier. "Jazz will become more popular once again in Cincinnati." ●

Jazz/Smooth Jazz Picks

STEPHANE GRAPPELLI Live at the Blue Note (Telarc)

From the opening strains of "All God's Chillun Got Rhythm" to the final strut of "Sweet Georgia Brown," it's clear the 88-year old violin-playing jazz master Stephane Grappelli is as deeply swinging and melodically inventive as he was during his Django days some 60-plus years ago. Sans drums for this live date, Grappelli, guitarist Bucky Pizzarelli, and bassist John Burr play lyrically and sensitively through 14 short, dandy standards like "Blue Moon," Duke's "I Let a Song Go Out of My Heart" and Cole Porter's "Night and Day." —Jason Olaine

FREDDIE COLE A Circle of Love (Fantasy)

Freddie Cole is a poignant storyteller who sings with taste and understatement. Freddie's third release on Fantasy Records is just as strong as his other wonderful recordings, and he's joined at various times by Cyrus Chestnut, Larry Willis, Joe Locke, George Mraz, and Don Braden. And while the general public may not make the connection that Freddie's older bro' was Nat the King, both share that rare ability to make a song stronger than the sum of its musical and vocal parts. Favorites include "You're Nice to be Around," "Manha de Carnaval," "How Little We Know," Abbey Lincoln's "A Circle of Love," and the Latin-tinged "Temptation." —Jason Olaine

CHRISTIAN MCBRIDE Number Two Express (Verve)

With *Gettin' to It*, last year's GAVIN Award-winning release under his belt, *Number Two Express* is the knockout follow-up we all hoped Christian McBride would deliver. Stop number one is the twisting, swinging "Whirling Dervish," a frenzied—albeit structured—free-for-all: Kenny Garrett blows feverishly, Chick Corea comps and solos with inspired trickery, Jack DeJohnette plays like, well, Jack DeJohnette, and Christian powers the train with his deep sense of groove and solos with unparalleled conviction. Other passengers on this ten-stop ride include Kenny Barron, Gary Bartz, Steve Nelson, and Mino Cinelu. "EGAD," an homage to Miles' *Bitches Brew*, features Bartz's angular alto and electric Rhodes piano fills by Corea. —JASON OLAINÉ

POST-BOP

2W	LW	TW	
1	1	1	SHIRLEY HORN - The Main Ingredient (Verve)
3	3	2	HERBIE HANCOCK - The New Standard (Verve)
6	5	3	DIANA KRALL - All For You (Impulse!)
8	6	4	BENNY CARTER - Songbook (Music Masters)
9	7	5	JOE SAMPLE - Old Places Old Faces (Warner Bros.)
5	4	6	JACKY TERRASSON - Reach (Blue Note)
2	2	7	WESSELL ANDERSON - The Ways of Warm Daddy (Atlantic)
12	8	8	CASSANDRA WILSON - New Moon Daughter (Blue Note)
17	12	9	MARY STALLINGS - Spectrum (Concord Jazz)
21	16	10	GENE HARRIS QUARTET - It's The Real Soul (Concord Jazz)
22	17	11	SONNY ROLLINS - Sonny Rollins + 3 (Milestone)
11	11	12	JOE LOVANO - Quartets (Blue Note)
—	27	13	CYRUS CHESTNUT - Earth Stories (Atlantic)
18	14	14	LOUIE BELLSON BIG BAND - Their Time Was The... (Concord Jazz)
15	13	15	CINDY BLACKMAN - The Oracle (Muse)
13	10	16	TEODROSS AVERY - My Generation (Impulse!)
—	26	17	RENEE ROSNES - Ancestors (Blue Note)
—	23	18	CHARLIE HADEN QUARTET WEST - Now Is The Hour (Verve)
26	21	19	JUNKO ONISHI - Piano Quintet Suite (Blue Note)
—	20	20	CONRAD HERWIG - New York Breed (Double Time)
—	25	21	PAT MARTINO - Nightwings (Muse)
4	9	22	TERENCE BLANCHARD - The Heart Speaks (Columbia/CRG)
NEW	NEW	NEW	SUSANNAH McCORKLE - Easy to Love The Songs of Cole Porter (Concord Jazz)
NEW	NEW	NEW	STEPHANE GRAPPELLI - Live at the Blue Note (Telarc Int'l)
NEW	NEW	NEW	BILL EVANS TRIO featuring STAN GETZ - But Beautiful (Milestone)
20	24	26	ALAN PASQUA - Dedications (Postcards)
NEW	NEW	NEW	DAVE HOLLAND QUARTET - Dream of the Elders (ECM)
14	15	28	BOBBY SHEW QUINTET - Heavyweights (MAMA Foundation)
27	22	29	BRUCE BARTH - Morning Call (Enja)
29	28	30	CECIL BROOKS III - Smokin' Jazz (Muse)

