This Week.....

It's been a month since the boys on Z corner, Keith and Kent Zimmerman, remodeled their A2 section and spackled on a new name: Smooth Jazz & Vocals. It's proven to be a popular decision, owing to the accuracy of the name. This issue, Keith and Kent put their twin spotlights on Jazz and Smooth Jazz & Vocals, illuminating stars and radio issues in each area. Besides cover artist Boney James, they check in on vocalist Diana Krall (middle), and talk music and radio with Smooth Jazz DJ Talaya of 'The Wave' in Los Angeles, Pat Prescott and Ray White, the morning team on CD 101.9-New York, and Jazz pianist and DJ Dick Conte of KCSM-San Mateo, Calif. and KKSF-San Francisco. One is Jazz, the other, Smooth Jazz. The two do mesh sometimes—quite smoothly, in fact—and the artists and air talent in this issue are proof. Rounding out our salute to the music, Herb Alpert (top) talks about his first love (Jazz) and his Second Wind (his new Almo album) in 'First Person.'

In News, record retailers are turning up the heat on such alternative record-sellers as record clubs. There's talk of yet another format for music, beyond the CD, the DAT, the MiniDisc, and the DCC. Richard Branson looks set to re-enter the record label wars, while at Sony, Tommy Mottola and his entire executive team have been given a big, five-year vote of confidence from Sony Inc. Microsoft is putting a huge music publication on-line. And, of course, there's our Gavin-Only GO Chart, where artists like Tina Arena (bottom) are pulling big numbers.
THE AMERICAN PREMIERE
OF HIS #1 WORLDWIDE SMASH

ROBERT MILES CHILDREN

#1 Eurochart Hot 100
#1 U.K.
#1 Germany
#1 France
#1 Italy
#1 Switzerland
#1 Belgium
#1 Spain

MAKING HIS MOVE RIGHT HERE, RIGHT NOW!

ARISTA
Herb Alpert
On the Silence Between the Notes

Herb Alpert, the famous A of A&M Records, is, first and foremost, a musician. In the late '50s, despite being raised on jazz, he co-wrote or co-produced top hits like Jan & Dean's "Baby Talk" and Sam Cooke's "Wonderful World." He was the trumpet-playing leader of the Tijuana Brass, the phenomenal first hit act on A&M, which he formed with Jerry Moss in 1962.

Now, they're the A and Mo of A&M Records, and Alpert's upcoming 33rd album—his first since 1992's "Midnight Sun" and his first on A&M—is Second Wind, with special guest Jeff Lorber.

I'm something of a confusion. I'm not exactly sure where my music falls. I'm just trying to respond to the stuff that comes out of me.

Between A&M and my next project, I wanted some space. I was with the same label for so many years, and I was pigeonholed, which was a problem, in terms of marketing, because of the enormous success I'd had with the Tijuana Brass. It was hard to know where that audience was.

I had these ideas of things I didn't want to do. I didn't want to repeat the past, or be corny. I didn't want to feel like some guy who's coming off the campuses and trying to make a hit record.

Jeff Lorber and I got together after I was contacted by the Special Olympics to do a cut in a Christmas album, "Jazz to the World." I had a good time working with him. He's an extraordinary creative musician who has all the right brain left brain stuff, and who's proficient with computers. You can get to ideas really quickly with him.

I've always approached the horn from a blank canvas point of view. Even with the Tijuana Brass, I never looked at the music. For the most part, I just thought about the song, and before I recorded the track, I never played the song on the horn. And each time I recorded it, I tried to make it a fresh, new experience. In that sense, I always thought of myself as a jazz musician.

At A&M, I was never behind a desk, except in the very early period, when it was Jerry and I in my garage, and when Jerry was out promoting product, I was answering phones. It wasn't my favorite thing to do. I participated in the early stages in the growth of the company, but I realized, once we got beyond five or six people, it was very cumbersome and time-consuming, and it was something I wasn't schooled to do, or wouldn't do by choice.

As a teenager, I was a jazz fan, but the time Lou Adler and I spent with Bumps Blackwell, producing Sam Cooke was invaluable. Bumps took us to school. We used to chart all of Sam's sessions, and Sam Cooke instilled in my head the spirit of the moment. He said, "If it feels good, stop. Don't think about it anymore." That's what I've always tried to do.

As I've matured, I've grown to appreciate simplicity. It's much harder to be simple and profound than it is to be complicated.

Miles Davis was always talking about the silence, the sound that happens between the notes. Jazz today is healthy and better than ever. Wynton Marsalis is holding the torch and doing a tremendous job.

In terms of radio, I've kind of been out of that picture. I'm going to have to get back to understanding all the formats. I'm from that school that if you put out a good record, I automatically feel, in my heart, there'll be an audience for it. Everyone'sgonna want it. Even Country stations are gonna play it!

The album is called "Second Wind." I just liked the sound of it. I feel like I've kicked into a new gear.

And I'm excited about going out and touring. I miss playing live. People are gonna come and see me, and some will be wondering, 'Why in the hell's he doing this?' I hope while they're listening to the music, they'll say, 'Ah! Now I get it.'

As I've matured, I've grown to think that everyone at GAVIN is able to do the job, and it's certainly why we do the job.
'Super Audio' Promises Improvement Over CD

Well, so much for that old-fashioned thing called the compact disc.

Word comes from Tokyo that consumer electronic companies are mapping plans to introduce a new format for prerecorded music that will improve on CD sound and offer five or six channels for a "surround sound" effect.

Pending a standard, players and discs could be introduced next year.

However, the recording industry, whose opinions are being solicited by a committee representing the mostly-Japanese electronic companies, is uncertain about the new format, which is being called "super audio." The format, which will not allow home recording initially, is being targeted to audiophiles and is based on the digital videodisc (DVD), which can hold seven times as much information as current CDs. DVDs carrying motion picture recordings will be introduced later this year.

Record companies, for now, are reportedly uninterested in the new format, given the tepid response to such products as digital audio tapes and the mini-disc. An earlier try at "surround sound," the quadraphonic system, also found few takers.

"Super audio" will reproduce higher frequencies than CDs, and offer a greater range between the loudest and softest sounds. Manufacturers, who are weighing proposed standards from Pioneer and Sony, want the improved format to take hold, in the face of competition from digital broadcasting.

Gavin a Double Award Winner

Dodie Shoemaker, long-time GAVIN Art Director, and Quincy McCoy, Urban Editor, won 1995 Editorial Awards in the annual competition sponsored by the magazine's parent company, Miller Freeman plc.

The competition for awards in 15 categories drew hundreds of entries from some 120 publications in the Miller Freeman family.

Accepting their awards at ceremonies in London, Shoemaker, recently promoted to Design Director, shared her Cover of the Year honors with current Art Director Peter Grame, saying, "It's really an award for the whole art department."

Said radio veteran McCoy, who won the Peter Brock Award for writers with less than two years of journalism experience: "I give thanks to God for his blessings; my wife Carla, who's one of my favorite editors, and the editors at GAVIN who helped me get here."

Mottola, Team Get Votes of Confidence

Thomas D. Mottola and his executive team at Sony Music Entertainment have been given a vote of confidence stretching into the millennium.

Mottola last week signed a five-year, multimillion-dollar contract with Sony Inc. to continue as President and COO, positions he has held since 1993.

Also signed for five years each were Executive Vice President Michele Anthony, Sony Music International Chairman Mel Ilerman, Columbia Records Chairman Don Ienner, Epic Chairman Dave Glee, Epic President Richard Griffiths, and Sony Music's work. The divisions include clauses in their contracts that delay the date a new release can be offered by clubs, and because most record clubs sales are of catalog titles and hits compilations, clubs assert that they're boosting total sales and keeping titles active longer.

Although this latest move toward the courtroom was initiated following an 18-month study NARM commissioned to investigate record clubs, a spokesperson has said the organization would not file any suit coming from the evidence. Instead, a collective of retailers would be the likely plaintiff. A meeting will soon be held in Chicago to reach a final decision on whether to go forward with the suit.

Cyndi Hoelzle Leaving Gavin

Cyndi Hoelzle, who in 12 years at GAVIN moved up the ranks from Editorial Assistant to Country Editor and Nashville Bureau Chief, is leaving the magazine after the GAVIN Country Seminar, which takes place at the Universal Hilton in Universal City April 25-27.

"It was a hard decision," said Hoelzle, "but I'm excited and eager to embark on a new challenge. But I'm excited and eager to embark on a new challenge, which will be announced shortly.

CEO David Dalton credited Hoelzle with establishing GAVIN's presence in Nashville, where she set up a bureau in early 1995.

For more from Cyndi herself, see "Inside Country." Page 12.

Retailers Ponder Lawsuit Over Record Club Prices

BY ALEXANDRA HANLAN

In a closed-door meeting at this year's gathering of the National Association of Recording Merchandisers (NARM) in Washington, D.C., music retailers and wholesalers agreed to explore an antitrust suit against record labels, based on pricing policies for record clubs. Retailers and clubs have long been at odds over pricing and payment issues, but this is the first time a threat of legal action has been carried this far.

Record clubs—Columbia House and BMG Music Service being the two largest—buy manufacturing rights from record companies and produce their own CDs, thus drastically lowering the price they pay per disc. Retailers consider this unfair competition, but clubs argue that, although they pay less up front, they also assume more risk. In addition to paying for all their own advertising, they say, mail order accounts are more easily defaulted, and record clubs can't return unsold product to labels for credit, as can retailers.

Retailers' gripes seem to be as much image-related as monetary. By charging such low introductory prices (up to 12 CDs for a penny, in some cases), record clubs are furthering the perception that retailers are charging too much. It's the same argument currently being used to battle consumer stores like Best Buy and Circuit City, which use underpriced CDs as loss leaders to attract customers.

Retailers also contend that they are, in fact, not direct competitors to retailers. Because so many acts include clauses in their contracts that delay the date a new release can be offered by clubs, and because most record clubs sales are of catalog titles and hits compilations, clubs assert that they're boosting total sales and keeping titles active longer.

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For more from Cyndi herself, see "Inside Country." Page 12.
ALTERNATIVE BOOT CAMP
SAN FRANCISCO
JULY 18-21
LIKE A ROLLING STONE

The Mean, Mean Month of March

It’s been a miserable month. I lost two friends, from two different worlds and generations, yet somehow connected with you and me.

First, Judith Sims. When I heard that she had died last week of cancer, my heart sank. For a short, sweet time in the early ’70s, we were penguins on every level—as much as we could be, given that she lived in L.A. and I was in San Francisco. She was a wonderful blend of sunny, funny, witty, and cynical, and we did a lot of flying. When she broke my heart, in June of 1972, with the news, “You have a rival,” it inspired the saddest set of songs I ever put together on KSAN. “Long Long Time” by Linda Ronstadt, “Guess I’ll Hang My Tears Out to Dry,” “My Life.” It was so pathetic that a college acquaintance called to sympathize and invite me over for a glass of wine. Dianne and I are celebrating our 20th anniversary on May 1.

Beyond our friendship, Judith Sims was a pioneer music journalist and editor. Around 1967, she became editor of a teen magazine, Teenset, and turned it into one of the first publications to reflect the social and musical changes of those times.

A year before Rolling Stone magazine was born, Teenset was on the case. Judith gave work and early exposure to Alanis Morissette—at least for a week.

The ironic one slugged back in the second week, just edging the Beatles, 213,000 to 200,700. For Alanis, the number was a slight dip from last week’s 225,000 and boosts total sales of Jagged Little Pill to 6.5 million.

The Beatles performance company with the record-setting first-week sales of 855,000 for Anthology 1. But that set was timed for the holidays of 1995 and came on the heels of heavy promotion, including the ABC-TV miniseries on the Beatles. In terms of percentage of total sales for the first week, Anthology 2 did fine, accounting for four percent of 10 million units sold, while the first Anthology accounted for five percent of 17 million albums sold in its first week out.

Who needs radio? Not the Beatles.

While many stations have deemed “Real Love,” the single from the Fab Four’s Anthology 2, not worthy of airplay, the double-CD set nonetheless rocketed to the Number One spot for album sales its first week out, selling some €42,000 to edithrone Alanis Morissette—at least for a week.

By Ben Fong-Torres

News

Beatles Have Fab First Fortnight

Joe Isgro has beaten the rap. The most notorious figure in the biggest payola case in U.S. history has been set free.

“I am glad it’s over,” asked Isgro, the Burbank-based record promoter. “In my opinion, this case should never have been started in the first place.”

But the 48-year-old Isgro, who emerged victorious when U.S. District Judge Consuela Marshall dismissed the 48-old case against him on March 25, has his detractors.

Isgro was accused of payola, racketeering, and some 48 other counts, and was originally one of five defendants against such charges, stemming from an NBC-TV News report in 1985 about Isgro and another independent promoter meeting with organized crime figures shortly before a Rock & Roll Hall of Fame dinner.

A subsequent grand jury investigation resulted in the arrest of one Isgro associate and Isgro’s own indictment in 1989 for payola and 56 other felony counts. Those charges were dismissed the next year by a judge who accused prosecutors of “extreme misconduct.” In 1993, however, that judge was overruled, and Isgro was re-indicted—until Judge Marshall, noting that the seven-year-old case had seen six prosecutors come and go, and had cost the U.S. $10 million, ruled that the government had violated the Speedy-Trial Act and dismissed the case.

Radio Revenues’ Ups and Downs

News

Continued on page 69

Good news for all those companies buying up radio stations: Radio is still holding its own, in terms of advertising revenue.

The Radio Advertising Bureau’s latest figures weren’t all good news, however. While the industry had its 42nd straight month of revenue gains in February, with a three percent increase against February 1995, national spot revenues decreased four percent. That dip was offset by a five percent boost in local revenues.

The local gains were contributed to by every region except the Southwest, which was flat. National spot ads increased in the Southeast and Southwest.

The industry remains strong, said RAB President and CEO Gary Fries. “A cold-er than normal winter and other extraneous factors somewhat softened the retail climate earlier this year, but radio continues to outpace the growth of the U.S. economy.”

BY BEN FONG-TORRES

Branson Returning With New Label

He’s still got his airline and a chain of mega record and video stores, but it appears that Richard Branson, founder of Virgin Records, misses having a record company of his own.

Reports from London indicate that, nearly four years after selling Virgin Records to Thorn EMI for $672 million, he is starting a new label.

Branson has hired Jeremy Pearce, former Managing Director of Sony Records’ music licensing division, to investigate the feasibility of re-entering the record business, according to a Branson spokesperson.

“My non-compete is just about up,” said Branson. While saying he has not made a definite decision, he added: “In my opinion, this case should never have been started in the first place.”
That's Sho-Biz

That's Sho Biz By Dave Shollin

Those wacky April Fool's gags can sometimes backfire. Ask Star 94 (WSTR)-Atlanta's wake-up duo Steve McCay and Vickie Locke. The pair were suspended following a phony news report that had England, France, and Israel boycotting the Olympics because of security concerns. Other stunts around the country included KHDK-Dallas giving away trips to Paris-Paris, Texas, that is. Power 106 (KPWR) and KROQ-Los Angeles switched morning shows, so the Baka Boyz spouse with Kevin & Bean played the Fugees. KGDE-Dallas informed early risers in Dallas that Daylight Savings Time was already in effect, and it was an hour later than their digital said it was. Bogo reports of hot air balloons got AP and television coverage for KWWI-Shreveport, and drew a suspension for morning personalities "Buck & O'Neal".

April 1 seemed the perfect day for KIIS-FM-Los Angeles morning man Rick Dees and Los Angeles Mayor Dick Riordan to trade places. While Riordan spared Randy Newman's "I Love L.A." and otherwise held down the a.m. slot, Dees was busy making proclamations and handing out concert tickets to anyone with a parking ticket issued that day.

Meanwhile, another performer joins the new lineup unveiled by WKTI. Mornings will be co-hosted by one-time "KTU" talent Freddie Colon and Michelle Visage, former lead singer of Seduction. Afternoon drive will feature the return of Broadway Bill Lee, last at Evergreen sister station KMIK-San Francisco, and well-known to New Yorkers, who remember hearing him in p.m. drive on Hot 97 (WQHT). Hollywood Hamilton (Z100, KBSU, KGGI) handles 6-10 p.m., Diane Prior (WKTI, Z100) is on late nights, and Efren Situente's (KMIK, KBLX) is overnight talent. Also on board for specialty mix shows on Saturday night are producer Jellybean Benitez, former Hot 97 mixer, Arista Senior Director A&R, and one-time KMIK APD/Mike Showers, and production David Morales.

Will FM102 (KSFM)-Sacramento PD Rick Thomas be moving to Phoenix after all? Indications are strong that Thomas will indeed program KBZR. One name heard most often as his Northern California replacement? Former WHYI-Detroit (and FM102) PD Rick Gillette.

Where is Sam Milman headed? The Z100 (WHIZ)-New York APD has tuned in his resignation and oddsmakers point to him staying in town. Gee, wonder where that might be? Also leaving is Z100 midday Freddie Vedder, who'll be doing similar duty at WKSZ-Hartford as "Hollywood Joe".

Interscope's West Coast Regional Rep Kevin Knee is Elektra's new Northern California LPM, replacing Pam Newman, who leaves to join Epic L.A. It's a return to the label for Knee, who was Elektra's Denver rep many moons ago.

After 14 years as PD and morning man at KYXY-Bismarck, N.D., Bob Beck has left the building. Mornings have been the only daypart with local programming since the station's switch to Hot NC via satellite earlier this year.

Bruce Elscoff takes his place in a.m. drive. Reach Bob at (701) 663-5510.