COMMERCIAL ADULT

2W	LW	TW	
1	1	1	BONEY JAMES - Seduction (Warner Bros.)
3	3	2	RUSS FREEMAN & THE RIPPINGTONS - Brave New World (Peak/GRP)
2	2	3	COUNT BASIC - Movin' in the Right Direction (Instinct)
12	11	4	HERBIE HANCOCK - The New Standard (Verve)
19	9	5	DOC POWELL - Laid Back (Discovery)
8	8	6	EARL KLUGH - Sudden Burst Of Energy (Warner Bros.)
6	6	7	AVENUE BLUE featuring JEFF GOLUB - Naked City (Bluemoon)
7	4	8	VIBRAPHONIC - Vibraphonic 2 (Acid Jazz)
—	22	9	HERB ALPERT - Second Wind (Almo Sounds)
9	10	10	THOM ROTELLA - How My Heart Beats (Positive Music)
15	14	11	PAUL TAYLOR - On The Horn (Countdown/Unity)
5	5	12	BOB MAMET - Day Into Night (Atlantic)
—	28	13	RICHARD ELLIOT - City Speak (Blue Note Contemporary)
11	13	14	WAITING TO EXHALE SOUNDTRACK - Various Artists (Arista)
21	18	15	GEORGE JINDA - Between Dreams (Shanachie)
17	17	16	JOHN TESH PROJECT - Discovery (GTPS)
13	19	17	GEORGE MICHAEL - Jesus to a Child (DreamWorks/Geffen)
4	7	18	SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)
14	15	19	PETE ESCOVEDO - Flying South (Concord Jazz)
10	12	20	NAJEE - Songs From The Key Of Life (EMI)
16	16	21	ED HAMILTON - Planet Jazz (Telarc Int'l)
25	24	22	JOE SAMPLE - Old Places Old Faces (Warner Bros.)
24	25	23	LIONEL RICHIE - Louder Than Words (Mercury)
20	20	24	GEORGE HOWARD - Attitude Adjustment (GRP)
23	30	25	ED CALLE - Double Talk (Sony)
29	27	26	SLIM MAN - Closer to Paradise (GES)
22	26	27	STRANGE CARGO - Hinterland (N-Gram/Discovery)
18	29	28	RANDY CRAWFORD - Naked And True (Bluemoon)
28	23	29	OLETA ADAMS - Moving On (Mercury)
27	—	30	CRAIG CHAQUICO - A Thousand Pictures (Higher Octave)

Post-Bop compiled by a sample of Jazz intensive reports
Commercial SJ&V compiled by a sample of Smooth Jazz intensive reports

SJ&V Spin Trends

1. SPYRO GYRA +176
2. FREDDIE RAVEL +124
3. RICHARD ELLIOT +118
4. ANGELA BOFILL +112
5. HERB ALPERT +94
6. HERBIE HANCOCK +91

SJ&V Chartbound

- BRYAN SAVAGE (Elation)
 - ANGELA BOFILL (Shanachie)
 - ADRIAN GURVITZ (Playful/Sunset Blvd.)
 - BLUE KNIGHTS (IC/DA)
 - JUSTO ALMARIO (Integrity)
 - *MARILYN SCOTT (Warner Bros.)
 - *KEN NAVARRO (Positive Music)
 - PAUL HOWARDS (Osnix)
 - VITAL INFORMATION (Intuition)
 - PALOMINO DUCK (Planet Earth)
 - *BRIAN CULBERTSON (Bluemoon)
 - *GROOVE COLLECTIVE (Impulse!)
- Dropped: #44 West Side Story,
#48 Chet McCracken, #50 Daryle Chinn.

Jazz Chartbound

- RONNIE EARL (Bullseye/Rounder)
 - ART DAVIS (Jazz Planet)
 - *RAY BARRETTO (BlueNote)
 - JON BURR QUARTET (Cymekob)
 - JAY HOGGARD (Muse)
 - EDDIE DANIELS (Shanachie)
 - DENNIS ROWLAND (Concord Jazz)
 - *BRIAN LYNCH QUARTET (Sharp Nine)
 - *SHELLY BERG (DMP)
 - *FREDDIE COLE (Fantasy)
 - DON HOUGE QUINTET (Accurate)
- Dropped: #45 Roseanna Vitro, #47 Bob Kindred,
#49 Henry Butler.

Don't mail your CD to radio!

LET GAVIN DO IT FOR LESS THAN IT WOULD COST YOU TO DO IT YOURSELF.

ALL formats

ALL reporters to

ALL trades

any day of the week.

CALL LOU GALLIANI
(805) 542-9999

GAVIN

MOST ADDED

PRO-PAIN (65)
G//Z/R (55)
KING'S X (46)
SOUNDGARDEN (36)
SWEATY NIPPLES (36)

TOP TIP**BILE**

"No I Don't Know"

(Energy)

Generous spins from WRBC(19), WLKL(16)
 WMHB(14), WSOU(14), and WELH(10) helped
 Bile capture this week's highest debut spot.

RECORD TO WATCH**THE EXPLOITED**

Beat the Bastards

(Triple X)

Scotland's the Exploited deliver such an
 intense and volatile sound that it will be diffi-
 cult for metal radio to resist. *Beat the Bastards*
 is metallic thrash punk at its best. This CD
 kicks ass!

Gavin Rocks

TW		SPINS	TREND
1	RAGE AGAINST THE MACHINE - Evil Empire (Epic)	617	+37
2	SEPULTURA - Roots (Roadrunner)	592	+27
3	PANTERA - Drag The Waters (Elektra Entertainment Grp.)	461	+123
4	PRONG - Rude Awakening (Epic)	450	+24
5	KISS - MTV Unplugged (Mercury)	433	+2
6	SACRED REICH - Heal (Metal Blade)	413	+5
7	OVERKILL - The Killing Kind (CMC International)	373	-15
8	MINISTRY - Filth Pig (Warner Bros.)	363	-3
9	GRAVITY KILLS - Gravity Kills (TVT)	351	-15
10	KILLING JOKE - Democracy (Zoo)	341	+14
11	FAR - Tin Cans With Strings To You (Epic)	339	+31
12	CORE - Kiss the Sun (Atlantic)	320	+59
13	PARADISE LOST - Draconian Times (Relativity)	313	-11
14	DRILL - Go To Hell (A&M)	311	-14
15	KILGORE SMUDGE - Blue Collar Solitude (Unsound)	309	+28
16	CRISIS - Deaths Head Extermination (Metal Blade)	307	-24
17	INTO ANOTHER - T.A.I.L. (Hollywood)	306	+10
18	BRUCE DICKINSON - Skunkworks (Castle)	299	+4
19	NEUROSIS - Through Silver and Blood (Relapse/Release)	289	+16
20	FU MANCHU - In Search Of... (Mammoth)	272	+2
21	SKREW - Shadow of Doubt (Metal Blade)	265	-10
22	BAD RELIGION - The Gray Race (Atlantic)	261	-21
23	MY DYING BRIDE - The Angel and the Dark River (Futurist)	240	+20
24	POWERMAN 5000 - The Blood Spat Rating System (Conscience)	236	+10
25	GALACTIC COWBOYS - Machine Fish (Metal Blade)	232	+1
26	TROUBLE - Plastic Green Head (Century Media)	223	-39
27	OTIS - Electric Landlady (Cherrydisc)	197	+41
28	MANHOLE - All Is Not Well (Noise)	197	-1
29	ONLY LIVING WITNESS - Innocents (Century Media)	192	-46
30	L.U.N.G.S. - Better Class Of Losers (Pavement)	181	-12
31	13MGS - Trust and Obey (Slipdisc)	179	-1
32	20 DEAD FLOWER CHILDREN - 20 Dead Flower Children (Overature)	172	+26
33	THE ALMIGHTY ULTRASOUND - Sonic Bloom (Countdown/Unity)	165	+56
34	DIE KRUPPS - Odyssey of the Mind (Cleopatra)	160	+19
35	BILE - No I Don't Know (Energy)	155	NEW
36	BOTH WORLDS - Beyond Zero Gravity (Another Planet)	155	+34
37	ECONOLINE CRUSH - Affliction (Netwerk)	147	+28
38	ANAL CUNT - 40 More Reasons To Hate Us (Earache)	142	-16
39	MISERY LOVES COMPANY - Happy? (Earache)	139	-4
40	IN MEMORY OF CELTIC FROST - In Memory of Celtic Frost (Dwell)	139	-10
41	GROTUS - Mass (London)	138	+22
42	CHUM - Dead to the World (Century Media)	129	NEW
43	MALEVOLENT CREATION - Joe Black (Pavement)	128	NEW
44	VINNIE MOORE - Out Of Nowhere (Mayhem)	112	+3
45	G//Z/R - Cycle of Sixty/X13 (TVT)	109	NEW
46	HELLOWEEN - Power (Castle)	109	-38
47	EGYPT - Egypt (Trumpeter)	105	NEW
48	IRON MAIDEN - Man On The Edge (CMC International)	105	-8
49	FA-Q - Each Hit (ATP)	104	NEW
50	THE DISCONTENT - Societydidit (Sha-La)	104	NEW

Hard Kopy BY ROB FIEND

Solid Rock



The hard rock/metal format continues to blossom despite the overwhelming popularity of Alternative and lack of support from several record labels who have put their metal departments on the back burner or have eliminated them all together.