Revolution gets some tips on hair care from Arista's Lance Walden (seventh on the mound in no time.

In the Grooves

On the Air

Former WLVQ-Columbus Music Research Director Ty Webb joins WXCK (Rock 103.5)-Chicago for weekends and fill-ins. Brian Pollard comes in as Promotion Assistant. Loren Rivkin exits. KFXZ-Lafayette is now KERR 95.5. The station has increased power to 50,000 watts and PD Frank Tray has new call times. Monday through Friday, 10 a.m.-noon and 1-5 p.m. Renzo country outlet KHIT has switched to Rock 104.5. PD Rob Williams becomes GM of both the new station and sister KQZZ. Steve Funk comes from crosstown KZAK as PD, and evening personality Rick Carter moves to KQZZ's afternoon drive slot. Rock 104.5 will debut a new talent lineup soon. 96.3 The Planet (WHYT)-Detroit debuts its new jocks. Morning man Johnny Edwards will be followed by Dave Fogel from 10 a.m.-3 p.m. and host the Freshiek Lunch at noon. PD Garrett Michaels will hold down 3-7 p.m., Lenny the Psychotic Snakeman takes 7 p.m.-midnight and from midnight-5:30 a.m. it's Nick. Jacob alum Todd Shannon joins KTRX (KTRX)-San Diego as MD, while 92X-Denver's Malcolm Ryker comes in as APD/Creator Director and afternoon talent... Fighting April Fools' accusations, Rock 102.1 (KIOZ-FM)-San Diego switched positions earlier this week, and can now be found at 105.3. Conversely, KCBQ-FM shifts from 105.3 to 102.1 as part of the sale of Compass Radio Group to Bar Broadcasting... WBLZ-New York hires Tina Georgiou-Nachman as Marketing and Promotions Director... Jonathan Wild joins the KPLX-Dallas/Ft. Worth morning crew... Apologies to Pete "The Dark Knight" Bye, who was recently promoted to MD for Hot 107 (KCCQ) in Ames, Iowa. He mistakenly spelled his name "Buy" in an announcement last week. Point Communications L.P. and Midcontinent Broadcasting Co. of Wisconsin, Inc. will merge their Madison radio operations, which include WIBA/FM, WIBA/AM, WMAF/FM, WZEE/AM, WSTO/AM, and WMFL/AM. Lee Leicenger will be GM of the new group.

Aaron Anderson and Liz Montalbano

Aaron Anderson, former A&R Manager for Elektra lands at newly-formed G-Funk Music as General Manager. G-Funk is owned by rapper Warren G. and distributed by Def Jam's Polygram Records. Liz Montalbano is promoted to Director of National Crossover Promotion for Epic Records, shall be based in New York. Montalbano will also continue to promote Epic's dance releases... Maverick appoints Darren Eggleston to Head of Rock Promotion; he comes from Warner Bros. Revolution continues to revitalize itself with a handful of A&R promotions... Cliff Canter, Geoff Siegel, and Berko have joined the team... Jason Whittington is named Director of Sales for Geffen Records... In this top post, he'll lead the sales efforts not just for Geffen, but also for associated labels. Almo Sounds, DreamWorks Records, and Outpost Recordings... Robbins Entertainment LLC adds Meredith Fischer as A&R Coordinator and John Parker as Promotion Manager. Robbins is a joint venture between Rhino Entertainment North America... Tracey Dew becomes National Manager of Media Relations for Rhino. Qastar/Mission Records have a new Nashville office just down the way from Gavin- Cummins Station, 209 10th Ave. S. Ste 507, Nashville, TN 37203. (615) 313-4110; Fax (615) 313-4196... Touchwood Records, newly founded by Scott and Lisa Schiff, has just released its debut disc, by Neotone.
Jackson, Eric Clapton, the Beatles, the Rolling Stones, held his own when grilled by Howard Stern last week. Lead singer, Scott Weiland, seemed a little worse for wear, nothing more than any of us wants to do than tour, but we believe him. Dean DeLeo earlier said to the contrary, “Believe me, there’s nothing more that any of us wants to do than tour, despite what guitarist John Squire said before they released their next album, as they did before.”

STONE ROSES WILT:

The band, which features Ahment, Robbi Robb and Chris Haughton, has now sold more than 9 million copies since its release. The enhanced CD version of Jackson Browne’s latest album, Looking East, contains a four-five-year collection of the development of the title track from demo to final mix. At the recent Sex Pistols press conference to announce their comeback tour, John Lydon was asked what he thought the late Sid Vicious would think of the reunion. Lydon said, “He’d love it, or he could tour with us.”

MADONNA:

Eight years ago, this month, Madonna was starring in David Mamet’s Broadway play, Speed the Plow. At the recent Sex Pistols press conference to announce their comeback tour, John Lydon was asked what he thought the late Sid Vicious would think of the reunion. Lydon said, “He’d love it, or he could tour with us.”

BEATLES:

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TONY RICH:

Tony Rich has produced two new songs, “Come Over Here” and “Don’t Fit My Heart,” for the next Toni Braxton album, due later this year.

OAK RIDGE BOYS:

The last time the Oak Ridge Boys was in town, they were performing in Panama City, Florida for MTV’s Spring Break. They were on tour to promote their new album, Looking East, which contains a four-five-year collection of the development of the title track from demo to final mix. At the recent Sex Pistols press conference to announce their comeback tour, John Lydon was asked what he thought the late Sid Vicious would think of the reunion. Lydon said, “He’d love it, or he could tour with us.”

MICHAEL STANLEY:

Michael Stanley’s new album, Coming Up for Air, is his third solo album and 15th in the last 21 years. He made 11 as the leader of the Michael Stanley Band, as well as one with the Ghost Poets.

SHO-DATES

Andy Hunter (WSB-Atlanta, GA 4/12)
Michael Johnson (WGCQ-Carlisle, PA 4/9)
Jim Seales (WBAI-New York City, NY 4/11)
Michael Jackson (WCBC-Columbia Records 4/11)
Shane Smith (WGUK-Atlanta 4/11)
Brian Seastone (X102-Boston, MA 4/11)
Jen Mitchell (Columbia Records 4/11)
Bob Seger (Columbia Records 4/11)
Mick Jagger (Columbia Records 4/11)
Wayne Newton (Columbia Records 4/11)
Bruce Springsteen (Columbia Records 4/11)
John Denver (Columbia Records 4/11)
Celine Dion (Columbia Records 4/11)
Barry White (Columbia Records 4/11)
Alanis Morissette (Columbia Records 4/11)
Karen Carpenter (Columbia Records 4/11)
Paul McCartney (Columbia Records 4/11)
Barry Manilow (Columbia Records 4/11)
John Lennon (Columbia Records 4/11)
Lionel Richie (Columbia Records 4/11)
Christina Aguilera (Columbia Records 4/11)
Madonna (Columbia Records 4/11)
Elton John (Columbia Records 4/11)
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Barry White (Columbia Records 4/11)
Alanis Morissette (Columbia Records 4/11)
Inside Top 40

BY DAVE SHOLIN

Second Quarter Welcome

Spring means more than just taxes, a new baseball season, and housecleaning. Around Gavin, it's time to announce additions to our Top 40 reporting panel. Welcome to the following correspondents:

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300 San Mateo NE

Suites 1000

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Phone: (505) 260-0007

Fax: (505) 260-0033

PD: Larry T. Burt

MD: Michael Tapia

KNRX Radio

5660 Greenwood Plaza Blvd.

Suite 400

Inglewood, CA 90301

Phone: (310) 721-9210

Fax: (310) 721-2745

APD: Michael Hayes

MD: John Dickinson

KZJP Radio

P.O. Box 3139

727 N. Extension

Mesa, AZ 85211

Phone: (480) 898-8583

Fax: (480) 898-8591

PD: Dan Persigehl

MD: Dave Cooper

WDAY (Y94) Radio

P.O. Box 2100

501 South 8th Street

Fargo, ND 58101

Phone: (701) 241-5350

Fax: (701) 241-5330

PD: Sam Elliot

MD: Johnny Quest

WFGM Radio

7002 Mountain Park Drive

P.O. Box 2798

Fayettville, WA 98334

Phone: (360) 360-3670

PD: El James

MD: Don Blake

WJQF Radio (Q101)

4307 Highway 30 N

Meridian, MS 35501

Phone: (672) 512-3281

Fax: (672) 512-3285

PD: John Arndt

MD: Patrick "Young" Menard

WSPF (98 Surf) Radio

300 Mary Esther Boulevard

Mary Esther, FL 32569

Phone: (904) 664-2400

Fax: (904) 664-2552

PD: Steve Rogers

MD: Craig Quinn

Trends & Detections

This week, Intrigue's "Dance With Me" remains strong at WNGT-Teher Haute, Ind., where PD Jeff Richards is still logging top requests. Why this song hasn't spread quicker is still a mystery to the stations having tremendous success with it in diverse areas of the country...As is true in many markets, "nothing is bigger than the Fugees," says Power 106 Los Angeles APD Bruce St. James. After some mix show play, Power adds Planet Soul's "Feel the Music." ...Z104-Madison APD/MD Dana Lundon reports calls are starting to come in for this week's "Everything Falls Apart." Also, Jann Arden's "Insensitive" is "kicking in with younger women," WFIL-Tampa adds Hootie & the Blowfish's "Old Man & Me," and Mary Me Jane's "Twenty One," and Stabbing Westward's "What Do I Have to Do...?" KQMO-Honolulu is one

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

Mailing Address: P.O. Box 189, Meridian, MS 33901

Gavin Top 40

Gavin

April 5, 1996

Inside Top 40

BY DAVE SHOLIN

Second Quarter Welcome

Spring means more than just taxes, a new baseball season, and housecleaning. Around Gavin, it's time to announce additions to our Top 40 reporting panel. Welcome to the following correspondents:

KQDN Radio

300 San Mateo NE

Suites 1000

Albuquerque, NM 87108

Phone: (505) 260-0007

Fax: (505) 260-0033

PD: Larry T. Burt

MD: Michael Tapia

KNRX Radio

5660 Greenwood Plaza Blvd.

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### Up & Coming

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<td>TINA ARENA</td>
<td><em>I Don't Want To Be Alone</em></td>
<td>Gasoline Alley/MCA</td>
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<td>Melinda Doolittle</td>
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<td>U2</td>
<td><em>All That You Can’t Leave Behind</em></td>
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<td>Tori Amos</td>
<td><em>From the Choirgirl Hotel</em></td>
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### TOP 40

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<td>岘</td>
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### Artist Profile

**TINA ARENA**

- **Hometown:** Melbourne, Australia
- **Birthday:** November 1
- **Label:** Epic
- **Senior Vice President:** Craig Lambert
- **Debut Single:** "Chains"
- **Debut Album:** Don’t Ask

### What’s Going On?

An overview of early indications from a select panel of Gavin Only Correspondents.

**Chad Bowar, PD, KDAR-Grants Pass, OR:** "Scarlet"’s "Independent Love Song" is huge here. One of our top three requests from the first play. Put it on and you’ll get response.

**Angie Bray, KGVL-Panhandle, TX:** "Waiting For Your Love" (64).

**Mike Callender, WAKR-Jacksonville, IL:** "I Don’t Want To Be Alone"

**Doug Cooper, KZBS-Brownsville, TX:** "Only Happy When It Rains"

**Mike Empey, WZIM-Pittsburgh, PA:** "Let Me Hang Around a Little Longer"

**Stefanie Glickman, WTRC-Fairfax, VA:** "Changes"

**Cameron Hogg, KZUR-Youngstown, OH:** "Let’s Get to It"

**Donnie Huggins, WCTC-Youngstown, OH:** "Waiting For Your Love"

**Paul Jones, WAXE-Macon, GA:** "It’s Me, It’s Me"

**Kevin Keener, WAPL-Fort Wayne, IN:** "Only Happy When It Rains"

**Rich Mullins, WKDZ-Murfreesboro, TN:** "To Be Close"

**Jeff Nichols, KSCF-Colorado Springs, CO:** "Let Me Hang Around a Little Longer"

**Mateo Pizarro, KZOR-Baton Rouge, LA:** "What’s GOing On?"

**Toni Preston, KTFM-San Antonio, TX:** "Waiting For Your Love" (64)

### Most Requested Songs

- "I Don’t Want To Be Alone" (Gasoline Alley/MCA)
- "Scarlet" (Island)
- "The Right Time" (143/Lava/Atlantic)
- "What’s GOing On?" (Motown)
- "Waiting For Your Love" (64)

### Crossover

**URBAN/DANCE**

- **BASS IS BASE** - "I Can’t Love Me" (Loose Cannon/Geffen)
- **M.T.S.** - "I’ll Be Alright".prett (Summit)
- **SILENCE** - "I Need You" (Virgin)
- **THE CHERS** - "I Can’t Love Me" (Loose Cannon/Geffen)
- **INTRIGUE** - "Dance With Me" (Universal)

### Best Personalities/Hosts

- "Cooking, collecting and buying antiques, and spending quality time with my family and dog.
- "My sense of humor.
- "Let me hang around a little longer and I’ll let you know.
- "The extremes in living conditions. The rich get richer, and the poor get poorer.
- "My music is autobiographical."
**GO Station Panel:** The GO Chart is based on reports by 110 GO station correspondents who are not part of Radio & Records’ or Billboard’s panels. Underlines indicate upward movement, while blue entries highlight a stronger performance than on the main Top 40 chart.

### GO Chart

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**Top 40**

1. Brandi Carlile - "First Like You"
2. Bob Dylan - "Like A Rolling Stone"
3. Deep Purple - "Smoke On The Water"
4. Radiohead - "Creep"
5. The Rolling Stones - "Satisfaction"

**Most Added**

1. HOOTIE & THE BLOWFISH - "Only Neeled"
2. COLOR ME BADD - "16 Sticks"
3. GLORIA ESTEFAN - "I’m Your Woman"

**Other Notes**

- "The Bare Naked Ladies" - "Shoehorn" gets a good buzz from adults.
- "Amish Paradise" - a perfect song for this station.
- "One Sweet Day" - most added.

**Chart Notes**

- Huge 12-24 phones for "Weird Al's Coolio's '1, 2, 3, 4' is also very strong.
- Stabbing Westward's "What Do I Have To Do?" stands to be a big night-time record for us. Excellent response from women 25-34 plus for Tracy Chapman's latest.
- Reaction kicked in this week for Tina Arena's 'Chains' and Lynyrd Skynyrd's 'Happy Scrappy Fugues' ' Killing Me Softly' should be our next really hot cut based on its initial response.
- Stone Temple Pilots' 'Big Bang Baby' and Coolio's '1, 2, 3, 4' are also big.

---

**La Bouche**

board with younger and upper demos. And a plug for my fellow Aussie Tina Arena, who is pulling in a lot of female requests for us. My personal favorite right now is the Dave Matthews Band's "Too Much" — that's a great record!

**La Bouche's Sweet Dreams'** tested big on our preview show. The Beatles 'Real Love' is doing great on the phones and at retail. Fuzzy's 'Girl Don't Tell Me' sounded great at the music meeting. Hootie will be a smash! BRIAN GAVIN, PD, KDOG-Phoenix, AZ.

**Stone Temple Pilots'** 'Big Bang Baby' is getting Number One phones. Smashing Pumpkins' 'Zero' is our second most-requested tune. Check out Pearl Jam's 'Leaving Home' — we're playing it in all dayparts. We're spiking Tracy Bonham's 'Mother Mother' round-the-clock and it's getting early reaction from adults.

**Mark Reid, APD, KQK-Keene, NH.** "The Bare Naked Ladies' 'Shoehorn' is getting a good buzz from adult men.

**Voice of the Beehives'** 'Scary Kisses' is generating a lot of reaction. People say it reminds them of Madonna.

The Presidents of the U.S.A.'s 'Peaches' is getting a ton of phones. My brand new favorite tune of the week is Sting's 'You Still Touch Me, which we added.'
Inside Country by Cyndi Hoelzle

The Rumors Of My Death Have Been Greatly Exaggerated...

I had no idea the fallout from the announcement of my resignation as Country Editor and Nashville Bureau Chief would bring.

To set the record straight:
- I'm not going to work for RKR, Billboard or the Monitor.
- I'm not leaving to have Charlie Monk's baby.
- There is no scandal.
- This is the story. I've been with Gavin for 12 years, since the tender age of 18. I've loved my job, learned many things, and met many dear friends in the music industry. I just decided it was high time to try something new.

Following the Gavin Country Seminar at the end of April, I am planning to take two months off, continuing to work with Gavin on a consulting basis to smooth the transition for the new editor.

Don't worry—you'll all be hearing from me soon enough; I am planning to enter the public relations field, and you can bet I will soon be pitching each and every one of you.

Meanwhile, Gavin is searching for a new Country Editor to be based in the Nashville office, and we are feverishly planning the upcoming seminar. In case you haven't been reading the agendas, we are not giving out the awards. Don't miss this one, it's one of the highlights:
- Thursday, April 17
- Immediately following the Music City Seminar

Our keynote speaker, Dr. Oren Harari, will kick off the seminar Thursday, April 25. Oren is an incredible speaker, and if you've never heard him, you owe it to yourself to attend. Expect some surprises during the annual acoustic luncheon, including your first chance to see 13-year-old phenom Leann Rimes, who has a voice as big as Texas. The voices are still being tabulated for the annual Gavin Awards, with the winners honored at Friday night's Awards Banquet, sponsored by the Academy of Country Music. This year's show will feature a special performance by Mandy Barnett.