There is growing concern in the hard rock/metal radio community, however, that as record labels shift their focus to Alternative, metal will be left clinging to life support systems. This bleak vision has been reinforced by the usual negative banter from forces outside the format and certain developments in the last few weeks, including the lack of hype for **Pantera's** single, "Drag the Waters" (which was far from being the Number One most added record due to a snag in the mailing that left several stations without the CD on its April 23 add date), and the lack of enthusiasm for Soundgarden's "Pretty Noose" single, which is mainly being worked to College Alternative and Active Rock.

Soundgarden's mixed reaction from metal radio is to be expected. "Pretty Noose" is a great song, but it's not abrasive enough for your average metal director, and since the band has been accepted by commercial radio, college radio doesn't really need to be on it. "I didn't add Soundgarden because **KNRQ** (Eugene's active rocker) is playing the hell out of it," says **KWVA**-Eugene's metal director **Stephen Woodward**.

Like **Stone Temple Pilots**, Soundgarden no longer needs hard rock/metal radio's support, because they are the stable of commercial rock formats. Metal radio, however, shouldn't abandon these successful bands altogether because their early support made these groups what they are today. Also, metal radio's loyal listeners expect to hear the bands they've

supported before (and during) their big break into the mainstream. Where would bands like **Alice In Chains**, **Pantera**, **Rage Against the Machine**, **Metallica**, **Overkill**, and **King's X** be without metal radio and loyal fans? Don't forget that rock & roll has traditionally been artist driven rather than song driven, which explains the intensity of the listeners' loyalty to their favorite artists.

The hard rock/metal format has always had its up and downs, but it certainly isn't going to disappear. **Rage Against the Machine** is rockin' all over the place, **Pantera** and **Prong** are skyrocketing up the charts, **Iron Maiden** is going on 29 weeks on the **GAVIN Rocks** chart, Warner Bros.' **Biohazard** is releasing their new full-length, *Mata Leao*, in June, **Metallica** is slated to hit rock radio on May 27 with their first single, "Until it Sleeps," taken from their upcoming full-length *Load* (not to mention that the band is headlining this year's Lollapalooza), and labels like **Mercury Records** are reviving their metal department—more info on *that* next week. Regardless of what people say or what millions of dollars in consulting fees will show you, hard rock and metal are far from faltering. Besides, since Alternative is commercial, the only real alternative is hard rock and metal...Adds for May 6 and 7 are **Amorphis**, *Elegy* (Relapse), **Cannibal Corpse**, *Vile* (Metal Blade), **Floater**, *Glyph* (Elemental); **Michelin Slave**, *Poised to Meet the Maker* (Magada); **Pitch Shifter**, *Infotainment* (Earache); **Stave Sacre**, *Friction* (Tooth & Nail); **The Exploited**, *Beat the Bastards* (Triple X)...Adds for May 13 and 14 include **Extra Fancy**, *Sinnerman* (Atlantic) and **Prong**, *Rude Awakening* (Epic) ●

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
 GAVIN FAX: (415) 495-2580

Rock Chartbound

Mr. Blackwell (104) Skin It!
 *Juster (101) TVT
 *Pro-Pain (90) Energy
 *Voivod (67) Mausoleum/MMS
 *Soundgarden (66) A&M
 *King's X (50) Atlantic
 Dropped: #37 Whiplash, #40 Integrity, #42 Mr.

TOP REQUESTS

RAGE AGAINST THE
 MACHINE
 SEPULTURA
 PANTERA
 PRONG
 KISS

Rock Picks

MICHELIN SLAVE
Poised to Meet the Maker
(Magada)

Michelin Slave rose from the ashes of the defunct group Straightjacket back in 1994. After three members regrouped in their native Hamilton (near Toronto), Canada, Michelin Slave entered the studio and emerged two months later with their debut full-length *Poised to Meet the Maker*. Produced by Mark S. Berry (Voivod, Headstones, Love Chain) *Poised to Meet the Maker* is ten tracks long and contains various hard rock and metal elements. "Warm and Welcome" opens the CD with a tense set of whiny guitar chords that are immediately swallowed by erotic drum slamming, mutated bass lines, and whirling vocals. It's an excellent track for metal. Other metal friendly tracks include "This Side," "I Maintain" (cool murky lyrics on this one), "Fear," "Larry Do You Die," and "Charlie." Michelin Slave's unique operatic style is enhanced by their occasional use of Rush-sounding ingredients, particularly on the vocals. Solidify your station's hard rock tread with Michelin Slave.

G//Z/R
Cycle of Sixty/X13 (TVT)

I'm a week late on this one, but g//z/r's driving metallic prowess always merits attention. If you haven't added this, you're doing your listeners a grave disservice. *Cycle of Sixty/X13* treats us to a handful of tracks that will undoubtedly keep request lines lit. "Cycle of Sixty" showcases Geezer Butler's lingering Black Sabbath roots with its dark brooding hooks and melancholy grinds. The radio edit of "X13" is a crunchy tribute to everything that's loud and abrasive, with vocalist Burton C. Bell belting out the vocals in his classic haunting fashion. The live versions of "Drive Boy, Shooting," "Detective," and "House of Clouds" accurately captures the intensity of a g//z/r performance in much the same way *Braueheart* captured the brutality of 13th Century warfare. If g//z/r's debut, *Plastic Planet*, has been regulated to your station's recurrent section, *Cycle of Sixty/X13* is the perfect way to reintroduce g//z/r to your hard rock/metal listeners.

PITCH SHIFTER
Infotainment? (Earache)

Nottingham's Pitch Shifter have returned with another wicked full-length CD that defies the common definitions of industrial. Boiling with intensity and fuming with nuclear rage, Pitch Shifter will bowl over your aggressive listeners with their latest release, *Infotainment?* Once again Pitch Shifter demonstrates the proper way of mixing clusters of danceable rhythms with razor-edge guitars and maniacal tempos; the end result is a massive wall of noise that will mercilessly assault any unsuspecting ear drum. "Underachiever," the focus track, will unnerve your most ardent radio freak with its spiraling riffs and thorny melodic jams. Other tracks that demand airplay include "Virus," "Whiteout," "Bloodsweatsaliva," and "Phoenixology." If you're in need of promo sound bites, check out the last two tracks, which deliver a surplus of Pitch Shifter samples.

THE EXPLOITED
Beat the Bastard (Triple X)

True punk rock is headed your way courtesy of Triple X Records. The Exploited hail from Scotland and deliver a bone crushing sound that's reminiscent of the glory days of punk. This isn't Rancid, and it certainly won't attract young pups like so many current "punk" bands do today, instead the Exploited are mean-sounding fuckers who rely on surly metallic guitars, gnarly bass

lines, crashing drums, and venomous vocals to propel their rapid-fire punk tunes. Given the list of atrocities the group has been accused of in their bio, (ripping apart hotels, inciting riots, beating up bouncers) you might want to call 911 before you go out and see this band. *Beat the Bastards* is a must listen and contains 13 vicious tracks that will definitely get the nod from your ass kicking listeners. Don't miss this one.

ARTIST PROFILE

FAR



FROM: Sacramento, CA

LABEL: Immortal/Epic

PREVIOUS RELEASES:

In the Aisle, Yelling (4-song self-released tape), *Quick 7-inch* (self-release), and *Pazzafist* (Cargo Records).

LATEST RELEASES:

Tin Cans With Strings to You

ADD DATE: It should have been added on April 23.

RADIO PROMOTION CONTACT:

Cheryl Valentine/Smitty (212) 833-5987

FAR IS: Shaun Loper, guitar; John Gutenberger, bass; Chris Robyn, drums; Jonah Matranga, vocals.

A FEW FACTS ABOUT THE BAND:

Jonah would be a teacher or an activist if he weren't a member of the band.

Chris can channel Billy Idol.

"We've covered 'White Wedding'

and 'Rebel Yell,'" —Matranga

Johnny likes to be anonymous and Shaun is a Capricorn.

A FEW FACTS ABOUT THE

ALBUM: *Tin Cans With Strings to You* was produced by Brad Wood, (Sunny Day Real Estate, Liz Phair, Veruca Salt), and recorded at Prairie Sun Recording in Sonoma, Calif. where Tom Waits recorded his last three records.

THOUGHTS ON ROCK RADIO:

"Rock radio is in a sorry state. If I hear another Bush, Seven, Mary Three, or Stone Temple Pilots band, I'm gonna cry." —Matranga

GENERAL INFO: "We've been together for five years and put out a few CDs, tapes, and seven inches on our own before singing with Immortal. We're a heavy band that's not macho or dumb. If you're not familiar with us, think of Quicksand, Sunny Day Real Estate, and PJ Harvey." —Matranga

TOURING: "We've played with 7 Seconds, Strife, Sensefield, Korn, Fishbone, Snapcase, and Doughnuts. We're currently touring all over America with God Lives Underwater at least through May." —Matranga



MICHELIN SLAVE

DEBUT ALBUM

POISED TO MEET THE MAKER

PRODUCED BY MARK S. BERRY & MICHELIN SLAVE

Distributed by: BAYSIDE (1-800-525-5709)

FEEDBACK (1-800-326-3472)

MSI (1-800-899-6674)

PHANTOM (1-800-533-9963)



GAVIN PICKS

Singles

BY DAVE SHOLIN

EVERYTHING BUT THE GIRL "Wrong" (Atlantic)

Get the feeling that it won't take Ben Watt and Tracey Thorn over a year to get Top 40's support this time around? Coming off one of the biggest hits so far this year, it's safe to say the duo has everyone's attention, much to the delight of long-time devoted fans. This first glimpse into their newest project, *Walking Wounded*, has already attracted significant airplay with total spins certain to explode in the days ahead.