The Gavin Music Meeting—which sparked heated debate last year—should be even more fun this year. With the help of Lee Logan and the KFRG-San Bernardino morning team, we have recruited five target listeners, who will judge new music alongside a panel of programmers. Both sets of "judges" will hold up their scores for each song played, the catch is that the audience will be able to see the listener's scores, but the programmers won't.

Immediately following the Music Meeting will be the first annual Gavin Anti-Awards luncheon. Larry Stewart will provide the entertainment, and after his set we will dole out the semi-prestigious honors. Don't miss this one, because you never know who might be the recipient of an anti-award. Categories, such as Promoter You'd Be Least Likely To Give Your Home Phone Number To, abound. Finally, if you miss the pool party, you're a big loser.

AROUND TOWN
Columbia Nashville Senior Director of Promotion Deb Fleischer was given her well-deserved VP stripes this week... Asylum Sr. VP/GM Kenny Hamlin exits the label. West Coast rep Lisa Puzo is moving to Nashville to take over the Northeast region vacated by Shari Reinschreiber.

Editor: Cyndi Hoelzle
Consulting Editor: Lisa Smith • Assistant: Michelle Goldsworthy
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

Gavin April 5, 1996
“Killer phones! Play Friday drive time and it will kick-off your weekend!”
WDOJ Jack Cole M.D.
Chattanooga, TX

“FREEDOM lit up phones on make it or break it... a big winner!! The timing couldn’t be better after the nastiest winter in history. Listeners needed a lift!”
KBSJ J.B. Cloud
Big Spring, TX

“After I heard FREEDOM I put on my chaps & leather jacket & let FREEDOM ring! Great song by a talented artist.”
KMIT Steve Morgan
Mitchell, SD

“Songs like this make me wish I had a Harley,... and a girl. Rowdy song.”
KIXS Jay Richards
Victoria, TX

“Just the song we need to spice up the airwaves & get the imagination revved up!”
KGKL Linda Stone
San Angelo, TX

“Sets your feet movin’ & your mind wanderin’...like cruisin’ on my Uncle’s ‘23 Hark Tail...& the FREEDOM of the open road.”
KIML Joe Lusk
Gillette, WY

“Harleys, Honeys, and the Highway!!...Your listeners want Ray Hood’s “FREEDOM!!”
WQZY Mark Powers
Dublin, GA

“It’s just what I need. Tempo and Attitude!”
WUPY Jackie Dobbins

“Top Notch vocal interpretation. I can feel the wind whipping around my bald head when I hear it!”
WCOW Mike Burns-Gilbert
Sparta, WI

“Generating excitement!...people want to know where to buy it!”
KYGO Jennifer Page M.D.
Denver, CO

“It’s our Country Network Pick Hit,... Generated phones after two spins,... Won our Shoot-Out two nights!!”
KBEQ Mike Kennedy
Kansas City, MO

“Now playing on 21 Gavin Stations”

Distributed by CURB
### Most Added

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### Top Tip

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**Making Noise**

The Regional View

**West Coast**
- **Mariah Carey** +59
  - “Always Be My Baby” (Columbia/CRG)
- **Faith Evans** +53
  - “Ain’t Nobody” (Bad Boy/Arista)
- **Whitney Houston & CeCe Winans** +51
  - “Count on Me” (Arista)

**Southwest**
- **Toni Braxton** +47
  - “Let It Flow” (Arista)
- **Horace Brown** +44
  - “One For The Money” (Motown)
- **Men of Vision** +42
  - “Housekeeper” (Sony/550)
- **Xscape** +89
  - “Can’t Hang” (So So Def/Columbia/CRG)
- **Monica** +50
  - “Why I Love You So Much” (Rowdy/Arista)
- **H-Town** +48
  - “A Thin Line” (Warner Bros.)

**Mid-Atlantic**
- **Xscape** +114
  - “Can’t Hang” (So So Def/Columbia/CRG)
- **Otis & Shugg** +113
  - “Journey” (Interscope)
- **Men of Vision** +103
  - “Housekeeper” (Sony/550)

**Southeast**
- **Total** +63
  - “Kissing You” (Bad Boy)
- **Horace Brown** +59
  - “One For The Money” (Motown)
- **Whitney Houston & CeCe Winans** +59
  - “Count on Me” (Arista)

**Carolina/VA**
- **Total** +63
  - “Kissing You” (Bad Boy)
- **Horace Brown** +59
  - “One For The Money” (Motown)
- **Whitney Houston & CeCe Winans** +59
  - “Count on Me” (Arista)
Music, R&B, Rap and Hip-Hop hits. African American contemporary popular genres include Soul, R&B, reggae, New Jack Swing, rap and other forms within the Choice FM TSA, leaving 71 percent not being within the group is not just concentrated within our South London restricted area broadcast licenses. Still, the problem of sounds back to back. I noticed stations with various forms of Hip-Hop, Techno and House music. Additionally, there are many new rock bands in England and they believe the direction needs to do to flourish in the world marketplace. The numbers in RAJAR (the UK's Arbitron) indicate that London has a slightly younger population than the rest of the country: 48 percent of Londoners are aged 15-39 versus the UK profile of 49 percent. Choice FM excels with young adults—72 percent of its audience is between 15-34. As good as the station sounds, it's clear that, if allowed to extend its reach across the whole of London, Choice FM would attract a wealth of new listeners. More important, the move to London-wide would enable them to increase their revenues by attracting national and new advertisers.

I was deeply impressed with the style, substance, and fun-filled, personality-oriented atmosphere of Choice FM. I wish we had more Urban stations like it here in the U.S. I also realized from listening for only a few days that if I traded such an emotional attachment to Choice FM, imagine how bloody frightened their competitors must be of them receiving that signal, and of so many Londoners having a new Choice. —Q

Puff Johnson
"Forever More" (Work)
If you are among the lucky believers that R&B music will reclaim its glory days of artist-driven projects, with great songs and fine musical performance, that day has come. Meet singer, songwriter, and producer Kenny Lattimore. Lattimore is an interesting combination of old school heart and soul singing, and today's vibe of the street. Most important this debut is launching what is unquestionably a brilliant career.

SA-DEUCE
"Don't Waste My Time" (East West)
Queens in the house. SA-Deuce are two 17-year-olds (Asiah and Tariah) who crossed paths in a high school, and have formed a defiant sound-loving vocal duo bent for fame and fortune. They are singers with an attitude who obviously have been influenced by the Queens hip-hop scene, stars like Sali-Pepa and 3Lyrical. SA-Deuce got in the business the old fashioned way: they gave a live audition for Fit's chairman Sylvia rhione. Needless to say, the girls held their own.

Urban Workshop The London Beat

The music on the London stations that play Urban music is very diverse and interesting. Radio is not afraid to play different genres of sounds back to back. I noticed stations in the UK didn't have to run liners about variety, their actions spoke for themselves.

I've compiled a small glossary of some of the different music played on London radio stations like Choice FM and Kiss FM, on Urban leading Top 40.

Soul: African American contemporary popular music, R&B, Rap and Hip-Hop hits.

Swing Beat: A sub-category of Soul, with an emphasis on songs popular for clubs, parties, and dancing. This is the Soul or R&B of the '90s.

REGGAE/RAGGA/DANCEHALL: Popular music of the Jamaican youth culture, with its own unique Caribbean flavor and heavy bass lines.

SOUL: British origin, combining reggae bass lines with various forms of Hip-Hop, Swing, Techno and House music.

DANCE: Mainly European origin, born out of Disco and broken down into House (fast beats), Techno (even faster beats with electronic equipment), Garage (slower than House, more melodic, with vocals), Trance, Extreme House, and Techno, which is probably today's most psychedelic music.
### Gavin Rap Retail

#### Rap Singles

**NEXT WEEK**:
- **1.** BUSTA RHYMES - "Woo-Hah! Got You All In Check" (Elektra/Elektra)
- **2.** LL COOL J - "Doin' It" (Def Jam Recording Group)
- **3.** FUGEES (Refugee Camp) - "Fu-Gee-La" (Ruffhouse/Columbia/Columbia)
- **4.** JUNIOR MAFIA - "Gimme Some" (Big Beatz/Atlantic)
- **5.** M.C. LYTE - "Keep On Keepin' On" (Flavor Unit/Elektra)
- **6.** THE GROUP HOME - "Renee" (Island)
- **7.** COOLIO - "1, 2, 3, 4 (Sumpin' New)" (Systm Boy)
- **8.** REDMAN - "Fukkorama" (Interscope)
- **9.** FAT JOE - "Envy" (Relativity)
- **10.** THE CLICK - "Game Related" (Sic Wid It/Jive)
- **11.** ERICK SERMON - "Double Or Nothing" (Def Jam Recording Group)
- **13.** RAPPIN' 4-TAY - "Off Parole" (Chrysalis/EMI/Rag Top)
- **14.** PHARCYDE - "Labcabincalifornia" (Delicious Vinyl/Capitol)
- **15.** CONSCIOUS DAUGHTERS - "Gamers" (TCD/Priority)

**THIS WEEK**:
- **1.** L.L. COOL J - "Doin' It" (Def Jam Recording Group)
- **2.** FUGEES (Refugee Camp) - "Fu-Gee-La" (Ruffhouse/Columbia/Columbia)
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**NEW**
- **1.** BUSTA RHYMES - "The Coming" (Elektra/Elektra)
- **2.** THE GROUP HOME - "Renee" (Island)
- **3.** COOLIO - "1, 2, 3, 4 (Sumpin' New)" (Systm Boy)
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- **7.** ERICK SERMON - "Double Or Nothing" (Def Jam Recording Group)
- **8.** GANKSTA NIP - "Psychotic Genius" (Rap-A-Lot/Rap-A-Lot)

**STOP!**

If you are reading this section of Gavin then you need to know about the Rap Women Mean Business special coming on May 3rd. If you are only involved with one Gavin issue all year (God forbid!) May 3rd will be it!

Call John Austin NOW!

215-924-7823

### Rap Albums

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### Artiste Profile

**CHINO XL**

**FROM:** East Orange, New Jersey

**HERITAGE:**
- African American
- Puerto Rican

**CURRENT SINGLE:**
- "No Complex"

**FORTHCOMING ALBUM:**
- Here to Save You All

**LABEL:** American Recordings

**LITTLE KNOWN FACTS:**
- Parliament Funkadelic keyboardist Bernie Worrell is Chino’s uncle.

**MUSICAL INFLUENCES:**
- “I have no idols, no one that I look up to.”

**ON ART OF ORIGIN:**
- "My partner and I had no consistency and lots of miscommunication; we were really young. We still talk, but I’m glad our breakup worked out.”

**COLLABORATIONS:** Chino’s album features Kool Keith and Ras Kass on the mic.

**ON ART:** "If your art isn’t raising someone’s eyebrows, then what’s the use of it? You may as well be a plumber."

**HE SAYS:** “I always keep my eye to the pavement and I also keep my eyes on the sky, so I’m conscious of what’s going on.”
Gavin Mixshow

Like Fax!!

Our call was blessed by two particularly fly folks this week. Killa at KVSP- Oklahoma City and Sway of KMEM-KHIT-WJDM Wake-Up fame. Killa is a faithful Gavin reader (thanks, sis) and Sway was letting the callers in on the journey from late night to mornings (his morning show, The Breakfast Club, is the daytime wake-up call). "Going from nights to mornings is like speaking English as a reader (thanks, Fax!)

Let the Mixshow Begin

Call Theo at Mosa (912-841-1635) for the Chevelle Franklin, "Serious Girl" if you've seen good reggae-voiced vocals over tight tracks. Phil Jones and Felix Sama of WPOW fame are the first to support the new Miranda, "Sound Off," on Sunshine Records. (White labels are circulating on this smash).


Caller, You Play What?

D-Street, KSJL-San Antonio
Hot: Busta Rhymes "Woo-Hah!" (Elektra)
MC Lyte "Keep On Keepin' On" (Flavor Unit/Elektra)
MR: Bone Thugs N' Harmony "California Love" (EMI, KKBT-Los Angeles)
Hot: N.W.A. "Gangsta's Paradise" (Rap-A-Lot/Noo Trybe)
BTW: Too Short, "Gettin It" (Jive)
Melle Mel, WAMO-Pittsburgh
Hot: Dogg Pound "New York, New York" (Death Row)
DJ Kool, "Let Me Clear My Throat" (CLR)
MR: Fugees, "Killing Me Softly" (Warlock)

IN THE MIX AT RETAIL

Stike of Stike's & His Hoods (far left) mixed and mingled with Bruce Webb (center) in Philly. Joining in the fun are (top) Jesse from Phat Wax, Sleepy Wonder and Ill Mentality (Phat Wax artists). Bottom row: Giselle Middletrooks, Penny, Webb, Cleveland Brown, Noisemaker Mag; Natasha Nathaniel (Stike's mg).

Like Fax!!

Our call was blessed by two particularly fly folks this week. Killa at KVSP-Oklahoma City and Sway of KMEM-KHIT-WJDM Wake-Up fame. Killa is a faithful Gavin reader (thanks, sis) and Sway was letting the callers in on the journey from late night to mornings (his morning show, The Breakfast Club, is the daytime wake-up call). "Going from nights to mornings is like speaking English after you've spoken Swahili all your life." Sway explains. "There's some non-hip-hop stuff we gotta play, but mornings is like speaking English (upcall).

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Call Theo at Mosa (912-841-1635) for the Chevelle Franklin, "Serious Girl" if you've seen good reggae-voiced vocals over tight tracks. Phil Jones and Felix Sama of WPOW fame are the first to support the new Miranda, "Sound Off," on Sunshine Records. (White labels are circulating on this smash).


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DJ Kool, "Let Me Clear My Throat" (CLR)
MR: Fugees, "Killing Me Softly" (Warlock)
Gavin Alternative

Something in the Air

I
t the ultra-high pollen count
drumming out a few more cranky people in the last week than in the last three months. Label reps are flipping out "cause radio's not adding enough records. Radio people are stressed "cause everyone's alternative" now and there are just too many damn records to fit on the ever shrinking playlists. Does it have to do with the onset of Spring? We know for sure that everyone in the East has had it up-to-there with Winter. On or maybe it's a sort of 'collective snapping' of the industry as a whole. It's gotten so bad that certain heads of labels were caught screaming obscenities at certain radio stations for not adding their oh-so-important-bigger-than-U2 release right. Ask Mike Peer at KNNC about that one. Anyway, the name of the game is still "slots." If the last two weeks didn't stamp the crap out of the format will be doing great and really slow burn. This is not a collection of throwaway tunes we'll all blow through in twelve weeks. This is the best album they've ever done, and it's going to be with us a long time. Be nice to Grover.

ELVIS COSTELLO (Warner Brothers)
The poop: Yes, he's back. All new material. All his--and all yours. Unless you let the "alternative live" station in your market claim the territory. Or A3, I don't care what anybody tells you, there will always be a place for Costello at the Alternative table. So what if he's gained a few pounds. So have I. The buzz is that Declan has delivered an album that is more focused and radio friendly than this time around. Early opinions have been rendered from some early tastemakers and apparently Warner's is very pleased. The LP is called All This Useless Beauty. Look for some songs on here that he wrote for some other people. Once again, be nice to Grover.

KILLING JOKE (Zoo)
The poop: They are not just an '80s band. Forget all that you may think you know about these guys. They have given us an amazing album that first period. Doug Inoglu is out there right now scaring up airplay. I know he seems preoccupied with the self record, but make no mistake. Zoo is serious about killing joke. Have you heard the remix disc on "Democracy"? Killer. This has a good chance of being the sleeper hit of Spring 96. 91X already adds on April 29 on "Please Return The Tracks." A lot 105 is spinning it. I smell slow but steady on this one.

THE POSIES (Geffen)
The poop: Posies will be going for adds on April 29 on "Please Return The Tracks." The label is very excited about the possibility of this being a hit at both radio and retail. What radio never quite understood about the Posies over the years is that people actually want to know their records. So look for a strong sales picture to build once the marketing kicks into high gear. I'm guessing the format will be receptive to a new Posies release. The last time around, they were on the verge of breaking big time. This time Ted Volk swears they will not be denied.

KEEP YOUR EAR TO THE TRACKS
Elebra is about to blow us away with a solid release from Superdrag. 550 will be reminding you not to forget about Echo Valley, please go back and re listen to this. Really, really good album that most of radio has overlooked. Radioactive may explore Black Grape with "Kelly's Heroes." Which is exciting even better than "In The Name of The Father," Summer looks to be no slouch. Can't get you off my mind can feel the power!

OASIS (Virgin)

DOUG AND DAVE (Capitol)
The poop: I used to be afraid to say the name of the band on the air. Let alone play their music, but wait till this hits the airwaves. One of the big surprises of the Jukebox Juny in Atlanta was "Pepper." There were a lot of "oohs" and "aahs" when people found out this song was from the same folks who gave us "Somebody In My Room." "Pepper" is the Surfers most commercial and radio friendly song ever. Good news for Capitol, who are hoping to break these guys big-time this year. For a point of reference, dig up the SXSW issue of Gavin and read Vital Steele's interview with King Coffee again.

PORNO FOR PYROS (Warner Brothers)
The poop: Yes, there have been some leaks in the last few weeks, but we're still looking at May 26 as the official add date. Which means some people are really jumping the gun. But it's a measure. I think, of how good the record is that people are trying to climb all over this thing now. I'm not going to tell you the emphasis track, 'cause I don't want to lead you in any particular direction. The name of the LP is Good God's Ugly, so let it go at that. Be prepared for great depth and really slow burn. This is not a collection of throwaway tunes we'll all blow through in twelve weeks. This is the best album they've ever done, and it's going to be with us a long time. Be nice to Grover.

I USED TO BE AFRAID TO SAY THE NAME OF THE BAND ON THE AIR, LET ALONE PLAY THEIR MUSIC, BUT WAIT TILL THIS HITS THE AIRWAVES.
"Equal parts Cheap Trick, Big Star and Redd Kross"  
-Rolling Stone

Super Deluxe

On:
HNDD 17x
KNRK 25x
KWOD 9x

New this week:
91X
WEND
WZRH
WJSE
WHTG
WDST
WUNX
WHMP
WNFZ

"She Came On"  
From the debut album
"FAMOUS" in stores May 14

On tour with Presidents Of The USA in May
Max Tout

THE REFRESHMENTS
"Banditos" from Fizzy Fuzzy Big and Gussy
(Mercury)

"Send your sinuses to Arizona!" I bet only a handful of you remember that ad slogan from the early '60s for...actually, I forgot what product that was for. Anyway, welcome to Tempe, Arizona, home of The Refreshments. Are they just another band of the '90s, or a guiding light to the next millennium? You make the call. Personally, I see a bright future here and so does radio. "Banditos" has the '90s, or a guiding light to the next millennium? You make the call. Personally, I see a bright future here and so does radio. "Banditos" has already mugged 99X, XI and so does radio. "Banditos" has the '90s, or a guiding light to the next millennium? You make the call. Personally, I see a bright future here and so does radio. "Banditos" has already mugged 99X, XI and so does radio. "Banditos" has the '90s, or a guiding light to the next millennium? You make the call. Personally, I see a bright future here and so does radio.

REFRESHMENTS
"Caramel" from the soundtrack The Truth About Cats & Dogs
(A&M)

Woo. First of all, I will always go see any movie with Janene Garofalo in it (forget Uma). Second, this new Suzanne Vega song is just amazing. Will the weak-kneed conservative wing of our format play this song? Hmmm. "Caramel" is like some ode to another era that included beach lounge music. You're going to think you've heard this somewhere before, but it's a brand new song written by Suzanne (and masterfully produced by Mitchell Froom). Only those who are secure in their "alternativeness" are going to be brave enough to spin this — probably the same people who took a chance on the Bjork song "Oh So Quiet." Remember, Mazzy Star's "Fade Into You" and Portishead's "Sour Times" worked, and they were completely unknown artists at the format (for the most part). At least Suzanne has a well-developed history here. By the way, this song will be on her new album, which will be out sometime this summer. So, what do I have to say for you to take this seriously? Or, maybe the idea is to not take this seriously. Just roll with it; let your audience have some fun and watch the phones go crazy with people wanting to know who that was.

FRED
"Bulldozer" from Just Fred
(Reprise)

What if Steve Albini produced the B-52's? Well, he has, sort of. You're not going to believe this album — it's a side of Fred Schneider you thought you'd never see. The genesis of Just Fred can be traced to a period following the release of the B-52's last album, Good Stuff, in 1992. "For a lot of reasons we decided not to do another record right away," Fred explains. "I was sitting around for a while doing nothing, and I decided that I might as well try to write some songs on my own. It didn't take long for things to start flowing. I realized that, as gratifying as my collaborations with the band had been, there were things
progressive programming. We'll track the effectiveness of this clever promotion in some future column.

And finally, since WTUL's **Anthony DelRosario** has achieved the pinnacle of success in his current profession (he was Gavin MD of the year, y'know), he has had to set new goals for himself. Adorable Andy (you probably met him at Gavin) called in the WTUL playlist this week because Mr. DelRosario was out on the road with New Orleans locals, Magus.

Apparently, Anthony both performed with and roadied for the band during its five or so-date Florida and Georgia tour. Next year: "And the Gavin College Radio Artist of the Year is... Anthony DelRosario!"

Guess that's it for this week; see you next time with all the gossip provided that the 'UNH PD comes through with copies of the press coverage as promised...

**College Picks**

**PEE SHY**

Who Let All the Monkeys Out? (Mercury)

Featuring accordion prominently, then sandwiching in spoken word is a calculated gambit that pays off for then sandwiching in spoken word is a calculated gambit that pays off for

**JUNED**

Every Night for You (Up! Records)

Delayed, flanged guitars cover the landscape like a verdant miasma, and lush female vocals sound out Juned's forest of sound on this sophomore effort. This foursome hails from Seattle, and can best be described as sounding like a female-fronted rock band from Twin Peaks. "Knuss" features a meandering guitar and slowly clenches itself into a fist of entrancing vocals and guitars that range from hither sawootho to mega-vowelable. "Waiting for Prince [Hippie]" features a swirling chorus with parallel vocal and guitar melodies that swirl into a vortex of thick echo. A pendulum-like bass line swings through the murky "Titanic," and ripples of delayed guitar waver with hissing cymbals on the instrumental "Sisters of the Red Sun." The rocker "Possun" thrives as one guitar grates and another spins into distortedelic bliss, and "Evynd's Lullaby" trots out an enchanting, harpsichord-like organ. Don't miss the entertaining "vibration reading" phone calls at the end of the disc, wherein band members ask various psychics if Juned will be successful. Look for Juned on the road in the late spring or on the Psychic Network.

**VARIOUS ARTISTS**

Blue Note Rare Grooves (Blue Note)

Blue Note has unleashed the second wave of unreleased and super-rare grooves from the late 60s and early 70s. Rare Grooves gathers gems from notoriously difficult-to-find LPs sought-after by both funk DJs and sample fiends. The featured artists are a virtual who's who of the forefathers of today's acid jazz movement. Among those represented are Donald Byrd, Groove Holmes, Candido, Elvin Jones, and Stanley Turrentine. The serious finger poppers are the tracks by B-3 Hammond organ hero Brother Jack McDuff, Reuben Wilson, and Jimmy McGriff. How can you go wrong with song titles like "Hunk o' Funk," "String Bean," "Soul Special," and "Bus Ride?" Blue Note has one of the richest catalogues of jazz ever, but it is only now, after serious popular demand, that they are giving up the funk. —**Vinnie Esposito**
**Gavin A3**

Blue entries highlight a stronger performance than on the combined A3.

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<td>JACKSON BROWNE (Elektra/RCA)</td>
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<td>GLØDDESMARK (Warner Bros)</td>
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<td>ALBERTO ESCOBAR (Elektra/Reprise)</td>
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**New**

- STING (A&M)
- GLØDDESMARK (Warner Bros)
- COWBOY JUNKIES (Warner Bros)
- SUBDUDES (Roadrunner)
- SUGAR HILL (Warner Bros)
- STEVE EARLE (Sparrow/Warner Bros)
- TAJ MAHAL (Private Music)
- THE BEATLES (Apple)
- JAR OF CLAY (Mercury)
- TRACY CHAPMAN (Epic/Reprise)
- ANNE MAND (Island)
- CHAD WATKINS (New Rose)
- NATURAL VEIN (Roadrunner)
- THE BAND (A&M)
- ALISON CHANCE (Mercury)
- TED MAN WALKING (Atlantic)
- STEVE EARLE (E-Squared/Warner Bros)
- TINA MARIE (Mercury)
- VAN MALSDORF (Epic/Reprise)
- ROBBIE FIGHTER (Rickshaw/Reprise)
- ROLLING STONES (Rolling Stones/EMI)
- SHADOWING PHOENIX (Verve)
- PAUL CEREA & THE WILKINS (Warner Bros)
- BILLY BLOCK (Warner Bros)
- RICK MEAD (Warner Bros)
- MARK KNOPFLER (Warner Bros)
- PATRICK RYHERS (BMG)
- COLLECTIVE SOUL (Atlantic)
- ALBERTO ESCOBAR (Elektra/Reprise)
- JOSH CLAYTON-LEYFORD (EMI)
- ANNA KLEMPERER (A&M)

**New**

- MYSTERY OF LIFE (RCA)

---

**MOST ADDED**

- MARK KNOPFLER (44/259 spins)
- HOOTIE & THE BLOWFISH (42/299 spins)
- DAVE MATTHEWS BAND (24/309 spins)
- PATTI ROBERTSON (16/255 spins)
- THE CRANBERRIES (12/37 spins)

**TOP TIP**

- DAVE MATTHEWS BAND
  - "Too Much" (RCA)
  - "Old Man & Me (When I Get to Heaven)" (Atlantic)
- MARK KNOPFLER
  - Golden Heart (Warner Bros)

Simply put: this week's big three.

**RECORD TO WATCH**

- DANNY TASHIAN
  - Stewie (Elektra/EMI)

The more you live with this album, the more special it becomes. Besides the single, "Whisper Like a Scream," "My Hometown," and the ethereal "Return of the Stranger."

---

**Barbara Kessler**

"notion"

...spacious yet intimate, tough but alluring, a seductive blend of folk and rock with pop-alternative edges.

Radio Promotion by:
Matthew Kattman @ Eastern Front 1-800-337-3747
Michele Clark Promotions 609-232-8883
Kevin Sutter & Carolyn Padgham @ M3 1-800-755-8511

---

**Gavin April 5, 1996**
PATTI ROTHBERG

ALREADY ON OVER 40 ALTERNATIVE STATIONS!

NEW ADDS INCLUDE:
- WFNX
- WLUM
- WAQZ
- WDRE
- KROX
- KTEG
- WRLG
- KJEE

Also on: WMMS, KEJE, WBRU, WRR, KBV, WEOX, WZRH, KCXX, KTOZ, WPBZ, WPLA, WRAX, WMRO, KKDM, WOWW, WGRD, WWDX, WNFZ, WDST, KKNB, WXSR, WHTG, WHMP, WOXY, KORB... and more!

Produced by Little Dave Greenberg. Mixed by Tony Shimkin. Managed by Alicia Gelento.
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<td>GABRIELLE</td>
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"Jolene is the A&R find of the year. They connect an overpowering sonic cocktail that combines familiar modern rock ingredients with their own unique Southern twist."

Jon Peterson/WALT

"Why should you play Jolene's debut Hell's Half Acre? Because they write excellent songs and have a unique sound that would fit on your station. Jolene are a band that should and will!"

Bruce Warren/WZPN

"Jolene embodies all that is good about American music. They have taken the roots of the blues, country and rock and fused them with an entirely modern sensibility that at once satisfies a need for historical precedence and fresh new ideas. It is this band's label, and they are the Counting Crows, which is something terribly wrong."

Jason Parker Constantine Consulting

"This band has it. They're doing something new. It rocks."

Kent Zimmerman/Gavin
It's the six song sampler from RICHARD THOMPSON'S new double album you?me?us? Yes?
Extension 606 by Kent Zimmermann

Paul Rappaport and the Columbia Records Radio Hour
Mixing Art, Commerce, and a Little Magic

"Being lucky enough to work with artists like Bob Dylan, Bruce Springsteen, Pink Floyd, and the Rolling Stones, you learn a lot about the fine mixture of art and commerce."

That's Columbia Records promotion veteran Paul Rappaport, who's currently VP of Artist Development for the label and creator of the Columbia Records Radio Hour. As you can tell, when we say veteran, we're talking twenty-plus years in the AOR trenches. But the highlights have been especially sweet for Rap (for Rappaport), Rap's nickname for years before there was any such as hip hop. There were the countless promotional stunts and live radio broadcasts, including the time he joined Pink Floyd on stage to play guitar live alongside David Gilmour, a "present" from the band for years of dedicated service. After decades of overseeing the Album Radio airwave promotion with artists from Springsteen, Floyd, and Bob Dylan, all the way over to the other end of the spectrum with Alice in Chains, it was time for new horizons. After all, doesn't promo burn-out generally set in after a couple of decades?

"I was the exception," recalls Rappaport. "I did promotion for 22 years. CBT's honest truth is that I loved it. It was like playing war games. I loved being a gladiator for music. This may sound sick, but when certain consultants would try

Continued on page 38
The Mysteries of Life
featuring former members of the Blake Babies and Antenna

Gavin A3 Grid: 41*
Already on:
SWEC  WBOS
WMVY  WRNR
WXPN  WXYR
WFKK
WAPPS
KBOO
KQRT
KTAT
K2ON
KWMT
WRLT
WTSS
KINMS
KSPN
KTBN
KFXD

the first single and video "Going Through The Motions"
from the debut album Keep a Secret on

Management: Dennis Oppenheimer/Performance Group
Continued from page 36

to squash an artist's career by saying they were over. I enjoyed the challenge of breaking those particular records even more.

"I was spoiled by the mid-80s when we were blowing out records left and right, 80 to 120 adds a week, 12 albums at a time. On any given week, we'd have two superstars, two midlines, and the rest were developing bands. There was room to grow.

"The record business was changing every year, whereas now it seems to change about every three. By 1989, Album Rock was in a terrible state: tight as a drum and classic rock. We were killing ourselves for five or six adds and three upward rotations. In order to break a band a like Alice in Chains, I can't tell you what it took."

That's when it finally happened. Rapper began feeling the pinch of repetition. An amateur magician of note, maybe he pulled the ace from his sleeve one time too many.

"I was frustrated at not being able to build new artists," he says. "Plus I had new ideas. Rock radio felt stagnant."

It was time for action.

"I had this fantasy at Columbia that because of the musical heritage of the label, we should have our own radio show," says Rappaport. "I dreamed of a Columbia Records Radio Hour becoming an important part of marketing at Columbia Records."

"We had done a lot of live radio during the late '60s and '70s. At that time there wasn't easy access to satellites. You had to rely on Ma Bell to hook up the right phone lines, which was frightening.

"During the early '90s, I could see things heading in the direction of Triple A. We were dealing with a new crop of singer/songwriters. We had signed Shawn Colvin, Bruce Cockburn, James McMurtry, and Mary Chapin Carpenter. How could we get these artists on the radio? Here was a select group of talent without a natural radio home or a clear-cut path to get airplay."

Turns out Rap's idea for a radio show wasn't that remote. With the independent help of Larry Levy and Maxanne Sartori, plus his own ties to radio, Rappaport stitched together a network of stations willing to air a Sunday show. The first Columbia Records Radio Hour aired in late 1991, Christmas with Cockburn featuring Bruce Cockburn joined by T-Bone Burnett and Sam Phillips.

"Reaching out to other labels made the show a big deal on their airwaves by constantly promoting it as well as featuring a wide range of artists like T-Bone Burnett and Sam Phillips."

By '92, Rap floated three more shows, featuring James McMurtry, Shawn Colvin, and a second Christmas with Cockburn with guests Lou Reed with Bob Wisserman.

Spinning Trends

1. DAVE MATTHEWS BAND +295
2. MARK KNOPLER +250
3. LOS LOBOS +191
4. HOOTIE & THE BLOWFISH +99
5. MARIA MCKEE +99
6. TODD SNIDER +98

"Car-passin' music with a half twist. Kirchen's 'Nitro Express' diesel guitar attack is the real thing."

—Rob Bleiestein

WXPN, WRSI, WQOQ, WKZE, WPKN, WNYU, WRKZ, WJTH, WMMF, WRFL, KPFT, KULP, KXCI, KNEW, FATMUSIC, KUSP, KZXY, KVMR, KILE, KCMU, KFVR, WXJM, WMIL, KSYM, WCBN, KHZU, KFAI, KFOL, KMLE, KCDI, KLOA, KALX, KCSS, KBAS, A3 Gridbound

For give-aways and interviews, call Heather West at 504/895-7329, or e-mail blacktnola@aol.com or contact Leslie Rouffe at Rounder, 617/354-0700, ext. 277

BLACK TOP

"Pressing the way to your soul..."

Bill Kirchen Have Love, Will Travel BT 1130

\* Bill Kirchen Have Love, Will Travel

\* Steve Kirchen Have Love, Will Travel

\* Joe Henry (Mammoth/Atlantic)

\* Daniel Tashian (Elektra/EG)

\* Skidmore (RCA)

\* Sam Phillips (Mercury)

\* Marshall Klar (Sub)
MARK KNOPFLER
Golden Heart
(Warner Bros.)

With Dire Straits on ice and most forms of radio chasing younger skirts, Mark Knopfler walked in and stole the hearts and minds of A3 programmers this week. Like Donald Fagen’s Nightfly, Knopfler’s Golden Heart would have scared much more attention had he retained the name of the motherhood band. How much a bona fide Knopfler solo album would differ from a Dire Straits album is, by now, subject to purely academic speculation, since Knopfler and Dire Straits are basically one and the same. Are the songs more personal? Maybe. “Darling Pretty” and “Golden Heart” have the same majesty of some of Strait’s more anthemic songs. The setting is replete with a shade (“Shade”), maintaining a righteous balance (or, as Jimmy Page used to say about Led Zeppelin—“light and shade”), maintaining a righteous balance of impact, dramatic crescendos, and soft passages. Jerry Harrison rivals only T-Bone Burnett as the greatest American producer, capable of pulling great things out of able-bodied bands. S’pose we can recommend “The Freshmen.”

THE CRANBERRIES
“Salvation”
(Island)

A quick blow at 2:22 that lands flush to the side of the head, Ireland’s Cranberries blast forth a rockin’ pile-up to their upcoming To the Faithful Departed... which isn’t coming out until the end of the month. “Salvation” grinds out a fast 4/4 in the spirit of the Pixies, aspiring to the heights of “Beck on a Bottle” but not quite hitting the mark. Don’tcha just hate that? In the wake of Oasis and Foo Fighters, the Verve Pipe represents what’s good about (and worth stealing from) Alternative radio—a rockin’ band that, underneath all the glamor, has a sophisticated sense of melody. The Verve Pipe expertly play on some extremes (or, as Jimmy Page used to say about Led Zeppelin—“light and shade”), maintaining a righteous balance of impact, dramatic crescendos, and soft passages. Jerry Harrison rivals only T-Bone Burnett as the greatest American producer, capable of pulling great things out of able-bodied bands. S’pose we can recommend “The Freshmen.”