BRYAN ADAMS "The Only Thing That Looks Good on Me Is You" (A&M)

This song's cute title is backed up by some straight ahead, down 'n dirty rock & roll—which is becoming almost as rare as President Kennedy's humor. Adams has just handed programmers one that will help them inspire audiences to roll windows down and turn radios up this summer.

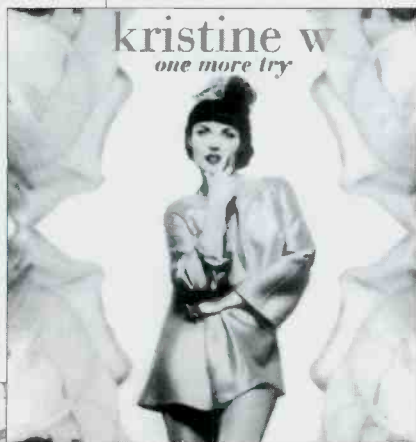
THE PHILOSOPHER KINGS "Charms" (Columbia/CRG)

In an age when lots

of groups stake out one narrow musical genre, this six-piece band from north of the border are proud of their varied musical influences. The Philosopher Kings' inventive approach is laced with pop production, which has taken them top ten in Japan as well as in their native Canada. Find out why expectations for the band are high by checking them out on the GAVIN Top 40 Video Magazine, which should be on your desk in a few days.

KRISTINE W "One More Try" (Champion/RCA)

While the groundswell of support for rhythmic pop hits continues to grow (thanks Frankie and Andy), I've started to wonder if they ever lost their appeal with mainstream Top 40 listeners or whether there was simply lack of enough good product. Whatever the reason, the current environ-



ment makes it much more likely that artists like Kristine W, who've achieved major club success, will now get heard on radio.

Albums



TINA ARENA "Don't Ask" (Epic)

Meet Tina Arena, Australia's latest contribution to the American pop music scene. An award winner in her homeland, Arena made her U.S. debut at this year's GAVIN Seminar in Atlanta, where she wowed the crowd. Her first single, "Chains" has gone top ten at Top 40 and is on the verge of doing the same at A/C. Another track with single potential, "Heaven Help My Heart," can also be found on Wynonna's latest album. A debut to be proud of (in addition to her fine singing, Arena co-wrote all but one of the songs on the album), *Don't Ask* is filled with pure pop and easy-to-remember, singable hooks. Other favorites include: "Show Me Heaven," "Wasn't It Good," "Standing Up," and one of A/C Editor Ron Fell's picks, "Message."

—ANNETTE M. LAI

VARIOUS ARTISTS "Sunset Park Soundtrack" (Flavor Unit/EEG)

The formula by now is predictable: A poorly-developed, youth-targeted film has a soundtrack slamm' enough to draw folks to the theaters. But while actress Rhea Pearlman is neither convincing nor inspiring as a would-be hoop coach at an inner city high school, the album accurately represents the grit and drive of young brothers (and sisters) playing to win with everything they've got. Singles abound and have been breaking out both underground and in the commer-

cial mix. My favorites are Latifah's "Elements I'm Among" and Big Mike's "All Uv It," but the Dogg Pound and Groove Theory cuts also stand out.

—THEMBISA S. MSHAKA

VARIOUS ARTISTS "Twister Soundtrack" (Warner Bros.)

The soundtrack to a game designed for contortionists? No, dummy, this one's about tornadoes, and the line-up is swirling. Van-fucking-Halendude opens the show with "Humans Being," followed by Tori Amos. Alison Krauss, Rusted Root, Mark Knopfler, Soul Asylum, Chili Peppers, Shania Twain, Goo Goo Dolls, k.d. lang, Belly, and a Buckingham/Nicks reunion—yer virtual platinum block party. Alison Krauss sounds best as a pop troubadour while Rusted Root retain their tribal Pittsburgh funkiness on "Virtual Reality." Knopfler's "Darling Pretty" can also be found opening his latest album, while the Goo Goo's submit a remixed "Long Way Down."