SYD STRAW
“Love and the Lack of It”
(Capricorn)

A bare bones tale of the darker side of love, or “the lack of it.” We can’t remember hearing Syd Straw put so much into a song. Setting up the story with a straightforward strum and backbeat, the song soon breaks into a confident stride ending on an angry, passionate note. Raw yet theoretical, definitely effective.

THE VERVE PIPE
Villains
(RCA)

Yes, they’re a bit hard-edged, but a great band nonetheless, and Villains is one of those collections that we probably wouldn’t have heard from our listeners but hung religiously at home. Don’tcha just hate that? In the wake of Oasis and Foo Fighters, the Verve Pipe represents what’s good about (and worth stealing from) Alternative radio—a rockin’ band that, underneath all the glamor, has a sophisticated sense of melody. The Verve Pipe expertly play on some extremes (or, as Jimmy Page used to say about Led Zeppelin—“light and shade”), maintaining a righteous balance of impact, dramatic crescendos, and soft passages. Jerry Harrison rivals only T-Bone Burnett as the greatest American producer, capable of pulling great things out of able-bodied bands. S’pose we can recommend “The Freshmen.”

ANDERSON OSPORNE
“What’s Going on Here?”
(Dinah/K505 Music)

Still one of the most interesting guitarists playing some of the best roots rock around, Anderson Osborne provides a nifty edit on one of Which Way to Here’s best tracks. A minute and a half simmer, “What’s Going on Here?” is still tight enough to be commanding, yet loose enough to bend and flex. Two coconin’ bonus live tracks only hint at how dynamic he is onstage. Based on the evidence here, Anderson is still one spicy Swedish meatball. We dig him.

REBECCA TIMMONS
(Start)

Vocalist-songwriter pianist Rebecca Timmons is a budding Canadian import that’s currently slugging her way up on our A3 Non-Comm chart. “Coming of the Dream” and “Angels” show off the dynamic edges of her arrangements as well as an urgent vocal range. Timmons’ musical presentation is part ethereal, part earnest, and pop progressive enough to weave into the same sensibility as a Tori Amos or a Sophie B. Hawkins. If you like the crafted feel of early Elton John records, Timmons creates a similar ensemble punch, complete with orchestra and broad background vocal arrangements. Give her a shot.

AMANDA MARSHALL
“Birmingham”
(Epic)

With a catchy tale not nearly as happy as the chord changes might imply, Amanda Marshall is said to be the next hot Canadian export to hit stateside. “Birmingham” is her first radio story, a tale of an abusive lug (Virgil) who likes to switch channels on the Hitachi 19 inch, Elvis Presley-style. The setting is replete with a Confederate flag and empty Jim Beam bottles, the portrait of a woman escaping the domestic cage. Hotly produced, “Birmingham” may well strike a chord with female listeners. Dramatic but convincing, the hope here is that bits of Joan + Sheryl = Amanda. Currently on tour with Teenage Fanclub.

THE WHY STORE
“Lack of Water”
(Way Cool Music)

Part of what separates the heartland from the coasts is the vast region’s low B.S. tolerance. Hailing from the Bloomington area, the Why Store built an organic following playing the kind of aggressive rock that has since translated to other parts of the country. “Lack of Water” is the most adaptable A3 track from the Why Store’s confident self-titled debut. Produced by Mike Wanchic, Mellencamp’s veteran guitarist, you’ll recognize the clean but forceful guitars meshed with a catchy chorus.

SHERRI JACKSON
Moments in Denial
(NaCl Yoni)

Never a Summit goes by when someone doesn’t mention catching Sherri Jackson’s hand on the edge of Boulder. So when the album came in, we were all ears. A powerfully soulful singer, Jackson and her trio combine a worldly sound with strong acoustic guitar and aggressive drumming. The energy, at times, is fusion-like, while Jackson lets the vocals rip. More Valerie Simpson than Joan Armatrading, Jackson isn’t alone in throwing in some vociferous fiddle with the gospel. The opening “Nadey” is a good starting point.

BARBARA KESSLER
Notion
(Eastern Front)

Indie releases need every hook they can get to prod radio into giving them valuable audition time. Barbara Kessler’s hook on Notion is that she’s using Peter Gabriel’s rhythm section—bassist Tony Levin and drummer Jerry Marotta—who also produced these sessions. Kessler already has almost a dozen Non-Comm stations intrigued. The opening tune, “That Hurricane” examines a broken relationship over Chinese takeout, “At My Age” explores one female’s ticking biological clock, while “Me” rocks like an early Elvis Costello and the Attractions song.

RIK EMMETT
The Spiral Notebook
(Vanguard)

We’ll admit, I did a double take when Vanguard sent us this CD from Rik Emmett, keyboard player from the Canadian power trio Triumph. The Spiral Notebook is a very rootsy offering. Emmett’s traded in his Marshall stack for a tasty Mesa Boogie. It’s a guitar-oriented CD in the sense that the guitar parts are very stripped down, with deliberate mixes of electric and acoustic. Emmett’s vocal performances are equally homegrown. Although 7SV is organic in studio presentation, many of the songs are constructed within tight pop structures. “Anything You Say” has a nice flow and lack of pretension that sounds best on A3 radio.
Gavin Jazz

Most Added

SUSANNAH MCCORKLE (36)
STEPHANE GRAPPELLI (25)
CONRAD HERWIG (19)
PHAROAH SANDERS (16)
SONNY ROLLINS (15)

LW | TW | Reports | Adds | H | M | L
---|---|---|---|---|---|---
1 | 1 | ELLIS & BRAINTFORD MARSHALS (Columbia/Time) | 80 | 0 | 75 | 5 | 0
2 | 2 | TERENCE BLANCHARD (Columbia/Time) | 80 | 0 | 69 | 9 | 2
3 | 3 | JIMMY MCGRIFF & HANK CRAWFORD QUARTET (Telarc/n'71) | 79 | 0 | 69 | 6 | 4
4 | 4 | WESSEL ANDERSON (Atlantic) | 80 | 0 | 69 | 6 | 2
5 | 5 | SHIRLEY HORNY (Verve) | 79 | 0 | 51 | 25 | 3
6 | 6 | HERBIE HANCOCK (Verve) | 79 | 0 | 48 | 27 | 4
7 | 7 | HENRY BUTLER (Atlantic) | 79 | 0 | 45 | 9 | 2
8 | 8 | ROSS ANNA VITRO (Telarc/Inn) | 79 | 0 | 50 | 6 | 0
9 | 9 | BOBBY SHEW/QUINTET (MAMA Foundation) | 76 | 2 | 52 | 16 | 5
10 | 10 | JACKY TERRASSON (Blue Note) | 51 | 1 | 48 | 18 | 8
11 | 11 | WALLACE RONEY Quintet/Warner Bros) | 69 | 0 | 47 | 20 | 2
12 | 12 | TEGORDS AVERY (Impulse) | 71 | 0 | 38 | 28 | 2
13 | 13 | FRANK MANTOTH (Verve) | 69 | 1 | 50 | 11 | 7
14 | 14 | BENNY CARTER (Music Masters) | 71 | 1 | 38 | 32 | 10
15 | 15 | RON CARTER (Blue Note) | 67 | 0 | 32 | 22 | 6
16 | 16 | JOE LOVANO (Blue Note) | 69 | 1 | 26 | 34 | 8
17 | 17 | DIANA KRALL (Impulse) | 79 | 4 | 35 | 32 | 27
18 | 18 | JOHN PIZZARELLI (Novus/PCA) | 65 | 0 | 29 | 13 | 21
19 | 19 | CINDY BLACKMAN (Musica) | 67 | 1 | 21 | 33 | 12
20 | 20 | DANISH RADO BIG BAND (Japo) | 58 | 0 | 33 | 19 | 9
21 | 21 | CASSANDRA WILSON (Blue Note) | 70 | 2 | 13 | 23 | 2
22 | 22 | MARK ELI TRIO (Telarc) | 57 | 0 | 35 | 19 | 3
23 | 23 | PHAROAH SANDERS QUARTET (Evidence) | 69 | 1 | 17 | 33 | 12
24 | 24 | JOE SAMPLE (Warner Bros) | 69 | 6 | 16 | 28 | 21
25 | 25 | CYRUS CHESTNUT (Evidence) | 66 | 4 | 11 | 17 | 13
26 | 26 | ALAN PASQUA (Postcards) | 63 | 1 | 12 | 32 | 18
27 | 27 | BARBARA DENNIER,NEV (Verve) | 56 | 0 | 26 | 17 | 13
28 | 28 | ANTOINE RONEY (Mer) | 55 | 0 | 11 | 31 | 12
29 | 29 | CECIL BROOKS III (Muse) | 58 | 2 | 11 | 33 | 12
30 | 30 | RANDY WESTON (Verve) | 49 | 0 | 21 | 15 | 13
31 | 31 | JOHN HART (Concord Jazz) | 49 | 0 | 13 | 25 | 11
32 | 32 | MARY STALLINGS (Concord Jazz) | 59 | 9 | 19 | 21 | 21
33 | 33 | JOHN MCLAUGHLIN (Verve) | 49 | 2 | 14 | 21 | 12
34 | 34 | DAVE VALENTIN (Telarc) | 43 | 0 | 18 | 19 | 6
35 | 35 | GEORGE MRAZ (Milestone) | 52 | 2 | 13 | 15 | 13
36 | 36 | ALI FRYERSON (Concord Jazz) | 48 | 2 | 14 | 21 | 11
37 | 37 | BOBBY McFERRIN (Blue Note Contemporary) | 44 | 0 | 16 | 23 | 19
38 | 38 | GONZALO RUBALCABA (Blue Note) | 49 | 0 | 16 | 19 | 6
39 | 39 | WARREN VACHE (Muse) | 51 | 2 | 19 | 18 | 22
40 | 40 | VAN MORRISON (Warner) | 40 | 0 | 15 | 17 | 7
41 | 41 | JANE IRA BLOOM (Arabesque) | 48 | 2 | 14 | 23 | 20
42 | 42 | LOUIE BELLESE BIG BAND (Concord Jazz) | 48 | 7 | 20 | 15 | 15
43 | 43 | MELLON MUSTAF ORCHESTRA (Contemporary) | 41 | 2 | 14 | 15 | 10
44 | 44 | BRUCE BART (Era) | 50 | 6 | 4 | 19 | 21
45 | 45 | BOB KINDRED (Mama King) | 45 | 1 | 5 | 20 | 19
46 | 46 | DAVE FIELDER QUARTET (Cannon) | 36 | 0 | 16 | 12 | 8
47 | 47 | GRAND CENTRAL (Evidence) | 49 | 8 | 1 | 23 | 17
48 | 48 | PETE EDDOVO (Concord Jazz) | 36 | 0 | 9 | 18 | 9
49 | 49 | ELEMENTS (Concord Jazz) | 38 | 0 | 7 | 18 | 13
50 | 50 | BARRY GILSON QUARTET (Evidence) | 40 | 4 | 5 | 17 | 14

**Top Tip**

JANE IRA BLOOM

**The Nearness (Arabesque)**

Jane Ira Bloom's latest has a rather distinguished lineup of players, including Fred Hersch, Julian Priester, Rufus Reid, Bobby Previte. It's offbeat, experimental, and kind of SOHO lofty.

**Record to Watch**

STEPHANE GRAPPELLI

**Live at the Blue Note** (Telarc/Inn)

The legendary violinist gets his best shot in years at grabbing some respectable jazz radio airplay.

**On Z Corner** by KEITH ZIMMERMAN

**Slim Man: Secret Songs and Burned Up Tape Machines**

Slim Man was not the way the live version turned out, it's spicier and upempo.

Slim Man still tours as a trio with John E. Coale on drums and Rick O'Rick on keyboards. Slim plays bass and sings.

We travel as a three-piece and sometimes we'll pick up a sax player or percussionist along the way. We do it in Denver, Monterey, Kansas City, Baltimore, Providence, Buffalo, and Cincinnati. He'll be visiting the West Coast in early May.

Slim Man still values his independence on tiny GES Records, he admits to having drawn some label interest during his February visit to the Gavin Seminar in Atlanta. Still, it's one day at a time for Slim Man.

"It's still nice to be in charge of things, and have your own label," says Slim. "It's a lot of work, but I don't mind. Distribution is difficult, but we're doing a much better job this time than last."

For now, he's concentrating on his upcoming gigs. Recording is on hold, following the death of Slim's favorite tape machine.

"The next record cannot be recorded in the little studio [in Maryland], because our eight-track analog, half-inch tape recorder just broke. I really loved that old machine, but the playback and record heads just burned up.

While new sounds could be in the

Continued on page 42
This is the music everyone who has ears should hear.

**Boney James**

*Sudden Burst Of Energy*
The Grammy-winning guitarist at full-power with an alluring set of melodic fretwork.

**Earl Klugh**

**Joe Sample**

*Old Places, Old Faces*
The master keyboardist in an all-acoustic, all-out jam.

**Wallace Roney**

**The Wallace Roney Quintet**
Wallace's newly formed quintet, inventing and improvising on a modern jazz set of original tunes.

www.wbjazz.com
Gavin Smooth Jazz

FREDIE RAVEL (12/18 spins) L

1. **BOKEY JONES** - Seduction (Warner Bros.) 45 0 629 -25
2. **AVENUE BLUE** featuring **JEFF SOLO** - Naked City (Bluemoon) 46 0 547 +18
3. **RUS FREEMAN & RIPPINGTONS** - Base New World (Peak/GRP) 50 1 474 +35
4. **VIBRAPHONIC** - Vibebronic (2 Acid Jazz) 42 0 404 -3
5. **SPECIAL EFX** feat. **G. JINDA & C. MINNOCI** - Body Language (JVC) 38 0 469 -2
6. **COURT BASIC** - Movin' in the Right Direction (Irish) 45 0 463 +22
7. **BIG MANET** - Day In Day Out (Atlantic) 38 0 413 -17
8. **THOM RITELA** - How My Heart Beats (Positive Music) 41 0 399 -4
9. **NAJZ** - Songs From The Key Of Life (EMI) 35 0 391 -12
10. **JACK CHAO** - Thousand Pictures (Higher Octave) 41 0 367 +12
11. **ER RANHOLM** - Plane Jazz (Tolik Hot) 42 0 358 +29
12. **STRANGE CARGO** - Hinterland (N-Gram/Discovery) 40 0 350 +2
13. **GEORGE HOWARD** - Atlato Adjustment (GRP) 41 1 348 +19
14. **PAA TAYLOR** - On The Horn (Countdown/Unity) 38 0 340 -48
15. **RDSY FREEMAN & RIPPINGTONS** - Brave New World (Peak/GRP) 50
16. **JOE SAMPLE** - Old Places Old Faces (Warner Bros.) 39
17. **BOBBY McFERRIN** - Bang!zoom (Blue Note Contemporary) 38 -17
18. **RANDY CRAWFORD** - Naked And True (Bluemoon) 29
19. **PAUL TAYLOR** - On The Horn (Countdown/Unity) 29
20. **GEORGE HOWARD** - Attitude Adjustment (GRP) 29
21. **NAJEE** - Songs From The Key Of Life (EMI) 29
22. **BOB MAMET** - Day Into Night (Atlantic) 38 -17
23. **ADRIAN GURVITZ** - Acoustic Heart (Playful/Sunset Blvd) 38 -17
24. **JERALD DAEMYON** - Thinking About You (GRP) 38
25. **F. PLY RED** - Fairground (eastwest/EEG) 37
26. **THE SONGS OF WEST SIDE STORY** - Various Artists (RCA Victor) 36
27. **ARTIE TRA.UM** - The View From Here (Shanachie) 35
28. **THE JAllMASTERS feat. PAUL HARDCASTLE** - II (JVC) 35
29. **ZAPPACOSTA** - Innocence Ballet (Sin-Drome) 35
30. **SLIM MAN** - Closer to Paradise (GES) 35
31. **BOBBY CALDWELL** - Soul Survivor (Sin-Drome) 35
32. **OLETA ADAMS** - Moving On (Mercury) 35
33. **QUINCY JONES** - Quincy's Jook Joint (Qwest) 35
34. **ARTISTS' BEATLES** - (IGot No Kick Against) Modern Jazz (GRP) 26
35. **DAMIEN ELLIOT** - I love You (Warner Bros.) 26
36. **DOUG CAMERON** - Falling In Line (Atlantic) 26
37. **BILL EVANS** (15/11 spins) 26
38. **DOUG CAMERON** - Falling In Line (Atlantic) 26
39. **DARCY CHIN** (Blue Note) 26
40. **JUDEO DAVIS** (Blue Note) 26
41. **JUDEO DAVIS** (Blue Note) 26
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**TOP TIP**

**EARL KLUGH**

Sudden Burst Of Energy (Warner Bros.)

Laid Back (Discovery)

Two completely separate approaches, "burst of energy" and "laid back." Earl Klugh hits the beach with a vengeance, in at #20, 295 spins. Doc Powell follows at #56, 197, +151.

**RECORD TO WATCH**

**DOUG CAMERON**

Rendezvous (Higher Octave)

Welcome back to an old friend, fiddler Doug Cameron. After an extended contractual absence, Cameron is back with chops and melody as strong as before.