—KENT ZIMMERMAN



MOLLIE O'BRIEN "Tell It True" (Sugar Hill)

Mollie O'Brien has a voice as good as gold, and she applies it to a cast of great songs on *Tell It True*. With covers ranging from the folk songs of Leslie Smith ("Northern Cross"), Kate MacLeod ("Alaska"), and Dave Mallett ("Never Got Off the Ground"), to the great reworking of Terence Trent D'Arby's "Sign Your Name," Miss Mollie lays her heart and soul on the line in an ever-pleasing fashion. Hot pickers abound on this disc, including Mollie's brother Tim, Jerry Douglas, Scott Nygard, Darol Anger, Mark Schatz, and Subdude John Magnie.

—ROB BLEETSTEIN

GAVIN

Miller Freeman Entertainment Group
140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
e-mail: editorial@gavin.com

CHIEF EXECUTIVE OFFICER DAVID DALTON
COMMERCIAL DIRECTOR BOB GALLIANI

MANAGING EDITOR BEN FONG-TORRES
ASSISTANT EDITOR ALEXANDRA HASLAM
DESIGN DIRECTOR/PRODUCTION CONTROLLER
DODIE SHOEMAKER
ART DIRECTOR PETER GRAME

A3/JAZZ/SMOOTH JAZZ & VOCALS —

KENT ZIMMERMAN Editor
KEITH ZIMMERMAN Editor
VINNIE ESPARZA Assistant
ADULT CONTEMPORARY —RON FELL Editor;
DIANE RUFER Associate Editor
ALTERNATIVE —MAX TOLKOFF Editor
(213) 913-2691, FAX (213) 913-2693
SPENCE ARBOTT Assistant
AMERICANA —ROB BLEETSTEIN Editor
COLLEGE —SEANA BARUTH Editor
COUNTRY —JAMIE MATTESON Editor,
LISA SMITH Consulting Editor
RAP —THEMBISA MSHAKA Editor,
JACKIE JONES McWILLIAMS Assistant
REGGAE —TAMU DU EWA Consulting Editor
TARA D. BANTZ Assistant
ROCKS —ROB FLEND Editor
GUY HAMELIN Assistant
TOP 40 —DAVE SHOLIN Editor,
ANNETTE M. LAI Associate Editor
URBAN LANDSCAPE —QUINCY MCCOY Editor,
STACY BAINES Assistant
CONTEMPORARY CHRISTIAN HITS —TODD
CHATMAN Editor, CHRIS WARD Editor

ART PRODUCTION DIAN-AZIZA OOKA,
RENÉ BRUCKNER
STAFF WRITER DAVID BERAN
EDITORIAL ASSISTANTS MAIT BROWN,
ANNA CALIX, JASON COHEN, ROB JACKSON,
ROBERT MOVRADINOV, JASON OLDAINE,
CATHERINE RYAN, ERIC SHEA, LILY SHIH,
MARY TIANZON, JUSTIN TORRES
CONTRIBUTING EDITORS JOHN LUND, DR. OREN
HARARI, ERIC NORBERG, RHODY BOWLEY,
JAAN UHEJSZKI

HEAD OF SALES AND MARKETING

LOU GALLIANI (805) 542-9999
FAX: (805) 542-9997
RICK GALLIANI (415) 459-3703
FAX: (415) 485-1799
TOP 40 MARKETING —STEVE RESNIK
(818) 951-6700, FAX (818) 951-6800
RAP MARKETING —JOHN AUSTIN
(215) 924-7823, FAX: (215) 424-5491
COUNTRY MARKETING —BILLY BLOCK
(615) 255-5010, FAX: (615) 255-5020
CLASSIFIED MARKETING —CHRIS L. MITCHELL
(415) 668-5483, FAX: (415) 668-3967

GENERAL MANAGER BETTY HOLLARS
CIRCULATION MANAGER DIANE RUFER
ADMINISTRATIVE ASSISTANT WALT REED
MANAGER, MEDIA SERVICES DAVE ROTSTEIN
ASSISTANT TO CEO SANDRA DERIAN
RECEPTIONIST LISA GRIFFIN

EXECUTIVE DIRECTOR, INFORMATION SERVICES

RON FELL
DIRECTOR, INFORMATION SERVICES
GEOFF MARSHALL
ASSISTANT, INFORMATION SERVICES
JENNIFER Z. RUGGLES

DIRECTOR, CONVENTION SERVICES

NATALIE DUTSMAN
GAVIN SEMINAR SPECIAL COUNSEL
RON ALEXENBURG
SFO3 ORGANIZERS BONNIE SIMMONS,
QUEENIE TAYLOR

EXECUTIVE DIRECTOR, RADIO SERVICES
DAVE SHOLIN

EXECUTIVE DIRECTORS, SPECIAL PROJECTS
KEITH ZIMMERMAN, KENT ZIMMERMAN

NASHVILLE OFFICE:
209 10th Avenue South, Suite 510,
Nashville, TN 37203
Phone: (615) 255-5010
Fax: (615) 255-5020

in Miller Freeman
A United News & Media company



shai

"I DON'T
WAPPA BE ALOPE"

FROM THE ALBUM
BLACKFACE

Top 5 Callout: **194** - Honolulu **KDON** - Monterey

Over 250 Crossover Spins

Airplay + Sales = BIG HIT

KMEL 26x
28-20* Soundscan

Z90 33x
78-28* Soundscan

FM102 12x
24* Soundscan

© 1996 GASOLINE ALLEY, L.V.