**GEORGE JINDA**

Between Dreams (Shanachie)

Feisty percussion-ist George Jinda, a favorite son of the SJ&J format, is one of those artists who likes to go nonstop. Even though Special EFX remains top five on the Smooth Jazz chart, Jinda has already retooled his solo career. He has a new label, Shanachie, and although his backup band, World News, was dropped from the billing, keyboardist Szakesi, bassist Gerald Veasley, guitarist Henry Johnson and saxophonist Mark Johnson (who Jinda continues to produce for JVC) still contribute. Fernandez Sanders lays down some tasty vocal overdubs around Jinda's soothing cover of the Temps "Just My Imagination." On "Between Dreams" Continued on page 46
HERB ALPERT

"Second Wind"
"My Funny Valentine"
"Flirtation"
"Wherever You Are"
"Sneakin' In"

From His Forthcoming New Album
Second Wind

IMPACT DATE APRIL 11

Produced by Herb Alpert and Jeff Lorber
Associate Producer: Alan Meyerson
Postproduction: Kip Cohen
http://www.geffen.com/almo
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## POST-BOP

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### NEW

- ELLIS & BRANFORD MARSALIS - Loved Ones (Columbia/CRG)
- TERENCE BLANCHARD - The Heart Speaks (Columbia/CRG)
- JIMMY McGriff & HANK CRAWFORD QUARTET - Blues Groove (Telarc Int'l)
- WESSEL ANDERSON - The Ways of Warm Daddy (Atlantic)
- HERRIE HANCOCK - The New Standard (Verve)
- JACKY TERRASSON - Reasch (Blue Note)
- RON CARTER - Mr. Bowtie (Blue Note)
- BOBBY SHEW QUINTET - Heavyweights (MAMA Foundation)
- TEODROSS AVERY - My Generation (Impulse!)

### COMMERCIAL SJ&V

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### WINNER OF THE 1995 AND 1996 GAVIN AWARD FOR SMOOTH JAZZ/JAZZ INDEPENDENT PROMOTION PERSON OF THE YEAR

- BONEY JAMES - Seduction (Warner Bros.)
- COUNTRY BASIC - Movin' in the Right Direction (Instinct)
- AVENUE BLUE - Naked City (Blue Note)
- VIBRAPHONIC - Vibraphonic 2 (Acid Jazz)
- SPECIAL EFX feat. G. JINDA & C. MINUCCI - Body Language (JVC)
- RUSS FREEMAN & THE RIPPINGTONS - Brave New World (Peak/GRP)
- BOB MAMET - Day Into Night (Atlantic)
- NAJEE - Songs From The Key Of Life (EMI)
- WALKING TO EXHALE SOUNDTRACK - Various Artists (Arista)
- PAUL TAYLOR - On The Horn (Countdown/Unity)
- RANDY CRAWFORD - Naked And True (Blue Note)
- THOM ROTELLA - How My Heart Beats (Positive Music)
- GEORGE MICHAEL - Jesus To A Child (DreamWorks/Geffen)
- GEORGE HOWARD - Attitude Adjustment (GRP)
- GRP ARTISTS CELEBRATION OF THE BEATLES - I Got No Kick Against (Modern Jazz (GRP))
- CRAIG CAHUCHO - A Thousand Pictures (Higher Octave)
- HERBIE HANCOCK - The New Standard (Verve)
- STEVE LAURY - Wineland Dreams (CTI)
- PETE ESCOVEDO - Flying South (Concord Jazz)
- STUPENGO CARGO - Hinterland (N-GRAM/Discovery)
- RICK DRAHN - Beat Street (Blue Note)
- ED HAMILTON - Paint Jazz (Telarc Int'l)
- DUNCE JONES - Quincy's Jack Jones (Quest)
- OLGA ADAMS - Moving On (Mercury)
- EARL KUHLE - Sudden Burst Of Energy (Warner Bros.)
- BOBBY CALMELL - Soul Survivor (Spin-Drome)
- JOHN TESH PROJECT - Discovery (STSP)
- HERBIE HANCOCK - The New Standard (Verve)
- LIONEL RICHIE - Louder Than Words (Mercury)
- ED CALLE - Double Talk (Sony)

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Post-Bop compiled by a sample of Jazz intensive reports
Commercial Adult compiled by a sample of Adult intensive reports
Shanachie's Party Of Five

**Eddie Daniels**
The Five Seasons
His Label Debut. Now chartbound at Gavin Jazz

**Artie Traum**
The View From Here
#37 Gavin Smooth Jazz and Vocals

**George Jinda**
Between Dreams
His label debut featuring “Just My Imagination”
#1 Most Added Gavin Smooth Jazz and Vocals
#1 Most Added R & R NAC

**Angela Bofill**
Love In Slow Motion
Her Label Debut Smooth Jazz and Vocals
Add Date: April 11th

**Kim Pensyl**
Under The Influence
A tribute to artists who have inspired him. Shipping in May

COMING IN JUNE:
New Releases from Chuck Loeb and Billy Childs

www.shanachie.com
Shanachie Entertainment Corp./Cachet Records
Contact: Claudia Navarro at 213-258-3817
Some musicians have that unique ability to transform the world, if only for a moment, into a place of transcendent beauty. This spring, the world will rediscover one of them, the incomparable David Lanz.

Following in the footsteps of his Gold record, the new age classic CRISTOFORI'S DREAM, David Lanz unveils a stunning new album. SACRED ROAD is a masterpiece of deeply personal music – fourteen all new songs that reveal David’s extraordinary gift for composing impassioned melodies, songs that showcase his exquisite piano playing.

THE ALBUM Arrives April 23

THE TOUR Begins September 28

THE TRACKS "Take the High Road" "On Our Way Home" "Circle of Friends"

For servicing or additional information, contact:
Kyle Damian, Narada Promotions Coordinator
Phone: 414-961-8350  Fax: 414-961-8351
e-mail: kdamian@narada.com

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This week's Gavin salute to the Jazz and Smooth Jazz genres branches out into three different directions.

We profile one of the hottest acts on Smooth Jazz radio today, saxophonist Boney James. As artists like David Sanborn, Grover Washington, Jr., and Kenny G now constitute the veteran element of the format, it's new players like Boney who comprise the latest wave of Smooth Jazz stars.

Secondly, it's time to let the air personalities of Jazz and Smooth Jazz radio have their say. They're our direct front line to the listeners, and with today's digital control rooms and specialized programming strategies, being music intensive and reaching out to an audience is a whole new scenario. WQCD's Pat Prescott and Ray White, KTWV's Talaya, and KCSM's Dick Conte explain their individual on-air styles.

Thirdly, we spotlight Diana Krall, a superb new artist in jazz. Her latest CD on Impulse!, All For You, is a stone killer. Not only is it one of the finest jazz releases of 1996, it's the kind of record that translates to a wide variety of musical tastes.

So kick back and check out our world of Jazz and Smooth: It's stress reducing, the music swings, and the vibes are groovy, too.

—The Zimmermen
BONEY JAMES CELEBRATES
THREE MONTHS OF NUMBER ONES

BONEY JAMES’ latest Warner Bros. release, Seduction, has been Number One on the Gavin Smooth Jazz & Vocals chart since the beginning of this year, and if he can maintain a couple more weeks, he’ll be on the odds-on favorite to capture the top spot on the year-end Top 100 chart. Boney’s next mission is to cross over the broad, legato strains of his sax playing to Urban and A/C radio.

Boney, whose real name is James Oppenheimer, first picked up his nickname while on the road with Randy Crawford in 1987. Boney recalls, “We were traveling extensively in Scandinavia, which was really an expensive place to be for a thirty dollar per diem. A beer cost me ten bucks, so I said to one of the band members, ‘I just won’t eat for a couple of days.’ He said, ‘Then we’ll have to start calling you Boney James.’ The name stuck and soon a whole segment of the L.A. musician community was calling me Boney James.”

James is currently on a 30-city tour in support of Seduction, headlining clubs and sharing bills with other Smooth Jazz acts like the Rippingtons, Norman Brown, and Earl Klugh. He’s even playing Las Vegas with singer/songwriter Michael Franks.

Boney’s first break into music came, oddly enough, not as a sax player, but as a keyboardist. “There was a cattle call audition in Los Angeles for Morris Day just after the Time split up. I played enough keyboards to write songs, so I showed up and got the gig.”

“Saxophone is certainly more fun to play than keyboards, but the impetus for learning keyboards is to become familiar with chords and harmonics. I can visualize my songs better, and by adjusting the chords, I can make an entirely different statement. Keyboards are more cerebral, but saxophone is much more visceral.”

Eventually James made the transition to playing horn onstage, and after backing up singer Bobby Caldwell, a small label called Spindletop signed him to his first recording deal. His debut release, Trust, drew raves and enthusiastic airplay from Smooth Jazz radio, but just as he finished recording a follow-up, Backbone, Spindletop closed its doors. By Christmas of 1993, Matt Pierson of Warner Bros. heard the tapes, bought the master outright, and signed Boney to the label. Backbone was released on Warners in May of 1994, and spent several weeks in the Gavin top five. The budget for Seduction was three times that of Backbone, giving Boney the opportunity to hire more name players, like pianist Bob James, drummer Peter Erskine, trumpet player Rick Braun, and Me’shell Ndegécello on bass.

While Boney believes his true sound emanates from tenor saxophone, Seduction is instrumentally diverse, featuring five songs on tenor, two more on alto, and another two on soprano sax.

“Some musicians think they will have more of an identifiable voice if they just stay on one horn. But one of my idols, Grover Washington Jr., is easily identifiable on whatever axe he’s playing. “It’s harder to play all three horns, and it’s a drag to have to carry all three on the road. But while I’d probably prefer to just play tenor, I like the versatility and different voices [that three saxes afford me]. With every song I write, I’ll try it out on each horn.”

Boney is satisfied with the growing success of each of his three releases. His rise as a musical personality parallels the ratings momentum of Smooth Jazz radio, currently James’ primary means of exposure. “Fans who used to like jazz or Marvin Gaye are finding a place to listen on Smooth Jazz stations,” says Boney. “Radio is giving us an outlet for the music, and they’re really aggressively promoting their format and using us to do that. They’re making us into personalities to promote their stations as an exciting and vibrant place to be entertained.”

Currently in “songwriting mode,” Boney plans to continue touring until November, when he’ll return to the studio to start his fourth record. In the interest of expanding his fan base (and pleasing his label and manager), Boney is tempted to include vocal tunes on the next outing—provided they fit his original musical vision. Either way, Boney James’ Seduction continues to be one of the biggest airplay phenomena in the history of Smooth Jazz radio.

By Keith and Kent Zimmerman

Gavin Smooth Jazz & Vocals Reporters

Thanks for discovering Ed Hamilton’s Planet Jazz No. 11.

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Forgotten Romance, the follow-up to Jazzmenco from La Vienta. Forgotten Romance engages a mix of lyrical jazz elements laced with passionate dashes of Spanish Flamenco, Brazilian Samba and American Contemporary rhythms.

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Gavin April 5, 1996
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Gavin SJ&V 10*
R&R Albums 21*
Billboard Heatseekers 42

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11  Hollywood, CA
13  Hanford, CA
14  Temecula, CA
20  Scottsdale, AZ
MAY 9  Sacramento, CA
10  Ft. Worth, TX
11  Austin, TX
12  Houston, TX
14  Corpus Christi, TX
JUNE 30  Angeles Forest, CA
19  San Diego, CA
20  Kansas City, MO
24  Chicago, IL
26  Indianapolis, IN
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to read the type on CDs because it's too small.

RAY: DJs really have to go out of their way to read liner notes these days. We're not opening up a CD anymore and putting it into a machine. There's no more album jackets on your lap anymore for reading liner notes. If it keeps up over the years, DJs could totally lose track or lose connection.

PAT: With computers, we're going to have to put in extra effort to seek out artist information, because we won't be touching anything or glancing at CD liner note booklets anymore.

Do you have any projections for Smooth Jazz radio?

PAT: We feel more secure in this job than we have in a long time. (laughs) I don't know if it's the format or the station, but I just don't feel the stress that I associated with the rest of my career in radio—the egos, the competition, and the backbiting. We work with nice people who are easy to get along with. The only thing that's hard is the alarm clock going off at four in the morning.

RAY: You talked about being a refugee. The music and the sound of the station really reflects where I'm at. We're both 45. We're having fun where we're at, and we like the new. AOR was way too hung up in the past, this format reflects now. Our audience and staff are a rainbow bunch—black, white, Asian, Hispanic, suburban and urban. When you go to a show, you see different backgrounds, both in the audience and among the artists. Like Pat says, it's naturally positive.

MIDDAY SMOOTH JAZZ WITH THE WAVE'S TALAYA

During Los Angeles business trips, when we fly into Burbank Airport and pick up a rental car, the first two things we do is learn how to use the air conditioner and punch in Talaya on The Wave. Talaya Trigueros—Talaya to her listeners—has been doing middays, 9 a.m. to 2 p.m., Monday through Friday, for almost nine years at 94.7 KTWV in Los Angeles. She's smooth and sexy on the air, plus she's extremely music intensive. Her radio career spans 20 years with stations like Quiet Storm pioneer KBLX, KUTE, and KNX, as well as The Wave's formative New Age days to their Smooth Jazz present. Talaya keeps busy. She's announcing for commercials and also pre-tapes an air shift for another Smooth Jazz station a few hundred miles away, KYOT in Phoenix. Talaya's feeling good these days. The Wave just had a solid Fall book and her midday numbers are cookin'.

How has the ambiance of Wave Music changed over the past nine years?

The tempo has picked up a bit, which I find exciting. We're exploring new territory by playing artists like Count Basic, who are, for lack of a better term, what I call "non-phat acid jazz." Those are definite changes, considering the early days when we were pretty New Age heavy.

With the air talents being the frontline to the listeners, how can one keep this format fresh behind the mic?

It's important to be comfortable with your call letters and dial position. Be comfortable with a handle, so when it comes out of your mouth it totally flows; you are one with the station. There's that grand association, and going on nine years here, "Talaya" and "The Wave" are kind of one and the same right now. Be articulate and almost methodical, but within a warm conversational and sincere approach. [The listener should visualize] a huge smile on your face. That smile is conveyed via the airwaves and the sound of your voice. That's always been very important to me.

How do you maintain a rhythm?

In my announcing, I try to approach—in that musical way—beat, rhythm, and pronunciation, but I'm definitely not sing-song. It takes years of practice, but when I'm coming out of a song, or going into a song, I am embracing the mood, beat and tempo of whatever that piece of music is. I have to wrap myself around those aspects and be one with that piece—all within call letters, back-announcing artists,

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By Keith and Kent Zimmerman

Do you sit, stand, or move in front of the mic?

Here at The Wave, the consul is high, which is really nice. So if I want to, I can stand or sit down. The nice thing about standing is that if my shoulders are back, my diaphragm and throat is clear. Sometimes when we sit and lean forward, you can adopt too casual or lazy a feel. When you stand, you can move your hands in a
very Italian way. All of that comes across when you're talking, whether you're pointing at something, or talking about how Pino Paladin was just on fretless bass on that really fabulous Philippe Saisse project; that makes a big difference. On days when maybe I'm not totally up to par, standing up helps a lot. There are times when it's difficult—the mic goes on and I'm in a box. I can't even look out the window, but I always have to imagine that I'm soothing the listener and helping them get through their day. In Los Angeles, getting through the day or getting from point A to point B can be difficult.

It's about relating directly to the listener, via something you said or something you played. You're drawing them in. There's so many people who make it happen—the PD, MD, GM—but we are the first thing the listener touches, so it's important that we know and embrace our product. As a salesperson, I can't just sell anything. I have to like it before I'm going to sell it, and I've been so fortunate since the beginning of my radio career to present the product that I like. When I started at KRE in Berkeley, I used to play Weather Report, Mongo Santamarina, and Miles Davis. I've evolved since then, but within the essence of what I truly believe in. The listener comprehends that, and when you're back-announcing something, the listener picks up on you being genuine.

Have you always done middays at The Wave? Yes. I try to keep the enthusiasm with the "at-work" listeners. "Perfect music in your midday and while at work." It might be a little bit softer in the evenings; I think that's how Chris Brodie and Ralph Stewart program the music. Midday numbers are based around at-work listening.

How do you handle the volatility and sometimes notoriety of the Los Angeles market, with its Simpson trials, earthquakes, fires, and floods? We didn't do anything with O.J. other than announce the verdict. If people wanted to follow the trial, and listen to it on news radio, that's what they were doing. We just didn't touch on it at all. As far as earthquakes or any type of news stories that affected the masses of my audience, I will relay information in reference to news. We do news in the morning, but throughout the rest of the day we really don't do news. Our sister station, KFWB, is an all-news station. If there's a five-plus earthquake or something, we will simulcast with KFWB.

Shouldn't an air talent stand for something with their audience—be it a cause or a promotion or an opinion—and have that reinforce their personality on the radio? One of my personal pet projects—and The Wave has been behind me—for the past three or four years is music and art in the schools. I have a program called "Jazz at Schurr" at my daughter's high school. We raised money for Schurr High School music department during the past four years. I've called my buddies like John Patitucci, Hiroshima, Rick Braun, Peter White, Don Grusin, Marcus Ariel, Kevyn Lettau, and Kilaurea to give concerts at the high school auditorium. All of these people are friends and live in the neighborhood. It started when Don Grusin and I got into a heavy conversation about it. If our kids are not given the opportunity to learn an art, we could become a cultureless society. Back in my public school days, if you wanted to join the music program you could. My daughter plays sax in the band, and I see 250 students in the marching and performing band, blowing horns and hitting drums. They aren't on the streets smoking dope and hanging out with gangs.

You're doing middays in Los Angeles, but meanwhile, you're also on in Phoenix from 9 a.m. until 2 p.m. I'm on the air five days a week here at The Wave, and on KYOT I'm on the air six days a week, Monday through Friday and Saturday from noon to six. This is a little tricky, but luckily, I know the music well enough so I don't have to have just heard it to know what was being played. KYOT PD Nick Francis faxes me the logs and I do three shows at a time, a week-and-a-half or two weeks in advance. I lay down voice tracks in my home studio, and I go direct to DAT. "95.5 FM KYOT, that was music from Vanessa Williams and the Pocahontas soundtrack," etc. I slate each voice track and do a promo for an event happening in the Phoenix area. KYOT occasionally flies me out to emcee certain events so I can touch the audience. All in all, the audience thinks I'm live on KYOT.
IT WAS A WARM THURSDAY evening in Berkeley in March of 1995, and the near-capacity crowd at Yoshi's nightclub drank their sake and snacked on sushi while waiting for the first act of a double-bill show to hit the stage. Moments later, the house applauded the entrance of Diana Krall's trio with a warm politeness befitting an unknown opening act.

After all, Krall had never played the Bay Area and was touring in support of Only Trust Your Heart, her debut CD on GRP that had hit the airwaves just weeks ago. Then she started to play the piano. Then she started singing. And then the sake got cold and the sushi got warm.

Every now and then, music mesmerizes. That night, and the three following nights, with her mom and sister looking on proudly, Diana Krall mesmerized her audiences.

Overheard were comments like: "How can she sing like that?" and "Where did that girl come from?" It was hard for the unsuspecting crowd to believe that a twenty-nine year-old white woman from Canada could sound like a seasoned jazz singer with a sexy Southern drawl and piano chops to boot. While she blazed her way through burning changes and slow-moving ballads, it was almost as much of a treat to see the crowd sitting stock-still, staring at the blonde-headed Krall as it was hearing the music she made.

Her latest release (and debut on the Impulse! label) entitled All for You, is a stunning recording dedicated to the Nat King Cole Trio. Caught at home on a brief touring break before heading off to Europe, Krall talked about her new CD, her new trio, and the future.

How did All for You come about?

Andre Menard with the Montreal Jazz Festival and my manager Mary Ann Topper had the idea of putting together me and Benny Green to do the Canadian festivals in 1995 in sort of a tribute to Nat Cole, with Benny concentrating on the instrumental side of Nat and me on the vocals, but with both of us doing some of the lesser known material—more of a tribute to the trio. The tour was so successful and people were saying we should record this. It's a different record and I think it shows some growth. I enjoy listening to [guitarist] Russell Malone and I'm digging his playing so much. It's a working band so we were able to be on the road for a few months before going into the studio.

Being a singer and pianist as well, was Nat Cole a big influence?

I've been a Nat Cole fan for years and years; shame on me if I wasn't. I loved the sound of his trio and [playing in a trio without drums] is something I've always wanted to do. For me, keeping the tradition of Nat Cole is the important thing. Not only doing the music of Nat Cole—even though you could spend a lifetime doing that, because he recorded so much music—I want to keep the music in [his] tradition but maybe do some different things with it.

What kinds of things?

Even though this is a traditional or mainstream jazz record, there's still some different elements there. I don't know if you picked up on "Boulevard of Broken Dreams," but it kind of has a Sting element in there. Having a guitar in my band now opens up a lot of different sounds. I can explore different areas, because the tradition is so strong and [Malone and bassist Paul Keller] are just great musicians. It's important to explore those areas, and keep growing and trying things. Not to sound cliché, but it's important to take risks within what you're doing.

What other elements have affected your style?

I listen to different styles of music. I've always listened to pop music. I mean, I'm a big Sting fan, and a lot of R&B. I listen to the Tony Rich Project, D'Angelo, Alanis Morissette, Joni Mitchell, opera—it's all affected me as to how I approach things. I think it's all affected me very strongly and still does.

Judging by these last two releases, you and Tommy LiPuma seem to have a very special kind of hook-up.

We have this telepathy thing. First of all, he was a musician—a saxophone player—so he knows the music. He's been able to develop my potential and bring out things in me that perhaps I'm a little shy about. Tommy's an incredible producer. He's the person I trust to ask, 'What do you think?' because he knows me.

What would you say are your immediate goals?

To be able to translate what I have inside onto the piano and into my voice. To have the courage and the strength and the confidence to put into motion all the ideas I have inside my brain when I wake up at two o'clock in the morning. To be focused on the music. I'm real passionate about what I do, and I love what I do—I want to just keep doing it.

By Jason Olaine
MOST ADDED
MOLLIE O'BRIEN (10)  JOE HENRY (9)  HILLWORMS (8)  CLARENCE GATEMOUTH BROWN (8)  BILL MORRISSEY (8)  LOUISIANA LIVE—MOUNTAIN STAGE (8)  SCUD MOUNTAIN BOYS (8)

TOP TIP
THE HONEYDOGS
Everything, I Bet You (October)
Roots-rockin' country done Minneapolis style. Dig on "Miles Away," "Kandylyeh," and "Busy Man."

RECORD TO WATCH
JOE HENRY
Trampoline (Manhattan)
Joe Henry's latest incorporates great songwriting with a touch of country texture on "Ohio Air Show Plane Crash," "Go With God," and the wonderful closer, "Parade."

Gavin Americana

GW
LW TW Reports Adds
1 1 STEVE EARLE - I Feel Alright (E-Squared/Warner Bros.)
2 2 MERLE HAGGARD - 1996 (MCG/Curb)
3 3 SUBDUDES - Primitive Streak (High Street)
4 4 THE DELRAILERS - Jackpot (Watermelon)
5 5 MIKE HENDERSON - The Edge of Night (Dead Reckoning)
6 6 LYNN MILES - Slightly Haunted (Sugar Hill)
7 7 GREG TROOPER - Notes in The Hallway (E-Ville)
8 8 DON WALSER - Texas Top Hand (Watermelon)
9 9 FRED EAGLESMITH - Drive-in Movie (Veri Record)
10 10 RORY BLOCK - Tender (Rounder)
11 11 ROBERT EARL KEEN - No. 2 Live Dinner (Sugar Hill)
12 12 TERRY ALLEN - Human Remains (Sugar Hill)
13 13 JOE HENRY - Half Half (Ardent)
14 14 DAR WILLIAMS - Mortal City (Razor & Tie)
15 15 THE BAND - High on the Hog (Paradox)
16 16 TAJ MAHAL - Phantom Blues (Private Music)
17 17 MOLLIE O'BRIEN - Tell It True (Sugar Hill)
18 18 TRIBUTE TO BUDDY HOLLY - Not Fade Away (Decca)
19 19 THE DAVE AND DEKE COMBO - Hollywood Barn Dance (Heyday)
20 20 AOHI GUTHRIE - Mystic Journey (Island)
21 21 STEVE WARNER - No More Mister Nice Guy (Arista)
22 22 THE RANKIN FAMILY - Endless Seasons (Guardian)
23 23 CATE CURTIS - Truth From Lies (Guardian)
24 24 JOHN SEBASTIAN - I Want My Roots (Music Masters)
25 25 BILL KIRCHEN - Have Love, Will Travel (Black Top)
26 26 GOLDEN SMOKER - Down By The Old Mainstream (Rykodisc)
27 27 DOC WATSON - The Vanguard Years (Vanguard)
28 28 SUSAN MARSHALL - My Own Time (Reprise)
29 29 OLD IN THE WAY - That High Lonesome Sound (Acoustic Disc)
30 30 PETE NELSON - The Restless Boy's Club (Signature Sounds)
31 31 JOHN MCELHENY - Acoustic Alien (Vanguard)
32 32 DWIGHT Yo-YoAM - Gone (Reprise)
33 33 DAVID WILCOX - East Asheville Hardware (Fresh Baked)
34 34 JOHN HATT - Walk On (Capitol)
35 35 HENRY POWER - Satchel's TV Ashes (A&M)
36 36 WHISKEYTOWN - Faithless Street (Mood Food)
37 37 HUNTER MOORE - Delta Moan (Wagram)
38 38 THE HONEYDOGS - Everything, I Bet You (October)
39 39 LOS LOBOS - Colossal Head (Warner Bros.)
40 40 CHESAPEAKE - Full Sail (Sugar Hill)

Chartbound
HILLWORMS (Zaram)
JOHN WESLEY HARDING (Forward/Primo)
THE HIGH LONESOME (Spark)
MAC GAYDEN (Writers' Haven)
LONESOME RIVER BAND (Sugar Hill)
BELMONT PLAYBOYS (RCA)
RAINRAVENS (DejaDisc)
ALEJANDRO ESCUDEDO (Ryko)
REV. BILLY C. WIRTZ (HighTone)
Dropped: #37 Cherry Wheeler, #40 Reno Brothers

American Inroads

By Rob Bleetstein
Boston on the Edge

Jeff McKee

With the approval of station Program Director Bob Christy, the Edge of Country was born. "My only edit of Bob was 'Don't play what we play during the week,'" says McKee. Initially the program was two hours long, but considerable public demand quickly raised that to four. "In all my years in radio, I've never gotten a 100 percent positive response to the music like I'm getting with this segment of our broadcast," says McKee. "I also get requests for Americana music everyday on my request lunch show, especially for stuff like Steve Earle, Lyle Lovett, and Nanci Griffith."

WKLB is living proof that a Country station in a major market can incorporate diversity into its format with beneficial results in both increasing ad revenue and attracting a wider audience. "I don't know what mainstream country is trying to do by going after the pop listener," says McKee. "Eventually, you have to come back to a real country song, and the pop audience will tune out. But what I hear from Americana is an honest quality, where there's individualism and diversity. It's the heart and soul of what Americana is. And its saving grace is that it doesn't undermine the listener's intelligence. Listeners do have as much passion about this music as the people who put it out."

WKLB also hosts the nation's largest grossing single day country event each year with its Country Club Festival at Foxboro Stadium. This year's festival will be on July 27, and rumored to be on the bill are Junior Brown, the Mavericks, BR5-49, Robert Earl Keen, and the Sky Kings. WKLK is a shining example of how Country and Americana are really brethren, and can work hand-in-hand if done properly.

Editor: Rob Bleetstein • Contributing Editor: Cyndi Hoelzle
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
Americana Picks

SCUD MOUNTAIN BOYS
Massachusetts
(Sub Pop)

Meet the leaders of the next acoustic alternative movement. Some of you may be familiar with the Scud Mountain Boys from last year's independent "Dance the Night Away" release. It was the breakthrough album that led Seattle's garage-breaking label, Sub Pop, to pick them up.

The Scuds hail from Massachusetts' Pioneer Valley, and their strongest trait is a penchant for writing poignant, traditional American songs. Labels just won't apply for this band. But our man in Philly, Bruce Warren from World Cafe and WXPN, came up with a good one: "This is the Working man's Dead for the Americana punk rock generation." While that may scare as many as it may delight, I have to agree. The Scuds aren't neo-country, nor are they indie rock. It's that living room atmosphere of sitting around with acoustic instruments and good songs that really comes through on their Sub Pop debut.

The opening "In a Ditch" has Joe Pemice's voice swirling about the room like a smoke ring. There's a melancholy feel to a good chunk of Massachusetts, especially on "Drunk" and the twangy "Holy Ghost." Counter that with the strength of "Penthouse in the Woods," "Lift Me Up," and the thump of "Cigarette Sandwich," and the Scud Mountain Boys have an American classic with Massachusetts.—Rob Bleetstein

BILL MORRISSEY
You'll Never Get to Heaven
(Philo)

"Is Bill Morrissey a god, or what? That's the question WMLB's Chris Marino posed to me recently, and the answer lies in the laser grooves of his latest. You'll Never Get to Heaven. Morrissey's always been one of my favorite sages from New England, and on this new release he has the backing of a new band which enables him to take his well-crafted tales out of the folk realm. The saxophone breaks on the opening "When Summer's Ended" is a fine example of that right off the bat.

Bill Morrissey's voice is a warm blend akin to maple syrup and vermouth—a most unique concoction. And his songs are filled with drinkers, drifters, beauties, longing, lust, and pain. But, all are delivered with a genuineness that is Morrissey's true gift. The title track includes a wonderful break that is reminiscent of a Cab Calloway tune, and mixed with Morrissey's logic, it's a gem. So is the uptempo "Married For Money" and the first single, "Closed Down Mill." —Rob Bleetstein

"Car-passin' music with a half twist. Kirchen's 'Nitro Express' diesel guitar attack is the real thing." —Rob Bleetstein

WXPN, WRSI, WQOQ, WKZE, WPKN, WNYU, WPKZ, WJTH, WMNF, WRLF, KFPT, KULP, KXCI, KNEW, FATMUSIC, KUSP, KZYX, KVMR, KILE, KCMU, KVLR, WXJM, WMLB, KSYM, WCBN, KMZU, KFAL, KFDI, KYLE, KCDI, KLOA, KALX, KCSS, KBCS,

For giveaways and interviews, call Heather West at 504/895-7239, or e-mail blacktenola@aol.com or contact Leslie Rouffe at Rounder, 617/354-0700, ext. 277

"Lifting the way to your soul..." —Bill Kirchen

Gavin April 5, 1996
**Albuquerque Airheads**

Metal reared its ugly head in Albuquerque, New Mexico after KTEG's overnight jock, Johnny Kilgore, decided to liven up the station's alternative programming with a severe dose of heavy metal. Around 9:45 p.m. last Thursday night (March 28) Kilgore snapped, decided he'd had enough of alternative music, and started saturating Albuquerque's airwaves with the likes of Morbid Angel, Cannibal Corpse, and Decidec. I'd just had it with this figure and figured if I'm leaving, why not go out with a bang," says Kilgore.

Kilgore's wild ride resembled the movie *Airheads*, which depicts a metal band that takes over a local radio station in order to get their record played. Especially after a local metal band, Deceiver, came down to the station to lend Kilgore some of their metal CDs. Meanwhile, the request lines were jammed with metal-starved rockers called in their praise and demand for more aggressive tunes. Sadly, KTEG's metallic adventure ended at midnight when Kilgore resuminated the station's regular alternative programming, but that didn't stop the metal requests which dominated the station's morning show. In fact, Kilgore's stunt was 'load,' taken from their brand spankin' new full-length, which will be in stores on June 4. The title of Metallicia's latest work is still a mystery, so stay tuned and don't get bummed by the band's short haircuts. Short hair doesn't mean they can't rock, it just means their getting ready. Be on the lookout for the band's best work to date. It can be reached at (505) 821-7278.

**Hard Kopy**

BY ROB FIEND

Edition: ROB FIEND • Rock reports accepted Mondays 9 a.m. - 5 p.m. and Tuesdays 9 a.m. 2 p.m. • Station Repairing Phone: (415) 495-1990

GAVIN Fax: (415) 495-2980

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**Gavin Rocks**

**TW** | **SPINS** | **TREND**
---|---|---
1. SEPULTURA - Roots (Roadrunner) | 616 | +7
2. SACRED REICH - Heir (Metal Blade) | 447 | +11
3. OVERKILL - The Killing Kind (CMC International) | 423 | +21
4. MINISTRY - Fifth Pig (Warner Bros) | 412 | +2
5. KISS - MTV Unplugged (Mercury) | 408 | -5
6. PARADISE LOST - Draconian Times (Relativity) | 384 | -15
7. RAGE AGAINST THE MACHINE - Bulls On Parade (Epic) | 370 | +165
8. GRAVITY KILLS - Gravity Kills (TVT) | 355 | +28
9. KILLDRUG SMUDGE - Blue Collar Solitude (Unsound) | 350 | -11
10. TROUBLE - Plastic Green Head (Century Media) | 349 | -10
11. BRUCE DICKINSON - Skunkworks (Castle) | 346 | -4
12. ONLY LIVING WITNESS - Westeintm Extermination (Metal Blade) | 311 | -16
13. CRISIS - Deaths Head Extermination (Metal Blade) | 299 | +57
14. BAD RELIGION - The Gray Race (Arclitic) | 295 | +19
15. GALACTIC COYOTES - Machine Fish (Metal Blade) | 293 | -31
16. KILLING JOKE - Democracy (Zoo) | 290 | +59
17. INTO ANOTHER - T.A.I.L. (Hollywood) | 247 | +76
18. DRILL - Go To Hell (Limestone City) | 245 | +10
19. L.I.U.K.G.'S - Better Class Of Losers (Pavement) | 237 | +1
20. POWERMAN 5000 - Blood Spat Rating System (Conscience) | 224 | -5
21. DEADGUY - Fiction On A Coworker (Victory) | 223 | -4
22. FAR - Love American Style (Epic) | 211 | +23
23. WIZERY LIVES COMPANY - Happy? (Eracade) | 194 | -19
24. FU MANCHU - In Search Of... (Island) | 193 | +6
25. PORN MADEN - Man On The Edge (CMC International) | 189 | -20
26. SISTER MACHINE GUN - Burn (TVT) | 189 | -68
27. SKREW - Shadow Of Doubt (Metal Blade) | 187 | -37
28. HELLION - Power (Castle) | 184 | -19
29. IN MEMORY OF CELTIC FROST - In Memory Of Celtic Frost (Dwell) | 182 | +14
30. INTEGRITY - Humanity is the Devil (Century Media) | 174 | +22
31. SKINNY PUPPY - The Process (American) | 174 | -50
32. MY DYING BRIDE - The Angel and the Dark River (Epic) | 165 | -46
33. KILLSWITCH ENGAGE - Trust and Obey (Sonic) | 164 | -19
34. ALONG THE LION - Oblivion (Sonic) | 159 | +16
35. THE YEAR BITCH - Gato Negro (Arclitic) | 153 | +22
36. CHRD - Plastic Planet (FIV) | 151 | -27
37. NEUROSIS - Through Silver and Blood (Relapse/Release) | 148 | -37
38. THERAPY? - Interplace (Island) | 145 | +8
39. WHIPPLE - Whippado (Limestone City) | 133 | -37
40. SLASH - Slash (Warner Bros) | 130 | -23
41. WHIPPLASH - Whipplash (Limestone City) | 130 | -42
42. SIMPLE AGGRESSION - Gravity (Lambertian) | 127 | +2
43. 24-7 SPYZ - T. (Cemetery) | 127 | +19
44. THE KILLS - Odyssey of the Mind (Cleopatra) | 122 | +2
45. GROTESQUE - Mass (London) | 122 | +2
46. CATHEDRAL - Assassin (Century Media) | 119 | +2
47. LIFE OF AGONY - Ugly (Roadrunner) | 119 | -15
48. HOPLOCORD - Abducted (Nuclear Blast) | 114 | -2