PRODUCED BY SHAI



NONCHALANT "5 O'Clock"

The First Single From
Her Debut Album
until the day

Over 100,000 Singles Sold in Three Weeks!

M TV ACTIVE ROTATION

24* Billboard Hot 100 Singles

40* Rhythmic Top 40 Chart

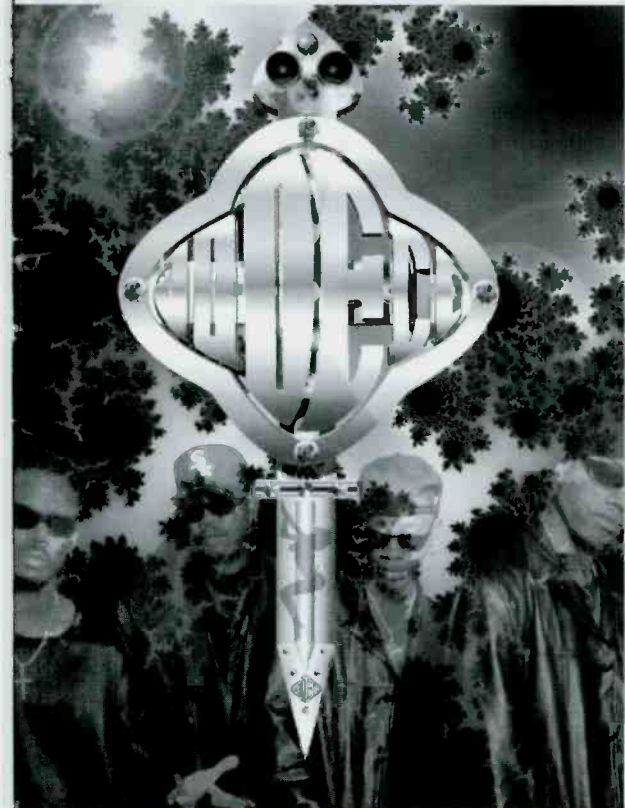
Top 10 Single Sales in *New York, Washington D.C.,
Providence, Greensboro, Roanoke*

Top Callout: **92Q WPGC WWKX**

MCA

Produced By Bam, Lonnie and
Kapin for B.L.A.K. Productions

© 1996 MCA Records, Inc.



"Get On Up"

The Single From
The Show
The After Party The Hotel

New This Week: **KLUC KWNZ**

Moves **47-38*** Rhythmic Top 40 Chart

Already on:

KMEL
23x

WWKX
14x

WJBT
39x

WHHH
34x

KBXX
26x

M TV ACTIVE ROTATION

Produced By Mr. Dalvin

MCA
<http://www.mca.com/mca/records>

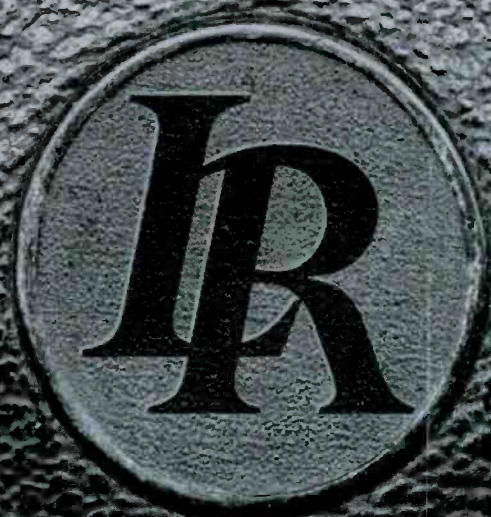
A SONG FOR THE BABY YOU LOVE, AGES 1 TO 91.

Linda Ronstadt

*Dedicated to the
one I love*

The premiere single from DEDICATED TO THE ONE I LOVE, her new album of lullabies and love songs.

ALBUM IN STORES JUNE 11.



Produced by GEORGE MASSENBURG and LINDA RONSTADT Management: IRA KOSLOW for PETER ASHER MANAGEMENT

ON ELEKTRA COMPACT DISCS AND CASSETTES. <http://www.elektra.com>

©1996 Elektra Entertainment Group, a division of Warner Communications Inc., A Time Warner Company.