**Rock Chartbound**

*Econoline Crush (112) Network
*A.C. (96) Ganache
*Fa-0 (91) ATP
*Bloodlet (64)
*Eyehategod (38) Century Media
*Both Worlds (24) Another Planet

**TOP REQUESTS**

SEPULTURA
RAGE AGAINST THE MACHINE
SACRED REICH
OVERKILL
MINISTRY

**Rock Picks**

**20 DEAD FLOWER CHILDREN**

**20 Dead Flower Children**

(Overture)

Detroit's 20 Dead Flower Children deliver a harsh mix of heavy industrial rhythms and huge waves of crunchy guitar grinds. "Tear the Tie" is the first track to erupt from the CD and will send shock waves through your soul with its hard-hitting drum slams, boppin bass grooves, cut-throat guitar hooks, and scathing vocals. "In Promise" is an intense track that moves out quickly featuring fast techno beats that riot against severe guitar atrocities and booming bass lines. "Give In," which is more hard rock than industrial, is another must play with its catchy melodic riffs and hard rockin hooks. The aggressiveness of "Pain" merits a few spins, while the hurling guitars and overall hip sound of "The Quick" is totally compatible to hard rock/metal radio. 20 Dead Flower Children offer an impressive listen and are representative of hard rock bands of the future.

**MANHOLE**

All Is Not Well (Noise)

Manhole is an extremely angry and confrontational CD. Fronted by Tarrrie B., who threatens the listener with a barrage of accusing hip-hop lyrics, and produced by Ross Robinson (Korn, Sepultura, Deftones) Manhole is a band made for aggressive radio. Supporting Tarrrie B's intense verbal tirades is Manhole's savage guitar grinder Scott Ueda and the intricate rhythm section of bassist Rico Villasenor and drummer Marcelo Palomino. From the thick bass lines of "Kiss or Kill" to the outright, rage-infested screams of "Empty" to the metallic guitars of "Down" Manhole puts the "gr" in aggro. Not only does "Down" rock hard but, it features the festering vocals of Snot's Lynn Strait. If RAGE Against the Machine and Korn were to mate, Manhole would be the deformed love child.

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**ARTIST PROFILE**

**BLOODLET**

**From:** Orlando, Florida

**Label:** Victory Records

**Previous Releases:** Litany 7-inch, Husk 7-inch, Cherubim 7-inch, and Electic (a compilation of 3 7-inches).

**Latest Release:** Entheogen

**Add Date:** Hey, why not today?

**Radio Promotion Contact:** Jill Castellano (312) 666-8661

**Bloodlet Is:** Charles King, drums; Tyler Grey, bass; Scott Angelacos, vocals; Matt Easley, guitar; Art Legere, guitar.

**A Few Facts About the Band:** "We all just really love music and wanted to write something we thought was different. The aim of the band is to release strong feelings while they are raw, before you've had time to think about them." - King

**A Few Facts About the Album:** Entheogen is Bloodlet's first full-length release. They recorded in Florida following a seven month U.S. tour in 1995. The title, Entheogen, is a word that has been used in pharmacological studies and means "A substance that induces profound creativity."

**Thoughts on Rock Radio:** "One would think that commercial radio would be taking a lesson from college radio, in that they are more experimental. College radio exposure is especially important for a band like us and a label like Victory." - King

**General Info:** Bloodlet was formed during the summer of 1992. They have a ravenous appetite for touring.

**Touring:** Bloodlet will be touring with Deadguy from April 12 to May 26. Then the band will begin an East Coast/Midwest tour with Guilt from May 26 to July 13.

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**Gavin Rockers**

**Gavin Reporters**

**Reports to all trades**

Quantity: 84

Price: $325

**Gavin April 5, 1996**

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**HARD ROCK RATES**

**Gavin Reporters**

**Reporters to all trades**

Quantity: 121*

Price: $475

*Reporters to Gavin, Hard, and Album Network

FOR ADDITIONAL INFORMATION PLEASE CALL ROB FIEND AT (415) 495-1990 ext 618

GAVIN can mail your CD or cassette, or anything else for that matter, to radio for less than it would cost you to do it yourself. Simply mail the bulk and let GAVIN do the rest. Our mailing lists are updated weekly, so GAVIN mail reaches all of the right people with no waste.
Om Records: Enhanced — and Enlightening

By David Beran

While major labels are going through gyrations to try to increase consumer awareness of Enhanced CDs, San Francisco-based Om Records is embracing and stretching the fledgling mixed-mode medium.

"Technology's identity has to get known in a broad range of genres, and that's where we come in," says Om's Vice President and co-founder Steve Gray.

CD Plus releases last year included the hip-hop, acid jazz-flavored Groove Collective Collection, and the media-tative, globally-ambient Spiritual High. The upbeat label's approach is to work from the inside out of a genre—to give an insider's sampling of its music, moods and attitudes. For example, the latest release, Go Big!, was assembled by skate thrash aficionados Chris Smith (Om's president), G attractor Dolan, and Brandon Martinez. It chronicles the skate and snowboarding culture with bands like Sausage, Front End Loader, and Sublime, and includes footage of high skilled moves, outrageous jumps, and a section devoted to wipeouts.

"Skateboarding and snowboarding have gone from underground to big industry," says Gray. "Labels get behind the project very heavily, and we're doing tradeouts and links with Thrasher, SLAP, and skateboard and snowboard companies."

Differences between Om's Enhanced CDs and most major label fare include Om's labor of love philosophy focus on music, and innate hipness. Smith, Dolan, and Martinez also comprise the Groove Collective, and the three assembled the Groove Collective disc with an eye toward documenting the appendages of the hip-hop, acid jazz scene—spoken word, graffiti art, and fashion. All are under 30 and have considerable experience in technology as well as experience with the raving acid jazz movements.

Om's Enhanced CDs retail for $15.98, and upcoming releases include Soul Motion (soul and R&B), Mushroom Jazz (jazz, house, hip-hop), and Telefunken & the Unknown Giants (from the jazz-hip-hop group). Oakland's jazz hip-hop soul artist Clever Jeff recently joined the label. Om's World Wide Web site can be accessed at http://om-records.com.

Microsoft Rocks, Puts ‘Music Central’ On Line

By Jennie Ruggles

If Microsoft's CD-ROM, Music Central 96, is any indication, an exodus of music industry types to the technology industry is underway.

"Music Central 96 is an encyclopedic reference to decades of popular music (approximately 90,000 titles) headed up by a group of industry veterans. The people on the core team are raving music junkies," says Senior Editor Sam Sutherland, "Peyton Mayes (formerly of KMST-Seattle), the Operations Manager, is functioning like a program director. The new editor is Ken Barnes (from REB and I.C.E.), and our lead program manager is Nils Vonech, who has a background encompassing concert promotion, record retail, and marketing."

Get Smart; Listen To Rock & Roll

It may not be long before parents yell at their kids, "Turn that rock and roll music up!"

A study by British researchers has shown that listening to Top 40 music can boost a child's intelligence and speed homework far more than classical music or talk shows.

Researchers divided 11,000 youths into three groups for a National Science Week project. The groups listened to a pop station, the classics, and a talk show. In an IQ test that followed, the youngsters who'd heard rock music scored four percent higher scores than the other groups.

"I think this is an emotional effect," said Sue Hallam of the Institute of Education in London. "The children enjoyed the pop music and were motivated."

What the results suggest, said Simon Mayo, a DJ on BBC's Radio One, "is that music affects mood, and that affects performance. So listening to Radio One might help you with your homework."

Mercury Names Leach GM

David Leach, Executive Vice President at Mercury Records, has added General Manager to his title.

Leach was named by Danny Goldberg, Mercury's President and CEO, to oversee the label's day-to-day operations and to work with Goldberg in directing Mercury's artists, and its staff.

Leach, who joined Mercury in 1977 as a sales rep in the Boston branch, moved to radio promotion while in Philadelphia. In 1984, he was named Northeast Regional Promotion Manager, and, later, Senior Vice President, Promotion and National Director of Pop Promotion.

In the months since he joined Mercury, said Goldberg, "I've realized that he's one of the most dynamic and effective executives I've ever met."

Goldberg, said Leach, "has been associated with great artists and great labels throughout his career. In the short time that he has been here, he has brought a sharp focus and vision to this label. I am excited to be a part of Danny's executive team, and I look forward to helping revitalize Mercury Records."

Sutherland himself comes from print; he totaled at several trades, including Billboard.

"Music Central was developed when CD-ROM was the primary locomotive for multimedia," says Sutherland.

Now, he and his team are bringing Music Central into a World Wide Web site.

"The reality is if you're going to publish a music CD-ROM on a more or less annual basis, it's a critical problem," he says. "Pop music represents over 10,000 non-classical items being released annually. That means within 60 days a product can start to look old. That's where the Internet comes in."

To cover some 100 albums a month, Sutherland is using a pool of established music writers from such publications as the Austin Chronicle, LA Weekly, Village Voice, Seattle Rocker, SF Bay Guardian, Nashville Scene, and New Orleans Gambit.

Sutherland is outgoing generous on the subject of competition, much of it already established on the Net. "We want everybody to be able to find whatever they are looking for, even if they come through the front door and go out the back door to a competitor," he says.

"We are set up to be a bill," Sutherland concludes. "You walk to the top of the hill, and see there's AT&T: there's Mr. Snowbiz. We want to be the broadest music site, and it makes all kinds of sense to leverage what other people are doing."

When business makers are using Zen-like allegories, you know you're entering the 21st Century.

Drummer Wyeth Is Dead at 51

Howard Wyeth, a drummer and pianist who worked with Bob Dylan, Roger McGuinn, and others, died March 2 of cardiac arrest in a hospital in New York. He was 51.

Wyeth, a nephew of Andrew Wyeth, toured with Dylan in his Rolling Thunder Revue in the mid-'70s, and crammed on two of his albums. He also recorded with McGuinn, Robert Gordon, Kinley Friedman, Don McLean, and James Moody.

In recent years, Wyeth played pianos in groups he formed to play blues, ragtime, and early jazz at various New York clubs.
ELMIK Pdcks

Jars of Clay
"Flood" (Silvertone/Jive)
A smash the past several months for A3 and Alternative, this amazing entry has finally arrived at Top 40's doorstep. These adventurous programmers who have been spinning it early confirm they're getting flooded with calls. Expect this week's Record to Watch to be around well into summer.

Joan Osborne
"Right Hand Man" (Blue Gorilla/Mercury)

How do you follow up one of the most talked about singles of the past year? Throw a hot, bluesy rocker layered with ear-catching instrumentation. Osborne's solid airplay base is sure to expand rapidly.

Robert Miles
"Children" (Arista)
In the time it takes you to listen to this song, another nation has probably taken this remarkable instrumental to the top of their chart. Name a country, and it's likely Number One there right now. And now the music of this classically trained Italian pianist-producer is set to descend on the airwaves and dance floors in the U.S.A. The melody is hypnotic.

Puff Johnson
"Forever More" (Work Group/CRG)
These lucky enough to see album with 40 songs in hand, how do you narrow the field down to a mere 15? Tough question. Does having a large pool of music to draw from make it easier to only select the cream of the crop? If you listen to this album in its entirety, you will come to the conclusion that the Why Store did a great job of picking the best. You should know that 99x in Atlanta just jumped on "Lack of Water." There's a sense that A3 is very warm to this record (first look at the call letters already on board), and I know a lot of really good songs have crossed back over to mainstream Alternative from A3. You would be wise to keep a careful eye on this one; Good American rock music is hard to come by these days. We're in the mid '90s now, and somehow everything seems kind of derivative. The Why Store is unique, though. Maybe you can chalk it up to their roots in Indiana, or their good of American rock ethos. Whatever. They write good songs. You should also know that a very loyal and intense fan base helped them sell over 20,000 copies of their first album, Welcome to the Why Store, before they even signed to a label. Other great cuts are "Father," When I'm With You," and "Good to Me." -Max Torokny

John Sebastian and the J-Band
I Want My Roots (Music Masters)
The roots revival that is flourishing these days is bringing many familiar names and faces back into the fold. Among them is John Sebastian, whose popular 80s band, Lovin' Spoonful, first brought junk band music and its spirit to the masses. With the J-Band, Sebastian has hooked up with New York session man Jimmy Vivino, James Wormworth, and jug and tub virtuoso Fritz Richards. The songs on this disc are mainly from the traditional jug and blues vein, but they sound just as fresh as newer titles like " Ain't No skeletons tossed to cradle, and a couple of new tracks like "September" and "The Devil's Gonna Get His Heart in His Hand." This is the kind of stuff that's making the J-Band one of the most talked about bands in the business.

The Why Store
The Why Store (Way Cool Music)
When you walk into a recording studio to record your third album, how do you narrow the field down to a mere 15? Tough question. Does having a large pool of music to draw from make it easier to only select the cream of the crop? If you listen to this album in its entirety, you will come to the conclusion that the Why Store did a great job of picking the best. You should know that 99x in Atlanta just jumped on "Lack of Water." There's a sense that A3 is very warm to this record (first look at the call letters already on board), and I know a lot of really good songs have crossed back over to mainstream Alternative from A3. You would be wise to keep a careful eye on this one; Good American rock music is hard to come by these days. We're in the mid '90s now, and somehow everything seems kind of derivative. The Why Store is unique, though. Maybe you can chalk it up to their roots in Indiana, or their good of American rock ethos. Whatever. They write good songs. You should also know that a very loyal and intense fan base helped them sell over 20,000 copies of their first album, Welcome to the Why Store, before they even signed to a label. Other great cuts are "Father," When I'm With You," and "Good to Me." -Max Torokny

Puff Johnson
"Forever More" (Work Group/CRG)
These lucky enough to see
“With only one country blues track, Rory Block now has more in common with Shawn Colvin and Mary Chapin Carpenter (who guests) as Tornado extends itself melodically. It is important to note that Tornado is self-produced and is not a scheme to throw dollars around for airplay nor lead a non-thirsty artist to drink. Rather, with a fatter budget, Rory expands her ability to soar with rootsy pop.”

—Kent/Keith Zimmerman, Gavin

“Bred in the 60s blues renaissance, Block branched out from traditional country blues to contemporary blues pop. On Tornado, her masterful guitar-playing accompanies both styles.”

—Anne Ayers, USA Today

* Chart debut at #45 second week out!

* Major spin increases at Gavin & FMQB

Check out the hot new single “Pictures of You” from Rory Block’s latest release Tornado and hear what the buzz is all about.

For Radio Promotion Contact:
Leah Rouffe
Rounder Records
One Camp Street
Cambridge, MA 02140
Tel: (617) 354-0700 ext. 277
Fax: (617) 354-4840
"I feel blessed to have seen Herbie Hancock and his all-star band at Gavin; I will remember this performance as one of the great musical moments of my lifetime. 'Thieves In The Temple' settles immediately into a groove that rivals any funk today. If you want to lend a little fresh air to your playlist, throw this song on when your copy arrives."

Jason Parker, MD, Constantine Consulting (A3)

"'Thieves In The Temple' is custom made for the Urban AC format."

LeBron Joseph, PD, WYLD New Orleans (Adult Urban)

"The funk groove, top-notch jazz interpretation and performance made 'Thieves In The Temple' an instant add for us. As soon as we played it, the phones went wild."

Ron Cadet, MD, KBLX San Francisco (Smooth Jazz).

"We've played everything from Headhunters to Cantaloupe Island, and The New Standard will definitely have a home here."

Bruce Warren, MD, WXPN Philadelphia/World Cafe (A3)

"'Thieves In The Temple' catches your ear when you first hear it. I'm ecstatic that Herbie Hancock has provided an interpretation of this contemporary R&B crossover tune that our listeners can really dig into."

O'Neil Stevens, PD, WJZZ Detroit (Smooth Jazz)

'The New Standard is a great record for KPLU and should go to #1 on Gavin Jazz!"

Joe Cohn, MD, KPLU Seattle (Jazz)

'It's only March, but the jazz album of the year has arrived! ...Hancock's stomping treatment of Prince's 'Thieves In The Temple' is a stone-cold instrumental smash."

Keith Zimmerman, Gavin